

PRESERVING POSTMODERN ARCHITECTURE
AND THE LEGACY OF CHARLES W. MOORE

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ABSTRACT

Charles Moore is central to understanding the continuum extant between Modern and Postmodern architecture. This is not simply because he practiced architecture from the mid-1950s through 1993, spanning the time period between these two styles; it is also because his architecture, writing and teaching bridged the practical and theoretical tenets of both movements. Moore maintains a unique position among his contemporaries in that he was both a modernist and postmodernist in many ways. Deeply influenced by modernists William Wurster and Louis Kahn, Moore also drew upon Roger Bailey's appreciation for history and the Beaux Arts curriculum as well as Jean Labatut's phenomenological emphasis on human experience of historical places.¹ The design-build mentality that Moore adopted from Roger Bailey and William Wurster along with the purity of form derived from Louis Kahn's teaching, reflect the inherently modern qualities of his designs. His explorations with interior and exterior space, color, light and creating a "sense of place"² represent the postmodern innovations that Moore brought to the field. He was an inclusivist,³ which signifies a departure from his predecessors and an approach that greatly shaped his lasting influence.

This research seeks to answer how Moore's role in the context of the late twentieth century is central to understanding the significance that his work, writing and pedagogical influence had on contemporaries and students alike. And furthermore, can that understanding inform the way in which his work can be approached in the preservation context? To that end, this thesis presents Moore's biographical background and contextual history along with a discussion of three commissions that were central to his body of work: Kresge College (1973) at the University of California, Santa Cruz; the Piazza d'Italia (1978) in New Orleans, Louisiana; and the Moore/Andersson Compound (1984) in Austin, Texas.

The temporal and ephemeral qualities inherent in much of Moore's work were characteristic of the time period and paralleled in the work of other architects practicing at the time, most notably Robert Venturi. These qualities pose unique challenges to preservation from a theoretical and practical perspective. This research presents a lens through which those challenges and opportunities can be understood and further explored.

Moore's influence is evident in the work of many of his students, a great number of whom are successful in their own right, including Billie Tsien, Brian Mackay-Lyons, and Turner Brooks. His lasting impact is also apparent in the ongoing success of his former firms: Centerbrook Architects in Centerbrook, Connecticut; Moore Ruble Yudell in Santa Monica, California; and Andersson/Wise Architects in Austin, Texas. These firms continue to thrive twenty years after Moore's death, reiterating the continued influence that Charles Moore has had on architectural practice and teaching.

¹ Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern*, (Minneapolis: University of Minnesota Press, 2010), xxvi.

² Charles Moore, Gerald Allen, and Donlyn Lyndon, *The Place of Houses*, (Berkeley: University of California Press, 1974).

³ Mark Simon, telephone interview with the author, April 12, 2012.

Despite Postmodern architecture's relatively "young" age in preservation terms (the majority of the building stock is less than fifty years old – the threshold for National Register designation except in exceptional circumstances⁴) – it is an important moment for preservationists to begin discussing this period in architectural history. The material lifespan of these buildings is significantly compressed and therefore merits a proactive approach. And while Postmodernism is often derided as a fad, its significance in architectural history as well as its socio-political context merits opportunity for substantial scholarship toward a better understanding of the movement, its architects, and its role in the development of subsequent generations of architecture.

⁴ "National Register Criteria for Evaluation", *National Register of Historic Places*, U.S. Department of the Interior National Park Service, accessed March 6 2012. http://www.nps.gov/history/nr/publications/bulletins/nrb15/nrb15_2.htm

INTRODUCTION

Though the past fifteen years have witnessed a significant increase in appreciation for buildings of the recent past, the preservation of twentieth century architecture continues to pose significant theoretical and practical challenges. With this adversity in mind, it is the essential moment for preservation to engage with postmodern architecture.

Temporally, postmodernism is associated with the 1970s and 1980s. However, as will be discussed in this thesis, the themes that came to define postmodernism manifested as early as the mid-1960s. Defining this connection with temporal benchmarks is essential because of architecture's close tie to concurrent social, political and economic factors. This holds particularly true for postmodern architecture.⁵ With that in mind, this study discusses not only Charles Moore's architecture but the socio-economic and political climate in which he practiced, taught and wrote, with a specific focus on the period spanning from 1965 through 1985. This twenty-year window marks the most significant period in Moore's professional career and the development of postmodernism in the United States.

In further defining the scope of this study, I have selected three case studies that illustrate the trajectory of Moore's career and key moments in American architectural history. In addition to their historical significance, these case studies illustrate themes central to Moore's body of work and lend valuable insight to the larger postmodern movement in context. References to Moore's other designs as well as those of his contemporaries are woven throughout the text to give the reader a broader understanding of Moore's pivotal role in the transition from modern to postmodern that defined mid-to-late twentieth century.

Postmodernism's lack of meta-narrative presents challenges to describing it accurately and succinctly. Yet the ascription of any master narrative to periods of history is largely inaccurate. Recognizing that inherent fallacy is central to this discussion of architectural history, postmodernism, and Charles Moore, for it eliminates preconceived notions and biases, allowing for a broader and simultaneously more in-depth

⁵ David Littlejohn, *Architect: The Life & Work of Charles W. Moore*, (New York: Holt, Rinehart, and Winston, 1984), 12.

understanding of history. Furthermore, the impact that socio-economic and political factors had on work dating from the 1970s through mid-80s played a central role in architectural practice; this role remains to be thoroughly explored and presents opportunity for substantial scholarship. This thesis seeks to unpack some of those factors and the way in which they impacted Charles Moore's architecture and pedagogy to the ultimate purpose of understanding what they may indicate for preservation of his work.

I. ARCHITECTURAL CONTEXT

Postmodernism, in its numerous ideologies, debates and iterations, was and has remained, an architecture that is contested and unstable conceptually. In its polemics and etymology, Postmodern is just that: the successor to the Modern movement. Yet Postmodernism was not simply reactionary or the “after” to Modernism’s causal “before.” Nor was it the anti-Modern that some Postmodern architects and theorists would lead one to believe. Much historical and theoretical writing about Postmodernism propagates a divorce-from-Modernism narrative, which has affected the way in which it is cast historically.

Postmodernism is frequently characterized as the rebellious court jester that usurped Modernism’s apotheosized status. Architectural discourse from the time period and subsequent historical accounts would lead one to believe that the world turned its back on Modernism overnight. Yet this assumes the presence of a single, overt ideology driving Modernism (and therefore Postmodernism) – a message that could not be further from true.

Although “Postmodernism” is often associated with historian Charles Jencks’ *The Language of Post-modern Architecture*, first published in 1977, the term was actually first used by Charles Moore who, in 1974, flippantly referred to himself in an interview as an irreverent Postmodern heretic.⁶ Postmodernism as a term and social theory existed before Moore or Jencks’ use of it in the architectural sense; it had been used to describe art, literature, psychology as well as the increasingly dystopian social condition of the post-1960s era.⁷

The cultural consciousness that emerged in the 1960s and 1970s was antithetical to the positivism that characterized the 1940s and 1950s. Consequently, the architecture of the time period was not untouched by this trend: the exploratory, questioning, liberal, and philosophical probing that defined the 1970s manifested in the wide variety of ideas and forms produced. While it was largely concerned with rectifying certain “failures” of Modernism (austerity, generic replications of Miesian and Corbusian planarity, technological fallacies), Postmodernism was not a complete divergence from the

⁶ John Wesley Cook and Heinrich Klotz, *Conversations with Architects*, (New York: Praeger, 1973).

⁷ Heinrich Klotz, *The History of Postmodern Architecture*, Translated by Radka Donnell, (Cambridge: The MIT Press, 1988), 5.

architecture that preceded it. Numerous distinctly modern designs such as William Wurster's Gregory House (1929) and Buckminster Fuller's geodesic domes also challenged the International Style that became synonymous with modern architecture through the 1932 exhibition of the same name, curated by Henry-Russell Hitchcock and Philip Johnson at the Museum of Modern Art in New York.⁸ By the late 1950s architects like Eero Saarinen, Alvar Aalto, Louis Kahn and Peter Cook experimented with alternative forms and uses of technology, ultimately leading to a wider acceptance of expressive form.

Postmodernism's realization manifested in numerous ways over a period of more than fifteen years and was signaled by early "events" such as the dissolution and ultimately dissolution of the *Congrès Internationaux d'Architecture Moderne* (CIAM) in 1959. Organized in 1928 and led by figures such as Le Corbusier (1887-1965), Walter Gropius (1883-1969) and Sigfried Giedion (1888-1968), CIAM was a pillar of modernism; it was the vehicle by which modernists formalized ideologies and 'advance[d] the cause' of modernism in architecture and urban planning.⁹ However, following World War II, unlike the pre-war heroic period in which universal solutions attempted to address varying design problems, architectural characteristics and ideology were less easily determined.¹⁰ Architects like Aldo van Eyck (1918-1999), Jaap Bakema (1914-1981), Alison and Peter Smithson (1928-1993; 1923-2003) emerged as CIAM's 'new guard' and began to question modernism's autonomous approach, arguing for the potential of 'individual and collective identities.'¹¹

This sentiment was echoed in Belgiojoso, Peressutti and Rogers' (BBPR) homage to Milan: the *Torre Velasca* (1957-60). Troping on forms traditional to medieval architecture, the Torre Velasca attempted 'to respond to the specific and singular characteristics of the old city of Milan.'¹² BBPR's tower created substantial controversy between 'the adherents of modernity' and 'the defenders of history,' marking a shift toward the acceptance of history and local identity in architecture. A faction of younger

⁸ Caitlin Lempres Brostrom and Richard C. Peters, *The Houses of William Wurster: Frames for Living*, (New York: Princeton Architectural Press, 2011), 7.

⁹ Eric Paul Mumford, *The CIAM Discourse on Urbanism, 1928-1960*, (Cambridge: MIT Press, 2000), 9.

¹⁰ Felicity Scott, Architecture After 1945 Lecture, Columbia University Graduate School of Architecture, Planning and Preservation, September 12, 2011.

¹¹ "Introduction," Team 10 Online, accessed May 1, 2012, <http://www.team10online.org/>.

¹² Klotz, *Postmodern Architecture*, 99.

architects increasingly aligned with this acceptance of localized identity began to develop in the late 1950s and early 1960s.

Louis Kahn emerged as the ‘leading figure of the generation that succeeded the masters of modernism.’¹³ His work embodied the transition from modern to postmodern in its austerity of form contrasted with its nontraditional axuality and distinct focus on ephemeral, atmospheric qualities.¹⁴ Kahn’s exploration of temporality and abstraction through his architecture and teaching had a profound impact on his students, particularly Charles Moore and Robert Venturi.

In 1960, the then-emerging architect Robert Venturi revolutionized accepted notions regarding ornament, historical reference, and interior space when he designed a house for his mother in Chestnut Hill, Pennsylvania. The Vanna Venturi House eliminated the boundaries of spatial experience through abstraction. Furthermore, its two-dimensional, pedimented façade referenced classicism through modern form-giving; in doing so, it recalled the past while simultaneously invoking a vision of a future architecture. Whereas history and ornamentation were anathema within the rubric of modernism, the Vanna Venturi House subverted the view of history as anathema.

Following the design for his mother’s house, Venturi wrote *Complexity and Contradiction* in 1966. As Le Corbusier’s seminal *Vers un Architecture* had crystallized ideologies for a generation of modernists, *Complexity and Contradiction* provided a manifesto of equal caliber for postmodernists.¹⁵ The text was groundbreaking in its decrying of Modernism as well as its recuperation of theory.¹⁶ Venturi called for a break with the “clean” and “pure” ideologies of modernism, eschewing it in exchange for a ‘richness of meaning,’ adopting a “both-and” versus an “either-or” approach.¹⁷ The effect of the text was felt deeply and widely: in its attack, the manifesto broke the rules governing architectural practice at the time and subverted the modernist paradigm, eliminating its principled severity in favor of an architecture of inclusion. The inclusiveness that Moore and Venturi championed promoted an acceptance of what

¹³ Klotz, *Postmodern Architecture*, 111.

¹⁴ *Ibid.*, 114.

¹⁵ *Ibid.*, 142.

¹⁶ *Ibid.*, 142.

¹⁷ Robert Venturi, *Complexity and Contradiction in Architecture*, (New York: The Museum of Modern Art, 1966), 16.

Moore deemed ‘those ambiguities and conflicts of which life is made,’ or what Venturi called a ‘messy vitality.’¹⁸

THE RISE OF THE VERNACULAR

A growing sensitivity for the cultural heritage inherent in vernacular or “non-architecture” forms and historic building traditions emerged as one of the central themes of the latter half of the twentieth century. When architect Hassan Fathy began designing the village of New Gournā (1945-1948) in Luxor, Egypt in 1945, his plan was conceived as ‘an appeal for a new attitude toward rural rehabilitation,’ and derived its form from the earthen architecture and building techniques indigenous to the area.¹⁹ A year later, James Marson Fitch’s ‘landmark’ book, *American Building*, which charted the history of technology and American building practice, was published.²⁰ In 1949, the San Francisco Museum of Modern Art exhibited *Domestic Architecture of the San Francisco Bay Region*. In that same year, the National Council for Historic Sites and Buildings was formalized as the National Trust for Historic Preservation.

In the late 1950s, Sibyl Moholy-Nagy, scholar and wife of famed Bauhaus artist Laszlo Moholy-Nagy, published *Native Genius in Anonymous Architecture* (Horizon, 1957).²¹ During this time, Yale professor and historian, Vincent Scully, began lecturing on the “shingle style;” the lectures evolved into his text *The Shingle Style*, first published in 1963 and then revised in a highly popular second edition published as *The Shingle Style Today, or, The Historian’s Revenge* (George Braziller, 1974).²² Along with the Vanna Venturi House, Scully featured Venturi’s 1959 “Project for a Beach House” which was based on the McKim, Mead and White-designed Low House of 1887, dubbing them ‘a new paradigm for domestic architecture.’ These houses were no longer just ‘a celebration of free-flowing space,’ they were meant to be ‘evocation[s] of space’ while also drawing upon historic elements such as, in the case of the Beach House model,

¹⁸ Charles Moore, “Plug It In, Rameses, and See if It Lights Up, Because We Aren’t Going to Keep It Unless It Works,” in *You Have to Pay for the Public Life*, ed. Kevin Keim, (Cambridge, MIT: 2001), 157. Venturi, *Complexity and Contradiction*, 16.

¹⁹ Hassan Fathy, *Architecture for the Poor: An Experiment in Rural Egypt*, (Chicago: University of Chicago Press, 1973), xv, 35.

²⁰ John E. Burchard, “Architecture and the Esthetics of Plenty (Book Review),” *Technology and Culture* 3:3, (Summer: 1962), 327.

²¹ Sibyl Moholy-Nagy, *Native Genius In Anonymous Architecture*, (New York: Horizon Press), 1957.

²² Vincent Scully, “Preface” in *The Shingle Style Today, or The Historian’s Revenge*, (New York: George Braziller, 1974).

shingles.²³ Notably, Scully also included Moore's 1962 Orinda House, the Sea Ranch, the Klotz House (1970-71), and his model for an un-built development scheme on St. Simon's Island (1972-73) off the coast of Georgia in the book, highlighting Moore's efforts to design symbiotically with the character of a given place. In his work with MLTW, Moore, like Venturi, pioneered developments in interior space while also incorporating the ecologically-minded 'California New Thought of the early 1960s' in elements like the untreated wood siding of the Sea Ranch and Jobson House.²⁴ Though the 'vernacular' and 'historic' that Scully describes are most easily recognizable in the vertical planking, untreated wood and agricultural aesthetic of the Sea Ranch's Condominium Number One and Binker Barns, much of Moore's projects sought to provide a unique sense of place while also responding to and drawing from the local character. He used this idea of drawing upon the qualities specific to a place to try and achieve a more harmonious relationship between new and existing architecture. [IMAGE 1]

The call for more harmonious design echoed in planning as well with Jane Jacobs' 1961 book, *The Death and Life of Great American Cities* – an 'attack on [...] modern, orthodox city planning and rebuilding' and an outcry for 'city designers [...] to return to a strategy ennobling both to art and to life' that would produce 'lively, diverse, intense cities.'²⁵ In 1964, the year following the publication of the first edition of Scully's writing on the shingle style, Bernard Rudofsky's examination of the vernacular in *Architecture Without Architects* opened at MoMA. In that same year, the first accredited degree in historic preservation was offered at Columbia University.²⁶ These events signaled renewed focus on architectural heritage that dovetailed with the international and federal governance of historic sites: in 1964, the International Council on Monuments and Sites (ICOMOS) adopted the Venice Charter. 1966 was marked by the US government's instatement of the National Historic Preservation Act and the publication of *With Heritage So Rich*, a text that 'illustrated what had been lost of American architectural heritage and proposed an expanded role for preservation

²³ Alastair Gordon, *Weekend Utopia: Modern Living in the Hamptons*, (New York: Princeton Architectural Press, 2001), 156.

²⁴ Littlejohn, *Moore*, 67.

²⁵ Jane Jacobs, *The Death and Life of Great American Cities*, (New York: Random House, 1961), 3, 375, 448.

²⁶ Norman Tyler, Ted Ligibel, Ilene R. Tyler, *Historic Preservation: An Introduction To Its History, Principles, And Practice*, (New York: W.W. Norton, 2009), 52.

supported by the federal government.²⁷ Four years later in 1970, the Metropolitan Museum of Art exhibited *The Rise of an American Architecture: 1815-1915*, curated by historian and Columbia professor Edgar Kaufmann, Jr. with contributions from Henry-Russell Hitchcock, Albert Fein, Winston Weisman and Vincent Scully.²⁸

This extensive list charts some of the many strands that, woven together, elucidate a larger narrative: one of renewed interest in and recuperation of history, cultural heritage, and the vernacular in architecture that arose in the mid twentieth century. It was not coincidental that the catalogue text for *The Rise of an American Architecture* quoted the National Historic Preservation Act, echoing the need to give “a sense of orientation to the American people.”²⁹ But where did the need for this ‘sense of orientation’ come from?

For Charles Moore, it grew in response to what he criticized as design that attempted ‘to get the universal solution to what isn’t a universal problem’ and ‘architecture of exclusion’ that failed to ‘make place.’³⁰ Moore believed that when he first began working in San Francisco in 1947, ‘the wildest and most wonderful work belonged to the past.’³¹ He sought to ameliorate the aspects of modern architecture by creating architecture full of not only character but a ‘sense of place.’ The notion of creating a sense of place is two-fold: it simultaneously describes the need for conscious understanding of the inherent character of a site – its landscape, its history, the building traditions of the larger surrounding area, - while also describing the need to provide an experience for the user. Moore believed the experience could, and should, fill the user with delight and joy. Furthermore, ‘all architecture originated in archetypal psychological experiences, which he called poetic images. For [Moore], the postmodern recuperation of historical precedents in contemporary architecture entailed a search for those poetic images.’³² He used devices like the aedicule – by definition, a space framed by columns

²⁷ Tyler, Ligibel, and Tyler, *Historic Preservation*, 44.

²⁸ James Biddle and Thomas P.F. Hoving, “Foreword”, *The Rise of an American Architecture*, (New York: The Metropolitan Museum of Art, 1970), vi.

²⁹ *Ibid.*

³⁰ Charles Moore, “Interview with John Wesley Cook and Heinrich Klotz,” in *You Have to Pay for the Public Life*, ed. Kevin Keim, (Cambridge: MIT Press, 2001), 177. Moore, “Plug it in, Rameses,” 154.

³¹ *Ibid.*, 186.

³² Jorge Otero-Pailos, *Architecture’s Historical Turn: Phenomenology and the Rise of the Postmodern*, (Minneapolis, MN: University of Minnesota Press, 2010), xxvii.

supporting an entablature and pediment- which for Moore manifested as ‘a small temple or house within a house,’ to provide ‘the archetypal poetic image of inhabitation.’³³ For Moore, the aedicule was a form that communicated an encompassing feeling, one that put the human body at ‘the center of the world.’³⁴ Moore was particularly concerned with the instinctual human comfort wrought by a confined space and contrasting it with the experience of expansiveness; he likened the breakfast room in Sir John Soane’s house in London to this idea.³⁵ Scholar David Littlejohn has described Moore’s process as beginning ‘by attending to, somehow yielding to, its environment, whether natural or man-made’ and then ‘proceed[ing] by allowing the user’s needs, peculiarities, and fantasies to shape the emerging form.’³⁶

THE WHITES/GRAYS AND MEDIA

By the 1970s, media was an established force in the marketing of one’s self as architect.³⁷ Furthermore, the depressed economy of the early seventies and its associated shortage of work elicited a greater need for publicity.³⁸ During Moore’s early work with MLTW, he recognized the value of media, hiring Morley Baer, one of California’s noted architectural photographers of the time, to photograph the Jobson House, Bonham Cabin, Sea Ranch, Santa Barbara Faculty Club and other projects for the press.³⁹

Architects like Robert Stern, Robert Venturi and Peter Eisenman also sought publicity. A testament to this use of media is the 1972 Museum of Modern Art (MoMA) book entitled *Five Architects*, which highlighted the work of five New York-based architects loosely inspired by neo-Corbusian ideals: John Hedjuk, Peter Eisenman, Charles Gwathmey, Richard Meier, and Michael Graves. The book was ultimately a

³³ John Summerson, *The Classical Language of Architecture*. Cambridge: The MIT Press, 1963, 47. Otero-Pailos, *Historical Turn*, xxvii.

³⁴ Charles Moore and Donlyn Lyndon, *Chambers for a Memory Palace*, (Cambridge: The MIT Press, 1996), 113.

³⁵ *Ibid.*, 208.

³⁶ Littlejohn, *Moore*, 17.

³⁷ The rise of the architect as celebrity figure emerged in part from the proliferation of mass media that dominated 1950s America in which architects were seen as harbingers of hope. Figures like Eero Saarinen and Frank Lloyd Wright were featured on the cover of mainstream publications like *Time* magazine.³⁷ This brought the architect out from behind the drafting desk, on to newsstands and into living rooms across the country. The use of media was not restricted to architecture nor was it a new concept. However, along with the rapid growth of the advertising industry and consumer culture, the 1950s ushered in the advent of a new landscape in which mass media played a crucial role in society. Scott, Lecture, September 12, 2011.

³⁸ James Marston Fitch in *James Marston Fitch: Selected Writings on Architecture, Preservation and the Built Environment*, ed. Martica Sawin, (New York: W.W. Norton, 2006), 65.

³⁹ Littlejohn, *Moore*, 93.

marketing ploy engineered by Eisenman through his connection with architect and MoMA trustee (and former Director of Architecture and Design), Philip Johnson.⁴⁰ According to Michael Graves, the Whites or “New York Five” (so-named for the geographic and pedagogical location of their practices and teaching appointments), opportunistically recognized the chance for increased exposure and welcomed a polemical response from five architects: Robert A.M. Stern, Jaquelin Robertson, Romaldo Giurgola, Alan Greenberg and Charles Moore.⁴¹ These latter five architects, or the “Grays,” contributed essays to the May 1973 issue of *Architectural Forum* under the heading “Five on Five.”⁴² The “Grays” were known for their exultation of history, pop culture, and eclecticism; architects Robert Venturi, Denise Scott Brown and historian Vincent Scully were also associated with this faction because of some of their aligned ideologies.⁴³ Yet as critic Paul Goldberger remarked in 1974, ‘each group [was] not at all made up of like-minded architects. [...] it is a long way from Robert Venturi to Romaldo Giurgola, or to Charles Moore.’⁴⁴

Though *Oppositions*, the journal published by the Institute for Architecture and Urban Studies, provided the main vehicle for perpetuating the Whites/Grays debate, other publications and art exhibitions, including the 1974 UCLA conference entitled “The Whites and the Grays” served this purpose equally well. In the years that followed, more publications ensued to the point that by 1980, ‘the signs of the complete institutionalization were included in the inaugural issue of the student-edited *Harvard Architecture Review*, entitled “Beyond the Modern Movement;”⁴⁵ reiterating, if nothing more, that the publicity garnered from this staged “conflict” was indeed effective.

The ‘revival of interest in the theory and practice of the Ecole des Beaux Arts’ derived in part from the 1975-1976 Museum of Modern Art exhibition, entitled “The Architecture of the Ecole des Beaux Arts.”⁴⁶ Curated by Arthur Drexler, the exhibition

⁴⁰ Kazys Varnelis, “Philip Johnson’s Empire: Network Power and the AT&T Building,” accessed May 3, 2012, http://varnelis.net/architecture/philip_johnsons_empire.

⁴¹ Nadia Watson, *Fabrications* July 2005, 57.

⁴² *Ibid.*

⁴³ *Ibid.*

⁴⁴ *Ibid.*

⁴⁵ Robert A.M. Stern “Gray Architecture as Post-Modernism, or, Up and Down from Orthodoxy,” *L’Architecture d’Aujourd’hui* 186 (August-September 1976), 240.

