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art in architecture

january 23 - march 13, 1977

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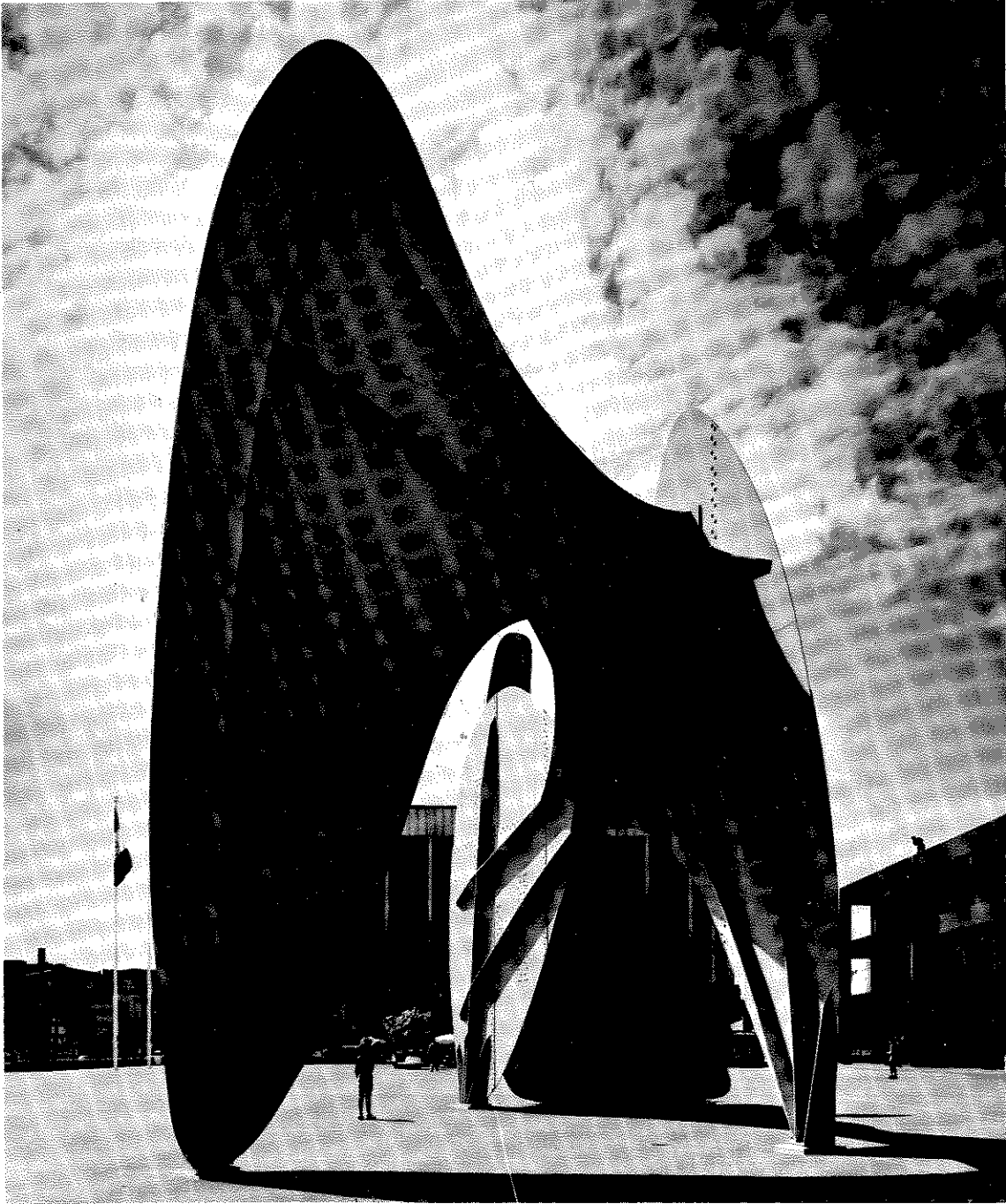


PLATE #1

Civic Center Plaza, Grand Rapids, Michigan

"La Grande Vitesse" (translated: the great swiftness or the grand rapids)

Artist: Alexander Calder

Dedicated 1969

Photographer: Balthazar Korab

The project began with the suggestion of Henry Geldzahler, curator of 20th century art, Metropolitan Museum of Art, New York City, through his lecture given at the Grand Rapids Museum in 1967. The mayor appointed a committee to pursue this project, and Calder was commissioned in December, 1967.

Total weight of the sculpture, which was shipped from France in ten cases and re-assembled in Grand Rapids, is 42 tons. Height: 40', length: 52', width: 25', number of bolts used: 1,561.

The sculpture was financed by a matching grant of \$45,000 from the National Endowment for the Arts; \$49,000 from local foundations; \$8,200 from local businesses; \$27,000 from private citizens; and \$18,032 from city and county monies.

Foreword

The inclusion of art in architecture is as old as the art of building structures for private and public use. The earliest public buildings in recorded history are temples to man's deities and palaces for his rulers. Invariably, these buildings housed and were adorned with artistic creations that celebrated the gods and glorified the monarchs.

In this secular age when public buildings might have celebrated the genius of an era and a people, these edifices have been devoid of sculpture, paintings, frescoes, and other creative art forms.

The sterility of architecture without art has led to a movement in recent years at national, state, and municipal levels to encourage a renewal of the public patronage of art. The appointment by Governor William G. Milliken in 1975 of a Special Commission on Art in State Buildings reflected the concern of the Governor to enrich the architectural environment of the citizens of the state. He charged the Commission "... to study, evaluate, and propose a plan for the introduction of art in state buildings that will be appropriate to the environment and which will benefit the people of the state." The exhibition of Art in Architecture demonstrates many of the ways in which art complements architecture and adds another dimension to human experience.

When a great state such as the State of Michigan reaches maturity, it is obligated to provide its citizenry with the most varied and challenging environment possible. Michigan is outstanding in the nation in manufacturing, education, and tourism. The time is now right for Michigan to achieve greatness in the artistic quality of its environment. During the next generation we hope that the most imaginative architectural structures in the world can be built in this state as it adds to its store of public and private buildings. All new buildings and public facilities in the state should contain the finest artistic expression available to enrich and elaborate the environment within which people live, work, and play.

The exhibition described in this catalog was designed to encourage public support for a new role for art in public spaces.

Donald D. O'Dowd
President



PLATE #3

Pan American World Airways Building, Grand Central Building, Inc., New York, New York
Wire sculpture in the Vanderbilt Avenue lobby (30' x 60')

Artist: Richard Lippold

Architect: Emery Roth & Sons

Consulting Architects: The Architects Collaborative, Inc.

1963

Photographer: John D. Schiff

COLLABORATION: Artist and Architect

Richard Lippold

Today's concept of art and architecture is unlike the Middle Ages, the Renaissance, ancient Egypt or Greece, where all participating artists, architects, and citizens worked toward the same philosophy. I remember reading somewhere long ago that the architects of the cathedrals of the Middle Ages in France set a certain proportion for the buildings, which was passed out to all the sculptors and other craftsmen involved. Thus, there resulted a great deal of harmony, in Chartres Cathedral, for example, because it all adhered to a particular proportion.

In the past, there was a kind of identification with each other on the part of artists, painters, sculptors, craftsmen, and architects which seems to have disappeared with the Industrial Revolution. Out of the functionalism of contemporary architecture in the earlier part of this century, the International Style, there was a willingness to try to bring this all back together. Certainly, Walter Gropius was the strongest voice in this.

When he met with me and we talked together, he said, "You're the first artist I've ever met who understands what I've been trying to do with collaboration. You're the first one."

This shocked me when I remembered all those famous artists who had been at the Bauhaus. Everyone knows who was there: Paul Klee, Feininger, Moholy-Nagy, Albers, other painters and writers — even composers. Gropius' idea was to try to get them all to work together; yet when one looks at what they produced — Paul Klee kept on making Paul Klee paintings; Feininger made Feininger paintings; Moholy-Nagy realized his personal experiments.

I don't think that the integration of art and architecture which is what Gropius really sought, ever totally came about at the Bauhaus. There is no evidence that the participants were greatly empathetic; it seems to have been more a matter of a sympathetic ambience, environment, for them all to be working in such a way.

Some individual ideas they developed may have influenced new forms of architecture, but I doubt it.

If an artist is involved initially with architecture — and he can be from the beginning — then artist and architect together can try to seek out what the poetry of the building is to be. I don't know what other word to use but "poetry," that element which gives life to a work of art.

I don't think that occurs very often in architecture, although it should. There are few buildings today which immediately give an idea of something that has to do with the human condition or with the problem of living; whereas this is common in great buildings of the past.

I've had arguments with almost every architect about what an artist might contribute to the spirit of a building. They say, "Don't bother your head about that. We'll take care of all the functional problems; you just make pretty things and we'll find a place for them in our architecture."

Now, I'm not interested in solving the problems of plumbing or electricity, but I am interested in helping to solve the problems of space — the significance of space.

The general attitude of architects seems to be one of wanting art which will contrast, rather than unite, with what they have done. That makes for a confusion of three elements: the architecture, the art, and people. Instead, I think what is required is two elements: the people in the building and the ensemble of the art and the architecture together.

When I see how magnificently it can be done, and has been done historically, I can't believe that this is *passe*, that it is old fashioned. This is still a humanistic requirement.

Recently I was in Egypt, and there can be no more fantastic evidence anywhere in history of the ability of mankind to co-ordinate the material, the spiritual, and the scientific. The Egyptians had a great knowledge of science; they knew the earth was round; they were the first to define meridians, parallels, and to know where, exactly, on the surface of the earth that tiny little strip of river that is Egypt, was.

At the same time, they were aware this knowledge was part of the awesome mystery and responsibility of the human condition. I've been reading a great deal about that and of the art, which, as you know, is so much a part of the architecture: the walls *are* the art, the art *is* the walls.

The pyramids are both sculpture and architecture, of course. The temples, also, especially the earlier ones, like Luxor, before the Ptolemaic things, were such a fantastic integration of everything that human beings can be: thoughtful, spiritual, emotional — a total integration of what a human being is — heart, mind, body. When these three things are brought together in a good balance, a fourth element ascends. It is something gripping that transcends the material, no longer just a pile of bricks, a structure, a thing to admire as a technical tour de force. Yet, it is more than emotional; it is an affair of the "spirit."

I like to feel all these elements in myself. I like to use all the parts of myself, and I like to see them in works of art, in architecture, in music, in literature — in all the forms that I'm interested in.

I feel very strongly that whatever we do today should be like the things that happened historically, even though our forms are different, our materials are different, our understanding of the nature of nature is different. I think artists and architects could come together if they shared the same understanding of our age.

There is a lot said these days about our no longer having any such unifying philosophy, but I think we do. I believe we have it in our quest for the conquest of space, for microcosmic and macrocosmic investigation of matter and energy. This is holding everyone together, this form of scientific materialism. It is as valid a point of departure as any other in history. One can begin at any point in the value scale of life, from material to spiritual — and from there, go up or down, and through all the others.

The Art-In-Architecture Program of the U.S. General Services Administration

**A report on one of the nation's most impressive efforts
to incorporate art in architecture.**

By Donald W. Thalacker

On April 16, 1973, the U.S. General Services Administration (GSA) signed a contract with Alexander Calder to create a stabile for the plaza of the new Chicago Federal Center. The sculpture, a 53-foot tall work titled "Flamingo," was dedicated 18 months later — on October 25, 1974 — as the first of many works to be commissioned under GSA's revitalized Art-in-Architecture Program. Our program's objective is to incorporate art, when deemed appropriate by the project architect, with the architectural design of new federal buildings to enhance the overall character of each building.

The origin of GSA's Art-in-Architecture Program can be traced to a 1962 report issued by the President's Ad Hoc Committee on Federal Office Space titled *Guiding Principles for Federal Architecture*. The Committee recommended that, "where appropriate, fine art should be incorporated in the designs (of new federal buildings) with emphasis on the work by living American artists."

As the head of the federal agency responsible for the design and construction of most government buildings, the Administrator of GSA implemented the recommendations of *Guiding Principles* in January, 1963. His direct policy order established an allowance for fine arts of one-half of one percent of the estimated construction cost for each new federal building. Recently, after a thorough review of the actual expenditures for artworks in terms of a percentage of the construction budget, it was decided that a three-eighths of one percent allowance would adequately provide for the appropriate art-in-architecture projects. In addition, local donations are now encouraged which will give citizens an opportunity to supplement the funding for fine arts projects.

This program continues a long-standing tradition of government-sponsored programs to enrich public buildings with artworks. Under the New Deal programs of the 1930's, hundreds of artists were commissioned to enrich federal buildings with murals, paintings, and sculpture. These programs provided sculpture and murals for many of the post offices and courthouses being erected throughout the country and produced the first body of truly public American art.

Under GSA's present program, the project architect is aware that he may incorporate art into his architectural design concept. If he feels that fine arts would be

appropriate for the overall success of the building, he is encouraged to develop a fine arts proposal indicating the location(s) and nature of the artwork(s) to be commissioned.

Following the award of the construction contract, GSA requests the National Endowment for the Arts (NEA) to appoint a panel of qualified art experts, when possible from the local community, as well as representatives from local key civic and art-oriented organizations, to meet with the project architect. This panel is responsible for nominating artists they believe to be most qualified for the proposed commission(s).

