

Makers of Modern **LOUIS SULLIVAN**

The Function of Ornament

On the eve of the twentieth century, Chicago was rapidly outgrowing its borders. Architect Louis Henry Sullivan (American, 1856-1924) answered the demand for more office space, theaters, department stores, and financial centers by pioneering what would become an essential model for city life—the skyscraper. Blending Art Nouveau complexity with geometric elegance, Sullivan's tall buildings included Chicago's Auditorium Building, the largest building in the world when it was completed in 1889. Sullivan's design was heralded as the Wonder of the Age—a title equally fitting for the architect himself.

Louis Sullivan's designs stand today as leading exemplars of Chicago School architecture. Even Frank Lloyd Wright, a former assistant to Sullivan, would later refer to him as his "lieber Meister," or "beloved master." Sullivan brought to his practice a conviction that ornamentation should arise naturally from a building's overall design, restating, in a large or small way, themes expressed in the structure as a whole. Having spent much of his career in a late Victorian world that bristled with busy, fussy ornament for ornament's sake, Sullivan refuted the fashionable style with the now famous dictum "Form follows function." This break from tradition is perhaps most evident in Sullivan's strides to reimagine the commercial space—from America's earliest skyscrapers to the small-town banks that populated the architect's commissions in the second half of his career.

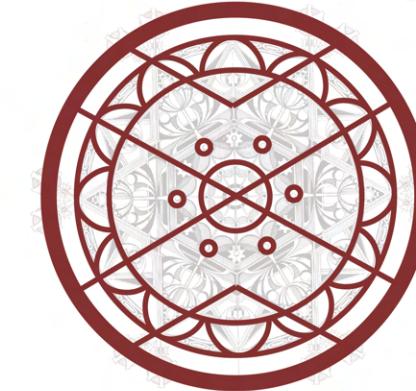
David Van Zantern

CCA

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" | want a color symphony and I am pretty sure that I am going to get it. "

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FRANK GEHRY

Individual Imagination & Cultural Conservatism

Frank Gehry represents a paradox in architecture. Embraced by established financial and cultural institutions, his work is also viewed as avant-garde.

Since the 1997 completion of what many consider his greatest achievement—the stunning Guggenheim Museum in Bilbao, Spain—Frank O. Gehry has soared to the forefront of contemporary American architecture. Long recognized by his peers for his innovative designs, Gehry now enjoys a new level of prominence in the popular imagination. This book, the catalogue of the first large-scale retrospective of Gehry's work in 15 years, examines the architect's unique vision and provides the historical perspective with which to interpret his audacious accomplishments.

Essays by noted museum curators and architectural historians explore his iconoclastic spirit and trace his melding of unconventional materials and forms. Photographs, drawings, plans, and scale models communicate the breadth and complexity of Gehry's work and show how, in his view of architecture as sculptural space, Gehry has opened up a world of new possibilities for architecture.

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Charles Jencks

Makers of Modern

RICHARD NEUTRA

The Search for Modern Architecture

Richard Neutra's work, his life experience, and his search for modern architecture coincided neatly with the lifespan of the modern movement. He experienced the buoyant struggles of the movement's early years, the heady triumph of its mid-century ascendancy, and the critique it faced in the 1960s and 1970s. His reputation enjoyed a resurgence that was hard to predict when Richard Neutra and the Search for Modern Architecture was first published over twenty years ago. In his seminal critical biography of this modernist master, Thomas S. Hines explores the efforts of Neutra and his modernist contemporaries to find the forms that would be most expressive of the twentieth century. In researching this classic of architectural scholarship, Hines enjoyed unparalleled access to the Neutra archives. Its collection of outstanding blackandwhite photography includes a remarkable cache of photographs taken by Julius Shulman the undisputed master of twentieth century architectural photography-whose work is beautifully featured here. This revised edition of Richard Neutra includes a new introduction by the author. "This study, part biography, part architectural analysis, is a modern masterpiece of architectural history. The prose is lucid and sometimes elegant very much like the work of Richard Neutra which it brilliantly examines."

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"Architects must have a razor sharp sense of individuality."

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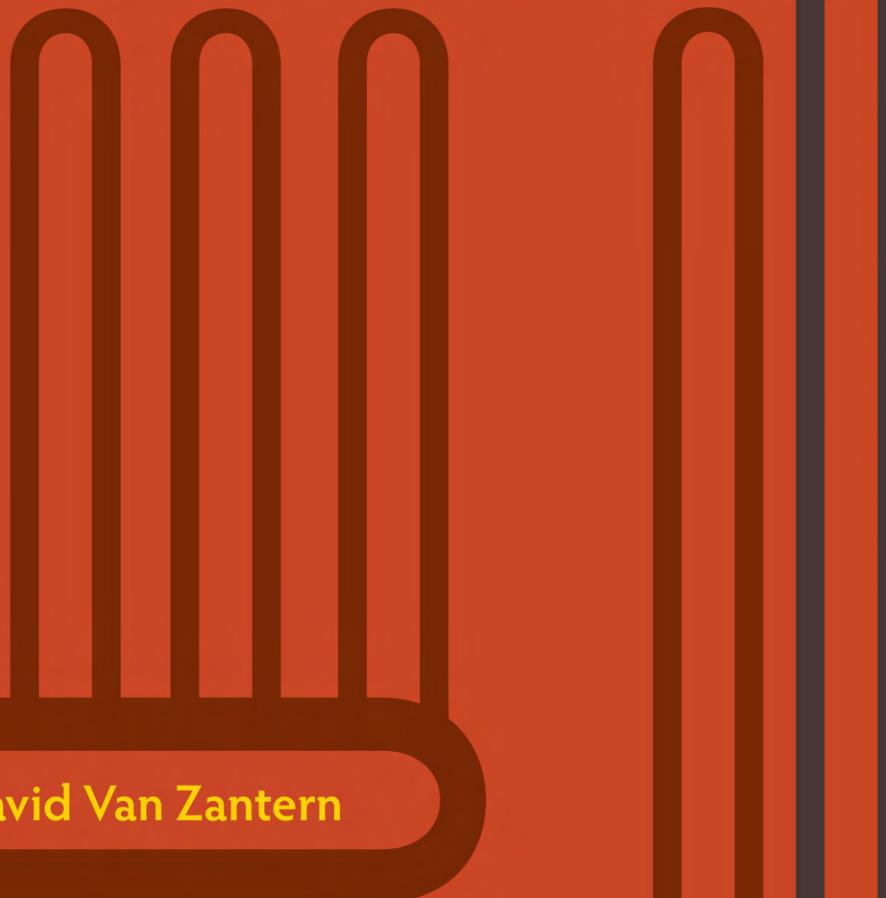
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