⁴⁶ Vincent Scully and Neil Levine, “Vincent Scully: A Biographical Sketch” in *Modern Architecture and Other Essays*, (Princeton: Princeton University Press, 2003), 27.

showcased 200 original drawings, 160 of which were done by students, from the Ecole des Beaux Arts in Paris.⁴⁷ In its content and venue, the exhibition signified ‘one of the most powerful ideological attacks on modernism [...from] of all improbable places, that citadel of modernism in art and architecture, the Museum of Modern Art.’⁴⁸ Indeed this subversion was further complicated because it was conceived by two of modernism’s ‘strongest ideologues:’ Philip Johnson and Arthur Drexler.⁴⁹

The culmination of postmodernism’s mainstream prevalence and best demonstration of its variety of themes was the 1980 Venice Biennale’s inclusion of its first architecture exhibition, *The Presence of the Past*, curated by Paolo Portoghesi. The central feature of the exhibition was the “Strada Novissima”: twenty facades designed by important architects of the time, arranged along a “street” inside the Corderie dell’Arsenale.⁵⁰ Contributors to the “Strada Novissima” included Charles Moore, Rem Koolhaas, Frank Gehry, Arata Isozaki, Robert Venturi and others. By equating architecture to art and sculpture, the exhibition solidified architecture’s expanded realm.

These represent just a handful of the numerous shifts that occurred in the late twentieth century and frame the context in which Charles Moore practiced. In the years that followed these first ruptures, numerous architects began to explore themes as varied as history, rationalism, vernacular, structuralism, pop culture, and classicism. Though diverse in ideology and form, these architects’ perspectives were unified by a renewed reliance upon architectural theory as well as a skepticism linked to the sociopolitical and economic climate at the time. In doing so, architecture of this period marked an important historical shift: the postmodern turn.⁵¹

⁴⁷ The Museum of Modern Art, “Architectural Drawings From Ecole Des Beaux-Arts At Modern Museum,” Press Review No. 89, (New York: The Museum of Modern Art, October 29, 1975), 1-3.

⁴⁸ Fitch, *Selected Writings*, 157.

⁴⁹ *Ibid.*

⁵⁰ “The Presence of the Past,” La Biennale, accessed March 25, 2012, <http://www.labiennale.org/en/architecture/history/1.html?back=true>.

⁵¹ Steven Best and Douglas Kellner, *The Postmodern Turn*, (New York: Guilford, 1997). See also, Harry Francis Mallgrave and David Goodman, *An Introduction to Architectural Theory: 1968 to the Present*, (Oxford: Wiley-Blackwell, 2011).

II. BIOGRAPHICAL CONTEXT

Throughout his entire professional career, Charles Moore worked in close synchrony with numerous professional partners, at times leading more than one firm, in different states and even on opposite coasts, and always while juggling a slew of commissions in addition to planning lectures and writing essays, articles and books. Intermingled throughout these many endeavors was Moore's insatiable thirst and unyielding enthusiasm for travel. His love for collaboration and variety, though at times taxing for his colleagues in light of his unrelenting travel, came to define his career and his work. Moore believed that groups produced great results and the recognition that many of his projects received are a testament to that philosophy.⁵² Outside of his numerous offices, Moore was seldom alone; he was constantly in the company of students, colleagues, friends and acquaintances. While he maintained a tremendous number of friends and acquaintances, Moore did not marry or maintain a long-term partnership, which some attribute to a profound loneliness.⁵³

EARLY YEARS [1925 – 1959]

'We have still the right to do more than glide quietly with the spirit of the times.'⁵⁴

Born on October 31, 1925, Charles Moore was raised in the small town of Battle Creek, Michigan. The son of a Michigan newspaper heir, Moore was exposed to extensive travels, through his family's annual winter stay in Florida, California, Mexico or the Caribbean.⁵⁵ During these trips, which typically lasted several months, Moore was home-schooled by his mother, a 'vivacious' and 'outgoing' former schoolteacher who recognized her son's significant intellectual potential.⁵⁶ The family drove to their winter destination, taking in the varied and diverse scenery of the United States along the way; an experience that proved formative to the love for travel and delight in variety of experience that would later influence Moore's architectural approach. Moore particularly

⁵² Kevin Keim, *An Architectural Life: Memoirs and Memories of Charles W. Moore*, (Boston, New York: Bulfinch, 1996), 150.

⁵³ Kevin Keim, conversation with the author, January 31, 2012. Mark Simon, telephone interview with author, April 12, 2012.

⁵⁴ Moore, "The Shapes of Our Time," in *You Have to Pay for the Public Life*, 7.

⁵⁵ Keim, *Architectural Life*, 16.

⁵⁶ *Ibid.*

reveled in the family's trips to Los Angeles during the 1930s, where he took in Hollywood and Route 66, and developed a love that remained with him throughout his entire life.⁵⁷

In 1942, at the age of sixteen, Moore enrolled in the University of Michigan School of Architecture.⁵⁸ When he arrived there, Michigan's curriculum was heavily focused on technology, the austerity wrought by World War II, and the Pure Design theory of former dean, Emil Lorch.⁵⁹ During his time at Michigan, Moore exhibited exceptional talent, which led to a position working in the not-for-profit firm of Professor Roger Bailey.⁶⁰

In describing the Michigan curriculum, Moore wrote that it was 'ordinary and sort of technical, with only a few courses in architectural history' and said that it had "very, very little of the Kraut-ish persuasion," referring to the Bauhaus influence that revolutionized Harvard and MIT's architecture schools in the 1930s and was, by the mid-1940s, *de rigueur* among leading architecture schools.⁶¹ Because of his exceptional intellect, Moore had substantial free time and therefore enrolled in extra courses such as Greek literature and poetry, bringing diverse and eclectic perspectives to his curriculum.⁶²

Roger Bailey provided Moore with educational and professional guidance, even playing the role of mentor and father figure after Moore's father died. Bailey was a free-thinker and highly regarded in academic and professional circles. A graduate of Cornell's traditional, Beaux-Arts architecture program, he apprenticed under Hugh Ferriss and John Russell Pope before enrolling in the Ecole des Beaux-Arts in Paris.⁶³ Bailey exemplified traditional Beaux-Arts training; his professional work included 'elegant Park-Avenue co-op apartment buildings "with chaste Italian Renaissance facades"' and he 'tolerated the modern movement only as far as Louis Sullivan.'⁶⁴ This approach resounded with Moore

⁵⁷ Keim, *Architectural Life*, 16.

⁵⁸ *Ibid.*, 19.

⁵⁹ "Emil Lorch Papers 1891- 1963," Emil Lorch Papers, Bentley Historical Library, University of Michigan, accessed November 3, 2011, <http://quod.lib.umich.edu/b/bhlead/umich-bhl-851726?byte=87123263;focusrgn=bioghist;subview=standard;view=reslist>.

⁶⁰ Peter L. Goss, "A History of Architectural Education at the University of Utah," www.arch.utah.edu/about_us/cap_history.pdf.

⁶¹ Keim, *Architectural Life*, 24.

⁶² *Ibid.*

⁶³ *Ibid.*, 19

⁶⁴ Charles Moore in Littlejohn, 107.

who took delight in the historical fabric of the many places he traveled and rebelled against Modernism's 'revolutionary notion that [history] had to be swept clean.'⁶⁵

Aspiring to become a Bay Region architect, Moore moved to San Francisco following graduation from the University of Michigan and found work first with Mario Corbett and later Joseph Allen Stein, Hervey Parke Clark and John Beuttler.⁶⁶ These architects practiced in the Bay Region tradition, designing 'simple, wooden, elegantly casual houses built around the hills and bayshore' that were simultaneously modern and 'responsive to local settings and tradition.'⁶⁷ Moore appreciated this perspective and designed a number of houses in that idiom in and around the Bay Area. Yet he also yearned to travel and to one day teach. 1949 brought the opportunity to do both.

Roger Bailey had recently founded the University of Utah architecture program and sought to develop a curriculum rich in architectural history as well as design. In exchange for helping Moore apply for the George G. Booth Traveling Fellowship – a prestigious prize that awarded an architect one year of travel abroad - Bailey convinced Moore to take a role on Utah's faculty contingent upon his winning the Booth Fellowship. Moore won the fellowship and the position at the University of Utah. Bailey instructed him 'to go out and find how people had lived in other places and other centuries, [...] look out for cultural realities and how they affected buildings' to the ultimate purpose of discovering 'a way of teaching architectural history without putting kids to sleep in dark lecture halls with those everlasting slides.'⁶⁸

During his "Grand Tour," Moore experienced 'the visual riches of Roman fountains, Byzantine mosaics, Gothic cathedrals, and Spanish hill towns,'⁶⁹ which fostered an appreciation for the classical and vernacular traditions inherent in Europe's architecture. It also awakened his senses to forms indigenous to the varied landscapes and cultures of Europe; particularly the Mediterranean hillsides and Roman piazzas.

Moore was not the only architect of his generation inspired by the white-washed stucco buildings dotting the sloping hills and cliffs of the Mediterranean. Contemporaries

⁶⁵ Charles Moore in Littlejohn, *Moore*, 106.

⁶⁶ Charles Moore, "Review of Louis I. Kahn: *L'uomo, il maestro* and *What Will Be has Always Been*," in *You Have to Pay for the Public Life*, ed. Keim, 59.

⁶⁷ Littlejohn, *Moore*, 109.

⁶⁸ *Ibid.*, 110.

⁶⁹ Keim, *Architectural Life*, 30.

like Robert Venturi and Michael Graves were greatly influenced by the European landscape as well.⁷⁰ This parallel is not coincidental. While partially attributed to the tradition of the “Grand Tour” or architectural pilgrimage, this influence was also tied to Europe’s accessibility following World War II and increased availability of airplane travel. The 1940s were characterized by the mobility produced by the automobile and the airplane defined that of the 1950s. Though Lindbergh’s famous transatlantic flight took place in 1927, it was not until 1947 that commercial airliners began operating regularly scheduled transatlantic flights.⁷¹ This resulted in a surge of American travel to Europe and subsequently a transference of architectural ideas and forms.⁷² The appreciation for historic forms gained through travel translated directly into the multivariate influences and references that characterized the architecture of Moore, Venturi, and others in the late 1960s through 1970s.

The prevalence of stucco throughout Italy, France, and Spain left a lasting impression. The abstracted, two-dimensional quality of stucco affected Moore’s perception of the way in which light can enhance material surfaces: thin stucco walls provide a canvas for sunlight upon which not only brilliant white but shadowy and colored light transforms the surface and subsequently, the visual experience of the architecture. These qualities resonated with Moore and his growing sensitivity for the natural and physical character of a specific site. Stucco also provided a relatively inexpensive material that enabled him to meet the limited budgets of some of his clients.

Moore sought out sites that he had learned about in his own architectural history coursework, taking them through photographs, sketches and even films. He made five films ‘so that his future students at Utah would be able to share the actual experience of Karnak, the Acropolis, the Piazza San Marco, the Alhambra, and Chenonceaux.’⁷³ This emphasis speaks to his long-held belief that architecture must be experienced.⁷⁴

Upon returning to the United States, Moore began teaching at the University of Utah, where he was liberated by the potential for developing his own pedagogical

⁷⁰ Keim, *Architectural Life*, 30-47. Vincent Scully, “Introduction,” in Venturi, *Complexity and Contradiction*, 9.

⁷¹ T. A. Heppenheimer, *Turbulent Skies, The History of Commercial Aviation*, (New York: John Wiley & Sons, Inc., 1995), 108.

⁷² *Ibid.*, 108.

⁷³ Littlejohn, *Moore*, 111.

⁷⁴ Otero-Pailos, *Historical Turn*, 101.

methods and rubric independently of a pre-ordained academic curriculum.⁷⁵ His method of teaching architectural history was unique in that it focused on communicating what it was like to experience buildings. In addition to the films he'd taken in Europe, Moore also incorporated field trips and site visits into his classes. Moore's focus on experience was innovative; it differed from the traditional pedagogical approach to architectural history that focused on style and chronology in the classroom.⁷⁶ Imparting a sense of the intangible, experiential quality of architecture drove not only Moore's teaching but his approach to design as well. Despite the 'excitement' that Moore enjoyed as professor at the University of Utah, his time was curtailed in 1952 when he was drafted to the Korean War.⁷⁷

Military service played a key role in the architectural development of many Modern architects during World War II.⁷⁸ These architects came out of their military service fostered by a design-build mentality that transferred directly into their approach to architecture and technology. Moore too "got to design a lot of groovy stuff with Quonset huts"⁷⁹ during the Korean War and brought back elements from his service as a lieutenant, including an appreciation for the design-build mentality. In addition, his work designing wayfaring signs for his regiment translated into his incorporation of large, graphic symbols or "supergraphics," when he returned to the United States.⁸⁰

PRINCETON AND THE ARCHITECT-HISTORIAN

In 1954 Moore enrolled in graduate school at Princeton University whose faculty then included Jean Labatut, Enrico Peressutti, William Shellman and visiting lecturer Louis Kahn.⁸¹ Princeton's architecture and art programs were housed in the same facilities and students were required to take courses in both departments. In addition to the interdisciplinary nature of the coursework, the cross-pollination between students

⁷⁵ Moore, "Foreword" in Alexander Caragonne *The Texas Rangers: Notes from an Architectural Underground*, (Cambridge, The MIT Press, 1994), vii.

⁷⁶ Littlejohn, *Moore*, 112.

⁷⁷ Moore, *Texas Rangers*, vii.

⁷⁸ Peter Blake, *No Place Like Utopia: Modern Architecture and the Company We Kept*, (New York: W.W. Norton, 1996).

⁷⁹ Hugh Hardy in Littlejohn, *Moore*, 115.

⁸⁰ Jorge Otero-Pailos, "LSDesign: Charles W. Moore and the Delirious Interior," *C-LAB Columbia Laboratory for Architectural Broadcasting*, <http://c-lab.columbia.edu/0183.html>.

⁸¹ Littlejohn, *Moore*, 117.

contributed to the diverse, inclusivist nature of Princeton's environment. Princeton in the late 1950s was also unique because it embodied a shift away 'from a pedagogical system aimed at producing architect-heroes' and 'individual visionaries with an authorial command over architecture,' instead fostering 'socially committed architects, team players who gave architectural expression to the values of the communities they served instead of imposing their own views.'⁸² According to Moore's former classmate and architect Hugh Hardy, at Princeton during the 1950s the 'Beaux Arts was still very much alive.'⁸³

Charles Moore was the first person ever to pursue a Ph.D. in architecture and architectural history at Princeton. In their acceptance letter to him, Princeton art historian Donald Drew Egbert and dean Robert McLaughlin wrote that they were 'trying to build bridges between history and practice' and offered a curriculum tailored to Moore's interest in art and architectural history as well as the design and thesis work that would lead to a degree.⁸⁴ In the midst of modernism's pedagogical dominance at other northeastern architecture schools like Harvard, Yale, and Columbia (all of which rejected his application), these ideas regarding history ran against the norm.⁸⁵ One outcome of Moore's course of study was his adoption of a new role as architect-historian.⁸⁶ He considered himself a historian and, reiterating the approach he first used at the University of Utah, sustained that architectural history should focus on experience and imagery, rather than organizing social and political events in correlation with building dates.⁸⁷

A host of talented young minds including Donlyn Lyndon, William Turnbull, Jr., Hugh Hardy, Felix R.R. Drury, and even a young undergraduate artist, Frank Stella, were enrolled at Princeton during Moore's time there.⁸⁸ Charles Moore's apartment in Princeton was the social hub for he and his fellow classmates. Moore was known for his great wit, spontaneity, enthusiasm for music, and feats of memory like being able to recite the American Secretaries of State in reverse order or 'all the lyrics' to popular

⁸² Otero-Pailos, *Historical Turn*, 142.

⁸³ Littlejohn, *Moore*, 118.

⁸⁴ *Ibid.*,

⁸⁵ *Ibid.*, 117-118.

⁸⁶ *Ibid.* Otero-Pailos, 144.

⁸⁷ *Ibid.* Otero-Pailos, 144.

⁸⁸ Keim, *Architectural Life*, 53.

songs from the 1940s.⁸⁹ He possessed a photographic memory and an exceptional capacity for design and history, completing his master's and Ph.D. degrees in three years.

Princeton's faculty was particularly influential in fostering Moore's ideas regarding context, form, and phenomenology. Labatut studied under the Ecole des Beaux Arts yet retained a distinct distance from its classicism while also assuaging its tradition of historical reference in the 1950s at Princeton. A scholar and theorist as well as architect, Labatut played a central role in substantiating abstraction and phenomenology in architecture.⁹⁰ Like many of his students (Robert Venturi, in particular), Moore was influenced by Labatut's approach to teaching as well as his celebration of 'everyday objects' ranging from 'the great American road, folk art, [and] commercial signage.'⁹¹ Furthermore, Labatut promoted the perspective that '[g]ood building engaged people, sustained their intellectual and spiritual curiosity, and communicated meaningful experience.'⁹² Moore's own affinity for this theme developed in his years at Princeton through his Ph.D. dissertation, "Water in Architecture" in which he proposed fountain schemes for the Seagram Building (1958) and St. Bartholomew's Church (1919) to 'invite approach' and remain 'captivating for periods of prolonged contact.'⁹³

The lasting impact that visiting professor Louis Kahn had on Moore was significant. Moore's time at Princeton was bracketed by two particularly important commissions in Kahn's career: the Bath Houses for the Trenton Jewish Community Center of Ewing, New Jersey (1954-1955) and The Salk Institute of La Jolla, California (1959-1965). [IMAGE 2] 1955, the final year of Kahn's Bath House commission, was also the year in which Moore met Kahn. During Moore's postdoctoral year (1958-1959), he was part of a small group of students that Kahn met with on a weekly basis to offer thesis critiques in his Philadelphia office. In recalling those weekly sessions in his eulogy for Kahn, Moore described his own role as one of interpreter, charged with translating Kahn's lessons for his own students at Princeton. Kahn broke away from the idiomatic precepts of modernism and forced students to justify every element of their designs.⁹⁴

⁸⁹ Hugh Hardy in Keim, *Architectural Life*, 54. Mark Simon, telephone discussion with the author, April 12, 2012.

⁹⁰ Otero-Pailos, *Historical Turn*, xxvi.

⁹¹ *Ibid.*, 25.

⁹² *Ibid.*

⁹³ Moore in Keim, *Architectural Life*, 61.

⁹⁴ Keim, *Architectural Life*, 64.

The austerity of Kahn's own designs derived from his deep allegiance to authenticity of form and material.

Kahn 'broke the taboos of modernism more than any other architect of the 1950s or the 1960s.'⁹⁵ The humble nature of the Jewish Community Center in its pyramidal, hovering rooflines and geometry, expressed, for Moore, the potentiality inherent to small spaces. As with many of his contemporaries, the Salk Institute retained 'magic' for Moore.⁹⁶ The attention and dedication with which Kahn undertook Jonas Salk's program also made an impression on Moore's own approach to clients.⁹⁷ Yet Kahn as a role model that could 'look at the past' and devise his 'own formulation of it' was perhaps most influential on Moore.⁹⁸ When Moore designed his own house in Orinda, California in 1961, its small footprint and pavilion-esque appearance were drawn from similar qualities in Kahn's Trenton Jewish Community Center.⁹⁹

⁹⁵ Klotz, *Postmodern Architecture*, 112.

⁹⁶ Moore in Keim, *Architectural Life*, 65.

⁹⁷ Joseph Rykwert, *Louis Kahn*, (New York: Harry N. Abrams, 2001), 74. Keim, *Architectural Life*, 65.

⁹⁸ Moore "Commentary for *Princeton's Beaux Arts and Its New Academicism*," in *You Have to Pay for the Public Life*, 22.

⁹⁹ Paul Goldberger, "Architect Plays with Symbols of the Home," *The New York Times*, November 27, 1980, C.1.

‘If buildings are to speak, they must have freedom of speech.’¹⁰⁰

Following his postdoctoral year at Princeton, Moore returned to California, this time at the invitation of William Wurster, Dean of the School of Architecture at the University of California at Berkeley.¹⁰¹ Architecture at Berkeley in the 1960s was characterized by the emerging spirit of environmentalism and the successive generations of the Bay Region tradition passed on by Greene & Greene, Willis Polk, Bernard Maybeck and William Wurster himself. This period, under the leadership of Wurster along with his wife and noted urban planner, Catherine Bauer, saw the inception of Berkeley’s College of Environmental Design (CED) – a program that positioned Berkeley at the pedagogical and practical forefront of architectural discourse. As described by Donlyn Lyndon, Wurster and Bauer ‘laid a foundation for continuing growth and evolution in comprehension of the field.’¹⁰²

During Moore’s time at the CED, numerous prolific minds of the period were also posted there, including former Princeton classmate Donlyn Lyndon as well as Joseph Esherick, Garrett Eckbo, Denise Scott Brown, Mel Weber and Martin Meyerson.¹⁰³ Two years after beginning his tenured professorship at Berkeley, Wurster appointed Moore chairman of the department of architecture. In Moore’s own words, Wurster encouraged an atmosphere of ‘organized chaos’ and ‘polarization.’¹⁰⁴ To that end, Moore hired influential figures such as Christopher Alexander, Sim van der Ryn, Horst Rittel, Ezra Ehrenkrantz, and, later, Spiro Kostof and Gerry McCue.¹⁰⁵ The atmosphere at Berkeley was one of optimism that Moore described as ‘very Brave New World’ in the way that the faculty believed they could improve architectural education, which would then ‘lead to better architecture.’¹⁰⁶

¹⁰⁰ Moore in Keim, *Architectural Life*, 280.

¹⁰¹ Littlejohn, *Moore*, 131.

¹⁰² Brostrom and Peters, *The Houses of William Wurster*, 8.

¹⁰³ Littlejohn, *Moore*, 147.

¹⁰⁴ *Ibid.*

¹⁰⁵ *Ibid.*

¹⁰⁶ *Ibid.*, 148.

This focus on improving architecture was not an overt denunciation of Modernism in Moore's eyes. What he and others of his generation recognized, was a growing need, in Moore's words, to 'look at what objects in the environment do as places and what shape they are as objects' in order to make 'not only better buildings but a more useful environment on which the buildings find their place, so that they matter again.'¹⁰⁷ Moore pointed out that 'Corbu prophesied this, too,' reflecting his acknowledgment of the architectural "condition" and his own role in the larger, twentieth century search to reinvigorate and claim a realm of public engagement through architecture.¹⁰⁸

This social concern was echoed by the student body at Berkeley. Student activism at Berkeley symbolized the first sounding call in what became a national resonance across campuses in the early 1960s. The Free Speech Movement (FSM), which took place at Berkeley in 1964, is often seen as the inception of not only the rise of the New Left but of a series of student protests that rocked the United States for almost a decade.

The FSM was a culmination of the growing tension between students and administration over their right to express political beliefs. The demonstration resulted when a University-imposed sanction against political causes restricted students advocating for civil rights. Police arrested student Jack Weinberg for refusing to show identification while soliciting donations to support civil rights; after taking him into custody in a police car, Berkeley students erupted in protest. Thousands of students demonstrated around the police car for nearly a day and a half until the police disbanded the protest with a mass arrest.¹⁰⁹

Though Charles Moore had limited involvement, he aligned himself as "pro-Savio, of course,"¹¹⁰ referencing the student activist that had become the mouthpiece of the FSM. Moore was not alone: other members of the faculty, including Sim van der Ryn, 'declared themselves revolutionaries at once and stopped holding classes.'¹¹¹ After protesting and petitioning the University administration for months, newly-appointed chancellor, Martin Meyerson, negotiated a designated area in which students could voice

¹⁰⁷ Charles Moore, "Creating of Place," in *You Have to Pay for the Public Life*, 301.

¹⁰⁸ *Ibid.*

¹⁰⁹ "Free Speech Movement Digital Archive," University of California, Berkeley, accessed April 20, 2012, <http://bancroft.berkeley.edu/FSM/>.

¹¹⁰ Littlejohn, *Moore*, 148.

¹¹¹ *Ibid.*, 149.

their opinions. In the years that followed, student-led protests against segregation, staged sit-ins against the Vietnam war, and rallies for women's liberation and gender equality pervaded American campuses.

Despite the 'storm and stress of the sixties,' Moore remained committed to Berkeley. During his time as chairman, he and Lyndon felt the need to teach 'in terms of personal pleasure and meaning,' signifying an important break from standard art and architectural history courses because of the theoretical, rather than strictly historical, content included.¹¹² Their main objective was, in Lyndon's words, to 'teach the students how to *look*' - an approach carried over from their Princeton field trips and visits, when cameras were banned and students were forced to interpret and understand buildings through hand drawing.¹¹³

SOCIOPOLITICAL CONTEXT

The discontent expressed by Berkeley students was echoed in the national context as the Cold War continued, bringing the failed Bay of Pigs invasion and American entry into Vietnam. The 1963 assassination of President John F. Kennedy compounded the national anxiety. Furthermore, Kennedy's successor, Lyndon B. Johnson, regarded in many minds as 'a Texas curiosity who could never measure up to the expectations set by Kennedy's charisma,'¹¹⁴ faced substantial opposition as his 'problems with "credibility"' became more and more widely known in the public sphere.¹¹⁵ Johnson's "Great Society" promise - built on a platform of rectifying social injustice and civil rights - was a staggeringly costly initiative marked by liberal legislation that 'took the idea of the activist state to stratospheric heights.'¹¹⁶ Opinion was so divided that by 1965, 'any pretension to an American policy consensus had crumbled, not only along generational lines, but also across the stratum of those claiming power to make and execute foreign policy.'¹¹⁷ The Johnson administration's implementation of environmental policies, including the Clean Water Acts of 1964 and 1965 and in 1967 the Motor Vehicle

¹¹² Littlejohn, *Moore*, 131.