In an effort to expand community awareness and support for the commissioned artworks, GSA encourages the use of local panelists and citizen advisors. Local artists are given full consideration. This effort also allows opportunities to encourage contributions from local donors or groups of donors. Artists of local, regional, and national reputation are considered for nomination from the files of the project architect, the National Endowment panelists, local representatives, and the GSA. For this purpose, the Art-in-Architecture Program maintains resumes and visual materials of hundreds of interested artists.



Alexander Calder's stabile, "Flamingo," commissioned under GSA's Art-in-Architecture Program for the new Chicago Federal Center

The panelists, which vary for each project, meet at the project site to familiarize themselves with the immediate environment. After reviewing slides and other visual materials, the panel nominates at least three, but not more than five, artists for each of the proposed commissions. Artist nominations made by the panel are reviewed by GSA's Art-in-Architecture Design Review Panel, which makes recommendations to the Administrator, who makes the final selection. GSA then enters into a negotiated fixed-price contract for the design, execution, and installation of the artwork.

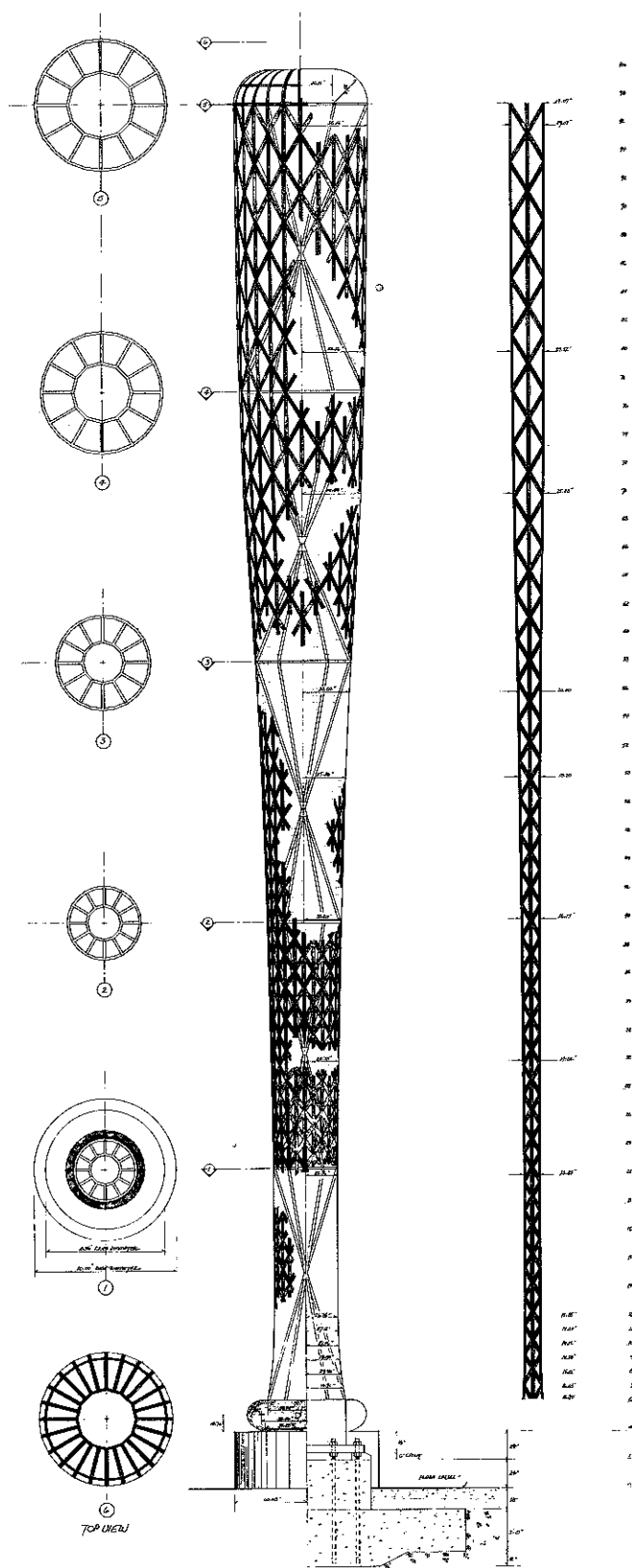
Art in public places — such as the works commissioned under the GSA program — offers both promise and problems for the artists, the architects, and the public, not to mention the commissioning body. Perhaps the most difficult problem for GSA, as a commissioning body supported by tax dollars, is public reaction. While public response to our program's accomplishments has generally been favorable, individual projects have caused a number of concerned taxpayers to question the use of their tax dollars for contemporary art. In many instances these concerned taxpayers have written to GSA and to Members of Congress expressing their feelings. Citizens who are critical appear to be particularly sensitive to abstract art forms, which when installed are often greeted with incomprehension and hostility.

After we installed Calder's "Flamingo", the Regional Commissioner of the Public Buildings Service (PBS) in Chicago, William Morrison, overheard two such critics complaining about the waste of their tax dollars on "that red junk." Morrison approached them and offered to pay each of them back. He then gave each a penny explaining that since all the people in the country helped pay for the sculpture, their contribution was actually equal to less than a penny. He added that since the sculpture had been paid for by all the nation's taxpayers, it belonged to all of them, except the two he had just paid back. "It's theirs, but no longer yours," he said. They seemed to realize their loss, and Morrison sensed a desire on their part to return the two pennies as he returned to his office in the Chicago Federal Center.

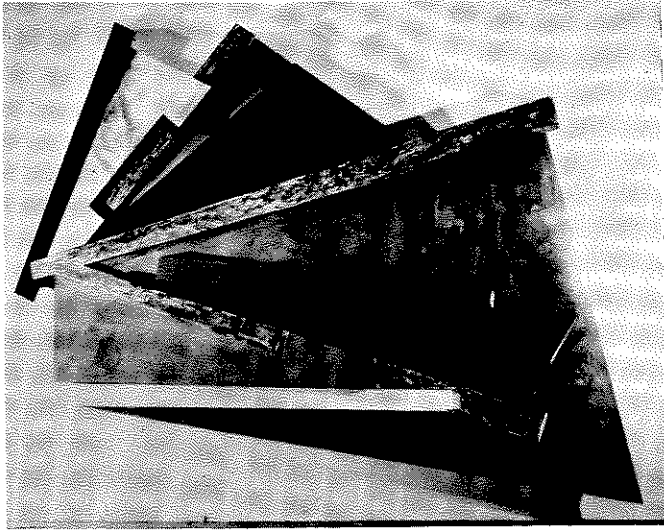
Thus, although great consideration is taken in choosing artists for each building, GSA has found that initial public reaction to contemporary art is not always positive. In fact, it frequently — but by no means always — evokes an initial outburst of criticism followed by an equally predictable reaction of appreciation as the public's opportunity to view the piece extends over a period of time. This has been shown to be the case time and time again, not only with GSA-commissioned works, but with NEA-commissioned works, such as the Grand Rapids Calder, and local efforts such as Picasso's "Head of a Woman" in Chicago.

Not surprisingly, many works initially disliked are ultimately cherished. The Grand Rapids Calder is now

the symbol of the city, emblazoned on everything from the Mayor's stationery to the city's sanitation trucks.



GSA-commissioned "Batcolumn" — a 100-foot tall work to be installed in 1977 on the plaza of the new Social Security Administration's Great Lakes Program Center in Chicago (not shown in exhibition).



Frank Stella's painting on aluminum, titled "Joatinga" adds a brilliant focal point to the lobby of the Federal Building and Courthouse in Wilmington, Delaware

Frank Stella's painting — a brilliantly lacquered work, surface etched on aluminum and measuring 8 feet, 6 inches high by 12 feet long — was installed in the lobby of the Wilmington Federal Building on June 20, 1975. Shortly after it was dedicated, a number of employees sent a petition to GSA protesting that the work was not "art," and requested that it be removed. Approximately three months later, a local Wilmington television station conducted a series of man-on-the-street interviews concerning the Stella work and found that it was generally liked by the same group of people who had initially voiced objections. The work itself was immediately acclaimed by local art critics. Brian O'Doherty, the art critic for NBC's *TODAY Show* said, "Frank Stella's new work is raw, exciting, and challenging. I think it is marvelous that the General Services Administration has caught Stella in one of those moments when his art leaps forward to something fresh, tough, and unprecedented. The General Services Administration has acquired a very important work and so have the citizens of Wilmington, Delaware."

Although GSA is not funded in such a way as to permit major dedications, favorable citizen reaction frequently follows a well-planned public dedication of the artworks. Such ceremonies have taken place when the local community art patrons, galleries, and civic-minded groups were willing (and financially able) to coordinate the efforts.

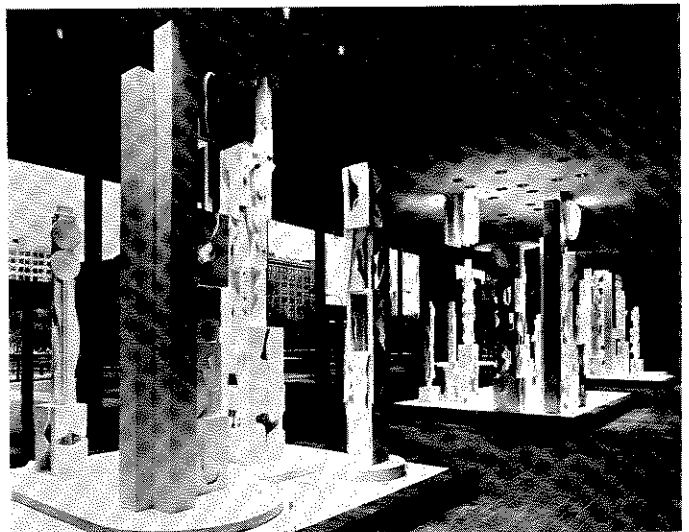
The Chicago Calder dedication was particularly effective. Chicago's Mayor Daley proclaimed October 25 "Alexander Calder Day"; the sculptor was given a hero's welcome as he headed a mile-long circus parade atop a gleaming white and gold antique circus wagon; thousands of red, blue, and green helium-filled balloons were released at the moment of dedication as

bands played, politicians praised, and the newspapers headlined, "Soaring salute for Calder," "Calder comes to Chicago," and "It's a whatchama-Calder!" On the day of Calder's death, November 11, 1976, many GSA employees expressed their sense of emptiness and sorrow at the passing of an American giant they had come to know, and love, through his and *their* "Flamingo."

Louise Nevelson's environmental sculpture commissioned for the lobby of the new Philadelphia Courthouse is 90 feet long, 15 feet high, and 30 feet deep. It is a monumental three-part construction titled "Bicentennial Dawn" — so named because it was installed in January, 1976, and is painted white. Again, the Philadelphia community, both civic- and art-oriented, wouldn't let the event pass without a dedication. The lobby of the Courthouse was transformed into a garden with hugh trees and plants, a 42-piece orchestra kept the mood lively, and the speakers included the First Lady Betty Ford.

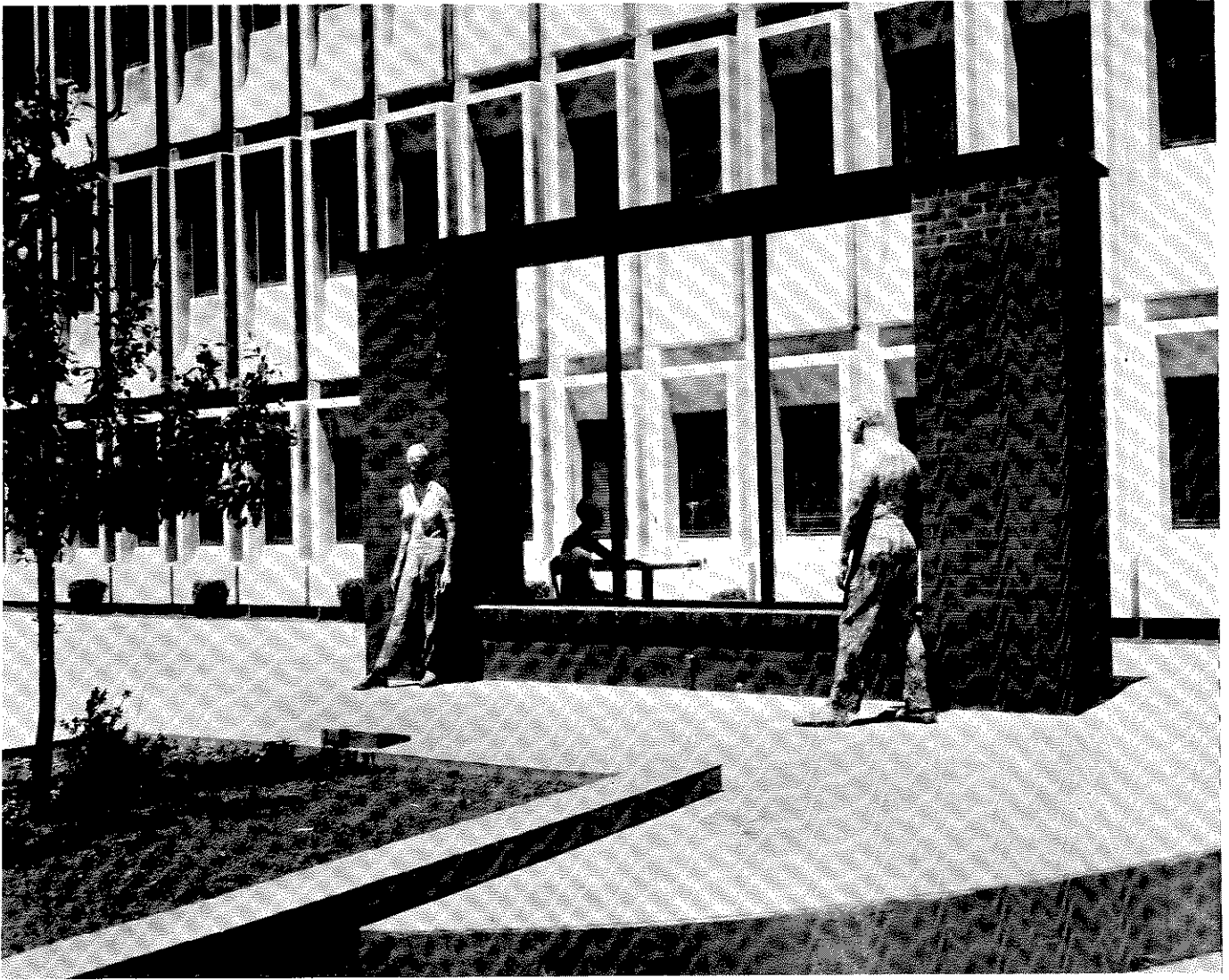
At the moment of dedication the overall lights dimmed, the orchestra began the theme song from *2001 — A Space Odyssey*, and the columns of the sculpture began to appear as if by magic, each bathed in a different brilliantly-colored light. As the orchestra reached fervent pitch, the colored lights changed to a dazzling white light which made the sculptural environment seem to glow as fireworks went off over Independence Mall in the background!

