

'What Is Your Favorite Building?'

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LOU KAHN: THE BATHS OF CARACALLA, ROME—"It is ever a wonder when man aspires to go beyond the functional. Here was the will to build a vaulted structure 100 feet high in which men could bathe. Eight feet would have sufficed. Now, even as a ruin, it is a marvel."

'What Is Your Favorite Building?'

THE art of architecture has been practiced for more than seventy centuries. Today, we are building bigger—if not better—than ever. What are the outstanding monuments that the ages have produced? The Times asked six leading architects, designers of noteworthy new structures, to name their favorite buildings from the whole span of history. All turned to examples from the past.

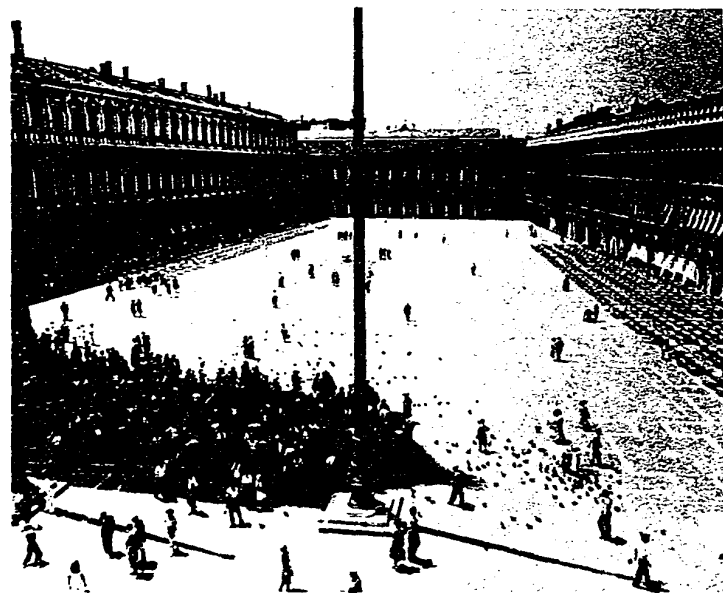
Although no copyists, they still reserve their greatest admiration for the old, established masterpieces—recognized works of art that have survived the test of time. Several went beyond the layman's concept of building to choose architecturally designed open spaces, like a plaza or an enclosed garden.

All six favorites, from six different periods and places, were selected for similar reasons. Given free personal choice, these architects put pure esthetics and sensuous delight above the usual practical considerations of cubage and costs.

All emphasize qualities of spirit, serenity and timelessness, the artful and elegant enclosure of space, and the emotional experience of the viewer. "Beauty" and "pleasure" are the basis of poetic and exotic choices that reveal the architect as romantically in love with architecture. —ADA LOUISE HUXTABLE.



WALTER GROPIUS: THE BASILICA, PAESTUM, ITALY—"Great architecture is poetry, bespeaking the intangibles of human



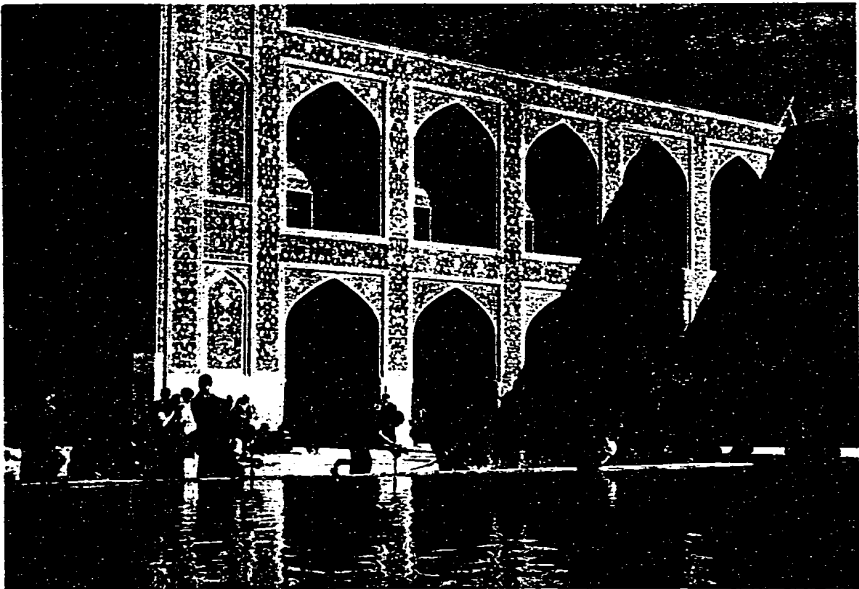
MAX ABRAMOVITZ: THE PIAZZA SAN MARCO, VENICE—"A space like a grand outdoor room. It changes with the mood of the day and year; one can walk in again and again and enjoy a new experience. Today's buildings lack the possibility for one to become part of an emotional experience."



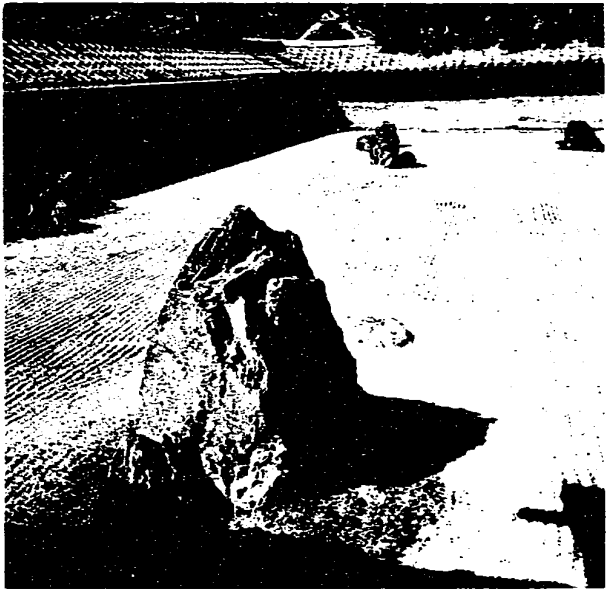
GIO PONTI: PALLADIAN VILLA, MASER, ITALY—"Sometimes man is able to create a perfect thing. Palladio did so. He did not invent a new style but he attained serenity, harmony, perfection—the ultimate beauty. It is not the material that is important, but Palladio's spirit. Of him we say 'the divine Palladio.'"



life beyond all the demands of use and techniques. This Doric temple appeals to me as the most sublime architectural abstraction ever built. Powerful and unequivocal merely by contrast of volume and space, of light and shadow, and by its oracle of proportions, it challenges the onlooker to silence. Here is a creation of man in serenity and equipoise."



MINORU YAMASAKI: THE SHAH'S MOSQUE, ISFAHAN, IRAN—"An interior and exterior experience in contrast and surprise. Its delicacy and beautiful proportions are very thrilling. It is my belief that buildings should not be overpowering in their grandeur; here there is no sense of feeling overpowered or overwhelmed. One feels in touch with it and uplifted by it."



PHILIP JOHNSON: RYOANJI GARDEN, KYOTO, JAPAN—"This outdoor 'architecture' is un-understandable in Western terms, but can be felt. I have seen tourists talk loud, and then lower, and then become silent, before these overwhelming shapes."