¹¹³ *Ibid.*

¹¹⁴ John Robert Greene, *America in the Sixties*, (Syracuse: Syracuse University Press, 2010), 63.

¹¹⁵ Richard Bradley, "The Culture of Conspiracy" in *American Political Mythology*, (New York: Peter Lang, 2000), 118.

¹¹⁶ *Ibid.*, Greene, *Sixties*, 71.

¹¹⁷ Mary Sheila McMahon, "The American State and Vietnam" in *The Sixties*, ed. David Farber, 46.

Pollution Control Act and Air Quality Act, was perceived as too ‘narrow’ among young activists.¹¹⁸ His other reforms were also regarded with a similar sentiment, contributing to a growing dissatisfaction among the American public, so much so that by 1968 young reformers sought to change the country on their own.¹¹⁹

MLTW

While teaching at Berkeley, Moore and former classmates and friends, Donlyn Lyndon and William Turnbull, along with Moore’s teaching assistant, Richard Whitaker, formed a partnership as the architecture firm “MLTW” (Moore, Lyndon, Turnbull and Whitaker). The young firm developed a vocabulary derived from ideas regarding context from their Princeton days and injected it with the pragmatism and sensitivity to landscape that defined Bay Region architecture. In doing so, MLTW’s language was simultaneously modern and rooted in tradition.

Lyndon likens MLTW’s lifestyle in the early sixties to that of graduate students.¹²⁰ During the day, the young partners maintained their individual roles on the Berkeley faculty and, for William Turnbull, his associate position at Skidmore, Owings and Merrill in San Francisco; in the evenings, they would eat dinner together and work on commissions until one or two in the morning.¹²¹ This collaboration was central to MLTW’s work and uniquely devoid of the master-and-apprentice hierarchy that existed at other firms. The synergy of the early commissions grew out of the partners’ shared attitudes, personal rapport and ‘common set of imagery’ derived from their time working together as students at Princeton where, as partner William Turnbull recalled, the partners were drawn to similar influences like ‘barns, crazy stick-style stuff, supergraphics, history, people like Frank Furness.’¹²² MLTW’s method was literally collective: ‘someone would draw something; someone else would work it over; a third person would grab a pencil.’¹²³ Yet the perspective of historian and critic, Sally Woodbridge, regarding MLTW’s collaboration is telling:

¹¹⁸ Greene, *Sixties*, 73.

¹¹⁹ *Ibid.*, 80.

¹²⁰ Donlyn Lyndon in Littlejohn, *Moore*, 132.

¹²¹ *Ibid.*, 131-132.

¹²² William Turnbull in Littlejohn, *Moore*, 137.

¹²³ Lyndon in Littlejohn, *Moore*, 131.

I'm convinced that Charles, in his soft, mild-mannered way, was the one who molded their whole concept of architecture. He used to present ideas he was absolutely certain about as if he wasn't certain at all, as if he was really inviting their advice. Then they could all feel they were collaborating as equals.¹²⁴

MLTW partner, Donlyn Lyndon, consents that Moore 'deserve[d] the number-one role, the 'Charles Moore and Company' spot' and that, while Lyndon is not 'shy' about his own abilities, he is 'not at all shy' in describing "Chuck's" as greater, attributing it to Moore's 'richness of imagination, and even a kind of...*discipline*.'¹²⁵

It was during this time working with MLTW that Moore experienced what scholar David Littlejohn has described as "the breakthrough" in which his professional work personified a 'radical reconsideration of what a house could be.'¹²⁶ In a distinct divergence from the ordered, Bay Region tradition pioneered by Moore's predecessors (and indeed some of his colleagues at Berkeley), Moore began experimenting with spatial relationships by toying with vertical elements, incorporating stairways and processional spaces, and incorporating devices to invoke an innate sense of comfort. This transition marked the inception of Moore's aesthetic. From the Moonraker Recreation Center at the Sea Ranch (1963-65) to the Burns House (1972-1974) to his 1982 Beverly Hills Civic Center competition-winning entry, his subsequent projects incorporate one if not all of these elements.¹²⁷ [IMAGE 3]

The majority of MLTW's commissions were in California; they were primarily single-family residential projects with small budgets – typical of work granted to a burgeoning firm. These clients allowed the partners substantial freedom of design, in part because the houses, such as the Jobson House (1961) and the Bonham Cabin (1962), were to be used for weekends and vacations. These designs, while they received some local acclaim, did not establish a steady flow of lucrative commissions to sustain the firm.

A commission for the developer Oceanic Properties, which came to MLTW through noted landscape architect, Lawrence Halprin, proved to be life-changing for the small firm and Moore's individual career. At the time, Halprin, 'one of the country's

¹²⁴ Lyndon in Littlejohn, *Moore*, 120.

¹²⁵ Littlejohn, *Moore*, 133.

¹²⁶ *Ibid.*, 191.

¹²⁷ *Ibid.*, 311.

foremost landscape architects,’ was based in San Francisco.¹²⁸ One of the progenitors of the ecologically-minded design and thought prevalent in California in the early 1960s, Halprin proposed that Oceanic’s development approach the land in a respectful, conscience way that valued it as a ‘treasure.’¹²⁹ Though he did not know Moore personally, Halprin became familiar with his work when serving on a jury for *Sunset* magazine-AIA Western Home Awards and MLTW’s entry caught his eye.¹³⁰ Halprin recommended that MLTW, along with architect Joe Esherick, design the properties because of their ‘sympathetic’ approach to place.¹³¹

The Sea Ranch (1963-65), as it came to be called, was conceived as a community that would harmonize with the local agricultural landscape and architectural profile while resting gently on the land.¹³² The ten condominium units that MLTW designed sold quickly and ‘created a new ethic and a new aesthetic for American architecture’ that reflected an awareness of qualities specific to the local geography and history. With its unpainted redwood siding and barn aesthetic, the Sea Ranch signaled that it was acceptable ‘to do serious buildings that were cheap looking, shacklike, defiant of symmetry and right angles, because they *worked*, and could – if you looked long enough – come to seem beautiful.’¹³³ Lawrence Halprin described Moore’s designs as ‘a kind of profound architectural aesthetic, linked to the morphology of the landscape itself – buildings whose exoskeletons, like those of insects, express austere the origins of their development.’ The design was mindful and holistic, at once blending ‘land, landscape, and building [...] together into an ecological whole.’¹³⁴

The combined vision of MLTW, Halprin, and Esherick garnered wide attention with the help of Oceanic Properties’ press agent who convinced national and international magazine and newspaper representatives to visit The Sea Ranch in an effort to promote the aesthetic, gain publicity, and secure further investment.¹³⁵ A testament to its longevity and impact, The Sea Ranch was awarded the AIA Twenty-Five Year Award in 1991.

¹²⁸ Donald Canty in *The Sea Ranch*, ed. Donlyn Lyndon and Jim Alinder, (New York: Princeton Architectural Press, 2004), 33.

¹²⁹ Littlejohn, *Moore*, 67.

¹³⁰ *Ibid.*, 69.

¹³¹ Lawrence Halprin in Littlejohn, *Moore*, 69.

¹³² *Ibid.* Lyndon and Alinder.

¹³³ *Ibid.* Littlejohn, 70.

¹³⁴ Keim, *Architectural Life*, 240.

¹³⁵ Littlejohn, *Moore*, 70.

Much of MLTW's work foreshadowed themes that played a central role throughout Moore's career and the larger postmodern narrative: the use of color, light, and graphics as a means of expression and transformation; sensitivity for local character; experimentation with interior space; and the use of common materials like stucco. Yet the ideological basis for these elements is often downplayed or overlooked in scholarship regarding Moore. Much scholarship focuses on the flamboyant, ironic, and humorous elements of Moore's designs and pays little regard for the conceptual framework underpinning those elements. Yet while Moore's work (and much of Postmodern architecture) did include elements such as irony, classical elements, and ornament, it was also rooted in his pursuit to provide spaces that would elicit an experience unique yet universally engaging and human. This search began with his work with MLTW and continued to play a central role in the three subsequent decades of Moore's career.

Despite the wide acclaim that The Sea Ranch and its designers received, commitments outside the firm and financial realities forced MLTW to disband. Charles Moore and William Turnbull continued their collaboration in private practice as MLTW Moore/Turnbull. In 1965 Moore accepted an offer to chair the architecture program at Yale University's School of Architecture and moved to New Haven, where he continued to work with Turnbull for another two years until they decided to part ways, Turnbull going on to establish a successful practice in San Francisco.

‘On the one hand, there are still the designers, the Philip Johnsons and the Paul Rudolphs, who are actively composing. On the other hand, there are the students, announcing that the architect should devote his life to a service in which people are led to decide for themselves what they want to live in.’¹³⁶

POLITICAL CONTEXT

Growing skepticism borne of the government’s lack of transparency regarding the Vietnam conflict and the unanswered questions remaining after the Warren Commission Report on John F. Kennedy’s assassination was published, as well as increasing tension resulting from the violent race riots that plagued the nation, marked the transition from the late sixties into early seventies.¹³⁷ The tensions gripping the nation brought an obvious difference in comparison to the activism of the late sixties; idealism had soured, frustration grown, and protests had taken on a distinctly acid undercurrent. Richard Nixon and his administration embodied this transition from utopian to dystopian. A man who managed ‘to sour almost the entire nation’s perceptions of former leaders and of politics in general’, Nixon also buried ‘the myth of the president as the good king’ and infested the nation with an acute sense of cynicism.¹³⁸ Nixon’s ‘debilitating penchant for secrecy’ tainted both of his terms in office, ranging from his administration’s secret negotiations with the North Vietnamese to the bombing of Cambodia – actions that were deliberately kept from public knowledge.¹³⁹ This secrecy led to the widespread distrust of Richard Nixon as an individual. It also called into question two of American democracy’s sacred institutions: the government and the presidency. Thus, ‘Nixon became a sort of countermyth to the Kennedy myth of Camelot.’¹⁴⁰

YALE

Moore arrived at Yale in 1968, on the heels of the Summer of Love, the violent race riots in Detroit and Newark, and the tenure of avowed modernist Paul Rudolph. Not

¹³⁶ Charles Moore, Interview with Cook and Klotz, 195.

¹³⁷ Bradley, “Culture of Conspiracy,” 101.

¹³⁸ *Ibid.*, 125.

¹³⁹ *Ibid.*, 129. Bruce Schulman, *The Seventies: The Great Shift in American Culture, Society, and Politics*, (Cambridge: Da Capo Press, 2001), 44.

¹⁴⁰ Bradley, “Culture of Conspiracy,” 138.

unlike the atmosphere he had witnessed at Berkeley, Yale in the late 1960s was a hotbed of political unrest resulting in student rebellions and faculty rifts. Moore's tenure was characterized by this radicalism. Episodes of walkouts, sit-ins, student and faculty protests added to the architecture school. The protests were disruptive to the point that semesters were cut short and students dismissed for summer holiday early.¹⁴¹ The unrest of the late sixties came to a head in 1969 when a fire ravaged Yale's second-floor architecture studios. Numerous myths circulated regarding who and how it started yet a cause was never definitively confirmed. However, it was undoubtedly emblematic of the politically charged atmosphere that pervaded the Ivy League institution at the time.

As one faculty member described it, when Moore arrived from Berkeley he was 'eaten alive' by the divided factions among the Yale faculty.¹⁴² Yet this initial exchange gave way to a different narrative, one marked by mediations with not only students and faculty but powerful outside advisors like Yale trustees Irwin Miller, Jock Whitney, Mayor John Lindsay.¹⁴³ Forced to respond to students' outcries for change and their disregard for authority, Moore was challenged to devise an atmosphere sympathetic to the larger social politics of the late 1960s. When Yale's architecture and art departments were reorganized and given separate deans in 1969, Moore took on the role of dean of architecture and planning. As such, he assumed the role of diplomat, navigating the institutional minefield by listening to students' concerns and attempting to appease their desire for constituency.

Contrary to the highly critical studio review environment typical of architecture schools, Moore tried to find something to praise in every student's work.¹⁴⁴ He encouraged students for 'what might be, not for what is,' meaning that 'his characteristic mode of critique [was] to extend the reach of some design move already taken, often to take some segment of an idea already spawned and so apparently absurd, that the student following later and with more prudent steps [could] find ground of his own to claim ground that was previously unattainable.'¹⁴⁵ Which is not to say that he could not be

¹⁴¹ Frederick Bland, interview with the author, April 7, 2012.

¹⁴² Littlejohn, *Moore*, 151-152.

¹⁴³ *Ibid.*, 153.

¹⁴⁴ *Ibid.*, 157.

¹⁴⁵ Donlyn Lyndon in *Charles Moore: Buildings and Projects 1949-1986*, ed. Eugene Johnson, (New York: Rizzoli, 1986), 32-33.

critical; indeed, when forced, Moore's negative feedback could be cutting.¹⁴⁶ Yet his approach, much like that of his design process, was one of inclusiveness, encouraging the 'unexpected' and imaginative potential.¹⁴⁷

The end-of-term evaluations from his Yale students indicate a great deal about Moore as a teacher, particularly in light of the highly critical reviews given to some of Moore's contemporaries. Most students raved about Moore's 'brilliance' yet also criticized that he could (and should) 'be tougher' in giving critiques.¹⁴⁸ These qualities were inherently part of Moore's demeanor. He could be soft-spoken and stammering with a tendency for long-winded, rambling sentences yet he was also entertaining and wryly funny.¹⁴⁹ As scholar David Littlejohn, writing in 1981, described Moore's lectures:

He cannot (or will not) assert or declaim, so his presentations inevitably start out seeming oblique, indirect, even mock-apologetic. Because he *appears* to be such a hapless public performer, the sharp jabs and radical enthusiasms come with all the more force. [...] In a good Charles Moore lecture, the image of the giant, stuttering clown melts in the heat of his eloquence and convictions. Then the wit and the foolery, the apparent aimlessness and outrageousness all contribute to make his case for a more humane and imaginative world.¹⁵⁰

It was this wit along with a lack of pretension that endeared Moore to his many clients as well as colleagues, friends and student admirers.

Though Yale was fraught with the turbulence brought about by the civil rights movement, war protests and gender equality, Moore's tenure was also highlighted by significant achievement and positive influence. In addition to his impact on individual students, Moore's most significant pedagogical contribution at Yale was his instatement of the Yale Building Project in 1967. The program challenged Yale's graduate students to design and construct buildings in low-income communities. Influenced by his own experience in Roger Bailey's not-for-profit student firm, Moore conceived of the Building Project as a tool to provide students with insight into the building process to better inform their designs and practice. The Building Project was also driven by the

¹⁴⁶ Simon, interview with author.

¹⁴⁷ Lyndon in *Buildings and Projects*, 32-33.

¹⁴⁸ The Charles W. Moore Archives, Project Records, Alexander Architectural Archive, University of Texas Libraries, The University of Texas at Austin.

¹⁴⁹ Charles Moore, "Windows, Door, Porches, Paths," At-85 audiotape (reel-to-reel) Nov 5, 1973, Centerbrook Architects and Planners Records (MS 1844), Manuscripts and Archives, Yale University Library. "American Architecture Now: Charles Moore," Diamonstein-Spielvogel Video Archive, Rare Book, Manuscript, and Special Collections Library, Duke University. Littlejohn, *Moore*, 156-157.

¹⁵⁰ Littlejohn, *Moore*, 157.

social activism of the late 1960s; it was an outlet for students to contribute positively to society.¹⁵¹ The projects ranged from building a community center in rural Kentucky to building low-income housing in New Haven.

Kent Bloomer, Moore's colleague and co-coordinator of the Yale Building Project, attributes Moore as being:

probably more responsible than any other architectural educator during the sixties and seventies for promoting a measure of craftsmanship and a love of building among his students by requiring that they collectively design and build a small public building in their first year of architecture school. For many of these students those experiences in basic technology marked the beginning of their careers and the beginning of their style as architects.¹⁵²

The program constituted what Moore described as the strongest memory from his time at Yale.¹⁵³ Indeed, it is regarded in much the same way by alumni as well.¹⁵⁴ The Building Project remains an integral element of Yale's graduate curriculum today.

Another significant contribution came from Moore's enthusiasm for the phenomenological, or experiential, qualities of architecture. When Moore was at Yale, the school was one of the two most important institutions promoting the study of phenomenology; the other was Northwestern University.¹⁵⁵ During Moore's time as dean, 'the architecture school welcomed other Yale phenomenologists like Karsten Harries (b. 1937), who devoted much of his later career to teaching philosophy to architects.'¹⁵⁶ Given the activism that pervaded Yale at the time, '[p]henomenology presented the possibility of a social commitment without all the Marxist rhetoric.'¹⁵⁷ Furthermore, it elevated Yale's phenomenologists 'above the fray of politics and business,' which enabled them to 'claim the higher ground of impartiality vis-à-vis corporate modern architects, and to gather toward themselves all the power generated by the postwar struggle to humanize modern architecture.'¹⁵⁸

¹⁵¹ Richard W. Hayes, *The Yale Building Project*, (New Haven: Yale University Press, 2007).

¹⁵² Kent Bloomer in *Buildings and Projects*, 21.

¹⁵³ Keim, *Architectural Life*, 122.

¹⁵⁴ Simon, interview with author. Fred Bland, interview with author.

¹⁵⁵ Otero-Pailos, *Historical Turn*, xxviii.

¹⁵⁶ *Ibid.*

¹⁵⁷ *Ibid.*

¹⁵⁸ *Ibid.*

MOORE GROVER HARPER

During his years on the Yale faculty, Moore continued to sustain a private practice, first under the title MLTW Moore/Turnbull, later named Charles W. Moore Associates then Moore Grover Harper and, ultimately, Centerbrook. He employed numerous Yale students and graduates, including those that later became partners at Moore Grover Harper and Centerbrook, in his ‘small, ingeniously cramped’ and supergraphics-laden office where much of the work consisted of government-funded housing projects, such as the Church Street South Housing in New Haven and the Orono Housing in Orono, Maine.¹⁵⁹

As with most of Moore’s career, a significant portion of Moore Grover Harper’s work came from residential commissions. Moore’s approach to these projects was one of pleasure, for it allowed him the ability to craft ‘spaces of delight.’¹⁶⁰ Indeed, this notion resonated with clients as well. One such project was a house in Westerly, Rhode Island designed for Paul and Nancy Klotz (1967-70). The clients described feeling as though their house had ‘broken away from pre-conceived notions and gone into an environment of surprises’ wrought by a ‘genius’ who ‘envisioned the spaces, angles and clever possibilities that a growing family might enjoy.’¹⁶¹ The openness and arrangement of space endowed the interior with ample light, even on gray days. The ‘liberated feeling’ of the open interior, with its carpet-covered built-in furnishings, was also well-suited to their children who climbed ‘from room to room.’¹⁶² Furthermore, designs like the Koizim House (1970) reflect Moore’s favorite means of invoking fascination. He would ‘blow out some of the walls, ceiling or the floor, - and especially – the corners [...] to make the space inside escape, around the corners and out of sight, or down into the dark, or most expansively up into the light.’¹⁶³ These fractured, expansive spaces and their interplay with light generated an ephemeral, fantastical experience.

The high-profile stature that Moore took on in his post at Yale helped him garner more commissions, speaking engagements, travel commitments, and subsequently, less and less time for each. Following routine ‘ransacking,’ Moore Grover Harper relocated to

¹⁵⁹ Keim, *Architectural Life*, 142.

¹⁶⁰ Moore, Allen and Lyndon, *Place of Houses*.

¹⁶¹ Centerbrook Architects and Planners Records, Yale University Library.

¹⁶² *Ibid.*

¹⁶³ Moore and Lyndon, *Chambers*, 207.

Centerbrook, Connecticut, a hamlet within the picturesque town of Essex.¹⁶⁴ In Moore's own words,

the move was not without its traumas: in 1971, shortly after I spent every penny I could lay my hands on buying a handsome old bit factory which backed up to a mill pond and dam, Richard Nixon suddenly put a moratorium on HUD projects. [...] HUD projects did not pay until final approval, so we were fully broke.¹⁶⁵ Yet the firm, with the substantial efforts of partner William Grover along with financial help from Moore's brother-in-law, managed to resuscitate its balance sheet while continuing to 'stress product over profit.'¹⁶⁶ They also managed to continue hosting famously over-the-top Halloween parties (which also coincided with Moore's birthday).¹⁶⁷ This collective effort toward not only keeping the firm afloat but in keeping the office rapport buoyant speaks to the firm's conscious commitment to humor and joy. Historian Kevin Keim offers a valuable characterization of the way in which Moore and his offices operated:

All of his offices teetered with a seesaw gestalt: intense yet buoyantly relaxed, highly productive but in the midst of gloriously mismanaged chaos (when Moore was in town, great pandemonium), immensely enjoyable but frustrating, swamped with too much work yet often poised under threatening financial clouds.¹⁶⁸ Moore's time with any of his offices and colleagues was always under the pressure of his imminent travel schedule. Meetings were held in airports, cars, hotel rooms – anywhere that people could get even just a few minutes of his time.¹⁶⁹ One of Moore's partners in Moore Grover Harper, William Grover, shed light on the process of working with Moore:

He does his bit, hands it over to one of us, then flies off to Buenos Aires. The client says no, and the junior panics. [...] Charles flies back, arrives at eleven P.M., has just an hour to spare. And then what you've been struggling over for two weeks, he solves in fifteen minutes. [...] Probably out of something he remembers seeing Borromini do somewhere. Or Aalto. Or a combination of both.¹⁷⁰

Yet he was by no means a gentle giant incapable of anger: Moore could be fiercely impatient and prone to 'piercing' criticism when colleagues could not keep up with his

¹⁶⁴ Charles W. Moore, "Afterword" in *Centerbrook: Reinventing American Architecture*, by Michael J. Crosbie, (Rockport, MA: AIA Press, 1993), 184.

¹⁶⁵ *Ibid.*

¹⁶⁶ *Ibid.*

¹⁶⁷ Johnson, *Moore: Buildings and Projects*, 13.

¹⁶⁸ Keim, *An Architectural Life*, 11.

¹⁶⁹ Mark Simon, interview with author.

¹⁷⁰ William Grover in Littlejohn, *Moore*, 174.

pace of designing.¹⁷¹ Furthermore, his incessant travel and lack of attention for the administrative aspects of his offices led to a sense of unreliability and harbored resentment among some of his colleagues.¹⁷² Yet the cache, skill and time (however limited) that Moore lent to his numerous offices was ultimately worth the heartache brought on by his frequent absences, in part because it ‘could attract clients like Nobel laureate James D. Watson [...] and the trustees of Dartmouth College.’¹⁷³

In 1971, mounting debt, discontent after stepping down from position of Yale dean and taking on a commute with his move to Essex, as well as an increasing sense of disconnect from the family-oriented lifestyle that his Moore Grover Harper partners maintained, and courting calls from UCLA, ultimately led Moore to leave Connecticut and relocate to Los Angeles.¹⁷⁴ The move was tied to his hope that relocating might bring changed, improved circumstances – an approach he used throughout his life as a salve that was “intended to be calming” but only made things worse each time.¹⁷⁵

Some link Moore’s unwillingness to settle and practice in one place to the near-bankruptcy scare that addled Moore Grover Harper in 1970.¹⁷⁶ In the early 1980s, Moore himself admitted that one way to conduct business would be ‘to stick with organized firms, where they put together the bookkeeping, and I roll in and out and design things.’¹⁷⁷ Despite knowing (and quoting) the stories regarding Louis Kahn and Frank Lloyd Wright’s debt-ridden offices, Moore was willing to ‘end up all but penniless’, stating that he would rather do a job the way he wanted ‘and not make any money, than be boxed into something, and *still* not make any money.’¹⁷⁸ Still, despite having ‘countless friends,’ scholars, former colleagues, and friends relate Moore’s unwillingness to remain in one place to his deep loneliness and even a ‘fear of being forgotten.’¹⁷⁹

¹⁷¹ Keim, *Architectural Life*, 12. Littlejohn, *Moore*, 173-174.

¹⁷² Littlejohn 174.

¹⁷³ *Ibid.*, 173.

¹⁷⁴ *Ibid.*, 160.

¹⁷⁵ *Ibid.*

¹⁷⁶ *Ibid.*, 176.

¹⁷⁷ Moore in Littlejohn, *Moore*, 177.

¹⁷⁸ *Ibid.*

¹⁷⁹ Keim, *Architectural Life*, 12. Mark Simon, interview with author.