It was as Emily Genauer said in the *New York Post*, "the most exhilarating art event . . . in the whole country," adding that she knew of "no single public sculpture anywhere in the country more beautiful."



Brilliantly-colored spotlights changed, as if by magic, to dazzling white just as fireworks went off over nearby Independence Mall for the dedication of Louise Nevelson's "Bicentennial Dawn" in Philadelphia

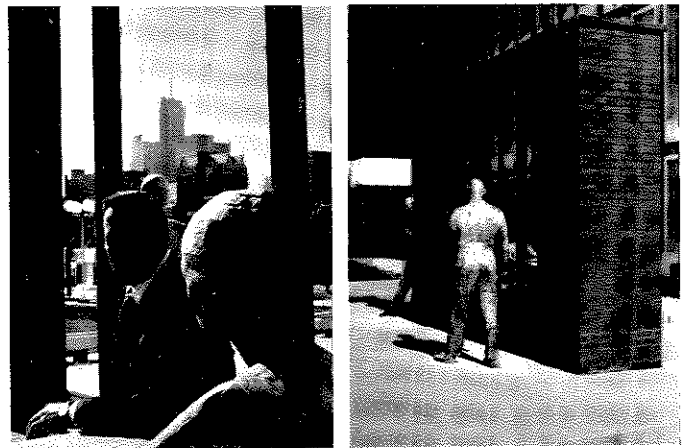
As with the Nevelson dedication, George Segal's "The Restaurant" so moved the local community in



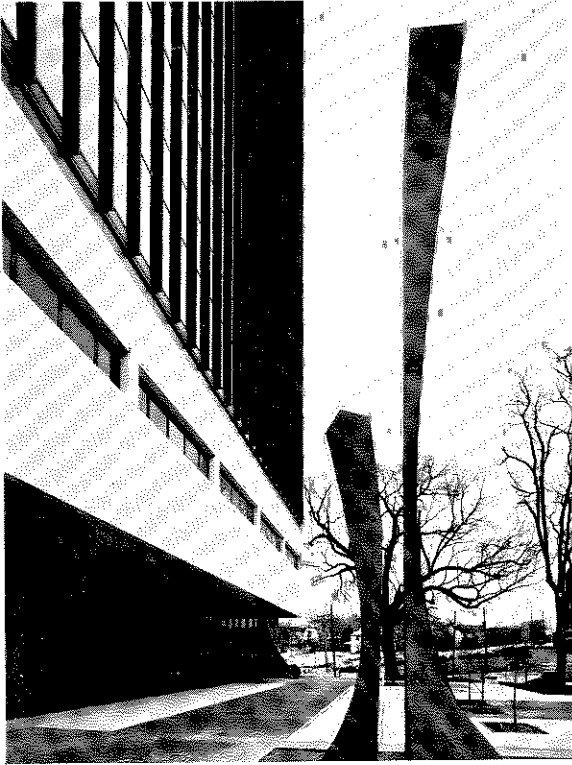
"The Restaurant," a life-size tableau by sculptor George Segal, was dedicated on June 28, 1976 on the Federal Building plaza in Buffalo, New York. The sculpture consists of three bronze figures flanking a wall 10 feet high, 16 feet long containing a three-part window. The ensemble represents the exterior and interior of a restaurant.

Buffalo that they planned and held their own dedication ceremony. The work, a life-size tableau of a restaurant scene with three cast bronze figures, was a challenge to the sculptor who hadn't done an outdoor piece of public sculpture before. Like his plaster works, "The Restaurant" creates a poignant human situation involving the viewer in its quiet austerity. At the dedication, Senator Javits, the guest speaker, was obviously pleased. Remarking that ours "... is not a crusty, time-steeped government," he praised GSA for commissioning "such an adventurous work of art as this one."

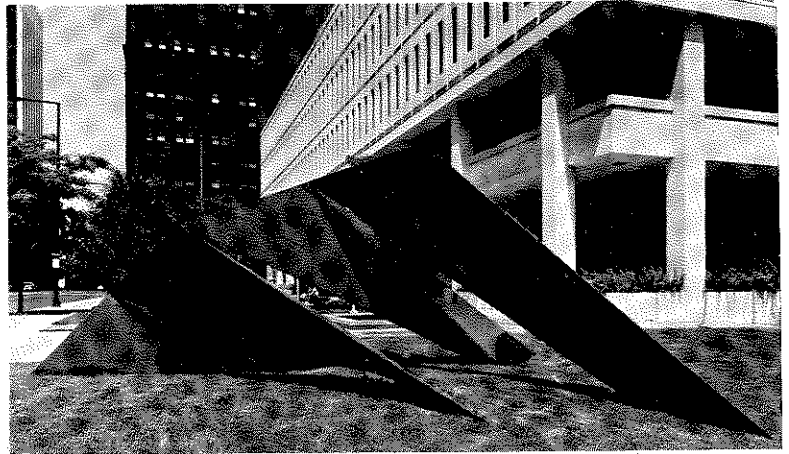
Today, the public seems to enjoy an everyday experience with the Segal sculpture, pretending to talk with the standing figures or brown-bagging it with the girl seated at the lunch table, while their friends take their picture — much like the tourists have their picture taken in the stocks in colonial Williamsburg, Virginia.



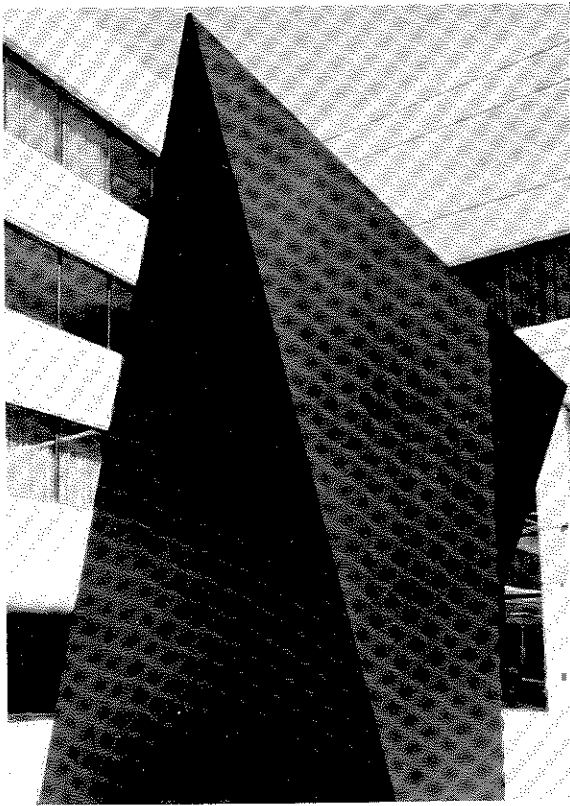
The public enjoys an everyday experience with Segal's figures, which are cast in bronze and given a matte white patina produced through a chemical oxidation process



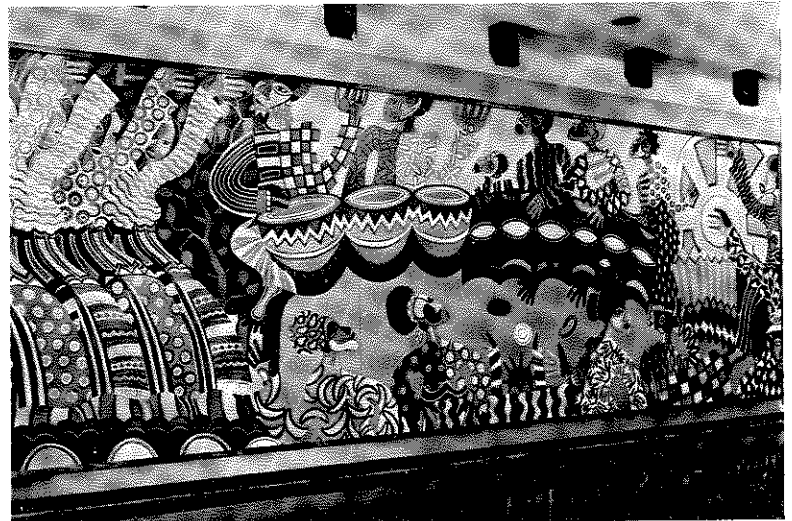
Installed on January 10, 1976, John Rietta's cor-ten steel sculpture measuring 30 feet high is in front of the Federal Building and Courthouse in Roanoke, Virginia



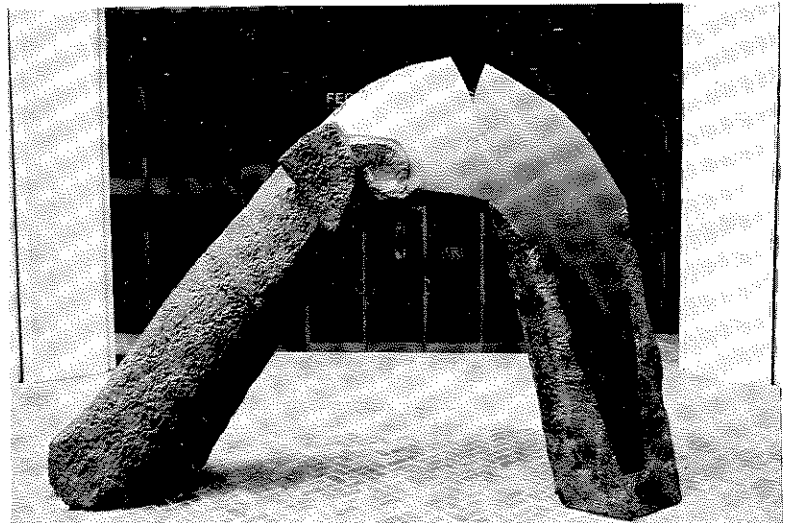
Charles Ginnever's "Protagoras" consists of five triangular shaped steel sections each 20 feet long and was commissioned for the St. Paul Federal Building and Courthouse — installed May 20, 1976



Robert Maki installed his 12-foot high painted aluminum sculpture, titled "Trapezoid E" on August 7, 1975 in the plaza courtyard of the Eugene, Oregon Federal Building and Courthouse



A 30-foot long mural titled "Celebration" was painted by Charles Searles in acrylic for the Philadelphia Federal Building and installed June 19, 1976



Carved in basalt, Dimitri Hadzi's 10-foot by 13-foot free-standing sculpture was installed on the plaza of the Federal Building in Portland, Oregon on September 27, 1976

Limited exhibition space prevented the showing of all Art-in-Architecture projects commissioned by GSA. In an effort to give the broad scope of GSA commissions, photographs of selected projects are included here with a brief accompanying description.

While there has not been any significant reaction to Leonard Baskin's bas-relief bronze sculptures of the three Presidents from Tennessee, these works, which were commissioned for the Federal Building and Courthouse in Nashville, add a significant dimension to other figurative works commissioned by GSA. These sculptures depict the historical figures of Presidents Andrew Jackson, James Polk, and Andrew Johnson. In executing this commission, Baskin has revived a traditional mode of commemorative art in a manner sympathetic to the architectural environment of the building lobby where the works are placed.

At the time of writing this essay, the other works requested for the exhibition — by sculptors Mark di Suvero, David Von Schlegell, Bruce Beasley, and Tony Smith — have either not been installed, or were so recently placed as to make comment on their installation premature.

Artworks commissioned by GSA for new Federal Buildings are diverse in style and media, including tapestries, fiber sculptures, murals, and monumentally scaled public sculptures in wood, stone, and metal. We recognize that the diversity of art today is a reflection of our present generation.