'I think that fairy tales have a great deal to teach us architects. The way that most magical adventures, even ones involving whole dynasties, end in time for tea [...] seems to me worth careful looking into.'¹⁸⁰

SOCIOPOLITICAL CONTEXT

Moore's move to Los Angeles coincided with Nixon's second term in office, followed shortly thereafter by the first of two oil shocks that rocked the United States in the 1970s. The 1973 oil shortage was a direct result of the Yom Kippur War, America's support of Israel in that conflict, and the OPEC-instated Arab oil embargo enacted in response.¹⁸¹ The domestic impact was severe. Gasoline prices spiked by forty-five percent and rationing was instated, resulting in a changed American landscape. Gone were the days of free-wheeling gas guzzling and long Sunday drives. A national campaign to conserve energy ensued: gas stations were restricted to selling gas on designated days, consumers were assigned specific days on which they could buy gasoline, drivers waited in tremendously long lines at pumps, gasoline theft grew rampant, stores and restaurants were encouraged to minimize lighting, and a number of states even banned Christmas lighting.¹⁸²

In addition to the oil crisis, 1973 also crystallized mistrust in Nixon when the Watergate scandal was uncovered. A complicated series of 'illegal and subversive activities' in which Nixon directed aides 'to break into the Democratic National Committee Headquarters in the Watergate apartment and office complex and bug the telephones of Democratic National chairman Lawrence O'Brien' as well as a host of other 'sordid' activities unveiled a 'rogue government.'¹⁸³ The extent of not only the activities themselves but the subsequent cover-up and denials that ensued 'brought the culture of conspiracy to fruition and created an entirely new environment in America.'¹⁸⁴ On August 8, 1974, Richard Nixon succumbed to the undeniable evidence implicating

¹⁸⁰ Moore in *An Architectural Life*, 282.

¹⁸¹ Daniel Yergin, "Arab Oil Embargo of 1973," *The Prize: The Epic Quest For Oil, Money & Power*, epilogue, American Business, accessed April 20, 2012. <http://american-business.org/2300-arab-oil-embargo-of-1973.html>

¹⁸² *Ibid.*

¹⁸³ Schulman, *Seventies*, 43.

¹⁸⁴ Bradley, "Culture of Conspiracy," 151.

him in the Watergate scandal and became the first American president to resign. Indeed, the ‘intimations of decline’ wrought by Watergate, the oil crisis, and defeat in Vietnam manifested in the ‘ruined innocence and diminished potency [...] that gripped the nation in the Nixon years.’¹⁸⁵

Gerald Ford inherited the mess that lay in Nixon’s wake. On the eve of Ford’s induction to the presidency in 1974, polls indicated that the majority of Americans were concerned with three things: the high cost of living, corruption in government, and the energy crisis.¹⁸⁶ In response, Ford sought to reduce inflation and unemployment, restore public confidence in the White House and rectify the energy crisis; as a result, these themes came to personify the Ford presidency.¹⁸⁷

The 1970s came to be known as a time in which ‘Keynesian economic orthodoxy, which government fiscal planners had practiced almost religiously for decades, crumbled under the weight of stagflation and uncontrollable government spending and deficits.’¹⁸⁸ This atmosphere was a reversal to the international affairs orientation that defined the 1950s and 1960s when ‘the containment of communism, the Korean and Vietnam wars, the arms race [...] dominated the nation’s agenda.’¹⁸⁹ The days of unbridled prosperity, containing communism, and landing on the moon, gave way to increased budget deficits and economic instability largely borne of the Vietnam War.¹⁹⁰ The domestic focus of the 1970s brought considerable dissension among Americans whose doubt in the government grew out of its inability to resolve the Vietnam conflict, the scandalous events that marred Nixon’s second presidential term, and its inability to correct unemployment and the declining economy.¹⁹¹ 1975 also brought substantial political revelations in which,

Americans learned that the CIA had attempted the assassination of foreign leaders and worked with the Mafia to do it, that they and the FBI had for decades intercepted the mail of, tapped phones of, and spied on American citizens; in addition, it was discovered that they had worked covertly to discredit the peace movement and destroy the civil rights movement.¹⁹²

Such revelations further diminished the lackluster reputation of the federal government.

¹⁸⁵ Schulman, *Seventies*, 49.

¹⁸⁶ Yanek Mieczkowski, *Gerald Ford and the Challenges of the 1970s*, (Lexington, KY: The University Press of Kentucky, 2005), 1.

¹⁸⁷ *Ibid.*

¹⁸⁸ Mieczkowski, *Gerald Ford*, 6.

¹⁸⁹ *Ibid.*, 2.

¹⁹⁰ *Ibid.*

¹⁹¹ *Ibid.*, 4.

¹⁹² Bradley, “Culture of Conspiracy,” 155-156.

By 1977 Jimmy Carter was inaugurated as president and the economy was in desperate need of relief – inflation had reached an all-time high and unemployment soared. And although Carter’s campaign platform and initial months in office focused on resolving the energy crisis, the oil shortage had reached an unbearable point among the American people. In 1978, the Islamic revolution in Iran sparked the second oil shock of the 1970s.¹⁹³ The Carter administration’s focus on international affairs compounded domestic relations between the American public and the federal government. Carter’s inability to resolve domestic issues like inflation, unemployment, and the oil “shortage” was perceived as a lack of leadership.¹⁹⁴ Furthermore, the president’s famous ‘malaise speech’ of July 1979 in which he identified a “crisis of the American spirit” and called for a fight against the pervading attitude of ‘self-indulgence and consumption,’ generated further doubt among Americans who felt that Carter was misplacing blame to avoid addressing the issues himself.¹⁹⁵ A series of events including the Three Mile Island nuclear accident and the Iran hostage crisis added to the pervading atmosphere of malaise in America, while the Cold War and economic crisis remained ongoing.¹⁹⁶

Beyond the economic and political crises, American society during the mid-1970s suffered what some viewed as a complete absence of “integrity, high purpose, confidence in one another, [and] faith in a brighter future” which led to a retreat into cultural outlets like the television show *Happy Days* and Broadway musicals like *Grease* – nostalgic comedy-drama narratives set in the 1950s.¹⁹⁷ Similarly, some cultural historians attribute success of the film *Star Wars* to its role ‘as an antidote to the national malaise.’¹⁹⁸

The ‘tinkling displays of dandysim, self-parody, and androgyny’ that characterized the seventies were often criticized by those who felt that the superficiality was a betrayal to the progress pioneered during the sixties.¹⁹⁹ As described by scholar Bruce Schulman, ‘[i]nstead of Pete Townshend and Jimi Hendrix sacrificing their guitars

¹⁹³ Daniel Yergin, *The Prize: The Epic Quest For Oil, Money & Power*, epilogue, (New York: Simon & Schuster, 1991).

¹⁹⁴ Mark Samels, “Jimmy Carter,” *American Experience: The Presidents*, Public Broadcasting Service, November 1995, accessed April 20, 2012, <http://www.pbs.org/wgbh/americanexperience/films/carter/>.

¹⁹⁵ *Ibid.*

¹⁹⁶ *Ibid.*

¹⁹⁷ Harold Enarson in Mieczkowski, *Gerald Ford*, 5.

¹⁹⁸ *Ibid.*

¹⁹⁹ James Wolcott “A Time to Boogie.” *New Yorker*, Jan 10, 1994, p. 74, quoted in Bruce Schulman, *The Seventies*, 145.

on pagan altars' the 1970s offered 'David Bowie all aglitter, the New York Dolls in downtown drag, midnight showings of 'The Rocky Horror Picture Show.'"²⁰⁰ These shifts pervaded numerous facets of culture from music to art to film to architecture. The inception of the disco-era embraced the *Saturday Night Fever* image of a 'white-suited [John] Travolta, right hand awkwardly pointed over head in disco dance' as the 'archetypal image of 1970s America – a graphic depiction of its polyester fakery, its senseless hedonism, its supposed cultural bankruptcy.'²⁰¹ *Saturday Night Fever*'s portrayal of seventies culture was apt in its embodiment of an escapist undercurrent that proliferated throughout the decade: disco offered 'an ultimately unreachable exit from a bleak world of stifling families, pinched circumstances, and decaying neighborhoods.'²⁰²

Yet it was not all disco balls and bell-bottoms; the seventies also brought significant achievements. Much of the change initiated during the sixties was implemented during the seventies. What began as phenomena in the sixties became institutionalized in the seventies. For instance, the sounding call for women's liberation rang in the sixties when Betty Friedan's seminal text, *The Feminine Mystique*, was first published in 1963. Yet it was during the 1970s that this movement gained voice and constituency with the launch of publications like Gloria Steinem's *Ms.* magazine.²⁰³ Gender politics took hold nationally, so much so that although there were not any rape crisis centers or shelters for abused women in 1970, 'by the mid-1980s, literally thousands of institutions dedicated to women's needs dotted the landscape.'²⁰⁴ This female empowerment culminated in 1979 with the election of Margaret Thatcher as Prime Minister of Great Britain.

UIG // MOORE GROVER HARPER/CENTERBROOK // MOORE RUBLE YUDELL

While he continued working with Moore Grover Harper on a consulting basis, Moore returned to California to assume a professorship at the School of Architecture and Urban Planning at the University of California, Los Angeles (UCLA) in 1971. Moore was drawn to the UCLA role because it included a 'ready-made' position for him leading the

²⁰⁰ Wolcott "A Time to Boogie" in Schulman, *The Seventies*, 145.

²⁰¹ Schulman, *The Seventies*, 141.

²⁰² *Ibid.*, 144.

²⁰³ *Ibid.*, 162.

²⁰⁴ *Ibid.*, 173.

Urban Innovations Group (UIG), the commercial design office run by UCLA.²⁰⁵ In addition to his roles as UCLA professor, UIG architect, and Moore Grover Harper consultant, he continued taking on more work in California and eventually opened another firm in 1977 in Santa Monica with Buzz Yudell and John Ruble.²⁰⁶ Another of Moore's students-cum-employees, colorist Tina Beebe, who had collaborated with Moore on previous projects and had worked for Moore Grover Harper, moved to Los Angeles in 1976 to continue working with Moore.²⁰⁷

Moore's time in California during the 1970s was highlighted by some of the more controversial and celebrated projects of his oeuvre, and those most closely affiliated with the "high" postmodernism that has come to define the era, including the Burns House (1972-74) with Moore Ruble Yudell as well as the Beverly Hills Civic Center (1982) with UIG, and the Piazza d'Italia (1975-78) designed with Moore Grover Harper, UIG, and New Orleans-based project architects, Perez Associates. Scholar Eugene Johnson has described Moore's ten years in L.A. as his 'most fertile' because of the high-profile nature of the commissions he won during that time. His work with Moore Ruble Yudell including the Beverly Hills Civic Center, Saint Matthews Parish, the development of Tegel Harbor in Berlin in addition to residential commissions as well.

Both the Moore Grover Harper and Moore Ruble Yudell coast designs indicate Moore's prominence and the popularity of his aesthetic in a national scope. Along with his writing of the time period, they also reflect his conscious sensitivity for giving clients constituency in the design process. Moore defied the perception that architects are 'strong-willed visionaries who impose a personal concept of design and order that transcends existing canon' on a client.²⁰⁸ Instead, Moore worked 'with culture, not canon.'²⁰⁹ With this focus on the needs of the client and public, Moore's work – in its fantasy and imagery – also provided a haven from the increasingly dismal sociopolitical and economic climate.

²⁰⁵ Littlejohn, *Moore*, 161.

²⁰⁶ Larry R. Faulkner, John R. Durbin, "In Memoriam, Charles Willard Moore," The University of Texas at Austin Index of Memorial Resolutions and Biographical Sketches, April 14, 2004.

²⁰⁷ Buzz Yudell and John Ruble, *Moore Ruble Yudell Making Place*, (Australia: Images, 2004), 245.

²⁰⁸ Thomas Krens, "Foreword," in Johnson, *Buildings and Projects*.

²⁰⁹ *Ibid.*

In his work with Moore Ruble Yudell, Moore's explorations of light and abstracted form persisted, particularly given the southern California climate in which many of the commissions were located. The mid-1970s also marked a more prominent use of color and fantasy along with the critique from some East Coast critics that Moore's work was as frivolous and 'depthless' as the purportedly glitzy southern California culture.²¹⁰ Moore's early consciousness for relating architecture to the specific geography and client program also continued but in doing so his work was criticized as an architectural embodiment of 'a David Hockney swimming pool, and the broad, bright, inch-thick walls of Sunset Strip billboards.'²¹¹ The 'frothy' nature of the era seemed to infiltrate his designs.²¹² However this was only true in part, for a sincere allegiance to socially-minded design remained and characterized a number of his commissions of the with both Moore Grover Harper and Moore Ruble Yudell.

Many of Moore's east coast commissions reflect the eminence that his position at Yale garnered: residential mansions along the coast in well-to-do towns like Watch Hill, Rhode Island or Westport, Connecticut. Yet a substantial percentage of the work done by both Moore Grover Harper and Moore Ruble Yudell in the 1970s reflects a sustained commitment to collaborative, client-centered design. Indeed, he enjoyed this way of working, calling his favorite clients 'the ones who have very much their own sense of what they want, and maintain their own veto power, and tell me no when they don't like something or want something different.'²¹³ This client-oriented approach was not restricted to private residential commissions; Moore embraced a participatory method in large civic and institutional projects on both the east and west coasts. In doing so, his work initiated a new approach to urban design.

In 1979, Moore Grover Harper began working on the Master Plan for the city of Roanoke, Virginia. The process for Roanoke also incorporated community involvement, though it was done through a "Design-a-thon" broadcast on television. Competing against Lawrence Halprin's firm for the commission, Moore Grover Harper resorted to television knowing that the Halprin team would think of most solutions but "they'd never think of

²¹⁰ Littlejohn, *Moore*, 262.

²¹¹ *Ibid.*, 263.

²¹² Simon, interview with author.

²¹³ Moore in Littlejohn, *Moore*, 166.

TV.”²¹⁴ Spearheaded by partner, Chad Floyd, the “Design-a-thon” concept was meant to engage Roanoke residents and reduce some of the ‘contentiousness’ and ‘confinement’ that hounded architects in public meetings.²¹⁵ Feeling that it was “worthless [...] for a team of architects to roll into a town and tell them what to do,” Moore Grover Harper instead opened a storefront and invited local residents to discuss their needs, ideas and vision for the city’s revitalization, and then broadcast the design process on a local television station.²¹⁶

Acting as what Moore described as “architectural short-order cooks,” this participatory method fostered community involvement and consensus.²¹⁷ It also subverted standard approaches to planning at the time; which was a conscious effort on Moore’s part. He was a ‘*nonegoist*’ with a self image ‘the very opposite of the Architect as Hero (Bernini, Wren, Wright, Johnson).’²¹⁸ He trusted his clients and believed that there was “much less conflict about what people want than architects have always chosen to believe,” arguing that people “aren’t sitting lost in a miasma of self-doubt and confusion waiting to be save by some heroic architect.”²¹⁹

Four design sessions were broadcast at different stages in the Roanoke process. The first introduced the design team and goals; the subsequent broadcasts discussed elements of the plan and progress and aired phone calls from Roanoke viewers who were able to relay their ideas for architects to draw sketches on air.²²⁰ The last of the broadcasts showed the completed plan, comprised of ‘59 individual projects requiring \$47.2 million in public investment and \$17.2 in private investment.’²²¹ Within three years 52 of the 59 projects were funded.²²² Moore Grover Harper (and later when they transitioned to Centerbrook) went on to use this participatory process to devise revitalization schemes for Dayton, Ohio; Springfield, Massachusetts; and Watkins Glen, New York.

²¹⁴ Moore in “American Architecture Now: Charles Moore,” Diamonstein-Spielvogel Video Archive.

²¹⁵ “Partner Bios” Centerbrook Architects and Planners, accessed April 17, 2012, <http://www.centerbrook.com/press/bios>.

²¹⁶ *Ibid.* Moore in Diamonstein-Spielvogel Video Archive.

²¹⁷ *Ibid.*

²¹⁸ Littlejohn, *Moore*, 16.

²¹⁹ *Ibid.* Moore in Diamonstein-Spielvogel Video Archive.

²²⁰ Crosbie, *Centerbrook*, 42.

²²¹ *Ibid.*

²²² *Ibid.*

In that same year, the Episcopal Parish of Saint Matthew in the Pacific Palisades commissioned Moore Ruble Yudell to design a church to replace their original, which had burned in a fire. The church wanted to take part in the design process and stipulated that the schematic design meet two-thirds approval among the parishioners.²²³ The project was conceived in a similar vein to the participatory approach used at Kresge College. Over the course of four months, Moore Ruble Yudell held monthly workshops with parishioners to canvas their opinions, get feedback and ultimately create a scheme for the new church together. The process engaged more than 200 parishioners and the schematic design received the approval of 87 percent of the congregation.²²⁴ While Moore described the workshop component as a ‘great success,’ the actual building of the church extended more than four years, and ‘turned many of [the parish’s] creative participants into critics.’²²⁵ Unlike other collaborative commissions, the Saint Matthew’s commission was addled by numerous design changes and tension related to parishioners’ deep involvement; furthermore, the parish became increasingly resentful of Moore’s absences.²²⁶ Despite the lengthy, sometimes contentious process the realized design pleased the parish and the architects in the end. In an interview with Leon Luxemburg, Moore rationalized,

I’m delighted when people are presenting a scheme that I have worked on with them and say, “Mr. Moore was hired to work with us and he did, but this was our scheme.” I couldn’t be more pleased, because if it’s their scheme they will work for it and raise money for it and see that it gets built.²²⁷

The ultimate measure of success was the “enormous amount of consensus” garnered in Roanoke and Saint Matthew’s Parish as well as the other communities in which this participatory approach was used.²²⁸

UCLA

Remarking on Kahn’s work, Moore commented that Kahn made ‘magic and [wrote] architectural fairy tales at a time when the world most desperately needed

²²³ “Architecture at Saint Matthew’s - A Word From the Architects,” The Parish of Saint Matthew, accessed April 22, 2012, <http://www.stmatthews.com/church/architecture.php>

²²⁴ *Ibid.*

²²⁵ Littlejohn, *Moore*, 302.

²²⁶ *Ibid.*, 301-302.

²²⁷ Charles Moore, “Interview with Leon Luxemburg” in *You Have to Pay for the Public Life*, 327.

²²⁸ Moore in Diamonstein-Spielvogel Video Archive.

them.²²⁹ Indeed, Moore approached architecture from a similar perspective. At UCLA Moore frequently took students on site visits in and around Los Angeles to Disneyland and the Santa Barbara County Courthouse as well as trips further afield to the Sea Ranch, Mexico, Rome, and more.²³⁰ He encouraged students to see, draw, experience and taste the identity of a place, to absorb it wholly and allow it to inform their understanding of that place and subsequently their designs. In constantly drawing upon the lexicon of architectural images gleaned from his own travels, Moore noted that traveling was an “absolutely necessary” part of the design process.²³¹

Despite Moore’s love for the city of Los Angeles, his life there was even more hectic juggling three firms, a teaching appointment, the growing list of invitations to lecture and, naturally, extensive travel. During the 1981 academic year, Moore traveled for almost forty percent of the nine months, spending only fourteen weeks in Los Angeles. UCLA students were not pleased with his frequent absences and even demonstrated in protest against him.²³² Furthermore, his UIG colleagues and UCLA students grew increasingly resentful of the work and time Moore dedicated to his other practices.²³³

After ten years in Los Angeles, Moore was offered the first O’Neil Ford Chair at The Center for American Architecture and Design at the University of Texas at Austin in 1985.²³⁴ When The Center for American Architecture and Design was founded in 1982, its curriculum focused on regional architecture and Moore’s sensitivity to place fit naturally in that rubric.²³⁵ At the time, he had just completed the Piazza d’Italia and was in the midst of designing the “Wonder Wall” for the 1984 World’s Fair in New Orleans. Austin’s relative proximity to New Orleans combined with the opportunity to run his own graduate studio with a ‘generous allowance for field trips,’ and the urging of dean Hal Box, persuaded Moore to accept the position and relocate to Austin.

²²⁹ Moore in *Architectural Life*, Keim, 65.

²³⁰ Paul Goldberger, “Eulogy for Charles Moore,” January 22, 1994, accessed January 10, 2012, <http://www.paulgoldberger.com/lectures/29>.

²³¹ Moore in Diamonstein-Spielvogel Video Archive.

²³² Littlejohn, *Moore*, 162.

²³³ *Ibid.*, 163.

²³⁴ Keim, *Architectural Life*, 35.

²³⁵ “Mission,” Center for American Architecture and Design, University of Texas at Austin, accessed April 21, 2012, <http://soa.utexas.edu/caad/mission>.

'How much abstraction is needed? How much is enough? How much is too much? I do not know.'²³⁶

SOCIOPOLITICAL CONTEXT

Reagan's landslide victory over Jimmy Carter in the 1980 presidential election signaled an American desire for not only change in leadership but values as well. A boomerang effect following the 1970s led to American retrenchment and return to conservative values. Margaret Thatcher's appointment as British Prime Minister also represented the crystallization of the growing conservatism that rose in the late 1970s and came to personify the 1980s. The American discontent over the prevailing/ongoing economic instability, aided Reagan's rise to leadership; in the eyes of many, he 'revived the Kennedy myth of the good king.'²³⁷ His ad campaigns proclaimed "It's morning in America again," and the captured the support of many. However, 'daylight in America was followed by covert operations at night' when news of the Iran/contra affair surfaced and American skepticism was again reborn in 1986.²³⁸

MOORE/ANDERSSON and UNIVERSITY of TEXAS AT AUSTIN

In Texas, Moore's life and work continued to include travel, writing, teaching and designing. Upon moving to Austin, he started a new practice, named Moore/Andersson Architects with a young architect, Arthur Andersson, whom Moore had met through the World's Fair commission. His work with Andersson reflected a distinct shift toward what scholar Rosalind Krauss has described as 'the expanded realm.' Though Krauss' use of the term relates to the widening breadth of sculptural practice in the late 1970s, the term aptly describes the cross-germination that characterized Moore's later career and seemed to bloom with the World's Fair commission. In all of its color, fanciful choreography, water features, lights, two-dimensionality, and influences like Federico Fellini's film *Satyricon*, the Wonderwall was architectural fanfare crystallized.²³⁹ As Andersson has

²³⁶ Moore in *You Have to Pay for the Public Life*, 311.

²³⁷ Bradley, "Culture of Conspiracy," 170.

²³⁸ *Ibid.*

²³⁹ Arthur Andersson in Keim, *Architectural Life*, 251.

written, the design for the fair was a gateway to discovering ‘how far [the team] could push the theatrics of building.’²⁴⁰

Following the World’s Fair commission, Moore and Andersson embarked upon designing a working and living environment ‘in the same spirit’ as Frank Lloyd Wright’s famous studio-house compound, Taliesin West, in the Arizona desert.²⁴¹ [IMAGE 4] Joined by two young architects, the Moore/Andersson office welcomed commissions from a variety of clients including a prominent art collector, a church in North Dakota, and the Washington State History Museum.

During the late 1980s and the early 1990s, Moore received numerous awards. He was honored with a retrospective exhibition at Williams College in 1986 (appropriately, the exhibition was held in the museum’s addition designed by Moore a few years earlier). In 1989 he received the Topaz Medallion, given by the AIA and Association of Collegiate Schools of Architecture for excellence in teaching. In addition he won the AIA Gold Medal in 1991, the same year in which The Sea Ranch won the AIA’s twenty-five year award. These awards corroborate the extensive impact that Moore had on the field and recognize those qualities that distinguished his work as one ‘who greatly expanded architecture’s expressive range and helped redefine what was considered its proper subjects.’²⁴² Further testament, however, are the sustained successes of his firms and the broad network of alumni who continue to practice with a foundation built on collaboration, experience, and humanism derived from Moore’s teaching. On December 16, 1993 Charles Moore was stricken by a heart attack and died in his Austin, Texas home.²⁴³ In Los Angeles, New Haven, and Austin, three memorial services paid tribute to the man who taught ‘that architecture could embody the essence of life, that it could be a pursuit of joy; [...] that buildings were sensual objects as much as cerebral ones.’²⁴⁴

²⁴⁰ Andersson in *Architectural Life*, 251.

²⁴¹ *Ibid.*, 252.

²⁴² Joseph Gianoannini, “Architecture View; The Dissenting Charles Moore Gets Show of His Own,” *The New York Times*, November 16, 1986.

²⁴³ Herbert Muschamp, “Charles Moore, Innovative Post-Modern Architect, is Dead at 68,” *The New York Times*, December 17, 1993.

²⁴⁴ Goldberger, “Eulogy for Charles Moore.”

III. INTRODUCTION TO CASE STUDIES

Charles Moore's career spanned four decades, six academic institutions, and ten professional practices. Interspersed throughout were the numerous commissions and projects that came to form his body of work. Given the scope of this thesis, I have selected three of those projects to discuss in depth from historical, ideological, theoretical, and critical perspectives toward the ultimate purpose of presenting the reader with a comprehensive understanding of the methods, devices, innovations, significance and preservation challenges inherent in Moore's work. These three projects represent a range of typologies and approaches that frame the overall trajectory of Moore's career.

Kresge College (1973) at the University of California, Santa Cruz is the first case study discussed. [MAP 1a] It represents an institutional commission borne of the changing atmosphere that defined academic institutions in the late sixties. As such, it embodies an innovative approach to campus planning that includes democratic ideals, student participation, temporality as well as a conscious incorporation of the landscape. One of Moore's early works with William Turnbull, Kresge's participatory approach was a prescient indicator of a technique that Moore, along with his Los Angeles-based firm, Moore Ruble Yudell, would use later in designing the Parish of Saint Matthew (1978-1983) in the Pacific Palisades and, with Centerbrook, the Hood Museum of Art at Dartmouth College (1981-1983). Kresge embodies influences derived from Mediterranean hill-towns while also encapsulating the apartment-style dormitory living that emerged in the early seventies. These motifs personify Moore's desire to create a sense of place as well as his appreciation for understanding and satisfying clients' needs; themes that characterized Moore's approach throughout his career. In its provision of a public realm suited to 'places of encounter,' Kresge also typifies Moore's persistent allegiance to 'the public life.'²⁴⁵ The Mediterranean aesthetic and pop culture references were also indicative of Moore's work and the larger Postmodern movement.

The second case study discussed is the Piazza d'Italia (1978) in New Orleans, Louisiana. [MAP 2a] The Piazza is an important example of 1970s urban plaza design, a

²⁴⁵ Charles Moore, "You Have to Pay for the Public Life" in *You Have to Pay for the Public Life*, 111-141.

typology that is under serious threat today as evidenced by the proposed demolition of M. Paul Friedberg's Peavey Plaza.²⁴⁶ Such spaces are significant symbols of their time period in their intention to restore and revitalize depressed downtown urban areas. Moore's Piazza, featured as the cover image of the third edition of Charles Jencks' *The Language of Post-modern Architecture* and the November 1978 issue of *Progressive Architecture*, is frequently cited as an icon of Postmodernism. Furthermore, it reflects Moore's fascination with fantasy and creating transportive spaces of delight. Not unlike the plazas of his Church Street South Housing Project (1965) in New Haven, Connecticut and Whitman Village Housing (1974) in Huntington, New York, the Piazza reflects his socially-minded approach and the belief in architecture's capacity to effect change that underpinned much of Moore's work.²⁴⁷ Through numerous commissions, Moore was charged with creating 'an environment that would heighten the quality of life without spending much' and did so through "superficialities," the "magic of the stage," playfully daring "flights of the imagination" and improvisation.²⁴⁸ The temporality and ephemerality that Moore's work possesses is most acutely represented by the Piazza's two-dimensional, stage-set appearance.

The third case study, the Moore/Andersson Compound (1984) in Austin, Texas is in many ways a culmination of the themes and architectural devices that characterized Moore's career including the use of vernacular form like the agricultural structures that inspired the Sea Ranch as well as his use of color, eclectic referencing of exotic cultures and pop culture, monumentality, miniature collections, processional spaces and light. [MAP 3a] The referencing and manipulation of form in the Moore/Andersson Compound typifies the way in which Moore, as in his earlier Los Angeles apartment (1979) and his Elm Street House in New Haven (1967), simultaneously 'tied himself to the tradition of modernism and renounced all that had been realized by the International Style.'²⁴⁹ Progressing from the entry to the interior, one is struck by the expansive quality that this relatively small house elicits and in doing so it recognizes Moore's unique talent for

²⁴⁶ *The Cultural Landscape Foundation*, accessed March 16, 2012, <http://tclf.org/sites/default/files/landslide/2008/heritage/index.html>.

²⁴⁷ Mark Simon, interview with author.

²⁴⁸ Heinrich Klotz, *Postmodern Architecture*, 189.

²⁴⁹ *Ibid.*, 183.

creating expansive sensory feeling in small spaces, utilized in numerous commissions ranging from the Jobson House (1960) to The Sea Ranch (1963-65) to the Burns House (1973-1974). Such manipulations of interior space have led scholar Heinrich Klotz to state that Moore's use of 'spatial chasms, the interpenetration of different spaces, and [the] interweaving of levels, platforms, and flights of stairs have not been equaled in the twentieth century.'²⁵⁰ Beyond its architectural significance, the Moore/Andersson Compound was also selected for discussion because of the unique challenges that a private residence, particularly one that demonstrates the value of interior versus exterior space, poses in the context of preservation.

²⁵⁰ Heinrich Klotz, *Postmodern Architecture*, 183.

IV. KRESGE COLLEGE CASE STUDY

'We were doing very dangerous things.'²⁵¹

SIGNIFICANCE

The sixth residential college built for the University of California at Santa Cruz (UCSC) campus, Kresge was designed by MLTW/Moore Turnbull with consultation from noted landscape architect, Thomas Church. Located south of San Francisco, in a 2,000 acre nature preserve, the Santa Cruz campus design was conceived with its natural environment in mind. The Kresge campus appears as a Mediterranean hill-town nestled in a forest of redwood trees, on a hill that overlooks Monterey Bay to the southwest. At its time of construction, Kresge College was the sixth residential college designed for UCSC. Founded on the principle of 'participatory democracy,' Kresge has long been associated with communality – partially due to its architectural structure. The Kresge motto expresses much of the sentiment upon which the architectural design was founded: "Independence, Creativity, Community."²⁵²

In its Mediterranean aesthetic, form, ephemerality, and participatory design approach, Kresge differed from previous campus designs. These qualities speak to its significance as a campus plan and architectural design. Kresge is important as a work by one of the late twentieth century's most important architects and as one of the earliest examples of postmodernism in the United States. Furthermore, it retains high integrity because the original design scheme remains intact and the architectural fabric is in good condition.

CONTEXT

During the postwar era, 'the American ideal of the campus as an integral, expressive part of its natural surroundings was under constant siege.'²⁵³ Bucolic, open interior campus

²⁵¹ Moore in *You Have to Pay for the Public Life*, 185.

²⁵² "The Colleges," The University of California, Santa Cruz, accessed March 10, 2012, <http://reg.ucsc.edu/catalog/html/colleges.html>.

²⁵³ 'Between 1945 and 2000, about 2,200 new campuses came into being and more than 12 million students were added to the college attendance rolls.' However, this growth occurred in stages, the first being 1945 through mid-1970s and marked by 'explosive growth', the second occurred from about 1975 through 1985 and was characterized by 'relative stasis' as a result of

spaces were compromised by buildings and parking lots meant to accommodate the surge in volume of students.²⁵⁴ As a result, connections ‘with surrounding hills, woods, open fields, parks, and water bodies were cut off by buildings and roads.’²⁵⁵ [MAP 1b] Kresge’s plan reflects an increased concern for landscape conservation that was employed some years earlier in the Long Range Development Plan (LRDP) for UC Berkeley. Berkeley’s LRDP was initiated in 1956, shortly before Moore arrived to teach there. Landscape architect Thomas Church worked as Consultant Landscape Architect from 1957 until 1959 to devise a master plan for Berkeley’s campus landscape.²⁵⁶ Church later consulted in the Kresge design.²⁵⁷ The environmental sensitivity expressed in these two campus plans embodies a sensibility indicative of northern California during the mid-to-late twentieth century.²⁵⁸ Furthermore, both plans incorporated student recommendations (and Kresge even their participation), reflecting a democratic approach that stemmed partially from the California mindset of the 1960s, in which ‘ecological sensitivity, democratic participation, unstructured education, consciousness expansion, [and] communal living’²⁵⁹ were central concerns. Indeed, the Berkeley campus landscape is now a component of the school’s National Register Listing and is a notable ‘reflection of the values and expressions of broad national patterns and eras of American landscape architecture.’²⁶⁰ The same can be said for Kresge College’s embodiment of late twentieth century ideals, patterns, and designs and subsequently its potential for recognition as a landmark.²⁶¹

This sensitivity to the local environment contrasted greatly with the majority of campus architecture being designed concurrently. Reminiscent of Olmsted’s belief that ‘student housing should be of a kind similar to what students will inhabit once they go out into the world,’ Moore’s design scheme provided interior plazas and spaces for

‘the economy, the energy crisis, and the questioning of higher education that came in the wake of campus social upheaval in the 1960s and 1970s. M. Perry Chapman, *American Places: In Search of the Twenty-first Century Campus*, (Westport, CT: Praeger, 2006), 37.

²⁵⁴ *Ibid.*

²⁵⁵ *Ibid.*

²⁵⁶ “UC Berkeley: Landscape Heritage Plan,” University of California, Berkeley, accessed March 10, 2012, <http://www.cp.berkeley.edu/lhp/significance/history.html#modern>.

²⁵⁷ Centerbrook Architects and Planners Records, Yale University Library.

²⁵⁸ Littlejohn, *Moore*, 229.

²⁵⁹ *Ibid.*

²⁶⁰ *Ibid.* “Berkeley Landscape Heritage Plan.”

²⁶¹ *Ibid.*

exchange as well as apartment-style living.²⁶² As Jefferson had sought to ‘imply an intimacy of scale that would nurture the exchange of ideas between professors and students’ in his designs for the University of Virginia; Moore too sought to achieve an atmosphere of interaction.²⁶³ Moore recognized that the ‘gang dorms of the 1950s and 1960s were no longer adequate’ to meet student expectations.²⁶⁴ Thus the Kresge design provided suites and apartments: types of accommodation that quickly became de rigeur along with the walkable, human-scale campus as a place for ‘chance encounter.’²⁶⁵

Kresge’s pedestrianized central axis, apartment-style living and integration with the landscape along with its circulation and plan invoked the kind of urban planning ‘built over centuries by human being in touch with their landscapes’ and in doing so, represented ‘a primeval urbanity that offered an antidote to the chilling regularity of the Corbusian *Ville Radeieuse*.’²⁶⁶ Furthermore, the college’s architecture represents ‘an astonishing experiment in unexpected shapes, vistas, colors, and materials. It incorporates some original notions about place making, symbolism, cultural commentary, and the ritualization of everyday life.’²⁶⁷

DESIGN

A spine-like walkway snaking the length of the college forms the central infrastructure of the design with fifteen residential, academic and recreational facilities branching off of it. The walkway culminates in an octagonal dining hall and auditorium space at its northernmost point. In keeping with its Mediterranean aesthetic and unifying the varied geometries of the individual buildings, the facades are white-washed stucco with the exception of those exposed to the adjacent redwood forests, which are painted light brown to assimilate with the redwood bark. The Mediterranean aesthetic is achieved through doors with numbered plaques that open to the street, the lower plaza with its sunken ‘arena’, the water fountains that evoke ‘old Spain,’ and an orangerie.²⁶⁸ Yet the

²⁶² Chapman, *American Places*, 3, 16.

²⁶³ *Ibid.*, 3.

²⁶⁴ *Ibid.*, 48.

²⁶⁵ *Ibid.*

²⁶⁶ Johnson, *Moore Buildings and Projects*, 68.

²⁶⁷ Littlejohn, *Moore*, 228.

²⁶⁸ “E44 Folder University of California, College No. 6/ Santa Cruz/ Preliminary Plans,” Charles W. Moore Archive, University of Texas at Austin.

Mediterranean elementation is a trope, not a replication. The architects employed ‘timeless symbolism to make a new, real place’ inspired by the idea that ‘[i]f architecture is a metaphor for life in the world outside, why shouldn’t architecture heighten the experience of it as such?’²⁶⁹

In contrast to the stark white facades, boldly colored elements highlight the cut-outs punctuating walkways, entries and partitions. Moore and Turnbull sought to provide students with an alternative to anomy. The architecture is meant to elicit ‘different patterns of human animation’ inspired by ‘shopping centers and villages where a mixed-use [...] pattern causes people to rub shoulders in the street at any time of day.’²⁷⁰ To that end, the central spine walkway contains ample open space for pedestrian passage as well as wide, shallow-sloped stairway plazas, open corridors beneath buildings and table areas. This configuration provides for a continuous flow of communal space, congregation, and activity, underscoring the principle of the school’s approach to learning. The college prides itself in being ‘a scheme based on a model of a traditional Mediterranean village, with doorways and walkways that open into winding pedestrian streets allowing for easy conversation from balcony to balcony and along the streets of the college itself.’²⁷¹ [IMAGE 5]

Historian Heinrich Klotz has described Kresge College as the ‘preeminent example of Moore’s endeavors to rid architecture of the representational signs of grandeur and to deny the pretensions of monumentality.’²⁷² Kresge instead attributes monumentality to the everyday through architectural gestures like a speaker’s rostrum outside the Laundromat and the gutters that double as tributaries for the southwestern fountain. The design plays to the average Kresge student’s lifestyle with amenities like a Laundromat, food co-op, café, communal outdoor seating areas, and handball court.

Kresge’s architecture suited the emerging alternative lifestyle that the college promoted in the seventies. Unlike other residential campus designs of the time period, the

²⁶⁹ “E44,” Charles W. Moore Archive, University of Texas at Austin.

²⁷⁰ *Ibid.*

²⁷¹ “Kresge College Housing Guide 2011-2012,” University of California, Santa Cruz, (Santa Cruz: UCSC, 2011), 3.

²⁷² Klotz, *Postmodern Architecture*, 184.

Kresge Regents endorsed the independence of apartment-style living for students.²⁷³ To that end, Moore and Turnbull were charged with creating a variety of single, double and multiple unit dwellings. Kresge's residential accommodations account for approximately half of the 600 students enrolled in the college. The initial program called for accommodations for 320 students; half of which were expected to live in eight- or four-person suites, forty percent were to be housed in flats, while ten percent would occupy eight-person "octets." This scheme meant that the suites were to serve as mini-dormitories geared to the needs of the more independent student, whereas the flats were expected to allow for family-style interaction, and the octets, for the kind of free-form environment that seemed appropriate for a communal group.²⁷⁴

ANALYSIS

When it was commissioned in 1966, Kresge's academic curriculum focused on the connection between environmental consciousness and community development. Therefore, Moore and Turnbull devised a strategy to involve Kresge students in the design process. Foreshadowing the approach that Moore would later employ in commissions like the Roanoke and Dayton revitalization plans and Saint Matthew's Parish, MLTW/Moore Turnbull created the initial schematic designs and then enlisted the help of enrolled UCSC students to complete evolving designs for the "octets." The octets included bedroom, common living space, kitchen and bathroom facilities. Furthermore, the design allowed for students to customize their living spaces by selecting colors and arrangements for their modular furnishings as well as the option to paint their rooms and construct lofts, staircases and partitions to suit 'their needs for privacy and/or personal expression.'²⁷⁵

Kresge's configuration pays homage to the principles central to the college's mission and 'epitomize[s] the architectural and educational experimentation of the early 1970s.'²⁷⁶ The campus reflects a shift away from traditional Beaux-Arts axiality as well as the rationalism characteristic of Modernist campus plans such as Mies van der Rohe's

²⁷³ "E44," Charles W. Moore Archive, University of Texas at Austin.

²⁷⁴ Nubra Floyd, "P/A POE Kresge College," *Progressive Architecture* 2:87, 76-79.

²⁷⁵ *Ibid.*

²⁷⁶ *Ibid.*

Illinois Institute of Technology (1940). Instead, Kresge's Mediterranean hilltown-derived form presents a geographic and metaphorical locus typically foreign to campus planning. Furthermore, its material composition – utilized to satisfy budget as well as architectural vision - projects a temporal, 'cardboard cutout', 'Pop-Hollywoodish' appearance.²⁷⁷

Kresge's overt ephemerality expresses Moore and Turnbull's focus on the transitory nature of the college environment and the architecture's subsequent need to evolve to accommodate changing needs of the academic community. As Moore acknowledged, '[a]ll the inhabitants are students, here for four years together. Therefore it did not seem important to us to erect a row of institutional monuments.'²⁷⁸ The predominant focus of the architectural concept was the experience of Kresge's interior and exterior spaces and the free-flowing integration of the two.

Following the discontent he witnessed in Yale's students, who wanted greater involvement and representation in their institution, Moore incorporated elements into the Kresge design that engage the student and his/her experience of the campus. The design revels in necessities central to college life. In the playful irreverence characteristic of much of Moore's work, he cited the fountain-wells of Cordoba, Spain, in their ability to provide water when it is not available in the home, as the inspiration for the Laundromat at Kresge.²⁷⁹ The Laundromat is centrally located on the pathway that connects Kresge's main entry points. Its bright yellow doorway and second-storey cutout give the Laundromat the appearance of a beacon. [IMAGE 6]

SUBSEQUENT HISTORY

In the years following its construction, Kresge morphed into a multi-departmental college, housing mixed academic courses and various programs. For a period of time in the 1980s, discontent with the college's facilities and its remote location prompted the University administration to relocate secondary programs such as the Continuing Education program to Kresge's classrooms (the residential/dorm rooms continued to

²⁷⁷ Paul Heyer, *American Architecture: Ideas and Ideologies in the Late Twentieth Century*, (New York: John Wiley & Sons, 1994), 108. Marvin Trachtenberg and Isabelle Hyman. *Architecture: from Prehistory to Post-Modernism*, (Upper Saddle River: Prentice Hall), 1986, 568.

²⁷⁸ Klotz, *Postmodern Architecture*, 189.

²⁷⁹ Keim, *Architectural Life*, 105.

function as such but without the intended link between the residents and classes).²⁸⁰

Kresge's connection between its residents and courses has been reinstated, it currently serves as a residential college and home to the Writing and Science Communication programs; the majority of students living there are enrolled in those programs.

The café housed in the "Town Hall" at the northern point of the central walkway has changed ownership numerous times. It was initially owned and operated by a commercial vendor; later, students rebelled against the external, commercial owner and insisted it be run by students. The student-run café lasted for a number of years but was later returned to commercial ownership.

PRESERVATION

i. TEMPORALITY

The preliminary Kresge College project description warns that '[w]ithout careful maintenance the thin-walled, wood frame buildings sheathed in stucco may [...] self-destruct in less than their allotted lifetime of 40 years. The architects did not choose impermanency.'²⁸¹ This acknowledgment of projected lifespan of the materials hints at the university-imposed budget cuts which 'reduced the building cost budget to the cheap job category' during the design phase.²⁸² This appearance of "cheapness" is often leveled against postmodernism.²⁸³ However, the surfaces that project Kresge's two-dimensional quality were intentionally chosen. The architects were fully aware of Kresge's 'stageset' appearance.²⁸⁴ Citing the American tradition of 'historical façade making' like Western false-fronts, they argued that Kresge's architecture maintained a 'timeless symbolism to make a new, real place for a succession of impermanent inhabitants.'²⁸⁵ [IMAGE 7]

Furthermore, the form-giving effects of plasticity fascinated Moore, who favored the malleability and continuity of plaster.²⁸⁶ Plaster allowed a heightened abstraction in

²⁸⁰ Floyd, "Kresge College."

²⁸¹ Charles W. Moore Archive, University of Texas at Austin.

²⁸² *Ibid.*

²⁸³ Reyner Banham in *Reyner Banham: Historian Of The Immediate Future*, Nigel Whiteley, (Cambridge: MIT Press, 2002), 268-269.

²⁸⁴ *Ibid.* Moore Archive.

²⁸⁵ *Ibid.*

²⁸⁶ Charles Moore, "Plaster in Architecture," in *You Have to Pay...*, 39.

which buildings could be composed of thin layers that subsequently affected the viewer's impression and experience. These qualities were closely tied to the modulation and dynamic qualities of natural light, which played a primary role in the phenomenological notion of individualized experience.²⁸⁷

A similar aesthetic was applied in MLTW/Moore Turnbull's Faculty Club at the University of California at Santa Barbara (1966). The Faculty Club is a combination of projecting and recessing elements with cutouts, windows and geometry, yet the visual depth of these elements is also subverted in daylight when their planarity lends the appearance of a single, continuous surface. This playful trompe l'oeil effect is especially effective given the sunny Santa Barbara climate.

ii. ADAPTABILITY

A campus meant to evolve with the students and university it serves is a unique one. The temporality central to the Kresge design cannot be ignored in the context of preservation and raises question as to whether Kresge should be considered differently because its design was intended to be evolving and accommodating for flexibility and change? In describing the concept, Moore emphasized that he and William Turnbull sought 'to set up a row of trivial monuments in order to let a sense of the particular place arise, and also to give aid to orienting oneself along the street.'²⁸⁸ Furthermore, rather than expressing the grandeur akin to many campus plans, Kresge's concept champions the experience of the place over the expression of monumentality and this choice is reflected in the material selection for both the buildings as well as the interstitial fabric like the plazas, communal areas and pedestrian "streetscape." The architecture and landscape are conceptually and physically interwoven and codependent, therefore both retain equal value in the preservation context.

Kresge's site literally shaped the scheme and has continued to play a central role in the college's development, fostering its village-in-the-forest aesthetic, underscored by the bridge spanning a ravine that connects it to the eastern part of the UCSC campus. Because one of the twentieth century's great landscape masters, Thomas Church,

²⁸⁷ Charles Moore, "Plaster in Architecture," in *You Have to Pay...*, 39.

²⁸⁸ Heinrich Klotz, *Postmodern Architecture*, 189.

consulted on the project, the site merits even greater value. While consulting on the project, Church characterized the buildings as less important than the trees to a greater extent than any projects the team had faced before.²⁸⁹ Any future interventions must therefore account for the landscape and maintain the college's close-knit relationship with the redwoods and other plantings.

Kresge's continued use presents challenges to the accepted preservation ethic of maintaining original fabric. While this may be easier with the exterior materials, interior spaces, paint colors, and elements are much more transitory, especially given the average user in this scenario. Regardless of Kresge's status as a landmark work of architecture, an eighteen-year-old college student will not likely expect or care to maintain a high level of concern for the original materials; he or she is, after all, moving into a dorm – not a museum. Thus these structures cannot be expected to retain their pristine “original” condition; yet that does not mean they are not worthy of preservation nor does it preclude preservationists from devising a way in which to retain original fabric while continuing to allow the college to evolve and suit its users.

The evolving nature of some of the interior designs does not suggest that original intent should be disregarded or that efforts to retain the original appearance be overlooked. Ron Filson, the former director of architecture at Urban Innovations Group in Los Angeles and dean emeritus of Tulane University, has called Kresge College ‘one of the most significant projects’ of its time period.²⁹⁰ Such a characterization reveals that the importance of the original design in the context of architectural history is indicative of Kresge's significance in the preservation context and the subsequent need to keep the design intact. And in doing so, the intentionally “evolving” elements of the design should remain flexible yet preservationists will need to navigate the logistical means to do so.

Past challenges to maintaining Kresge College's material integrity have included addressing fading and peeling paint, and repairing rotting woodwork and holes in

²⁸⁹ Charles W. Moore Archive, University of Texas at Austin.

²⁹⁰ Keim, *Architectural Life*, 186.

sheetrock.²⁹¹ These repairs indicate a concern for the structural material yet the marginalization of important interconnective elements – the unused fountains, for instance- signals the need for a more comprehensive approach to sustaining this design. Kresge presents a unique case because it is significant not only architecturally but in landscape and planning terms as well. In order to achieve the original design intent and subsequently present Kresge authentically, preservation efforts must incorporate the design in totality rather hierarchically placing more importance on the buildings.

²⁹¹ Littlejohn, *Moore*, 228.

V. PIAZZA D'ITALIA CASE STUDY

'So maybe it *was* naughty (I am sure I hoped so) in 1976 to have those classical orders. I would not have liked, then or now, to have been pretentious or condescending with them [...] A friend reported that he had seen a man with two small children at the Piazza point at the fountain carefully explaining the differences between the Tuscan, Doric Ionic, and other orders. Surely the orders give pleasure to more than just architects, even as someone who is not a musician might enjoy noting the difference between a sonata and a tone poem.'²⁹²

SIGNIFICANCE

Much like Boston's Christopher Columbus Waterfront Park designed by Sasaki Associates in 1974, the Piazza d'Italia (1975-1978) exemplifies the challenges that increasingly rapid change in urban environments presented to architects like Moore during the 1970s. The Piazza was the urban plaza component of a larger development scheme intended to revitalize the area between New Orleans' business and warehouse districts. [MAP 2b]

The Piazza d'Italia constitutes one of the most controversial and widely acclaimed designs of the twentieth century. Indeed, it is the most important work of late twentieth century architecture in New Orleans. It has become a harbinger of New Orleanian fanfare and an icon of cultural icon of local, national and international status. In 1979, critic Paul Goldberger described the Piazza as the 'most significant new urban plaza any American city has erected in years.' The Piazza d'Italia falls outside the traditionally accepted idiom of New Orleanian architecture by virtue of its age and style. Yet this uniqueness ascribes even greater value in the context of the rest of the city. Furthermore, this typology is a rare breed in the United States, particularly in the realm of preservation, and therefore merits consideration.