Today's creative expressions are no more or less significant than the art forms of the past. In addition to creating an aesthetically pleasing environment by complementing the architectural design of new federal buildings, contemporary art commissioned under the Art-in-Architecture Program will assist future generations in evaluating our present society in much the same way that art of the past allows us to evaluate previous civilizations. Public art is an exhilarating adventure for all citizens, and GSA is pleased to have accepted the attendant challenges, responsibilities, and rewards.



The author of this essay, Donald W. Thalacker, is a Registered Architect in the State of Maryland and the Director of GSA's Art-in-Architecture Program.

Installed on April 19, 1976, in the lobby of the Nashville Federal Building are Baskin's cast bronze bas-reliefs of the three Presidents from Tennessee.

Art in Architecture

Transcript of a panel discussion held in conjunction with the slide presentation produced as a part of the exhibition.

Panel members: **John Berry**, Smith Hinchman & Grylls, Detroit; **Balthazar Korab**, architectural photographer, Troy, Michigan; **Cyril Miles**, painter-teacher, Highland Park Community College, Highland Park, Michigan; **Louis G. Redstone**, Louis G. Redstone & Associates, Incorporated, Livonia, Michigan; **Mary Denison**, Birmingham, Michigan.

DENISON: Art in Architecture. We are a group of five who are going to discuss slides that we are seeing in connection with Art in Architecture. I am Mary Denison, the moderator, President of Meadow Brook Gallery Associates of Oakland University. I'd like to introduce the panelists.

First, Mr. John Berry, Director of the Environmental Graphics Department at Smith Hinchman & Grylls, in Detroit; and Chairman of the Board, Society of Environmental Graphic Designers.

Second, Mr. Balthazar Korab, noted architectural photographer, whose work is published in various architecture books and magazines. I learned tonight that he, too, is an architect.

Third, Mrs. Cyril Miles, who is an artist-painter, re-enforcing her own work by teaching design, drawing, and art history at Highland Park Community College.

Fourth, Mr. Louis Redstone, well-known architect and long-time advocate of Art in Architecture, author of the book of the same name, *Art in Architecture*, published by McGraw-Hill in 1968, and *The New Downtown*, by McGraw-Hill in 1976. Mr. Redstone is also a painter.

The purpose of the slide presentation is to focus public attention on the environment and the way that art has, is, and will be applied to enhance our everyday working and living environment.

A selected number of outstanding examples from many cities in the United States have been chosen, and the panel will discuss the degree of success and the reason for success or failure of the selections.

The slides are basically in chronological order, so that we may see how one project perhaps influenced the other, giving us a historical, current, and future picture.

It seems appropriate to start at the very origin of this concept, the collaboration between artists and architects, with Cranbrook Art Academy, Bloomfield Hills, Michigan. Through the leadership of Eliel Saarinen and his son Eero, Cranbrook Art Academy produced leading architectural designers for this century.

At the same time, well-known sculptors such as Harry Bertoia and Julius Schmidt taught there. On the panel, we have two graduates from Cranbrook Art Academy, John Berry and Louis Redstone. Perhaps it would be appropriate to begin by asking them how they learned and developed their own concept of art and design, the integration of Art in Architecture.



Plate #19
Cranbrook Academy of Art, Bloomfield Hills, Michigan
Fountain
Artist: Carl Milles
Architect: Eliel Saarinen
1925
Photographer: Louis G. Redstone

REDSTONE: I always felt, from the beginning of my practice, that art should be integrated as a part of the building or as a part of the environment; and it was always a goal in my work to do that. I have succeeded, I hope in some measure, to promote this idea that almost every building, with very few exceptions, could have this integration.

Art in Architecture, really, is an all-encompassing frame of reference relating to all aspects of our environment. It applies to both interior and exterior, as well as to the surrounding outdoor spaces of landscaping, plazas, and all the other elements which are an integral part of the total environment. It could apply to lighting, graphics, signage, street furniture, and so on.

I may also add that a basic factor used by historians and archeologists to interpret the life modes of past generations is man's creativeness as expressed in objects of both religious and utilitarian character. As such, art was an essential part of all phases of daily life.

In our industrial and mechanical age, our objective must be to restore the role of the arts so that they can be seen and enjoyed by people in all walks of life.

DENISON: John Berry, would you like to make a comment about experiences in your life which developed your concept of Art in Architecture?

BERRY: I very definitely approach the professional practice of Art in Architecture from a viewpoint somewhat different from an architect. My background is in visual communication. Generally, I find the public does not try to see very well. I think that Art in Architecture, and basically art in the built environment, is an opportunity to allow people to understand their environment and appreciate it with a much higher degree of visual participation.

Positive combinations of Art in Architecture enable an individual to relate to the space he is in. Such an appreciation and understanding might open up the involvement of each individual to generate an enhanced character for the environment for which he is responsible.



Plate #20
General Motors Technical Center, Warren, Michigan
Artist: Harry Bertoia
Architect: Eero Saarinen & Associates
1955
Photographer: Balthazar Korab

The original basic structure, as a case in point, of the Cranbrook buildings and the Carl Milles sculpture are obviously successful, but what I find exciting is that a contemporary sculpture adds a new contrast that does not defeat the original space, but enhances it; it is a new comparison factor to the environment, which should be a mark of a successful environment.

MILES: It is successful because of its organic forms as opposed to the geometry of the building, successful by virtue of the contrasting natural shapes against the geometric form.

REDSTONE: I want to mention something about the original Milles concept of the fountain. When Eliel Saarinen designed the Museum, there was a collaboration of artist and architect right from the inception of the project. While the new sculpture is a part of an exhibition area and shows the period we live in, the way it is exhibited right now — naturally — it does not belong to the background of the buildings. In this respect, it is hard to judge, because we are interested in how a sculpture would be a part of a building, or at least tie in harmoniously with it.

DENISON: Following Cranbrook, we have the General Motors Technical Center in Warren, Michigan. Here we find a great expanse of land, but a special problem. It was one of the first industrial centers, research laboratories, to integrate the visual arts.

KORAB: I would consider Cranbrook as a "first" in America, an environment totally controlled by contemporary artists who, though imported from Europe — Carl Milles and Eliel Saarinen — have created their original art. Up until then, I think it is safe to say, most of the American ensembles were imported from Europe and were somewhat eclectic in manner.

As we see, the General Motors Technical Center was actually a derivation of the Saarinen experiment of Cranbrook. Eero Saarinen followed very much in the tradition of his father. It wasn't an accident that Harry Bertoia had collaborated on the Technical Center and Alexander Calder on doing this remarkable fountain play. The other artist is Antoine Pevsner.

I think very few people realize that Alexander Calder did design fountains, and this is really very unusual.

Now, what we don't see here, unfortunately, is that the sequence and function of the fountain is not just those seven Graces, but alternate jets that come up from the center in a geyser-like effect. There is a whole sequence, a whole program.

At the time, Calder was known for his mobiles, so it was very much in his line of experimentation for him to create a mobile with water.

We should mention Bertoia. This is the only slide on the General Motors Technical Center showing his work. Bertoia had been a good friend of Eero Saarinen and his welded pieces were widely used by Eero Saarinen. One of the most successful examples is in the Massachusetts Institute of Technology Chapel.

MILES: I went to Cass Technical High School with Harry Bertoia back in the '30s, and he was one of the finest jewelry construction designers, and that craftsmanship comes through on the screen very, very clearly.

REDSTONE: This is an excellent example, almost a perfect example, of integration of the art and architecture. It is almost one; you cannot divide one from the other.

DENISON: These next slides are Ezra Stiles College and Morse College at Yale University, constructed between 1958 and 1962.

MILES: It has a monastic quality about it, a seclusion that seems to be achieved by the textural surface of the walls.

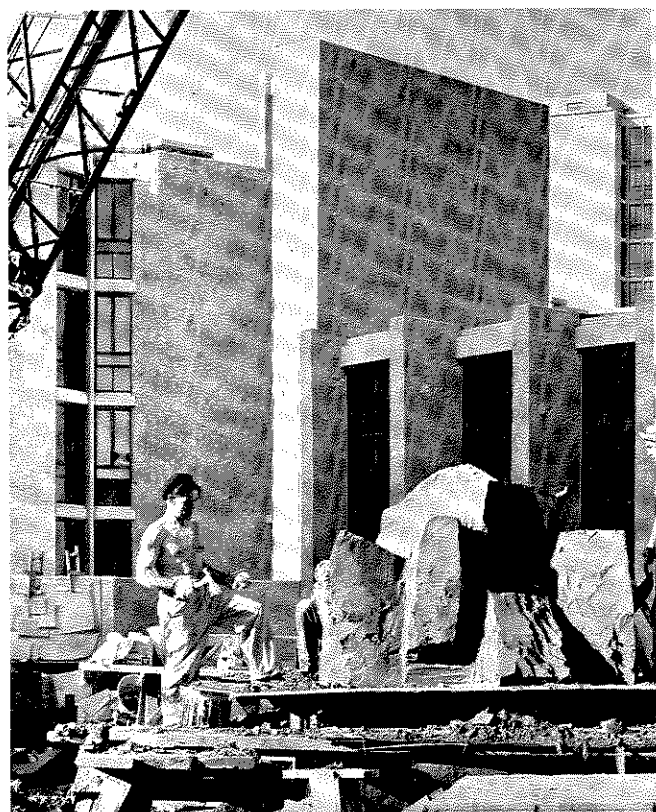


Plate #21
Morse and Stiles Dormitories, Yale University, New Haven, Connecticut
Concrete sculpture
Artist: Constantino Nivola
Architect: Eero Saarinen & Associates
1962
Photographer: Balthazar Korab

KORAB: That's very well said. I was working at his office when the scheme was developed. The great problem Eero Saarinen had was to respect the surroundings, which were primarily Gothic. Without going into a pastiche, he designed with the use of silhouette, by the mature choice of materials, by the intricacy of the organic design, by almost undividable collaboration between the stonemason and the sculptor. It is so typical of Romanesque and Gothic architecture, that one cannot find where the stonemason stops and the artist starts.

Italian-born Constantino Nivola worked so well as a collaborating artist. It was fascinating to watch him. In fact, I had the chance to watch him so much, I didn't even take slides. I just watched him. He was working with masses of concrete right on the place. That is, he worked just like a stonemason, shaping the forms *in situ*.

DENISON: We move now to Grand Rapids, Michigan, the Civic Center. This is important to the discussion because it was one of the first pieces of sculpture in this exhibit that was purchased through a matching grant from the National Endowment for the Arts. It was installed in front of the Federal Building in 1969.



Plate #22
Civic Center, Chicago, Illinois
Artist: Pablo Picasso
Architect: C. F. Murphy Associates; Skidmore, Owings & Merrill;
and Loeb Schlossman Bennett & Dart
1967
Photographer: Balthazar Korab

BERRY: I've always thought this was one of the most successful — not only examples of Calder's work — but just successful examples of exterior sculpture. The color, certainly, becomes dominant; but the shapes and the relationship to the space and building is so well calculated, that I find it very exciting.

REDSTONE: Part of the excitement and the success is the space allotted for the sculpture; because in so many places, the Calder is squeezed in between areas where it doesn't belong, and so loses the whole effect.

BERRY: I would say, an example would be right on the screen now, in the case of the World Trade Center, on the right. The one on the left, the Michigan Bell, tends to die.

I've always thought that strong color would work better and let it speak a little bit more; but at the same time, the given space is relatively narrow.

DENISON: Well, John, you were speaking earlier about the fact that you would have been happier had the color been red. Since it is a small space in front of Michigan Bell, do you think one of the judgments in making it black was to make it blend with the building in that small corner space?

BERRY: Very possibly, although I guess I've always felt that it somehow was trying to speak — but very softly — and just didn't quite make it.

MILES: But the skeletal structure of the building is the same color as the sculpture itself, so the very close relationship between the color of the skeletal structure of the building and the sculpture may have been an important factor.

KORAB: If you compare it to the Picasso in the Chicago Civic Center (1967), which we will see soon, you will see that the Cor-Ten material is identical to the facade of the building. That isn't the case of the Calder at Michigan Bell.

BERRY: But then again, relative to the space allotted for it, Picasso worked! The space, I think, is what makes it.

REDSTONE: Here again is another example where the architect and the artist are not working together from the beginning. It is an afterthought. Somebody decided to put in a piece of sculpture simply to have a piece of sculpture in front of it. It just doesn't work that way.

BERRY: Yes, but there is the case of Picasso. Picasso works out — well — and by a happy coincidence, it dominates beautifully.

DENISON: One of the questions we should address ourselves to is how the purchases and the installations of the artworks were funded: through private sources, government agencies, Urban Renewal Development Authority, General Services Administration, or the National Endowment for the Arts.

We started with Cranbrook which, of course was privately endowed. We moved through Calder at Grand Rapids which was community supported and matched by federal funds. Then we had Calder at Michigan Bell which was corporate.



Plate #23
 Vivian Beaumont Theater, Lincoln Center for the Performing Arts,
 New York, New York
 Monumental bronze sculpture standing in reflecting pool
 (16' x 30')
 Artist: Henry Moore
 Architect: Eero Saarinen & Associates
 1965
 Photograph: Ezra Stoller Associates

In this exhibition, we have included ten Maquettes and their installation photographs in various federal buildings and courthouses. Mr. Thalacker wrote a statement about the Art in Architecture Program of the U.S. General Services Administration. (SEE PAGES 8-13.)

The next few slides are of Lincoln Center for the Performing Arts in New York City, completed in 1965.

REDSTONE: When this was built, I don't think the City of New York had a rule to allocate a percentage for the purchase of art. I think they do have it now.

DENISON: No, but someone who co-ordinated this effort must have made that a priority, because inside the buildings are works; and we're looking at the Henry Moore in front of the Vivian Beaumont Theater.

KORAB: The whole development of the site and the program was dominated by such architects as Eero Saarinen, Harrison Abramovitz, Philip Johnson, eminent architects who certainly do understand the role of art, particularly in this case where we are talking about almost a temple of the arts.

DENISON: Now in Columbus, Indiana, another Henry Moore; a slide from the library?

REDSTONE: Yes, the library by I.M. Pei. The sculpture is in between it and the church by Eliel Saarinen. This is one of the first contemporary buildings in the United States, and Pei greatly respected the spirit of the place.

I think it was not part of the design. The Henry Moore was a later purchase by the sponsor, J. Irving Miller, a private donation.

DENISON: It's interesting, though, that the ground it sits on is almost like a pedestal from above. Was that designed by the architect to have an object there?

KORAB: I would imagine it was. The architect suggested that some piece should be purchased. Actually, that is a driveway around it. It is somewhat embellished with better pavement, but



Plate #24
 Cleo Rogers Library, Columbus, Indiana
 Artist: Henry Moore
 Architect: I. M. Pei
 1969
 Photographer: Balthazar Korab

it is basically a driveway. The sculpture is used in a very traditional manner. It's one single statement completing something like a small monument.

BERRY: I think Columbus, Indiana, is a unique example of what was basically, or initially, one man's influence in starting a major ball rolling. Suddenly is developed in a small midwestern town, a sensitivity to the space and to the environment as a whole. I know that the older parts have been rehabilitated through paint. There is a tremendous interest in architectural detailing such as cornices, and people give their homes a great deal of care. It creates a greater sense of well-being in the town.

To me, it is a very beneficial effect for the people who come into contact with the art in the architecture — being able to take something away — a little bit more of themselves, for having had that experience. Columbus is truly unique in that.

KORAB: Certainly very few midwestern towns — or American towns altogether — of that size, could claim major pieces like the two Henry Moors.

Later, we will see a Tinguely in the shopping center "Commons" in Columbus.

This is a single man's patronage. He has been labeled as a Medici, although Mr. Miller refuses the concept, because he likes to go through democratic ways. He believes in the educational process, and history has certainly proved he is right.

After Eliel Saarinen's church, the first truly contemporary design by Eero Saarinen was a small bank on Main Street. That was a very bold move, some seventeen or eighteen years ago. Today, Columbus is a showplace, not just for single pieces of architecture, but as you mentioned, for the influence that it really exercised on the population and the townscape, itself.

BERRY: I think we are also seeing this happen in Grand Rapids. I know there are several civic groups that are actively having exhibits as well as permanent pieces being placed throughout the city.

DENISON: You're absolutely right. When a private person gets a real statement and backs it with the money, it gives other people the opportunity to see and the incentive to do more things.

REDSTONE: I find, also, that the leaders of industrial corporations really must make an effort to help develop art as a part of the environment. It is only possible mostly through private initiative. The leaders must really make that effort and have the interest, heart and soul, for the development of art in their own cities for the people.

MILES: That demand comes from having experienced art in the environment in one's life. As an example, the Italians experience sculpture in the environment and demand more. Our Puritan ethic in the United States makes us inclined to accept one single Henry Moore and love it, and we then consider that the only art we need to have.

I'd like to speak about the Henry Moore in the Toronto City Hall, which was completed in 1966. It seems like a timepiece, the reverse of Stonehenge, in a way. There are twelve circles, little spots, in a very geometric pattern, all around the sculpture. I was thinking of a clock face when I saw the previous sculpture work in Columbus. As it casts its shadow, I believe that Moore was thinking of the shadow aspect. That center Moore sculpture is a

reverse of Stonehenge; it has the two hands of the clock in the center of the circle that casts its shadow as the sun moves around.

In this Toronto work, I don't know whether it's happenstance or by design, but the fact remains that the sun does affect it. I'm certain that when he made his small model, he was observant of the shadow it cast. That shadow is just as important a part of the sculpture as the sculpture, itself.

REDSTONE: This is the Music Center, Los Angeles, a sculpture by Jacques Lipchitz, completed in 1971. I think this is one and the one in Philadelphia are two of the best of Jacques Lipchitz's sculptures in the United States, and probably the world. The way the reflection in the water and the background of the buildings becomes one unified composition and changes with the light, gives a special effect to the entire environment.

MILES: There is a multiple series of symbols that one can keep looking for in the major form, within which one can see yet another one. There are overlapping layers of symbolism within which he works within organic shapes and form.

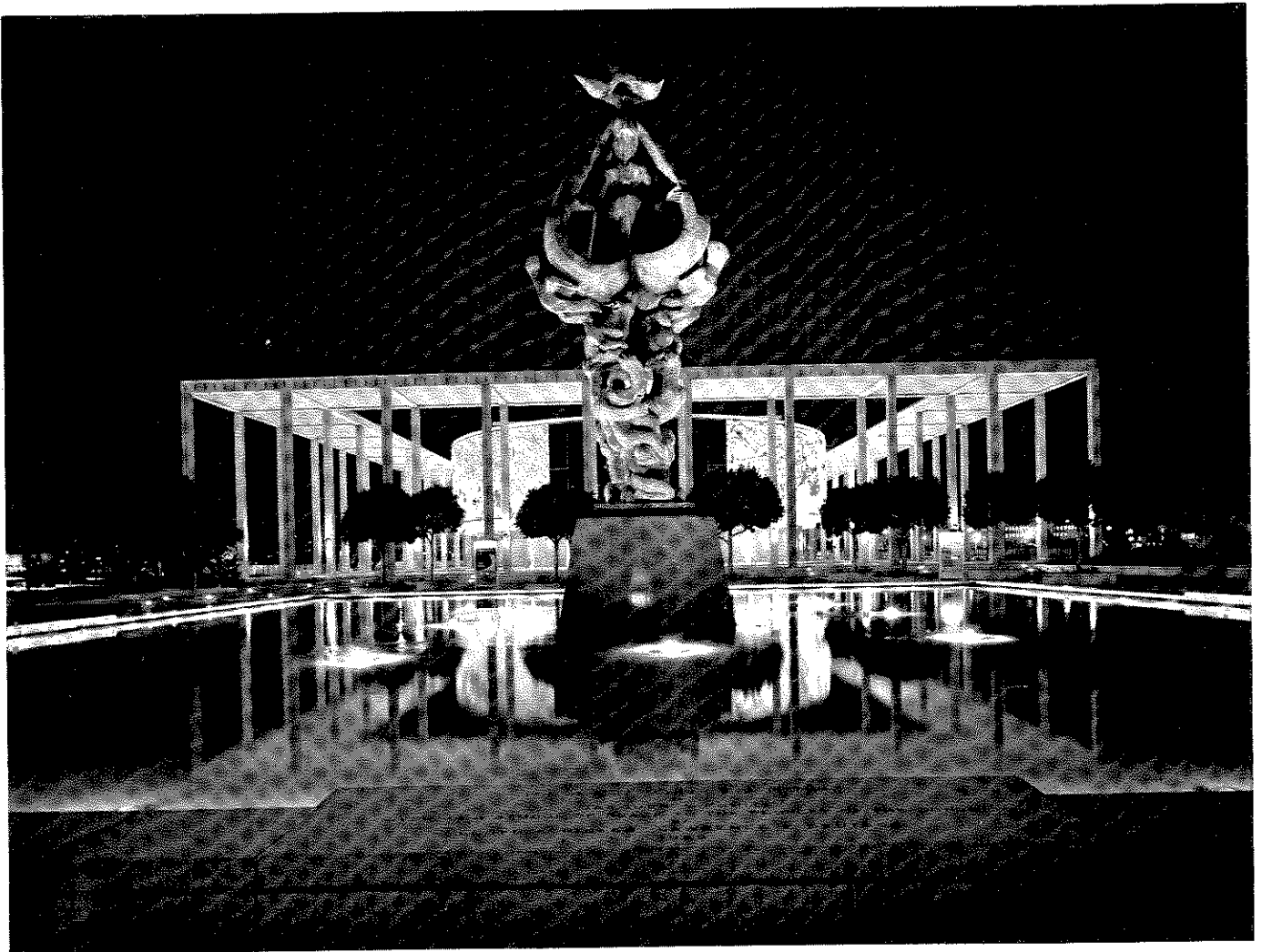


Plate #25
Mark Taper Forum, Music Center, Los Angeles, California
"Peace on Earth"
Artist: Jacques Lipchitz
Architect: Welton Becket & Associates
1971
Photographer: Balthazar Korab

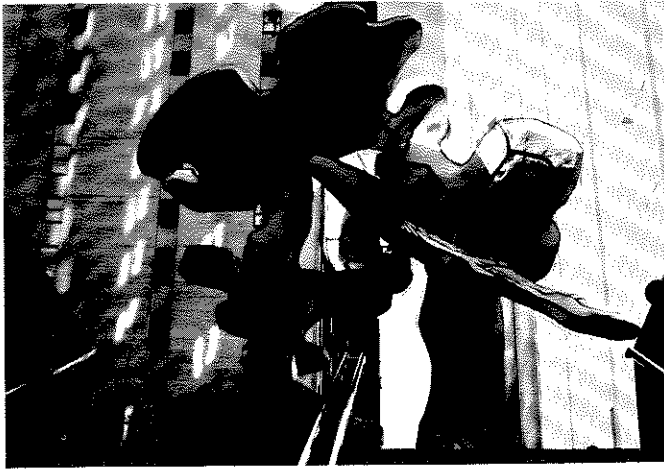


Plate #26
One Chase Manhattan Plaza
New York, New York
Artist: Jean Dubuffet
Architect: Skidmore, Owings & Merrill
Building completed 1961
Photograph: Meadow Brook Art Gallery

BERRY: It is another good example of the space, again. They become eminently successful because of the negative space — the void. Certainly, the water brings it all together beautifully.

DENISON: Mr. Redstone, I've heard you speak before about the integration of materials and the integration of Art in Architecture. These materials are caught in quite a contrast to each other.

REDSTONE: Yes. I feel that the use of the materials is very successful here, because even though the round part in the back is designed with bas-reliefs on the outside, the fine detail does not detract from the main bronze piece. It is a light background and the front is very dark; so as you look at it, you are not detracted by the bas-reliefs.

I think it is a very classic way of application of a sculpture in a key position of the whole composition. The whole composition of the two buildings is laid out in a very classical manner and the sculpture is practically in the geometric center.

DENISON: Now we move into the Wall Street area of New York, to the Dubuffet which has older buildings in the back and contemporary buildings surrounding it.

KORAB: There is certainly no pretense of collaboration. It was probably brought in as a great gesture of enlivening the place, Dubuffet being an extremely prestigious artist.

REDSTONE: I really think it looks like an afterthought, although the sculpture, itself, is excellent. With the lack of space, location, and connection with the rest of the immediate surrounding area, it really doesn't exist. Yet by itself, it certainly creates a tremendous interest with the people there.

BERRY: I think I'm going to cause a conflict because I disagree. I find it extremely exciting in this space; and again, it tends to make people so much more aware of what is in the immediate

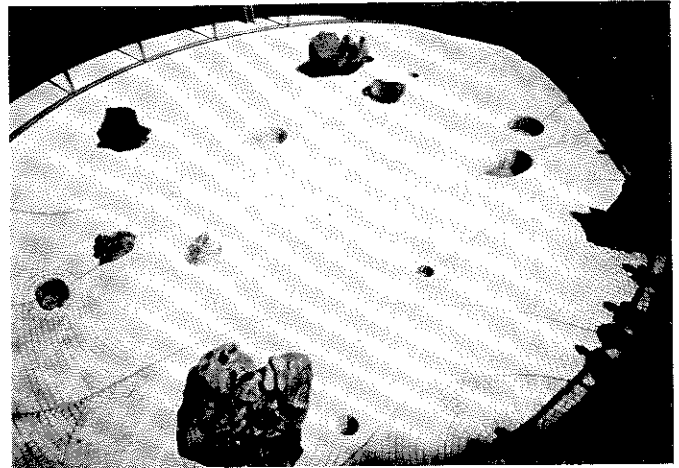


Plate #27
One Chase Manhattan Plaza
New York, New York
Stone Garden
Artist: Isamu Noguchi
Architect: Skidmore, Owings & Merrill
Building completed 1961
Photograph: Courtesy of Noguchi Fountain and Plaza, Inc.

surrounding area. I try to envision the space without it being there, and it would just be a nothing space. I see an almost conscious attempt to try to relate it to the space by tying together by color, shape, and form the more contemporary piece of architecture with some of the nice brickwork that is happening in those buildings in the background.

DENISON: I am sure Noguchi's Garden is what Mr. Redstone means when he says "integrated with the architecture."

REDSTONE: Right. This holds beautifully together.