CONTEXT

Architects and landscape architects of the era were charged with devising creative schemes that acknowledged a site's history and satisfied the programmatic needs of the

²⁹² Charles Moore, "Ten Years Later," 311.

community.²⁹³ Often these commissions were meant to satisfy and rectify complicated agendas steeped in economic and social issues. These initiatives were implemented in part due to “white flight” that characterized the 1940s and 1950s, when shifting social ideals as well as increased access to mobility and homeownership drew many Americans away from cities and into suburban life. The turbulent political atmosphere of the 1960s elicited greater disenfranchisement as protests became increasingly associated with urban centers. The economic recessions of the 1970s further added to city life. Around the country, urban plazas and parks were created to elevate the quality of urban life and attract investment from residents and businesses alike. Indeed it was, as James Marston Fitch has described it, ‘the Golden Day of the Modern Landscape’ ranging ‘from the private gardens of Dan Kiley to those of Thomas Church in California, and the innovative social landscapes of Garrett Eckbo and Lawrence Halprin across the country.’²⁹⁴

Contemporaries of the Piazza d’Italia included M. Paul Friedberg’s Peavey Plaza (1973-74) in Minneapolis, and, in Fort Worth, Heritage Plaza (1977) designed by Lawrence Halprin and Philip Johnson’s Water Gardens (1974) and Thanks-Giving Square (1974). These civic spaces employed a markedly different sense of engagement with the public; one rooted in interaction through water features, cascading stairs and amphitheater style seating.²⁹⁵ They were conceived as urban oases meant to provide pedestrianized respite from the automobile-laden urban fabric. Furthermore, commissions like Peavey Plaza and the Piazza were meant to engender transference between commercial and recreational zones, thus stimulating economic investment as well.

Some architects sought to inject their designs with elements of humor and joy in an effort to engage experience. Charles Moore and Philip Johnson, through the Piazza d’Italia and Fort Worth Water Gardens respectively, sought to reinstate a vibrant lifestyle in which humor and public interaction existed organically. Moore and Johnson were both influenced by Disneyland; not in the sense of echoing its architecture, but rather channeling its vision as ‘a place marked out for the public life’ with a ‘kind of rocketing monumentality [...] even more useful to people and the public than any the world has

²⁹³ “Christopher Columbus Park,” The Cultural Landscape Foundation, accessed March 16, 2012, <http://tclf.org/landslides/waterfront-christopher-columbus-park>.

²⁹⁴ Fitch, *Selected Writings*, 156.

²⁹⁵ “Landslide 2008: Marvels of Modernism,” *The Cultural Landscape Foundation*, accessed March 16, 2012, <http://tclf.org/sites/default/files/landslide/2008/heritage/index.html>.

seen yet.²⁹⁶ The ‘freedom’ granted by Venturi’s celebration of the ‘ordinary’ in his text *Learning from Las Vegas*, co-authored with Denise Scott Brown and Steven Izenour, as well as his own architectural work, injected architecture with a new-found acceptance of humor and irony.²⁹⁷

In comparing the decommissioning of fountains in the main pedestrian zone of the Berkeley campus to Disneyland, Moore pointed out that ‘[l]ife is not like that in Disneyland; it is much more real: fountains play, waterfalls splash, tiny bulbs light the trees at night, and everything is clean.’ He was not appealing some nostalgic love for the theme park, rather Moore was illuminating what he felt was one of the chief ills of American architectural practice in the late twentieth century: the lack of public life. His concern for places of encounter and joy stemmed from this erosion of the public sphere; the vitality that Disneyland elicited, indeed the stage it provided for human interaction and ‘big and little dramas’ spoke to the distinct absence that Moore recognized in the built environment outside the realm of Disney.²⁹⁸

Furthermore, the layering of worlds that the theme park engendered – with its aerial tramways to Tomorrowland – mirrored Moore’s own attempts at crafting a palimpsest of experience through architecture. He argued that, ‘to create a public realm, we must look to other sources than the Establishment of other times or other places, to people or institutions interested at once in public activity and in place.’²⁹⁹ Indeed, what Moore looked to was not only the past but the contemporary as well. He drew upon popular culture and the vernacular, virtually anything that would aid in this pursuit of recuperating vitality in civic life. Along with the professionalization of urban design as well as the ethos of urban planner, Jane Jacobs, this notion of revitalizing urban life characterized the time period.³⁰⁰ Furthermore, it provided a reprieve from the depressed economic and social tensions of the 1970s.

²⁹⁶ Moore, “You Have to Pay for the Public Life,” in *You Have to Pay for the Public Life*, 141.

²⁹⁷ Philip Johnson in “American Architecture Now: Philip Johnson,” Diamonstein-Spielvogel Video Archive, Rare Book, Manuscript, and Special Collections Library, Duke University. Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas* (Cambridge: The MIT Press, 1972).

²⁹⁸ *Ibid.*, Moore, “You Have to Pay,” 128.

²⁹⁹ *Ibid.*, 137.

³⁰⁰ Jane Jacobs, *The Death and Life of Great American Cities*.

DESIGN

Through an invited design competition, the Italian American Federation of New Orleans commissioned the Piazza d'Italia in an effort to celebrate and commemorate the Italian cultural history of New Orleans in tandem with support from the City of New Orleans under Mayor Moon Landrieu's leadership. Landrieu, a democrat known for his support of desegregation and advocacy of New Orleans' growing tourism industry, recognized the need to revive the derelict neighborhood in which the Piazza was proposed.³⁰¹

Moore began designing his competition entry in collaboration with the team at Moore Grover Harper in 1975 and later shifted the project to UIG in Los Angeles.³⁰² The competition included designs for 'an urban plaza, including a fountain and projected outdoor café, restaurants, shops, and community meeting facilities.'³⁰³ New Orleans-based Perez & Associates won the competition; however the jury, along with Perez & Associates, favored Moore's fountain design and recognized the international cache that Moore's name would lend and therefore proposed that Moore's fountain be incorporated into the Perez scheme.³⁰⁴ Moore agreed to the arrangement.

Moore's concept included an arcing piazza punctuated by a clock tower and colonnades along with stairways, pathways, water fountains and pools, radiating from a central tile-and-paver fountain in the shape of Italy. The effect is one of layered references visually and figuratively. The centerpiece of the design, St. Joseph's Fountain, provides a backdrop upon which colonnades, steps and water elements perform. The structures are primarily three-coat stucco in homage to the Italian lineage of the commissioners. Not unlike Kresge College, they are also meant to evoke the stucco façades common throughout coastal Italy. Yet the Piazza d'Italia is distinctly modern in its bright colors, classical references, ornamentation, and combination of stone, neon, and steel elements. Architect-theorist Christian Norberg-Schulz characterized the Piazza's idiom as a 'new interpretation of the colorful character of the city of New Orleans' thus

³⁰¹ Frank Donze, "Moon Landrieu: The Times-Picayune covers 175 years of New Orleans history," *The Times Picayune*, January 12, 2012.

³⁰² Mark Simon, interview with author.

³⁰³ "Piazza d'Italia," Project description, Centerbrook Architects and Planners Records (MS 1844). Manuscripts and Archives, Yale University Library, accessed November 8, 2011.

³⁰⁴ *Ibid.* Simon.

engendering the Piazza with the simultaneity of local and global identity.³⁰⁵ This identity derives from layered references that evoke New Orleans' cultural history through literal elements like the central columns that were salvaged from a demolished building nearby as well as figurative ones like the playful use of color reminiscent of New Orleans' shotgun houses.³⁰⁶ The 'distant' references are more overtly "classical" in form and evoke Italy's Trevi Fountain and the ruins of the Roman Forum.³⁰⁷ [IMAGE 8]

The five classical orders are represented in the columns and their capitals yet the Piazza is not simply an expression of neoclassical motifs; it is a theatrical composition of structural trompe l'oeil used to evoke the experience of an Italian piazza. With its neon lights and water features, the Piazza possesses a stage-set quality imbued with the playful touches and irony frequently associated with Moore's work. The material composition of the columns, pilasters, capitals and walls are primarily stucco with the exception of those that are steel inlaid with marble and those "constructed" out of fanciful water fountains. Furthermore, elements like the sixth "Delicatessen order" columns, "wetopes" in the place of metopes, as well as its vibrant polychromatic colonnades, place the Piazza in a distinctly non-classical category; rather it is an urban design rooted in fantasy meant to provide an outlet from the depressed socioeconomic conditions of the 1970s.

Despite the whimsy expressed in the colors and playful arrangement of elements, Moore's intentions were of a simultaneously ironic and earnest nature. Moore's design sought to achieve more than a replication of piazzas common to Italian cities and towns; it was meant to elicit the *experience* of a piazza. The traditional Italian piazza experience is one of contrast, created by narrow streets lined with buildings that culminate in an open court that feels expansive in contrast to the narrow street and heightens the piazza's dramatic sense of space.

ANALYSIS

The Piazza d'Italia expresses Moore's belief in architecture's ability to afford fantasy and evoke humor; it represents one of the most important and controversial works

³⁰⁵ Christian Norberg-Schultz, "Free Plan and Open Form", *Places*, vol. 1, no.2, Fall 1983, pp 15, Places Journal: Print Archive, <http://places.designobserver.com/journalarchive.html>.

³⁰⁶ Robert S. Harris, "Inquiry, Essence and Awkwardness", *Places*, vol. 1, no.2, Fall 1983, pp 14, Places Journal: Print Archive, <http://places.designobserver.com/journalarchive.html>.

³⁰⁷ *Ibid.*

of the architect's long career.³⁰⁸ Upon its inception, the Piazza was groundbreaking: theoretical debates over the future of architectural practice erupted; its mural-like, superficial appearance sparked much controversy over the distinction between art and architecture; and the Piazza challenged accepted notions of American urban parks. In its referential expression of New Orleanian and Italian themes, its eclectic use of materials (neon, stucco, marble, steel), combination of classical and pop- culture elements, irony, and its fanciful celebration of place, the Piazza is a crystallization of postmodernism. Published in *Progressive Architecture*, *Architectural Record*, advertisements, and mainstream press including *TIME* and *The Boston Globe*, the Piazza became an emblem of the postmodern aesthetic.³⁰⁹ Its extensive attention in the media garnered tremendous attention for the City of New Orleans, August Perez & Associates, and Charles Moore in a national and international context. This level of acclaim substantiates the role that the Piazza has played in architectural history.

Following its publication in *Progressive Architecture*, numerous letters supporting and decrying the Piazza poured in. Some applauded Moore and his associates 'for daring to show humor' and 'attempt[ing] to ease the human condition' arguing that it was the 'manifestation of happiness' and 'the fullest, most thoughtful expression of where we are and what is to come, of the beauty, of the grandeur, of the excitement and thrilling joie de vivre of a truly great architectural moment.'³¹⁰ Others were vehemently opposed, to the extent of cancelling their subscriptions to *Progressive Architecture*, on the grounds that the magazine praised the "Ultimate Horror"³¹¹ and that it communicated all that was wrong with society and 'a great leap backwards.'³¹²

As part of the larger development scheme for the New Orleans Warehouse District, the Piazza d'Italia was conceived and contracted with an extensive program of

³⁰⁸ Charles Moore, "Architecture and Fairy Tales", *The Place of Houses*, (Cambridge, MA: The MIT Press, 2001), pp 239 -278.

³⁰⁹ Centerbrook Architects and Planners Records, Yale University Library.

³¹⁰ Walter L. Goodwin, letter to *Progressive Architecture*, January 30, 1979, in "Box E26 Piazza de Italia. New Orleans, La. 1975-1980," Charles W. Moore Archive, University of Texas at Austin. Randle Pollock, letter to the editor, January 18, 1979, in Charles W. Moore Archive, University of Texas at Austin.

³¹¹ David P. Chang, letter to John Morris Dixon, November 15, 1978, in "Box E26 Piazza de Italia. New Orleans, La. 1975-1980," Charles W. Moore Archive, University of Texas at Austin.

³¹² Jan Reiner, letter to John Morris Dixon, November 17, 1978, in "Box E26 Piazza de Italia. New Orleans, La. 1975-1980," Charles W. Moore Archive, University of Texas at Austin.

offices, restaurants, hotels and commercial spaces lining the lots immediately surrounding the site. The Piazza was the initial project executed and by the time of its completion, due to the decline in the local and national economy as well as increased construction costs and the lack of improvement in the neighborhood's reputation, the City of New Orleans and developers of the adjacent spaces had backed out.³¹³ Furthermore, a plan for its long-term maintenance and care was never established and the fuzzy details regarding ownership versus stewardship (eg, City of New Orleans versus Italian American Federation of New Orleans) further contributed to a lack of upkeep.

From the outset then, the Piazza was marginalized – abandoned in concept, financial support, and stewardship. It was essentially left to weather the elements that had been plaguing the Warehouse District prior to the redevelopment plan. For years, the Piazza d'Italia stood as a vestige of a failed revitalization effort, made all the more desperate by the encroachment of homeless that came to call it home. Furthermore, lack of maintenance resulted in numerous issues including material failures such as cracks and water infiltration, biological growth and theft of architectural elements.

SUBSEQUENT HISTORY

The recent revitalization of New Orleans' Warehouse District has brought increased exposure to the Piazza d'Italia and improved its local reputation exponentially through use and proximity. In 1992 an agreement brokered between Berger Investments and the Piazza d'Italia Development Corporation (PDDC)³¹⁴ brought about significant development (ironically akin to the original plan) along the streets adjacent to the Piazza d'Italia. Subsequent renewed investment by entities such as the Loews Hotel Group, which purchased property adjacent to the Piazza, have helped improve the area surrounding the Piazza.

In the late nineties the Loews Hotel Group proposed converting the Lykes Tower adjacent to the Piazza into a luxury hotel. One of the contingencies of the agreement brokered with the City of New Orleans was that the hotel group would invest \$1 million

³¹³ David Littlejohn, "Waiting for the Water", *Places*, vol. 1, no.2, Fall 1983, pp 8, Places Journal: Print Archive, <http://places.designobserver.com/journalarchive.html>.

³¹⁴ "Public Benefit Corporations," City of New Orleans, accessed February 13, 2012, http://neworleans.cciconstellation.net/Departments-Public_Benefit_Corporations.aspx.

toward the restoration of the Piazza d'Italia. The restoration was carried out by Hewitt-Washington and Associates with consultation from one of the original co-designers, Ron Filson. The restoration work included repainting, repairing lighting fixtures, installing flashing in some areas, and replacing stucco in kind.³¹⁵ Although fairly extensive, the restoration addressed many of the needs resulting from 25 years of neglect since the Piazza's initial construction.

Because many of the original green marble veneers had been vandalized, stolen or deteriorated, Filson sourced a gray-green granite and substituted it for the marble to ensure greater durability. Two other original elements that performed poorly were substituted for more durable contemporary materials: a highly reflective glass tile was chosen over the expensive, platinum glaze tile originally used and a light fixture with greater resistance to moisture was chosen for one of the walls.³¹⁶

The City of New Orleans retains ownership and stewardship of the Piazza d'Italia and leases it to the Loews Hotel group. Through this arrangement, the hotel is entitled to thirty nights per year in which they can use the Piazza for events and private parties. The plaza is situated behind the hotel and next to a surface parking lot serving the hotel.³¹⁷ The marginalization of the Piazza as a backdrop for a surface parking lot is indicative of the need for improved stewardship. Furthermore, the hotel's proximity and use suggests that the hotel should contribute to stewardship efforts as well. The 2004 restoration was done on a one-time basis as part of the Loews Hotel's development agreement, leaving little indication to the long-term, future maintenance of the site. The restoration reflects progress in terms of maintaining and caring for this architectural resource but it fails to ensure the necessary long-term stewardship.

PRESERVATION

As evident in its precarious history to date, the treatment of the Piazza's material fabric will play a central role in future preservation of the Piazza. Additionally, its temporality, ephemerality, and materials pose new challenges and hypothetical scenarios for the way

³¹⁵ Allen Freeman, "That '70s Show," *Landscape Architecture*, May 2004, <http://www.asla.org/lamag/lam04/may/feature3.html>

³¹⁶ *Ibid.*

³¹⁷ *Ibid.*

in which preservation might be carried out, including reconstruction, restoration and even relocation. In each of these cases, funding and sponsorship maintain key roles.

i. RECONSTRUCTION

Given the relatively short lifespan of stucco as well as its inherent need for maintenance and the difficulty in restoring it, a natural question arises: should the Piazza d'Italia be reconstructed *in toto* versus being replaced piecemeal? Would reconstructing the Piazza out of the same materials originally used present a “better” version of the Piazza than that we have today? And if so, would it be acceptable to make improvements to certain elements that have repeatedly exhibited failure, such as the steel water features, veneers, and connections between surface and substrate?

Reconstructing the Piazza in different, more durable materials, as was done with Bernard Maybeck’s Palace of Fine Arts (original construction 1910-1915; reconstruction 1964), presents a host of issues that would diminish its value exponentially. For instance, replacing stucco with concrete elicits an entirely different appearance. A major tenet of this project’s concept was its temporality and its ability to manipulate classical forms through the use of non-classical materials. Replacement would negate the Piazza’s aesthetic effect and ultimately subvert its integrity. Moore’s material selection reflects not only the ideologies of the time period but his artistic intent as well as the material technology available in the mid-1970s; eliminating that physical fabric and its character eliminates the central content of the work. Art historian and curator Robert Rosenblum remarked that Moore’s New Haven house was ‘a piece of contemporary sculpture and not architecture at all.’³¹⁸ Moore likened it to furniture design, explaining that the temporal aspects of it were important to his way of thinking:

[T]hose plywood walls, with all kinds of shapes and colors, are not very serious. They’re made fairly cheaply and very quickly. We just opened them up with a saber saw. They are not travertine, they’re not pigskin like Philip Johnson’s bathroom, they don’t represent any eternal investment. [...] They don’t represent a big investment of concern, but area a response to fleeting things, light and air.³¹⁹ Similarly the Piazza materials were chosen as the stage-set backdrop upon which theatrical light and water perform. The material composition is a canvas that supports

³¹⁸ Robert Rosenblum in *You Have to Pay for the Public Life*, 205.

³¹⁹ *Ibid.*

visual effects elicited by light and water – the spatial tromp l’oeil of convex and concave – induce the experiential qualities. Moore’s notion of triviality poses particularly difficult challenges to preservation. Because Moore was so budget-conscious in his choice of materials, the cheapness amounts to a stratum of conservation issues related to the short lifespan of the materials. Yet what of the theoretical challenges it presents? Does it become acceptable to replace the material at will? Or do we simply allow it be temporal?

ii. RESTORATION

Since its initial construction, the Piazza has suffered water damage. As with the low-visibility performance improvements made to the Whitney Museum’s flashing, the Piazza d’Italia would greatly benefit from systematic drainage improvements to extend the longevity of the structure. However, because original material is often indicative of the architect’s original intent, any changes made can compromise design integrity. Furthermore, original material serves as evidence of design technology of its time period.

The recent restoration of Kahn’s Trenton Jewish Community Center presented a similar set of challenges because the severely deteriorated material and structural instability meant that the restoration team was forced to reconstruct elements of the Bath Houses in-kind.³²⁰ Intent also played a key role in the Bath House restoration. Kahn famously stressed the inherent nature of materials – emphasizing that ‘the building’s trying to say what it wants to be’ - and studied the way in which light altered and enhanced surfaces.³²¹ The value that Kahn placed on the ephemeral challenges the proscribed notion of age value. If a design is conceived with these “new” surface qualities, is it then important to retain those qualities in perpetuity? Is the architect’s intent enough to justify the negation of aging?

An approach similar to the restoration of Kahn’s Jewish Community Center could inform future approaches to the Piazza d’Italia. Because the Piazza is significant, it needs to be retained yet doing so will present substantial material challenges. The short lifespan of the Piazza materials means that we will be faced with deciding whether restoration work need also encompass improvements to ensure extended longevity and decrease the

³²⁰ Michael Mills and Meredith Bzdak, “Louis Kahn’s Bath Houses,” INQUIRY:HP Lecture Series, Columbia University Graduate School of Architecture, Planning, and Preservation, October 8, 2011.

³²¹ Moore, “Interview with Cook and Klotz,” 199.

frequency of intervention. The inherent challenge with the Piazza is that the majority of the design could merit replacement on a five-to-ten year basis. Therefore, extending its longevity and improving performance are sound investments, particularly when the alternative is continuing to suffer the neglect it has for the past thirty years. Given the lack of local support and stewardship, any improvements that could insure greater longevity are a sound investment.

iii. RELOCATION

Because of its size, temporality, and lack of stewardship, some might propose relocating the Piazza to a different location; yet this would undermine Moore's design intent and obliterate the Piazza's local significance and role. Even if the Piazza were installed in a museum or similar institution, the structure would undoubtedly be marginalized. Were a museum to take ownership and display the Piazza outside, the museum would face the financial burden of maintaining a work that does not perform well due to its climatic material vulnerability. Were an institution to display it in an enclosed setting, the Piazza would require a tremendous amount of museum space. Finding a space that could accommodate the size of the Piazza would present challenges, inside or out.

Beyond such concerns, any institution's reconstitution of the Piazza would face the same (if not worse) struggles that it faces today in New Orleans; that is, the intended design concept has not been fully realized to encompass commercial spaces and restaurants which were intended to heighten and impart the true "piazza" sensation. Piazzas rely upon their adjacent surroundings and urban fabric to generate their out-of-doors experience. They are follies set within a city landscape; the Piazza d'Italia was designed to be contextual and therefore removing its context removes its entire purpose and function. Decontextualizing the Piazza would strip it of its key component: the local, New Orleans identity to which it was anchored and intended to engage.

REGULATORY CONCERNS

As a city still rebuilding from the devastating effects of the 2005 Hurricane Katrina and also facing a decreasing population, notoriously corrupt government and lack

of financial and economic resources, New Orleans presents a unique set of challenges to preservation. The mixed public and professional reactions that have surrounded the Piazza d'Italia since its construction further complicate preservation discourse. However, the correlation between architecture and social factors like quality of life and pride of place, indicates that preservation may in fact be one of the best techniques that New Orleans could employ in its efforts to revitalize.

Architecture's "success" is closely dependent upon policy and economics; without systemic support to improve ailing economic conditions, the Piazza and other projects like it, are often doomed from their inception. A parallel example exists with public housing; architecture is often as the "failure" that led to a housing project's demise. Yet more often than not, public housing is addled with a host of other factors like insufficient policy and management, which contribute to its demise or "failure."

Furthermore, urban landscapes, and particularly those from the post-war era, come under even greater threat than architecture of the recent past.³²² Landscape architecture is slowly gaining more recognition and appreciation in the public sphere yet recent losses suggest that 'fine works of modernist landscape architecture across the country—parks and plazas by the likes of Dan Kiley and Lawrence Halprin—are apparently doomed.'³²³ The Piazza d'Italia's lack of long-term management and stewardship pose even greater vulnerability. Acknowledging these cyclical patterns and recognizing the value of recent past resources is one step toward safeguarding them for the future. Developing a plan for continued use that maintains the integrity of the original design intent is essential to the Piazza d'Italia not only because of its design innovations and status as the work of a "master;" its unique status as one of the country's great remaining postwar urban landscapes further reiterates its significance.

³²² Charles Birnbaum, "2011's 10 Notable Developments in Landscape Architecture," The Cultural Landscape Foundation, accessed February 10, 2012, tclf.org/blog/2011s-10-notable-developments-landscape-architecture.

³²³ Freeman, "That '70s Show."

VI. MOORE/ANDERSSON COMPOUND CASE STUDY

‘We believe the image of “house” holds great power over the human mind, and that a house should seem the most important place in the world for its inhabitants.’³²⁴

SIGNIFICANCE

The Moore/Andersson Compound is in many ways a culmination of Moore’s various interests, travels, influences, literature, and design devices. As critic Paul Goldberger has pointed out, the Moore/Andersson Compound is ‘one of that rarest of rare breeds, a first-rate house designed by a first-rate architect for his own use.’³²⁵ The interior is drenched in vibrant color as well as artwork, books and ornament. It expresses Moore’s belief that ‘ornamentation, far from being frivolous, is one of the very serious and urgent needs of an architecture that people can have any connection to.’³²⁶ Indeed, it is ‘awash with objects – and that is its most notable characteristic’ intentionally.³²⁷ The effect is one of saturation – every nook and corner is occupied by a piece of folk art or a collection of miniatures – meant to communicate an impression of visual splendor.

This aesthetic is indicative of Moore’s approach to interiors throughout his career, from the wild supergraphics in the Sea Ranch Moonraker Recreation Center to the disco ball that hung from the ceiling of his New Haven house to the twelve-foot high dollar bill and watermelon pyramid that dominated the living area in his Essex House (1970-75).³²⁸ Subtler iterations of this aesthetic existed before Moore employed it, such as Charles and Ray Eames’ careful curation of found objects dotting the interior landscape of their free-flowing house in the Pacific Palisades (1949). Yet the objects of Moore’s interiors were not placed with the appearance of premeditation, rather they were scattered in an ‘onrush’

³²⁴ Moore, Allen, Lyndon, *Place of Houses*, 51.

³²⁵ Paul Goldberger, “Moore’s House Divided,” *The New York Times*, October 20, 1994.

³²⁶ Keim, *Architectural Life*, 181.