DENISON: The thing that I like very much, Mr. Redstone, about the Dubuffet is that it is not contrived. It is like a leaf that has blown off a tree. There aren't any trees there, and it is just a bit of joy and fun that breaks that incredible programmedness that is the 1970s.

KORAB: The contrast between the two is remarkable. The Dubuffet is a very, very strong sculpture or statement in itself, and works by contrast. Here, the Noguchi Garden is really in the best tradition of collaboration between artist and architect in a harmonizing rather than contrasting way. It makes one think, obviously, of the inspiration which was the Kyoto Gardens, as translated into 20th century language. It is beautiful.

DENISON: Columbus, Indiana. A sculpture titled Chaos I. by Jean Tinguely.

Don't you think it is interesting how in the shopping center the people become really involved with what is happening with this piece? It wasn't just a kind of monolith or meditative piece. I think it is so appropriate to the activity of a shopping center.

KORAB: It was a very controversial piece, as you can imagine, in a small Hoosier town, with farmers coming in and seeing this monster which, by the way, is very amusing. It has great success with



Plate #28
 The Commons-Courthouse Center, Columbus, Indiana
 "Chaos I"
 Artist: Jean Tinguely
 Architect: Gruen Associates, Incorporated
 1974
 Photographer: Balthazar Korab

the children: balls are rolling around, and it's like a big pinball machine.

I have been there many times when Tinguely was working on it. He is greatly involved with the goings on of the mechanical age. He was there, working, during the 500 Races, and was quite taken by the event.

DENISON: Do you know how this sculpture happened to be in the shopping center?

KORAB: Oh, yes. It was the architect, Cesar Pelli's, idea. J. Irving Miller's patronage made it possible. He also donated the materials and set Tinguely up in an old power plant. Tinguely worked for about three months with his assistant and they assembled the whole thing right there on the spot.

REDSTONE: This concept has long been tried with electric motors.

KORAB: Yes, all around, a number of electric motors are used.

MILES: And it constantly goes "ta-pocketa, pocketa, pocketa, pocketa, pocketa"?

KORAB: No, it is like a glockenspiel in a medieval town. It comes on and off at certain hours and has various degrees of mobility. There are certain things that rotate very slowly; and other times,

the whole thing breaks loose and then there is noise and color and vibration.

BERRY: Balthazar, do you know if the pieces come out of a Cummins engine plant? Was there an obvious attempt to relate to that at all?

KORAB: No, not really. Actually, some of the wheels are made out of wood and have a very home-made character. I think both the personality of Tinguely and even the materials he uses, remind me more of the 19th century machinery out at Greenfield Village than they do of space age technology.

Tinguely himself goes along in a kind of black suit all the time, just like a railroad engineer from the steam locomotive era — even down to the big moustache.

DENISON: John, the Tinguely brings to mind your use of the words "environment" and "space" as a total place for people moving within them, because people are in the shopping center, which works, somehow, as the old towns used to, in contrast to urban cities nowadays. Perhaps the Tinguely brings a certain vitality and interest — because it is always changing and moving — a certain focus on activity. A children's park also exists there, which makes people want to stay — a feeling we may not get in the city.

BERRY: That's a good point, also reflecting on what Balthazar was saying, that it has a now and then changing sense of activity to it. I'm sure the space, itself, does too, just by the people who come in and out of it in groups large or small. There seems to be a conscious effort to have that thread of activity related to a sort of mechanics, hard edge but humorous, kind of southern Hoosier value.

REDSTONE: The 35-foot bronze sculpture, "Government of the People" by Jacques Lipchitz, is located in the City Hall Plaza, Philadelphia.

DENISON: This is being put into space, into its position there?

REDSTONE: Yes. As a matter of fact, this sculpture was done in Italy by Lipchitz and brought here cut up in many pieces and welded together on the spot. I don't know how many tons it weighs but it was quite an undertaking.

I think this is one of his best. He did three 35-foot sculptures just before he died. Some of them are being finished by his wife now, and the critiques were being done by Calder and other invited artists who judged whether she was following his initial concept. Besides this one in Philadelphia, another is going to be in front of the Law Faculty of New York University. A third is going to be for the Hadassah Hospital in Jerusalem. (SEE STATEMENT BY JACQUES LIPCHITZ ON PAGE 4.)

DENISON: How did this piece come to be placed here?

REDSTONE: Originally, the city was going to sponsor it out of the percentage allotment for art, but the then-mayor was against it. However, the Philadelphia Foundation of the Arts took it over on their own and obtained a grant from the National Endowment for the Arts. I think they matched it with their own funds.

DENISON: Does Philadelphia have that stipulation that one percent of public building funds be used for art?



Plate #29
Center Square, Philadelphia, Pennsylvania
"Clothespin"
Artist: Claes Oldenburg
Architect: Kling Partnership
Photograph: Courtesy of the Redevelopment Authority of the City of Philadelphia

REDSTONE: Yes, so they really overruled the mayor, who thought it was a horrible piece of sculpture.

DENISON: There is one question I would like to ask Mr. Redstone. Would you tell us about the committee with which you are involved now, the Governor's Commission on Art in State Buildings?

REDSTONE: The main purpose of the committee is to work for the passage of legislation that would require that one percent of the budget for any state work, any buildings, gardens, or anything that is involved in state expenditure, be devoted to art. This is going to be proposed within the next few months to the legislature; and it looks like it will probably go through because the governor and many of the legislators are inclined to approve it.

KORAB: It really is a rather interesting urban area, this Penn Center. It obviously is not a designed urban space; it just happened. There was great controversy over whether they should keep the old City Hall or not. The new modern city office buildings have been designed recently; and then several privately-financed speculative buildings have been built in the area, just following a traffic pattern.

There is, of course, the dominant feature of the Lipchitz, the 19th century equestrian statue, and the Oldenburg in the middle. Incidentally, on top of the old City Hall is Calder's grandfather's Penn statue.

Other than the very dominant feature of the Lipchitz, it really is like a sculpture garden. The pieces live their own lives by themselves. As is also the case with the buildings, they don't interact.

It is, now, a very unusual complex of sculptures of various dates and representing various tendencies in art, but it is far from one of those controlled environments. Although it is an interesting experience, it is not pulled together.

MILES: Yet if you take the Oldenburg sculpture out of the space, the people then become dwarfed by the architecture. The Oldenburg sculpture, by its scale and size, make the people more credible in space, in my eyes. Of course, I'm delighted by the blowup of this very ordinary object which makes us realize how geometry is used in our everyday lives.

One isn't conscious of what it is, I think, when one walks into that space. Only when looking at it from the distance in the slide, do we see that it actually is a wooden clothespin in gigantic scale. Perhaps down on the level of the sidewalk, the people are only aware of another archway of space.

BERRY: I think that sense of reducing the scale down to a human level is a good point.

REDSTONE: There is no question that this is a great piece of art — contemporary art — that really brings our attention to things that we never thought about; but I can only have my own reaction. I was at the inauguration of the Lipchitz sculpture. For the entire week after, I remained really moved by the experience. I saw both the Lipchitz and the Oldenburg, and Lipchitz continued with me for an indefinite time, causing a tremendous reaction, almost like a "soul" feeling.

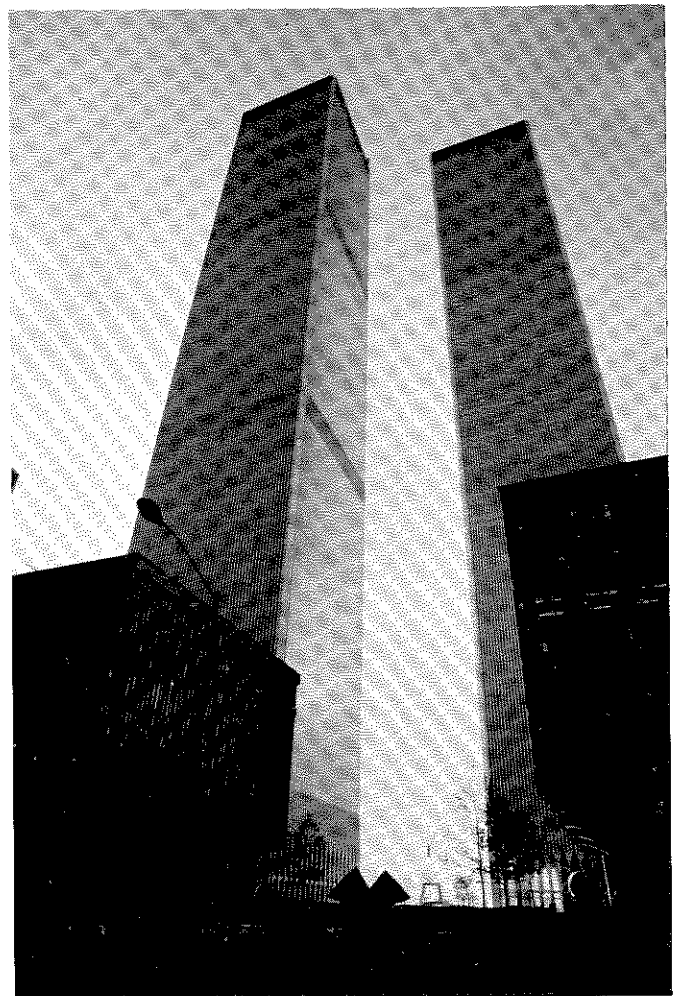


Plate #30
World Trade Center
New York, New York
Artists: James Rosati, Masayuki Nagare, Fritz Koenig
Architect: Minoru Yamasaki & Associates
1971
Photographer: Balthazar Korab

DENISON: Here is the World Trade Center, also in the middle of a busy city activity. I think Mr. Yamasaki's idea was to create a plaza so that there would be some open space in the Wall Street area, which is so tight. Obviously, sculpture has been put into the space.

KORAB: The difference between this and the Philadelphia space is essentially the fact that this one was conceived as one single unit. The space and the position and the choice of the sculpture were determined by the architect.

There are several model shots that show the design process. It is an interesting insight into an architect's work with sculpture.

BERRY: It is interesting from the model that there is an obvious transition going from that sort of central point and the round piece to the more pyramidal shape.

DENISON: Now, Pan-Am shows the area in which the building exists on the right, which gives us a background to see the Richard Lippold which is inside.

MILES: What a surprise to see that geometric line sliced into space. It is like walking inside a painting or a huge light sculpture, an artery of the body.

REDSTONE: I think the drawing, itself, really is just a masterpiece.

MILES: It's choreographed light within that space, different from the outside of the building, which is so ordinary-looking within the context of New York. It must be a terrific surprise to encounter this dance of light and luminosity intersecting the interior space.

BERRY: Because the material substance is pulverized by the light effects, by the reflective effects, even though there are materials, the essence of the sculpture is not what we see. It is the effect of reflected light on the materials. (SEE ESSAY BY RICHARD LIPPOLD ON PAGE 7.)

DENISON: Now we are looking at 127 John Street, New York, the Kaufman organization. As I understand it, Mr. Kaufman personally has a philosophy about the coldness of brick and steel in modern architecture and wishes to bring something human into it from his point of view.

This seems to have a kind of Disneyland fantasy fun approach for the average pedestrian or person working in the buildings.

REDSTONE: A playfulness, I think, too.

BERRY: This is difficult to relate in a slide sense, because the enjoyment of it comes from walking underneath it and seeing the colors and shapes change. Looking at it here, it would be easy to imagine that that's, again, sterile and hard; but it's really not. It is a very inviting kind of space.

DENISON: Are there awnings? Do you suppose they are awnings, playfully furnished?

BERRY: They are awning material.

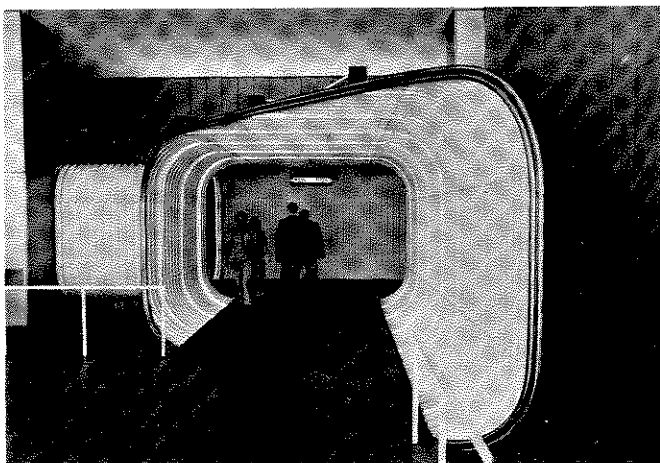


Plate #31
127 John Street, New York, New York
"Love Tunnel" neon entranceway
Design Supervisor: Rudolph DeHarak
Photograph: Courtesy of R. C. Auletta & Company, Incorporated

DENISON: This is a tunnel that works as an entrance into the building?

BERRY: It is not only one of the most successful things around, but it probably is a pretty good indication of where we are going. I think the use of light and color within a space is really going to be coming to the forefront. Looking at this in the slide, right away reminds me of that space mountain ride at Disneyworld.

DENISON: This is the entrance hallway, 127 John Street, right?

BERRY: Right, but it's just human, warm. It very much is a pleasure to go through, a very contemporary integration of art and architecture. You can't really say which is which: this is architecture, that is art, even to the play of shadows on the floor and the lights on the ceiling.

MILES: It is a contemporary translation of the luminosity of stained glass windows in medieval churches.