³²⁷ *Ibid.*

³²⁸ *Ibid.*, 172, 175.

as ‘a pile of things.’³²⁹ This haphazardness signifies the spirited joie de vivre that Moore championed through his design as well as his own lifestyle. Critic Paul Goldberger has described the spirit of the Moore/Andersson Compound as ‘a tiny village that wants to be a cathedral.’³³⁰ Furthermore, Goldberger credits the house as being the ‘finest’ of Moore’s houses in its ability to capture the architect’s ideas, noting that ‘[t]here is no better place than this house to understand [that] Moore’s architecture was about [...] the careful merging of the ordinary and the fantastic.’³³¹

CONTEXT

Though many architects do not endeavor to design houses for themselves, Charles Moore designed not one but five houses for himself. His entire career can be charted through the course of the private homes he designed. And his passion for creating a sense of place is most succinctly realized in private residential commissions. Furthermore, the experiments with interior space that defined commissions like the Burns House, were often inspired or first explored in designs for his own houses. Moore relished residential commissions for the opportunity and challenge they presented; he took such work as a chance to interpret the most intimate interaction humans have with architecture: living with it.³³² Unlike many other architects, Moore designed from the inside out focusing on the interaction between spaces, the effect of light on those spaces, and the way in which the client would use them. While he dedicated substantial thought to the exterior, the interior is the most significant component of his designs and therefore most important in the context of preservation. Though this challenges accepted modes of preservation practice, it also presents an important theoretical challenge and discussion that the field must engage with, particularly as postmodern architecture comes of age in the scale of land-mark designation. To deny the importance and value of the Moore interior is to negate the importance of the architecture entirely.

³²⁹ Goldberger, “Architect Plays with Symbols.”

³³⁰ Goldberger, “Moore’s House Divided.”

³³¹ *Ibid.*

³³² Moore in Keim, *Architectural Life*, 281.

In the course of his career, Moore designed residences for himself in Orinda and Sea Ranch, California; New Haven and Essex, Connecticut; Los Angeles, California; and Austin, Texas. Indeed the houses are reminiscent of his numerous ideologies: Orinda with its barn doors that literally slid open to the landscape or New Haven with its vaulted ceilings, wall cut-outs, bright-colored, patterned walls, and disco ball; the Los Angeles condominium in which the interior was ‘pure Charles Moore’ in its ‘remarkable combination of grandeur and whimsy’³³³; and Austin, his final resting place. Of all these projects, it is the Moore/Andersson Compound in Austin that represents the most accomplished, succinct realization of Moore’s lifelong pursuit of creating a sense of place.

It is ironic that a man so transfixed by providing others with a sense of place and architecture that could elicit a more human exchange, was himself rarely anchored to any one place. Other scholars have suggested that Moore spent his life “un-moored” by virtue of his endless travel schedule, constantly changing professional partnerships, varying institutional affiliations, numerous houses and lack of a personal partner. Yet Moore’s condominium at Sea Ranch provided that harbor, however temporarily his stays there may have been. Moore’s house in Austin also provided such a haven.

What Scully described as an ‘evocation of space’ aptly personifies the way in which Moore designed.³³⁴ His residential work diverged from his predecessors with its oddly-pitched, asymmetrical roofs, devoid of overhangs, and un-mullioned windows positioned haphazardly without moldings or shutters. The interior of the Tempchin, Koizim, Burns, and Klotz houses lack horizontal or vertical divisions between rooms: ceilings are vaulted, rooms stretch two to three stories high and stairs dominate rooms, inviting the act of climbing as a means of engagement.³³⁵ As scholar David Littlejohn has pointed out: ‘[t]hese were not simply variations on the Idea of a House. They were total rethinkings of what domestic space might be.’³³⁶ In doing so, they merit great significance in the context of late twentieth century residential architecture.

³³³ Goldberger, “Architect Plays with Symbols.”

³³⁴ Gordon, *Weekend Utopia*, 156.

³³⁵ Littlejohn, *Moore*, 190.

³³⁶ *Ibid.*

Moore's affinity for reconfiguring the conventional domestic space is evident throughout his career. His interest in interiors derived from a 'fascination [...] with the inner world of human experience.'³³⁷ To that end, Moore designed from the inside out, negotiating interior spaces and their interconnections and program, allowing the exterior to follow subsequently. What *Progressive Architecture* deemed a 'new architectural form of spatial experimentation,' Ada Louis Huxtable characterized as 'a rebellious attempt to expand experience by breaking down the traditions of the Establishment.'³³⁸ Such assessments reflect the controversial innovations that Moore's work brought to the field.

DESIGN

In an oral history interview conducted by scholar, Sally Woodbridge, in December 1984, Moore reflected on the tumultuous nature of the sixties and the 'long hangover' that was the seventies.³³⁹ In describing the eighties, he asserted that it was 'clearly a time of retrenchment and conservation,' stating that 'the most moral thing [to] possibly do is save an old building, and not let it be replaced by something that will surely be worse.'³⁴⁰ This sentiment was reiterated in 1985 when he began designing his Austin house, which, like the one in New Haven, grew out of an existing house.

Moore and his professional partner, Arthur Andersson, purchased an available lot in western Austin to serve as a base for their business and individual homes and dubbed it the "Moore/Andersson Compound." The large MoPac Expressway, installed in the mid-eighties, runs close to the site of Moore's house, disturbing what is an otherwise quiet, suburban neighborhood dotted with an eclectic mix of single-family homes. Moore and Andersson dedicated the existing structure as Moore's house and added a second house for Andersson as well as a pool, studio and later a second studio.

Moore was inspired to change what he described as a 'semisinister' character in the original house, eliminating the qualities that, in his words, made it look like 'some minor Mafioso had built it for his moll in central New Jersey.' To that end, Moore was inspired to include elements like 'a lap pool reminiscent of Geoffrey Bawa's tank in

³³⁷ Otero-Pailos, "LSDesign: Charles W. Moore and the Delirious Interior."

³³⁸ Otero-Pailos, "LSDesign: Charles W. Moore and the Delirious Interior."

³³⁹ Charles Moore Oral History Interview with Sally Woodbridge, Archives of American Art, Smithsonian Institution, December 28, 1984, 65.

³⁴⁰ *Ibid.*

Colombo, Sri Lanka; the wagon entrance to the Sherwood Ranch in Salinas, California[...]; and the wide, spreading stairs in Bantry House in the west of Ireland.³⁴¹ Leaving the majority of the windows intact, Moore removed the low ceilings and interior partitions to open the space and make it brighter.³⁴² He incorporated what he called the “Lazy O” – a formal elliptical device to lend an axial orientation to the structures on the site. In plan, the Moore/Andersson Compound is almost L-shaped, unified by the Lazy-O running north-south and connecting the Andersson house, the Moore house, and an office between the two. The structures hinge around a central pool and pergola that dominate the courtyard space shared by the three structures. Upon arrival, the visitor is greeted by a tower entryway with a gabled roofline and vertical siding. The entry is accented by galvanized, double doors that feature an Asian-inspired dragon. The doors give way to a landing flooded with color from brilliant blue-painted, vertically planked walls which frame the view to the pool. [IMAGE 9]

One enters Moore’s house through two large, carved wooden doors and is immediately transported to another realm. Mimicking the geodes that Moore was enamored of,³⁴³ the effect of the interior color, light and space is overwhelming at first, particularly in contrast to the muted gray of the exterior. Moore interpreted geodes as fantastical worlds unto themselves, ‘rough on the outside but with a crystalline cavern within,’ and similar in ‘magic’ to Russian Easter eggs and the Alhambra.³⁴⁴ This manner of contrasting the subdued exterior with complex interiors that ‘actively engage the eye with stairs, lofts, balconies, platforms, variously shaped and angled windows, hidden entries for natural light and ceilings whose complex shapes and detailing seem to expand space’ was a device Moore employed in converting the interior of his New Haven house as well as many designed for clients.³⁴⁵ The entry hall is lined floor-to-ceiling with dusty-rose colored bookshelves on one side and a series of windows and bench on the other. Moore’s Army trunk, pedestals with ornate models and Moore-designed chairs line the hallway; below, snake figurines weave between their legs on the floor.

³⁴¹ Keim, *Architectural Life*, 176.

³⁴² *Ibid.*

³⁴³ Moore and Lyndon, *Chambers*, 290.

³⁴⁴ *Ibid.*

³⁴⁵ Andrea Oppenheimer Dean, “Architecture; Charles Moore at Play; AIA Gold Medal Honors Anti-Modernist’s Humanizing Influence,” *The Washington Post*, Feb 7, 1991, 17.

The hall segues into the curved wall of the living room, a shape defined by the “Lazy O” connecting the public spaces on the compound; private spaces, like Moore’s bedroom, reside outside the ellipse. The curved wall of the dining and living area is punctuated by a series of sienna-colored pilasters in an arcade arrangement, featuring illuminated figures framed by cut-out plywood in the shape of palm fronds. The figures are fantasy-based, almost mythical in appearance; they are hybrids of human and animals, combinations like a warrior body with an owl head. All of these figures are brightly colored and decorative; and their two-dimensional, plywood quality projects one of the more dramatic “stage-sets” of Moore’s oeuvre. Meant to evoke ‘suits of armor (gleaned from Karl Friedrich Schinkel’s *Neue Wache* in Berlin)’, the pilasters are fanciful plywood cutouts adorned with Mexican masks, galvanized metal and Kachinas that were made by Moore’s sister, Mimi.³⁴⁶ As in many of Moore’s other projects, he collaborated with his students, enlisting their help to design and paint these plywood ornaments.³⁴⁷

ANALYSIS

Much like Olana, the great Hudson Valley estate of painter Frederic Church, the Moore/Andersson Compound interior represents a masterpiece. Designed by Church with Calvert Vaux, Olana’s interiors are awash with color and ornate stenciling and furnished with eclectic objects brought back from Church’s extensive travels.³⁴⁸ Moore’s house in Austin presents a twentieth century version.

The eclecticism that characterizes Moore’s work is especially apparent in this house; it embodies a sense of place filled with whimsy and indigenous and exotic influences. Leather couches with nail-head trim sit beside Eames chairs and an antique Asian lamp, across from a marble-topped table in front of galvanized steel pilasters flanking a fireplace ornamented with putti. The house is a kaleidoscope of color, time periods, patterns, and textures. Furthermore, it demonstrates Moore’s ability to create expansive space within relatively limited square footage. This is amplified by touches like silver-topped light bulbs, which were used ‘to make the insides and layers glow at night.’

³⁴⁶ Moore in Keim, *Architectural Life*, 181.

³⁴⁷ *Ibid.*

³⁴⁸ Andrew Dolkart, Lecture Fall 2010, Columbia University Graduate School of Architecture, Planning and Preservation.

The house is one storey, with the exception of a guest “bedroom,” – a nook up a short flight of stairs on a mezzanine that holds a small bed and overlooks the living area. The kitchen is a relatively small, functional space, dominated by faux-marble laminate cabinetry. The wood and concrete floors are painted with a quilt-like graphic pattern of white circles with gray squares and green and purple corner inlay.

Despite the proximity between the Moore and Andersson houses and studio, there is considerable privacy, carefully and intentionally crafted through the various angles of the houses, windows, and courtyard pergola. The Andersson house is smaller than the Moore and nearly antithetical in its aesthetic effect. The interiors are stark white and the palest shades of gray, loosely inspired by Andersson’s travels in India in the early eighties.³⁴⁹ Also small in size, the house is one storey in height and contains a kitchen, bedroom, bathroom and living area. Like the Moore house, floor to ceiling bookshelves dominate the dining and living areas; today they house the Colin Rowe library. The two areas are separated by a free-standing, classical pediment set on a base with a cutout framing the pool beyond. [IMAGE 10]

SUBSEQUENT HISTORY

Following Moore’s untimely death in 1993, his estate was divided among his four nephews. It was clear that the Moore/Andersson House and the majority of its contents should remain intact yet questions as to how to navigate such a transition were challenging. One proposed plan included donating the house and its collections to the nearby University of Texas at Austin. However, the University declined the offer, reticent of the financial burden associated with acquiring a property without an endowment to cover maintenance and other costs.³⁵⁰

A lengthy advocacy campaign was launched to protect the house. The campaign was spearheaded by Arthur Andersson and architect Susan Benz (also of Moore/Andersson Architects), who persuaded the AIA of Austin to help in their mission to raise funds to establish an endowment as well as a foundation to manage the

³⁴⁹ Andersson in Keim, *Architectural Life*, 254.

³⁵⁰ Goldberger, “Moore’s House Divided.”

property.³⁵¹ Numerous prominent architects sent letters, made phone calls, and donated time in support of the cause.³⁵² Finally, on September 10, 1996, agreements designating the property as the Charles W. Moore Foundation were signed. The foundation was established through the generosity of Moore's nephews, as well as Arthur Andersson and Austin residents Mr. and Mrs. Willard Hanzlik.³⁵³ And, despite its reluctance to acquire the property, the University of Texas at Austin was willing to accept the Weingarten's donation of Moore's archives and a special collection repository in its Battle Hall archives is dedicated exclusively to the Charles W. Moore Collection.³⁵⁴ Today the Moore/Andersson Compound houses the Charles Moore Foundation, a not-for-profit organization created to maintain the house, care for Moore's numerous collections, host scholars-in-residence and provide tours to visitors.

PRESERVATION

The stewardship of the Moore Foundation holds promise: its director, Kevin Keim, emphasizes the importance of ongoing maintenance as one source of preventative care. To that end, the Foundation enlists the help of students from the University of Texas at Austin to carry out less skill-intensive tasks like painting. The arrangement provides an opportunity for the students to engage with the work of a master as well as gain hands-on experience working in the field. A work studio has been built on the northern edge of the site to accommodate the growing collection of tools and the need for a dedicated space to craft repairs and prepare materials for application to the house. This model is valuable in the context of preservation practice for a number of reasons: it teaches emerging professionals the hands-on skills, applications and techniques needed to carry out interventions. It also ensures prolonged care under a unified ethos.

The campaign that saved the Moore house from being dismantled also solidified a wide, strong network of supporters and helped establish an ongoing base of support among many of his former students, colleagues, friends, and acquaintances. Yet as time passes, this established constituency will give way to subsequent generations who lack

³⁵¹ Ann Holmes, "Austin Architect Stirs Up New Controversy A Year After His Death," *Houston Chronicle* Archives, 10/20/1994, 4.

³⁵² Charles W. Moore Archive, University of Texas at Austin.

³⁵³ "The Charles W. Moore House and Moore/Andersson Studios Saved as Site of Moore Foundation in Austin, Texas," LISTSERV 16.0 Archives, September 22, 1996, accessed February 6, 2012, 1.

³⁵⁴ *Ibid.*

the personal connection to Moore and therefore the Foundation will need to continue to foster continued scholarship and visitation to ensure the longevity of Moore's legacy. Programming like the 2009 Charles Moore Symposium hosted at the Foundation also helps draw a broader base of support. The nearby repository of Moore's collection of professional and personal papers at the University of Texas at Austin also provides an important link for scholars residing temporarily at the Foundation. This relationship will help sustain an ongoing connection between the Austin archive and Moore/Andersson Compound. [MAP 3b]

The modulation of visitation is important in the context of the Moore/Andersson Compound as a museum. The property is currently occupied by scholars-in-residence as well as the foundation director, eliciting a need for privacy, therefore tours of the house are scheduled and require at least 24-hour advance notice. Furthermore, because it is nestled in a suburban neighborhood, the Moore/Andersson Compound can be challenging to find and certainly does not prompt the impromptu visitation that sometimes draws visitors to other museums. Though it is listed on a few Austin tourism websites, the house seems to attract those purposefully seeking it out. While potential to engage with a broader audience exists, there are numerous alternative means of doing so, including creative documentation methods, which the Foundation has begun to pursue.

Little documentation of the Moore/Andersson Compound exists in the archival materials held by the numerous institutions that house Moore resources. However, significant living resources including the house in its unaltered state offer a wellspring of information. Living resources such as Arthur Andersson and Kevin Keim have also inhabited the Compound and know Moore's intentions intimately through their long friendships and mentorships with him. Furthermore, scholars that have conducted residencies at the Foundation represent added layers to the palimpsest of Moore's legacy; they can provide insight regarding their experiences in the house.

In an effort to offer greater access to Moore resources and reach a wider base of people, the Moore Foundation is partnering with the ARTstor database. The ARTstor website is widely used and will make the entire catalogue of Moore's work accessible globally. The digital collection will include photographs (with corresponding metadata), information, and Moore's extensive slide collection. This endeavor is essential to the

conservation of the physical archival material, particularly the 35 mm slides which are increasingly at risk of deterioration.³⁵⁵ Although the collection is extensive – Moore’s travel slides alone enumerate more than 60,000 - the effort personifies the types of initiatives that promote proactive preservation for future scholarship and stewardship. The ARTstor partnership will also increase the visibility of Moore’s designs, which is particularly useful because so much of his work includes private residences that are restricted from public access. The Foundation’s collaboration with ARTstor speaks to the artistic orientation of Moore’s career; even posthumously Moore’s work is able to bridge gaps between the art and architecture disciplines. This resource represents an important conduit and opportunity to expand the realm of architecture in order to establish more appreciation and subsequently more support for the field.

While it is an alternative to the traditional house museum model, the Moore/Andersson Compound is subject to the same factors that most house museums face: visitation, maintenance costs, programming. In light of the ailing financial status of many house museums, the reluctance on the part of the Moore Foundation to turn the Compound into a traditional house museum is understandable. Its lack of regulation allows the Foundation to implement immediate responses and preventative care. However, while Foundation director Kevin Keim presents an ideal steward because of his training as an architect and his intimate knowledge of the site and Moore’s intentions and methods, it is questionable whether future stewards will have the same qualifications to manage the house. Therefore the lack of regulation may pose risk in the future. If however, the house were nominated to the National Register of Historic Places, it would receive recognition for its important place in the canon of twentieth century architectural history and gain potential access to state and federal funding allocated to preservation. Grant funding would help alleviate the ongoing costs associated with maintaining the house.

The ongoing support for the Foundation is largely bolstered by Keim’s individual efforts. In his dedicated role as the Moore Foundation director, Keim has devised numerous ways to generate revenue to sustain the Foundation, including the creation of

³⁵⁵ “ARTstor” Charles Moore Foundation, accessed November 10, 2011, <http://www.charlesmoore.org/artstor.html>.

PlaceNotes: a series of travel guides written, photographed and compiled by Keim as the successor to Moore's lifelong appreciation for the uniqueness of individual places.³⁵⁶

Though currently only published in pocket-size card form, a digital application for smartphone technology is being developed. This availability will exponentially increase access to the project and, presumably, the exposure it lends will generate interest and support toward the Moore Foundation and its mission.

³⁵⁶ Keim, conversation with author.

VII. CONCLUSIONS

Through this research, the inherent significance of Charles Moore's contributions to twentieth century architectural practice, discourse, and pedagogy are evident. Furthermore, his role as a central figure of the time period illuminates the broader narrative of the postmodern movement and reinforces its significance in architectural history. However, this thesis presents limited insight into a topic rich with opportunity for further scholarship. As outlined in the individual case study discussions, there are numerous considerations related to preserving Kresge College, the Piazza d'Italia, and the Moore/Andersson Compound. What follows is a broader discussion of those themes central to Moore's work that may inform its preservation. This is by no means a framework; rather, it seeks to initiate an important conversation in preservation discourse, one that marks the continued inquiry into recent past heritage and the ways in which preservation approaches it.

i. CONTINUUM

As Moore's work and this thesis demonstrate, the fractures between Modernism and Postmodernism were not as violent as many texts would lead one to believe. Indeed, they were in many ways a natural evolution to the innovations pioneered by Modernism as well as responses to the socio-political climate of the time. This continuum does not negate the innovations that Postmodernism brought to architectural discourse and pedagogy, rather it corroborates the natural development of an 'expanded field'³⁵⁷ in which function and abstraction are not mutually exclusive entities.

The blurring of boundaries between art, theory, sculpture, theater, and architecture was one such shift that enabled architecture's expanded realm. Influenced by Louis Kahn's participation in gallery shows and museum exhibitions, Moore regarded non-architectural work as an opportunity to 'experiment' and gain 'publicity,' rationalizing them as 'usually fun to do.'³⁵⁸ Moore's contributions to the Venice Biennale, the Museum of Modern Art, the New York Architectural League, the Castelli Gallery, Max

³⁵⁷ Rosalind Krauss, "Sculpture in the Expanded Field," in *Postmodern Culture*, ed. Hal Foster, (London: Pluto, 1995), 31-42.

³⁵⁸ Littlejohn, *Moore*, 179.

Protech Gallery and Pierre Bonnafont's gallery attest to this cross-disciplinary approach.³⁵⁹ This cross-germination engendered the institutionalization of architecture as a museum subject - not just as exhibition content or a wing of the Museum of Modern Art - as a substantive entity to which an entire museum, such as the Canadian Center for Architecture, could be dedicated. Christie's auction of Neutra's Kaufmann House (1946) and Jean Prouvé's Maison Tropicale (1951) substantiate that architecture's realm has indeed expanded, even to the extent of commodification. This expansion has reshaped architecture's place in relationship to other disciplines. In doing so, it challenges preservation to adapt as well.

What scholar Jorge Otero-Pailos has referred to as the 'delirious interior' pioneered by Moore, represents one of the key innovations brought about during the 1970s and 1980s.³⁶⁰ With this in mind, preservation must devise better means of addressing interiors to effectively preserve Moore's work. The first step towards this is elevating the level of appreciation held for all facets of design from the building envelope to the interior and landscape. Much like the Manufacturer's Hanover Trust Building in New York (Gordon Bunshaft/SOM, 1954), the majority of Moore's work was conceived in totality. His ideas regarding place and sensory experience are most evident in the interior configurations of space, which further underscores their significance.

ii. MATERIALITY

Because architecture is inherently a material-oriented practice, material is a key component of preservation discourse. We are on the threshold of preserving buildings dating from 1970 through 1985 by virtue of their material lifespan and the impending demolition that some face. Indeed, Michael Graves' Portland Building is one of the only postmodern works listed on the National Register to-date. With the exception of The Sea Ranch (1963-65), none of Charles Moore's works are designated national or local landmarks. In 2002, a bus shelter in Kansas City, which was designed by Moore in 1970, was demolished, and the Church Street South Housing Project in New Haven, Connecticut, designed by Moore in 1972, was approved for demolition in 2010. It is clear

³⁵⁹ Littlejohn, *Moore*, 179.

³⁶⁰ Jorge Otero-Pailos, *Historical Turn*.

that postmodernism will be the next generation of buildings brought into preservation discourse and scholarship. Furthermore, as noted Modernism scholar and President of DOCOMOMO-US, Theodore Prudon, has pointed out, the twentieth century has seen a shift in which human life expectancy has begun to exceed building life expectancy.³⁶¹ Therefore, intervening early in a building's lifecycle will play an especially critical role in the context of preserving postmodern architecture.

iii. SENSORY EXPERIENCE

In ascribing significance to Moore's work, traditional preservation methods fall short of addressing the phenomenological qualities central to his work. Often in art and architectural history, work is championed for its cultural and historical value, qualities that are indeed important. Yet what of their experiential qualities? Do we respond to creative works because of their historical value or cultural significance? We may appreciate Goya's *The Shootings of May Third 1808* or Picasso's *Guernica* for their depictions of historical narratives but we *respond* to the subjective: the tension, the fear, the strife, the raw narrative that they depict. And it is this response that triggers synapses of feeling and the inherent experiential quality of the art.

It is the same with architecture: we interact with space – be it interior or exterior – and produce evaluations based on both its premise and presence, its physicality and ephemerality. Moore's architecture merits this qualitative analysis largely because he designed from that methodological locus: he intended for architecture to evoke an aesthetic, emotive response. Furthermore, the effort was, in most cases, effective. In doing so, Moore's architecture communicated his view that architecture must engage human reaction on human terms: through humor, comfort and joy.

This sensory engagement is essential to the understanding of not only Moore's architecture, but his architecture's impact on subsequent generations, and reiterates his significance on another level. The emphasis that he placed on engagement through experience was groundbreaking during the 1960s, 1970s and the 1980s. The incorporation of sensory experience speaks to the intersection between architecture and

³⁶¹ Theodore Prudon, "Modern Architecture in Charlotte," interview with Mike Collins, National Public Radio, November 8, 2010.

philosophy that emerged in the mid-twentieth century, when architects cited philosophers like Martin Heidegger and Georg Wilhelm Friedrich Hegel as influential and from which architectural theory was discursively (re)born.³⁶² His exploration of “sense of place” reflects a larger cultural sensitivity for experience borne of existentialism that can be traced to the work of Heidegger and other twentieth century philosophers. In understanding the centrality of sensory experience and its manifestations in Moore’s work – the suspension between spaces, the geode concept, the feeling of ‘being on an imaginary platform,’³⁶³ the use of fantasy and history as transportive devices – we can begin to understand Moore’s important contributions to architectural theory and practice as well as his value in relationship to contemporaries and fellow pioneers of phenomenology, Christian Norberg-Schulz and Kenneth Frampton. Furthermore the influence of his experimentation with interior space and human interaction is evident in the work of successive practitioners such as his former student and noted architect, Billie Tsien.

iv. EPHEMERALITY AND TEMPORALITY

Ephemerality and temporality are qualities that defined Moore’s work, distinguished it from his predecessors, and jettisoned new modes of conceptual thinking in architecture, particularly through civic designs like the Piazza d’Italia, Kresge College, the Santa Barbara Faculty Club, and the Beverly Hills Civic Center. These qualities pose particular practical and theoretical preservation challenges.