DENISON: This is 747 Third.

BERRY: I find the one on the left to be interesting, somewhat reminiscent of a Paris streetscape, I would think, nothing terribly spectacular about it.

REDSTONE: I think the interior really shows the use made of heating pipes.

BERRY: This is the interior of the same building? Same hallway, elevator. Yes. That is fantastic.

KORAB: This is beautifully done and the shapes are really sculptural elements.

REDSTONE: But they are functional, actually.

KORAB: They are the functional bowels.

REDSTONE: They are insulated heating ducts.

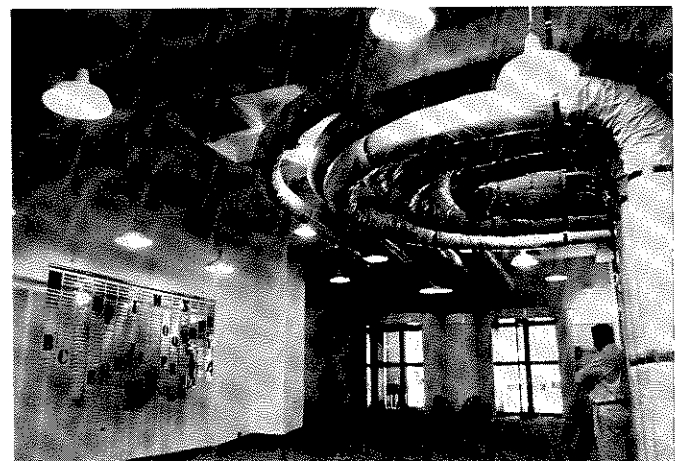


Plate #32
Lobby, 747 Third Avenue, New York, New York
Corridor, elevators and elevator control panel
Designer: Pamela Waters
Lighting Design: Howard Brandston
Photograph: Courtesy of R. C. Auletta & Company, Incorporated

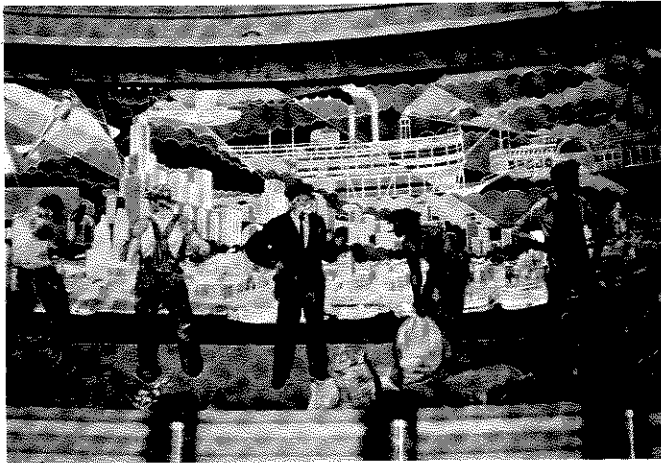


Plate #33
Cincinnati Union Terminal
Mosaic mural depicting riverboats
Artist: Winold Reiss
1933
Photograph: Meadow Brook Art Gallery

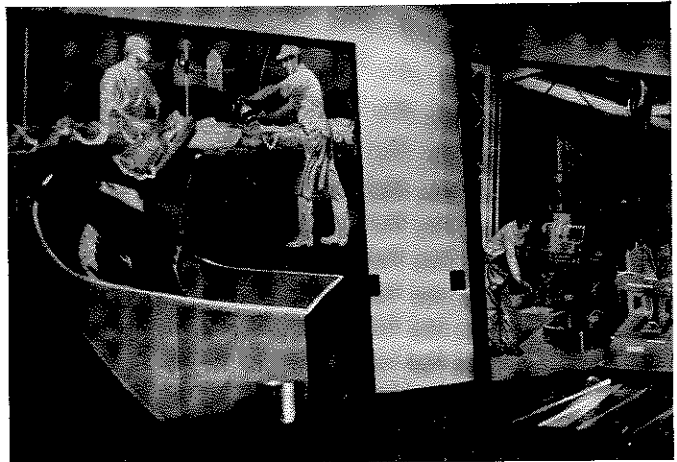


Plate #34
Greater Cincinnati Airport
Mosaic murals depicting meat packing and milling
Artist: Winold Reiss
Transferred 1974 from Cincinnati Union Terminal, 1933-1973
Photograph: Meadow Brook Art Gallery

BERRY: They are soft, which is, I think, really very nice.

REDSTONE: One of the sculptures in the International Symposium at Long Beach, California, is by J. J. Beljon, from Holland. Now, I wonder how many people know that there were about three or four international symposia for sculpture. One was in Austria; one was in Israel; one in Tokyo, Japan; and one in the United States.

In 1965, Long Beach State College invited about eight or nine artists, paid for their travel and expenses to work the whole summer. Each was given a site around the university campus, and complete freedom to do what he wanted. Industrialists provided them with concrete, steel, stainless steel, redwood, and such other metals as aluminum and titanium.

The campus now has nine excellent pieces of sculpture. In this case, Beljon created a 120-foot-long sculpture along the highway to block off and screen the campus from traffic.

Really, more of this could be done in the States. It is a very good way to have internationally-known sculptors and artists, who are more than happy to do so, come from all over the world.

DENISON: This is the mural in the airport terminal in Cincinnati. As I understand, this was moved from the railway station to the airport.

BERRY: It is eminently more successful in the airport.

MILES: Yes, it doesn't have all the competition of architectural gingerbread and other busyness around it.

DENISON: Don't you think part of that is the period in which it was done? Then, the decorative arts were so integrated with the architecture. Now, we live in a period where we put a painting in a simple frame and hang it on the wall.

MILES: So what you are saying, is integration is not successful, then?

DENISON: No, I think they are equally comfortable to the eye.

KORAB: I would consider it a rather successful form of archeology.

DENISON: They are both wonderful.

REDSTONE: This was done, I think, during the WPA period. Weren't most of these paintings taken from there, or done during that time? It's amazing that during the height of the depression, art flourished here — and supported by the government — even more than now!

BERRY: As they are used in the airport, the mosaics are in such sharp contrast to the building which was put together in an architectural space, quite quickly, economically, and soundly, but in a very fast track.

It is not all that bad a thing to sit there and look at them. I can't imagine the space without them. I don't know if it was by intent or if that became someone's extremely good idea to save them from the destruction of the other building, but they really work there. They're beautifully done. Their craftsmanship is fantastic.

DENISON: These are wall paintings by Anuskiewicz, in Cleveland. Now we're talking about the surface of the outside of a building in terms of design and color.

BERRY: I have very strong feelings on wall graphics — outside. I think they are a very, very good answer to a lot of things; but frankly, I tend to feel that they are over-used and misused more than anything else.

DENISON: Now, when we speak about industrial graphics, we are moving into the John Deere Company.

BERRY: Actually, John Deere and Caterpillar are both being represented here. The John Deere pieces more thoroughly than the Caterpillar ones, bespeak what I feel to be a relatively new philosophy in dealing with an industrial environment. These are both very large — over a million square feet — engine factories.

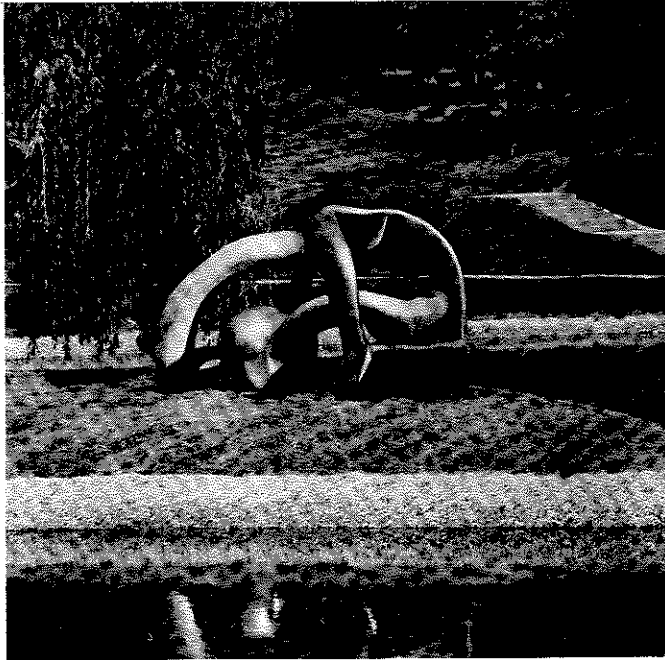


Plate #35
Deere & Company Administration Center, Moline, Illinois
Artist: Henry Moore
Architect: Eero Saarinen & Associates
Building completed 1964; sculpture installed 1974
Photograph: Courtesy of Deere & Company

The concept here was a desire to be able to create a sense of territory within these huge spaces so that there was the ability for the employees to identify themselves as a smaller group. This was integrated with the architecture, in that the planning was developed in line with the logic of how people work.

Thus, the colors are extremely strong in the engine works. There is a palate of five colors, with the machine lines and every-

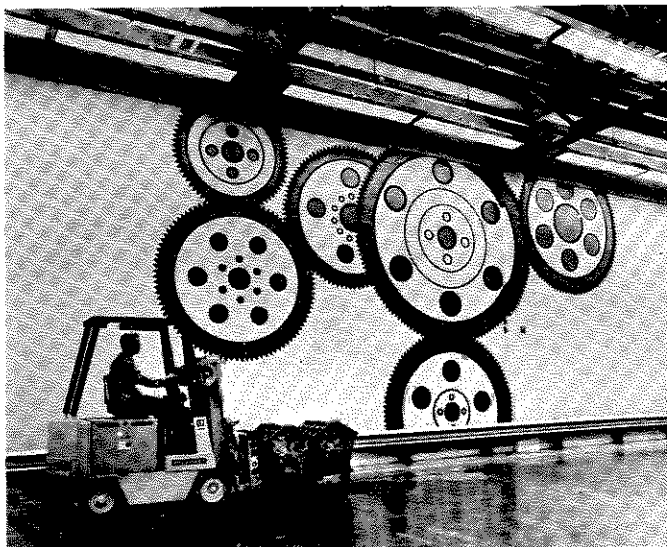


Plate #36
Caterpillar Tractor Co., Mossville, Illinois
Graphic: "Gears"
Artist: William T. Johnston
1975
Photograph: Courtesy of Smith Hinchman & Grylls Associates, Incorporated

thing within each area color-identified. These alternate, so that no one color is on the same side, or on opposite sides of an aisleway.

These territories are accentuated by the banners, which become large-scale identification pieces, a signage solution. They are done in wall vinyl and plastic plumbing tubing, materials that are uncommon to the space in that they are soft in character, and in contrast with the hard-edged working environment.

The architecture was changed to open up the exterior of the building so that the colors and the inside could be seen from the outside. This caused the employees to feel welcomed, not that they were going to go through this little hole in the wall. There was a conscious attempt to welcome the employees.

KORAB: I think the mural is very successful.

BERRY: The Caterpillar graphics, by the way, serve a two-fold purpose. One is to give identification to what function is taking place in what part of the facility. In other words, the gear assembly on the diesel engines is in this area; and straight ahead is the crank shaft machine line; and it is involved in the assembly process at this point; and so forth.

The other motive was to create a dominant viewpoint that would basically tend to draw the eye away from the clutter of the tubes, ductwork, machinery, electrical tubing, and everything hanging down. It faces a place to look, and gives the employees a different viewpoint of what they are dealing with. It was intended to give somewhat of a different character to what the individual deals with on a daily basis.

REDSTONE: One was the Michael Berry International Terminal for the Metropolitan Wayne County Airport. On the right, you see the finished building; but before that, on the left, you see samples of columns. We have about twenty-six columns, each one a different shape, and all of them structural elements of the building.

The moulds for the concrete bas-reliefs were created by the talented sculptor, Robert Youngman.

As the columns are put in the center, the canopy rests right in the middle of that and balances on each side.

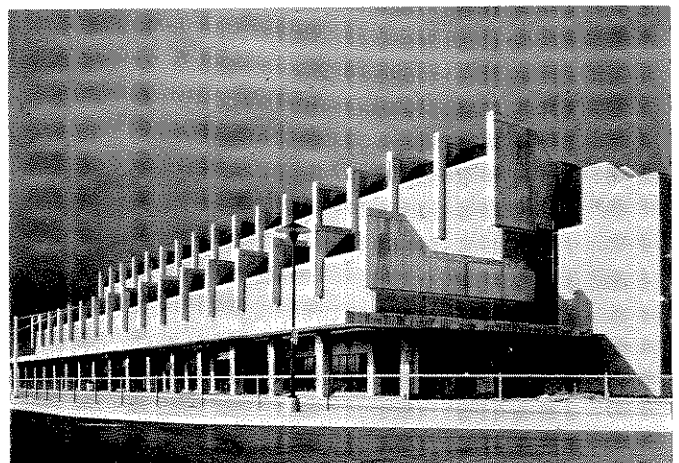


Plate #37
Michael Berry International Terminal, Detroit Metropolitan Wayne County Airport, Romulus, Michigan
Artist: Robert Youngman
Architect: Louis G. Redstone & Associates

MILES: Those columns are very reminiscent of those at Chichen-Itza, in Mexico.

REDSTONE: It's very interesting; people stop by and look at that and try to figure out what it is.