A challenge presented by temporality and ephemerality stems from their inherent opposition to the traditional preservation ethos that values age and original fabric. Yet architecture from this time period affords the opportunity to explore different theoretical and practical approaches to preservation. Recognizing that ‘the role of historic preservation is constantly being defined and redefined’³⁶⁴ is central to our collective approach to postmodernism.

Most civic architecture, be it national or local, is meant to make a statement for a society and therefore expresses monumentality through the longevity, distinctness and

³⁶² Mallgrave and Goodman, *An Introduction to Architectural Theory*.

³⁶³ Goldberger, “Architect Plays with Symbols.”

³⁶⁴ Tyler, Ligibel, and Tyler, *Historic Preservation*, 11-14.

heft of its architecture. This western ideal derives from historical predecessors like the Greek Parthenon, Roman Forum, Egyptian Pyramids – civic projects that have translated their grandness through centuries by virtue of their presence and age. These works have shaped contemporary notions of monumentality. In both design and material, Moore subverted the standard notion of grand civic architecture. He was not the first to do so; Eero Saarinen's St. Louis Arch (1963-1965) represents a contemporaneous manifestation of this theme. By virtue of the Piazza d'Italia and Beverly Hills Civic Center being chosen as competition winners and having been built, we cannot deny that these projects symbolize the architectural moment in which they were realized. These works signify a twentieth century shift in the treatment and concept of monumentality that further reiterates their value in architectural history.

Moore's explorations with ephemerality in designs like the Santa Barbara Faculty Club and the Piazza d'Italia were met with resistance from those who criticized superficiality, railing against the freedom from 'moral space' engendered by Venturi's *Complexity and Contradiction* in which postmodernists 'having thus rid themselves of such mundane responsibility' as calculating wind loads, heat loss, and illumination, were 'free to design [...] with all the freedom of a couturier.'³⁶⁵ Such sentiment came to symbolize the criticism leveled against Moore's work and postmodernism more generally. Yet retrospectively it is evident that these abstractions led to greater freedom of form, in both interior and exterior terms, while also establishing a rightful place for sensory experience in architecture.

With regard to the gesture of constructing public spaces, Moore did not 'see any reason in our society to put on the dog in such an everlasting fashion.'³⁶⁶ Which was not to say that he did not believe they should be spaces of great importance; indeed he did. However, he propagated the importance of symbology over monumentality; the marking out of place through form rather than material heft. This hearkened, again, his deep desire to provide spaces for interaction and human encounter to the ultimate purpose of reinstating a public realm.

³⁶⁵ Fitch, *Selected Writings*, 62.

³⁶⁶ Charles Moore, "Interview with Cook and Klotz," in *You Have to Pay for the Public Life*, 203.

The underlying subtext (and often criticism) of Moore's work is what it communicates about society during the 1970s. On one hand, it represents frivolity and the need for respite from socioeconomic and political turmoil;³⁶⁷ yet it also represents a vindication, a phenomenological exploration, and an important bridge to successive generations of architecture. If we can accept that these works represent a different iteration of the monumental and, furthermore, that they maintain a place in history- that the seventies are not in fact a "lost" decade- we can then address maintaining and treating them to ensure their longevity.

v. FURTHER SCHOLARSHIP

There is substantial opportunity to explore alternative and creative approaches to preserving Moore's work given its temporal qualities. The themes of ephemerality and temporality, particularly with regard to architect's intent, have been discussed to a negligible degree. Navigating the practical and theoretical challenges that these qualities present will be increasingly important as preservation strives to maintain constituency.

As previously discussed, the significance of the interior in Moore's work cannot be understated. Yet current regulatory framework and preservation ethos falls short of addressing and protecting interiors to a valid degree. There is great potential to do so by developing creative, effective means that go beyond interior easements and the rare interior landmark designation.

Finally, as one might imagine with a man so diverse and varied in both interests and talents, Moore's specific body of work is ripe for continued scholarship. Themes central to his oeuvre like his interest in water, the geode concept, the vernacular, and client-oriented design, as well as motifs like pattern books, folk art, Disneyland, miniatures, and even his views regarding preservation, highlight some of the many veins rich for exploration.

While this research focuses primarily on Charles Moore's work, it lends insight regarding a time period that is still, to a substantial degree, unexplored. As such, postmodernism presents not only a breadth, but a depth of opportunity for scholarship.

³⁶⁷ Ada Louise Huxtable, *Kicked a Building Lately?* (Berkeley: University of California Press, 1976).

Indeed, this scholarship is essential to a more informed understanding of the late twentieth century in historical and theoretical terms.

VIII. IMAGES

Image 1 The Sea Ranch

Image 2 Louis Kahn Jewish Community Center

Image 3 The Sea Ranch aedicule; Moonraker Recreation Center

Image 4 Taliesin West

Image 5 Kresge College

Image 6 Kresge Laundromat

Image 7 Western falsefront, Courtesy Alison LaFever

Image 8 Piazza d'Italia, Courtesy Elyse Marks

Image 9 Moore/Andersson Compound

Image 10 Pediment Moore/Andersson Compound

Image 1 The Sea Ranch



Image 2 Kahn Jewish Community Center



Image 3 Sea Ranch aedicule and Moonraker Recreation Center



The Sea Ranch Moonraker Recreation Center supergraphics

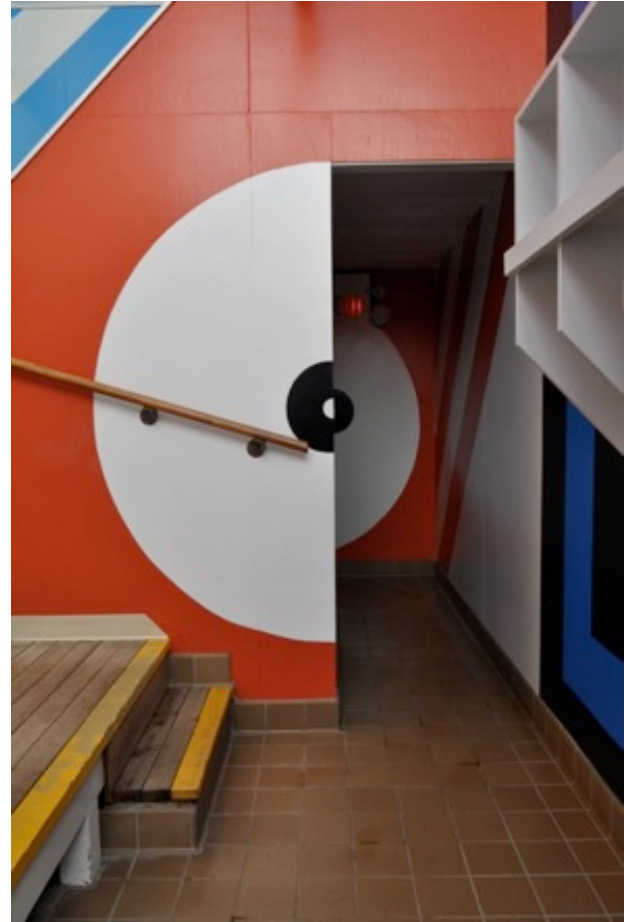


Image 4 Taliesin West



Image 5 Kresge College



Image 6 Kresge Laundromat

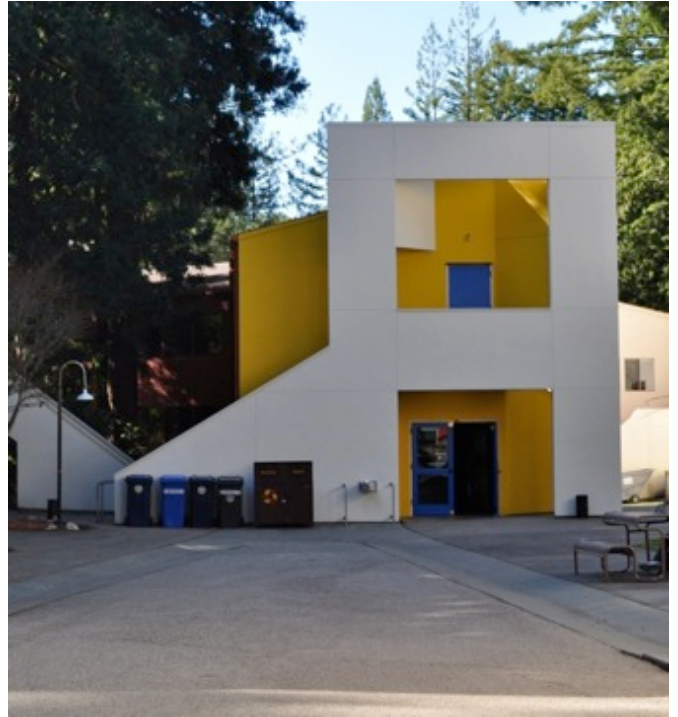


Image 7 Western falsefront, courtesy Alison LaFever



Image 8 Piazza d'Italia, courtesy Elyse Marks

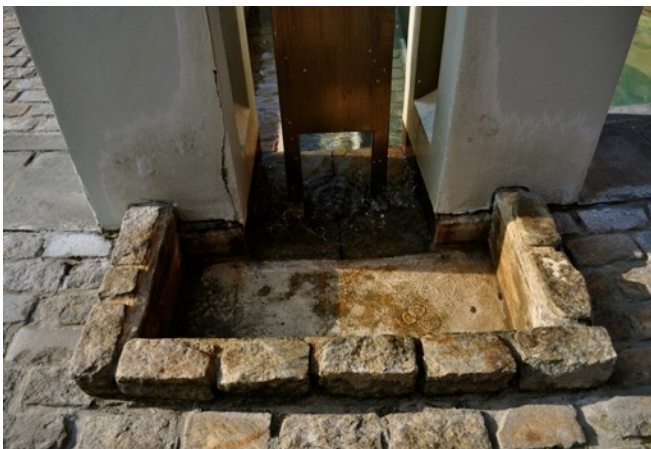


Image 9 Moore/Andersson Compound

Moore/Andersson Compound Entry



Moore/Andersson Compound Entry Interior



Moore/Andersson interior hallway



Moore interior



Image 10 Pediment in Andersson interior



Moore interior detail



Moore living area detail



Moore/Andersson paint deterioration detail



Moore living area



IX. MAPS

Map 1a Kresge College at the University of California, Santa Cruz

Map 1b Parks and Forest Land New Kresge College

Map 2a Piazza d'Italia Site in New Orleans

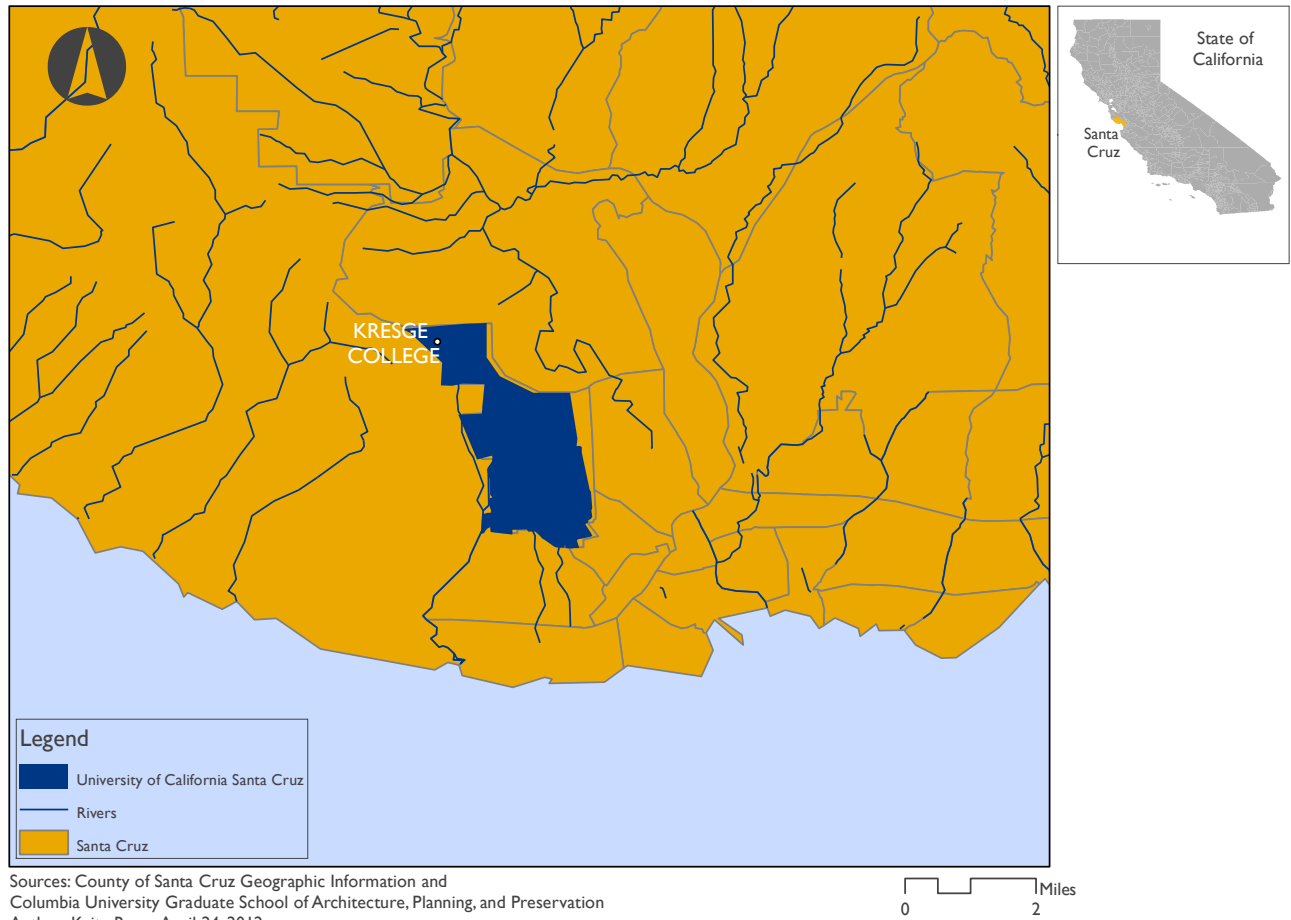
Map 2b The Piazza d'Italia in relation to park space in New Orleans

Map 3a Location of Moore/Andersson Compound

Map 3b Geographic Relationship between University of Texas Austin, Moore/Andersson Compound and Austin Landmarks

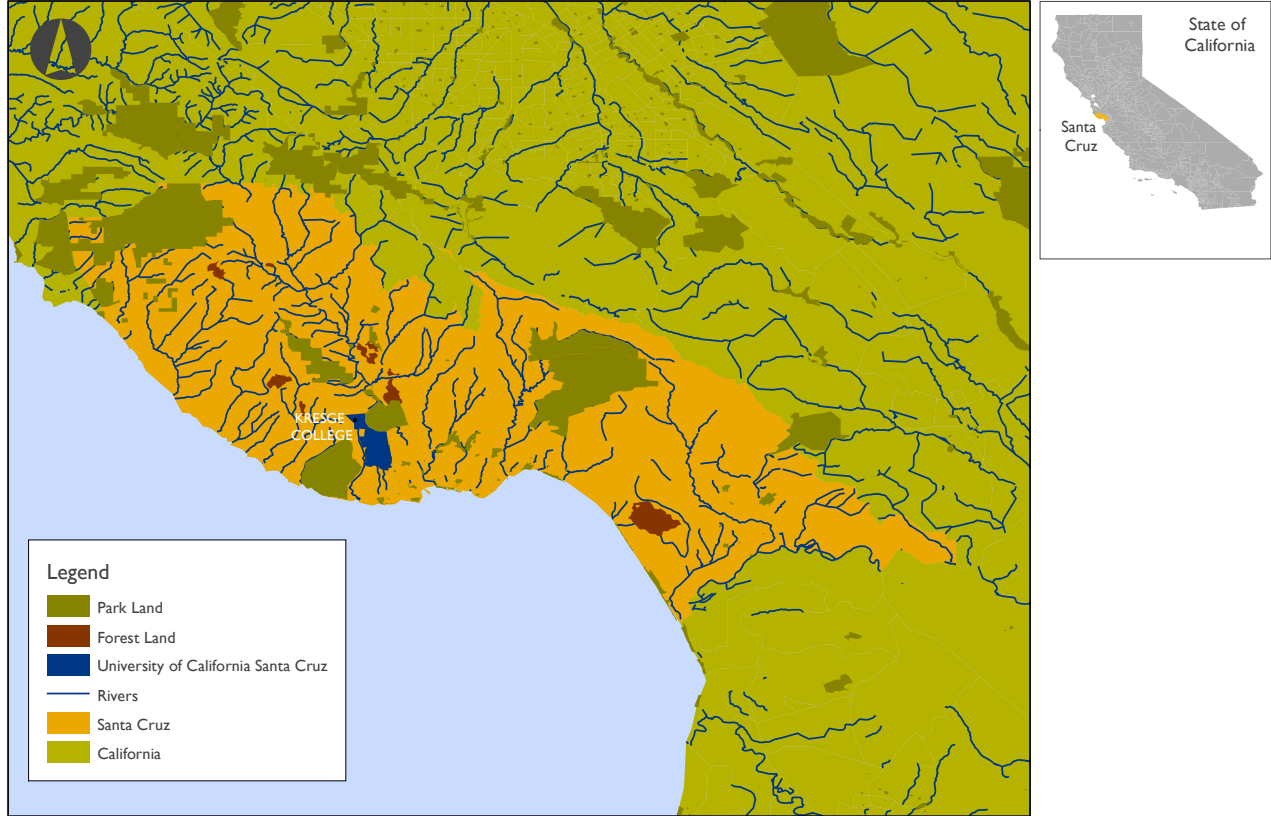
Map 1a

Kresge College at the University of California Santa Cruz, 2012



Map 1b

Parks and Forest Land Near Kresge College at the University of California, Santa Cruz, 2012



Sources: County of Santa Cruz Geographic Information and
Columbia University Graduate School of Architecture, Planning, and Preservation
Author: Kaity Ryan, April 24, 2012.

Map 2a

Piazza d'Italia in New Orleans, Louisiana, 2012



Source: City of New Orleans Department of Information Technology & Innovation.
Author: Kaity Ryan, April 24, 2012.

0 0.05 0.1 Miles

Map 2b

The Piazza d'Italia in Relation to Park Space in New Orleans, Louisiana, 2012



Source: City of New Orleans - Department of Information Technology & Innovation.
Author: Kaity Ryan, April 24, 2012.

Map 3a

Location of the Moore/Andersson Compound in Austin, Texas, 2012



Map 3b

Geographic Relationship Between UT Austin, Moore/Andersson Compound and Austin Landmarks, 2012



Sources: City of Austin, GIS: Building Footprints, Historical Landmarks, Streets.
Author: Kaity Ryan, April 24, 2012.

0 0.5 Miles

X. DIAGRAMS

Diagram 1 1959 - 1965

Diagram 2 1966 - 1972

Diagram 3 1973 - 1979

Diagram 4 1980 - 1986

	1959	1960	1961	1962	1963	1964	1965
POLITICAL		American troops sent to Vietnam	John F. Kennedy elected president	Berlin wall constructed	Nelson Mandela arrested	President Kennedy assassinated	Civil Rights Act passed
		Hawaii named 50 th US state	Bay of Pigs invasion	Freedom Riders	Cuban Missile Crisis	MLK "I Have a Dream" speech	Warren Report released
SOCIAL			US figure skating team killed in Boeing crash		<i>The Feminine Mystique</i> published	The Beatles appear on the Ed Sullivan Show	
		Hitchcock's <i>Psycho</i> released	Marvel comics debut	Rachel Carson's <i>Silent Spring</i> published			Saarinen's Memorial Arch
ARCHITECTURAL		<i>Death and Life of Great American Cities</i> published		S.S. Kresge Company opens first K-Mart	Gropius, Belluschi, Emery Roth & Sons' Pan Am/Met Life building		Breuer's Whitney Museum
		CIAM dissolves	Lautner's Chemosphere	Vanna Venturi House	Louis Kahn's Salk Institute	Prudential Center Boston	
		Niemeyer's Brasilia		Seattle Space Needle	NY Penn Station demolished	<i>Architecture without Architects</i> published	Halprin and MLTW's Lovejoy Fountain
MOORE		BBPR's Torre Velasca	Jobson House	Bonham Cabin	Monte Vista Apartments		Kresge College begins
		Citizens Federal Savings & Loan		Orinda/Moore House		The Sea Ranch	
						Sea Ranch/Moore Condominium	

	1966	1967	1968	1969	1970	1971	1972
POLITICAL		Mao Zedong's Cultural Revolution Draft protests	Martin Luther King, Jr. assassinated Robert Kennedy assassinated	Neil Armstrong First Man on the Moon Stonewall Riot	Kent State shootings First Earth Day	American voting age lowered from 21 to 18 Pentagon Papers published	Terrorists attack Munich Olympics
SOCIAL		Summer of Love	Sgt. Pepper's Lonely Hearts Club Band wins best album	Manson murders Woodstock <i>Easy Rider</i>	Walt Disney World opens Altamont Free Concert		M*A*S*H premieres
ARCHITECTURAL		Expo 67 Montreal Bertram Goldberg's Marina City	Saarinen and Associates' Morse and Stiles Colleges Mies' Neue Nationalgalerie	Roche/Dinkeloo Knights of Columbus	Pei's Christian Science Center Esherick's Cannery Row		Kahn's Kimbell Art Museum Venturi and Rauch Franklin Court
MOORE		Elm Street/Moore House Faculty Club, UC Santa Barbara	Church Street South Housing		Orono Housing	Whitman Village Rudolph House	Burns House

	1973	1974	1975	1976	1977	1978	1979
POLITICAL	Arab Oil Embargo Draft ended	Nixon resigns	Vietnam War ends	Carter elected president	Nuclear proliferation pact signed	Camp David Accords	Iran hostage crisis
SOCIAL	Watergate	Pol Pot and Khmer Rouge take over Cambodia	US bicentennial	<i>One Flew Over the Cuckoo's Nest</i> wins Best Picture	Elvis found dead	Oil crisis	Three Mile Island nuclear accident
ARCHITECTURAL	Roe versus Wade	Secretariat wins triple crown	Patty Hearst kidnapped	Microsoft becomes registered trademark	<i>Star Wars</i> released	New York City blackouts	Sugar Hill Gang releases "Rapper's Delight"
MOORE	Sears Tower constructed	Kahn's Yale Center for British Art	Johnson and Burgee's Pennzoil Place	Quincy Market restoration	Tigerman's Daisy House	<i>Annie Hall</i> wins Best Picture	
	Venturi and Rauch Allen Art Museum addition	MoMA Beaux-Arts exhibition	Jencks' <i>The Language of Post-Modern Architecture</i> published	Foster's Sainsbury Centre	Pompidou Centre, Piano, Rogers and Franchini	Stirling and Wilford Neue Staatsgalerie	
	Kresge College completed	Moore/Essex House	Jones Laboratory	Piazza d'Italia competition and construction	Moore, Rogger, Hofflander Condominium	Parish of Saint Matthew of the Pacific Palisades	
		<i>The Place of Houses</i> published			Dayton river design	Roanoke "Design-a-thon"	

	1980	1981	1982	1983	1984	1985	1986
POLITICAL		First female Supreme Court Justice			Soviet Union withdraws from summer Olympics	Glasnost and perestroika	
		Assassination attempt against President Reagan	Highest unemployment rate since 1940			Reagan and Gorbachev summit	
SOCIAL	Lake Placid Olympics	AIDS identified	<i>Thriller</i> released	Space shuttle <i>Challenger's</i> successful mission	Last US-hosted World's Fair	Reagan elected to second term	
	John Lennon assassinated	Personal computers introduced	<i>E.T.</i> released	Alice Walker's <i>The Color Purple</i> published		Madonna's <i>The Virgin Tour</i>	
	Mount Saint Helens erupts		John Bellushi dies		<i>The Cosby Show</i> debuts	Rock Hudson dies of AIDS	
ARCHITECTURAL		<i>Cats</i> opens on Broadway	Graves' Humana Medical Headquarters			Portman's Marriot Marquis opens	
		Barbican Centre constructed	Graves' Portland Building				
	Venice Biennale <i>Strada Novissima</i>	Vietnam Veterans Memorial designed by Maya Lin		Johnson and Burgee's AT&T Building			
MOORE			Kwee House		Moore/Andersson Compound	Battery Park City	
		Tegel Harbor Housing		World's Fair "Wonderwall"		Hood Museum, Dartmouth College	
	Watkins Glen Master Plan		Beverly Hills Civic Center competition		Miglio House	Lawrence Hall, Williams College	

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