DENISON: You can see all kinds of imagery.

REDSTONE: We also tried to integrate the same type of bas-relief in the middle of the interior, going up in the escalator to the main lounge.

Lately, I have been trying out brick murals. This is one of my first experiments. As a bricklayer from the olden days, I have always been very much taken with brickwork.

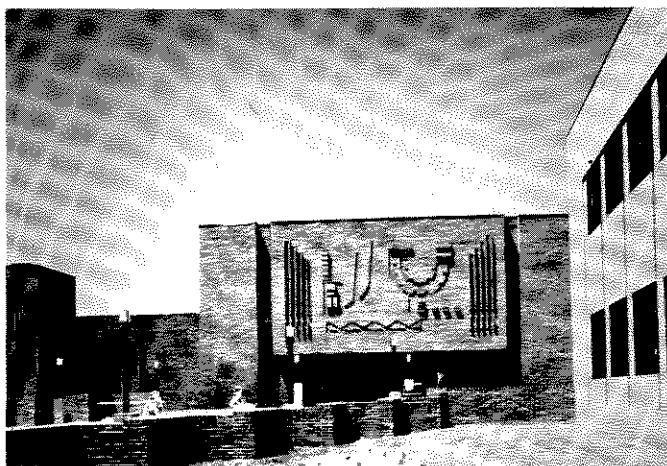


Plate #38
Jewish Community Center of Metropolitan Detroit
West Bloomfield, Michigan
Architect: Louis G. Redstone & Associates
1976
Photographer: Balthazar Korab

In places where there is a lot of blank, harsh wallspace, a great use could be made of this brickwork art. It could apply to many buildings, at very little expense, and would both give interest to the people and improve the environment. I hope that it will be used in other buildings and by other architects.

Incidentally, the bricklayers, the tradespeople, just love it! You can't chase them away from it. They are so uninspired by laying brick-on-top-of-brick, that when you give them some problem like this where they have to use their heads and where there is an interest, they are different people. They work differently.

DENISON: One thing we should say is that we are looking at slides; and since Art in Architecture has to do with a total environment relating to people, as John has mentioned, and certainly an integration of materials and space, Mr. Redstone, and, Balthazar, the feeling of the place; the slides are once removed from the experience. We would have to be in those places really to analyze the success of the individual pieces or the whole, totality, that we looked at.

Does anyone want to make one final comment about Art in Architecture?

MILES: I would like to say that architecture *is* art, and there is no separation.

BERRY: There didn't used to be a separation, going back a long time ago, but there was a developed separation in a time when technology seemed to take over. What became lost was a sensory perception of the space, in that the concern, and rightly so, became one of safety and sprinkling and OSHA Code requirements.

These came to overshadow the fact that people need to feel good in a space, as well as be safe and protected. We are seeing more of a change from that since there is a base, now, of established technology.

Exhibition Catalog

1953

RICHARD LIPPOLD

Sculpture

Pan American World Airways Building
Grand Central Building, Inc.
New York, New York
photograph, 5 individual drawings,
4 preliminary sketches

1966

GLEN MICHAELS

Mosaic Mural

International Monetary Fund
Washington, D.C.
photograph

1956

MARSHALL FREDERICKS

Sculpture "Clowns"

Henry & Edsel Ford Auditorium
Detroit, Michigan
sculptural study for metal murals, photograph

1967

PABLO PICASSO

Sculpture "Head of a Woman"
Civic Center
Chicago, Illinois
photograph

1963

JUDSON STUDIOS and WALTER NETSCH

of Skidmore, Owings & Merrill
Stained Glass Windows
Air Force Academy Cadet Chapel
Colorado Springs, Colorado
photograph

1969

ALEXANDER CALDER

Sculpture "La Grande Vitesse"
Civic Center Plaza
Grand Rapids, Michigan
photograph

HENRY MOORE

Sculpture
Cleo Rogers Library
Columbus, Indiana
photograph

1964

ADOLPH GOTTLIEB

Oil painting

GLEN MICHAELS

Mosaic Terrace
W. Hawkins Ferry Residence
Grosse Pointe Shores, Michigan
photograph

1971

FRITZ KOENIG

Sculpture
World Trade Center
New York, New York
photograph

JACQUES LIPCHITZ

Sculpture "Peace on Earth"
Mark Taper Forum, Music Center
Los Angeles, California
photograph

1965

ARTHUR D'ARAZIEN

Night View
Lincoln Center for the Performing Arts
New York, New York
photograph

MASAYUKI NAGARE

Sculpture
World Trade Center
New York, New York
photograph

1973

CHARLES PERRY

Sculpture
Hyatt Regency Hotel
San Francisco, California
photograph

BRUCE BEASLEY

Cast Acrylic Sculpture
Lobby, Federal Building
San Diego, California
maquette, photograph

MARK DI SUVERO

Sculpture (Proposed)
Courthouse and Federal Building
Grand Rapids, Michigan
maquette, silkscreen

ROBERT ENGMAN

Sculpture "Triune"
15th & South Penn Square
Philadelphia, Pennsylvania
photograph

JAMES HOUSTON

Plexiglas Sculpture "Aurora Borealis"
Glenbow Centre
Calgary, Alberta, Canada
photograph

JACQUES LIPCHITZ

Sculpture "Government of the People"
Municipal Services Building Plaza
Philadelphia, Pennsylvania
photograph

LOUISE NEVELSON

Sculpture "Bicentennial Dawn"
Lobby, Courthouse and Federal Building
Philadelphia, Pennsylvania
maquette, photograph

CLAES OLDENBURG

Sculpture "Clothespin"
Centre Square
Philadelphia, Pennsylvania
photograph

LOUIS G. REDSTONE

Brickwork Mural
Jewish Community Center of Metropolitan
Detroit
West Bloomfield, Michigan
photograph, drawing

GEORGE RICKEY

Sculpture "Two Open Rectangles Eccentric"
Plaza, Federal Building
Honolulu, Hawaii
maquette, photograph

1974

ALEXANDER CALDER

Sculpture "Flamingo"
Plaza, Federal Building
Chicago, Illinois
3 photographs, maquette

HENRY MOORE

Sculpture
Deere & Company Administration Center
Moline, Illinois
photograph

ROBERT YOUNGMAN

Sculptured Columns
Michael Berry International Terminal,
Detroit Metropolitan Wayne County Airport
Romulus, Michigan
photograph

1975

DUAYNE HATCHETT

Sculpture
Courthouse and Federal Building
Rochester, New York
maquette

FRANK STELLA

Painting on Aluminum "Joatinga"
Lobby, Courthouse and Federal Office Building
Wilmington, Delaware
photograph, maquette

1976

LEONARD BASKIN

Plaster Mold of Bronze Relief "Three
Presidents from Tennessee"
Federal Office Building
Nashville, Tennessee
3 maquettes

GEORGE SEGAL

Sculptural Tableau "The Restaurant"
Federal Office Building
Buffalo, New York
photograph, drawing/collage

DAVID VON SCHLEGEL

Sculpture
Plaza, Courthouse and Federal Building
Philadelphia, Pennsylvania
maquette, rendering

TONY SMITH

Sculpture "She Who Must Be Obeyed"
Exterior, Labor Department
Washington, D.C.
maquette, photographs

1977

ISAMU NOGUCHI

"Horace E. Dodge and Son Memorial Fountain"
Detroit, Michigan
7 renderings, photograph

All maquettes are on loan from the General Services Administration

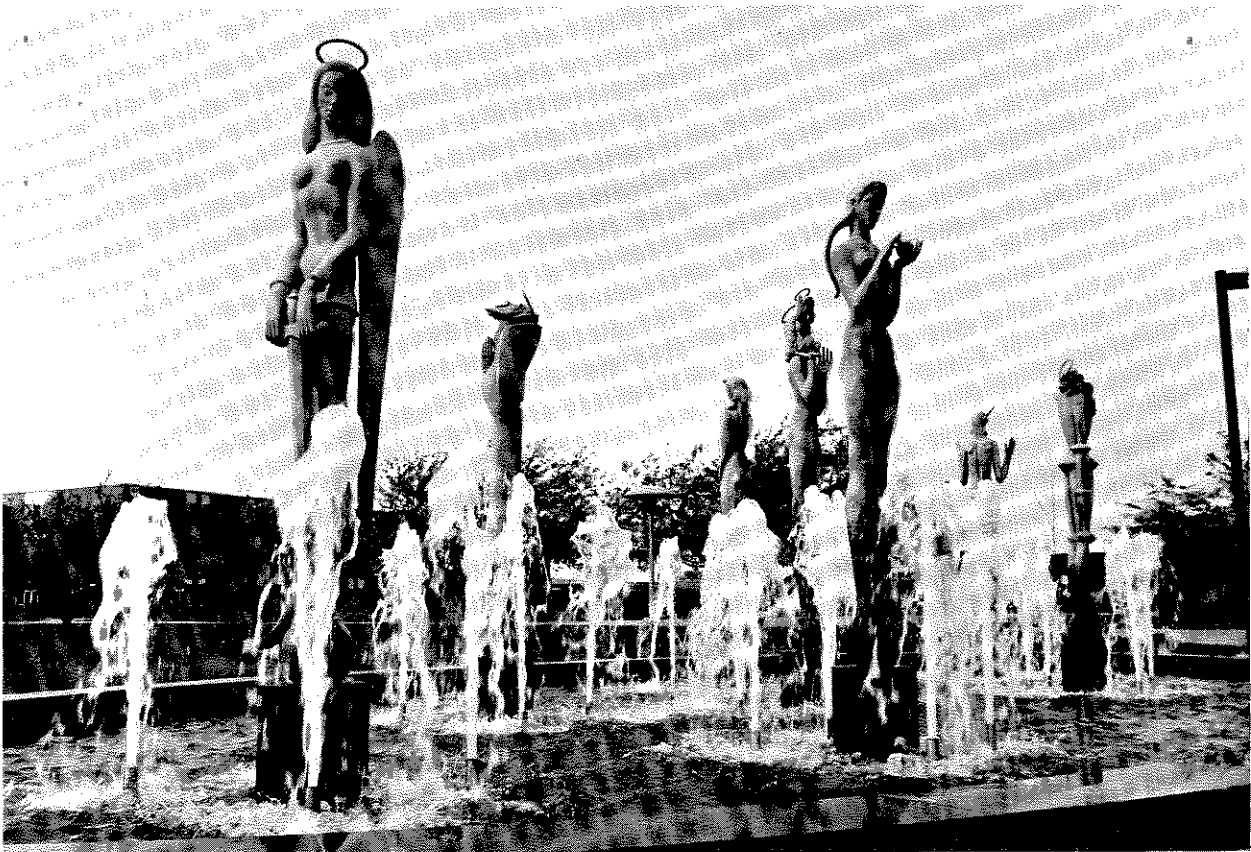


PLATE #39

Kresge Library, Oakland University, Rochester, Michigan
"Saints and Sinners"
Artist: Marshall Fredericks
1976

A gift of the Josephine E. Gordon Foundation, the Irene C. Wellock Trust, and the President's Club of Oakland University.

Acknowledgments

This exhibition owes its inspiration to Mr. Louis G. Redstone and his book, *Art in Architecture*. It was he who graphically pointed out the vital necessity for collaboration between artist and architect from the very inception of contemporary architectural complexes. At the same time, I wholeheartedly concur with Mr. Redstone's belief that the quality of the public environment must be improved to enhance the aesthetics of daily life. Thus, it is most appropriate that public buildings at all levels be embellished by contemporary artists.

In addition to Mr. Redstone's excellent advice, the members of the governor-appointed Special Commission on Art in State Buildings, Mr. Marshall Fredericks, Mr. Balthazar Korab, and Dr. Donald D. O'Dowd have given us invaluable assistance and great encouragement in the realization of this project. Mr. Fredericks has provided his original sculptural studies of the metal murals in the Henry and Edsel Ford Auditorium; and Mr. Korab with excellent photography that is represented in the exhibition.

The U.S. General Services Administration, through Mr. Donald W. Thalacker, Director of the Art-in-Architecture Program, has assisted in the presentation by arranging the loan of ten maquettes with drawings and installation photographs.

Special thanks go to Mr. Thalacker and Mr. Richard Lippold, whose respective essays appear in this catalog; and to the five panel members: Mr. John Berry, Mr. Korab, Mrs. Cyril Miles, Mr. Redstone, and moderator, Mrs. Mary Denison, for their participation in the discussion and slide presentation produced in conjunction with this exhibition, a transcript of which appears in the catalog.

The Redevelopment Authority of the City of Philadelphia was most helpful in supplying photographs and pertinent information through Ms. Bette Austin, Director of Public Information; while the Kling Partnership of Philadelphia provided a transcript of Jacques Lipchitz's tape recorded comments on his sculpture, "Government of the People."

In addition to the names appearing in the individual photographic credits, I give special thanks to Mr. Carl H. Clark who photographed the Horace E. Dodge and Son Memorial Fountain for the catalog cover and announcement mailer; and to Mr. Arthur d'Arazien for his photograph of Lincoln Center for the Performing Arts; and to Mr. Michael Janne of Noguchi Fountain and Plaza, Incorporated of New York, for assistance in selecting the project rendering panels of the Dodge Fountain.

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Kiichi Usui, Curator
Meadow Brook Art Gallery

Meadow Brook Gallery Associates

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