

## INTRODUCTION ✓ all cap.s.

What follows is a description and analysis of some of the work of an architect who is not famous and probably never will be. He has not influenced the course of American architecture, and did not begin his practice until after the major movements in architecture ~~were~~ had run their courses, and ~~was~~ <sup>appears to have</sup> kept outside ~~the most~~ recent developments. ~~The point of the paper is to give~~ <sup>and style</sup> shows the character of one small-time architect in hopes that a different perspective might be introduced with which to ~~view~~ <sup>modern.</sup> architecture as a whole. ~~to understand.~~

~~The paper begins with a sketch of those details of the architect's life which <sup>immediately</sup> seem pertinent to the development of his architecture. Following <sup>is</sup> a general description of ~~several~~ of his buildings. After that there is the attempt to make some sense out of ~~what preceded.~~~~

~~The beginning part attempts to describe the architect and his work. The end attempts to relate the beginning to the issues I see as important and not entirely resolved.~~

The ~~the~~ first part of the paper attempts to give one an over all impression of the man and his buildings, while ~~in~~ the second section represents an attempt to analyze some of the issues involved in small scale and large scale architecture.

introduction to the architect.

Professor at the University of Minnesota Art School: "Hardenbergh, why don't you use a larger sheet of paper instead of trying to put all this information on one sheet as if you were drawing postage stamps?"

The father of the architect, Clarence Hardenbergh to Collis Hardenbergh in 1935 when Collis driving as both to work go downtown to work: "You're not really lazy, Collis, only where you're not interested; you're a very hard and thorough workman when interested."

The architect: "It ain't Wright or Corbu, they did alot of ~~stuff~~ <sup>good</sup> stuff, but they did alot of crap. It's Mies who's the greatest." and GROPPIUS, AND PHILIP JOHNSON'S  
 "I am Mr. post and beam."  
 "I am the greatest site-fitter in the world."  
 "Listen, kiddo. the whole of architecture is 'simplify and  
 → 'make lighter.' no '→ and add make more lighter.' no. it's  
 → 'SIMPLIFICATE AND ADD MORE LIGHTNESS.' That's Bucky Fuller and he's great."  
 "I spend more time with clients talking and analyzing, try to dig out a PROGRAM, so i can get to work."

ARCHITECTURAL FORUM circa 1940: "There is no such thing as genius in Architecture. Finest architecture is only created with the most painstaking analysis."

The architect: "No i don't get along with my clients. All of the really great work I have done, the clients never asked me to do it again. It's the stupid remodeling that brings people back to me."  
 "They love my buildings but they hate my guts."  
 "Architecture is what gets built. Pretty picture of unbuilt work is only art."  
 "You gotta compromise in order to get build anything."

①

Architecture is the product of the man, who is in turn the product of his environment. <sup>the reactions of the architect to his environment dictate his style.</sup> The father of the <sup>architect</sup> ~~man~~ <sup>frank</sup> comes out of a long line of industrious Dutch Americans. <sup>An MIT. engineer,</sup> ~~He was~~ <sup>became</sup> an administrator to those midwestern grain elevators which Le Corbusier described as "the magnificent FIRST-FRUITS of the new age." in TOWARDS A NEW ARCHITECTURE (p. 31), and made the Great American million by his work. <sup>protestant</sup> The architect's mother was of a ~~Dutch~~ <sup>New England</sup> family from Salem, Massachusetts. The Nichols family has maintained itself as a paragon of sorts of the <sup>pious</sup> ~~the~~ Protestant Ethic - ever since <sup>being mostly</sup> ~~ever~~ since <sup>sea</sup> ~~captains~~ ~~man~~ ~~and~~ ~~business~~, who was hung as a witch in 1692. The architect's grand father was a modestly prominent Episcopal minister on the East coast, <sup>spending much time</sup> ~~working in~~ <sup>churches</sup> ~~buildings~~ such as The Trinity Church on the New Haven green. <sup>to the architect</sup> ~~The architect~~ Graduated from Harvard cum laude in 1933, ~~and~~ returned home to Minneapolis to go to graduate school in architecture at the University of Minnesota, where he graduated in 1937. He was <sup>influenced</sup> ~~affected~~ by the writings of "the Lost Generation" not especially Ernest Hemingway. During World War II he worked as a designer in a factory producing gliders. He met his wife there, <sup>whose father</sup> ~~the daughter~~ <sup>and</sup> ~~the editor~~ <sup>whose mother was</sup> of an opinion Protestant minister of Westchester County, ~~who had been~~ <sup>of the Scarsdale Enquirer.</sup> ~~has years of art school~~ She had been to a two year art school,

and it may be said that <sup>she became</sup> ~~has~~ been a rather healthy influence on her husband's architecture. His Protestant ethic <sup>and</sup> ~~crossed with~~ heroic pretensions" <sup>was</sup> ~~was~~ balanced by <sup>her</sup> ~~the~~ artistic sense of ivory. ~~the~~

Since the War, the architect has been in partnership with an interior designer thus making "Humphrey ~~and~~ Hardbergh INC.", a two man operation plus secretaries.

§

### THE ARCHITECTURE

~~The buildings under consideration ~~are~~ were not selected because they are the best work of the architect, but because each ~~one~~ articulates what ought to be simple basic traits of the style of the architect.~~

~~First there are three ~~two~~ domestic dwellings from ~~the~~ early middle and recent stages.~~

## THE BUILDINGS

The buildings described below ~~are~~ ~~are~~ represent various fairly generally the work of the architect. Three of them are houses. In the sections dealing with them, a separation of those features characteristic of "Modern Architecture" from those characteristic of this particular architect will be attempted. The second section group of buildings are ~~the~~ larger, and were done not for a single client, but for an institution of one sort or the other. Similarities in style are obvious in the houses; although they differ from one another they appear to be ~~of~~ <sup>the same style.</sup> or ~~continuous~~. The reader will note that the chronology of the houses is not evident in itself. There is no evolution of style; the changes are not directed by ~~an~~ ~~overall~~ ~~movement~~ progression from one style to the next. With the larger buildings exactly the opposite is true; there are no similarities evident from the buildings themselves, but the attitude towards the building itself <sup>evolves</sup> changes with the chronological progression. An analysis of the meaning of the progression and lack of progression will be attempted after the descriptions.

The Goetz House (Minneapolis, 1951) displays stylistic features characteristic of the architect, as well as exhibiting a general appearance which can only be described as modern. The flat roof, the ~~low~~ flatness of the house itself, the abundance of glass, and the angular shape all tell ~~and~~ immediately that this is a "modern" house. What does it mean to be modern? Wright is modern, Le Corbusier is ~~the~~ modern, Mies and Gropius ~~the~~ and the rest of that "school" are all modern. The Goetz house has elements ~~of~~ from all of the great modern architects, but it really seems to be closest to Wright's work, for instance the first Herbert Jacobs House. In that sense it might be called Usonian. The Goetz house is in a urban-suburban ~~suburban~~ area, <sup>near the city limits</sup> on a hill overlooking a lake with ~~other~~ <sup>much older</sup> houses surrounding it.

The foundations of the house are characteristic of almost all of the architect's houses. The house has half a basement, and is also floating on just a slab in parts as well. One facade ~~includes~~ represents the house quite clearly as having two habitable stories, while the other elevations imply only a basement for the bottom story.

The architect employs the same structure for ~~balconies~~ <sup>many</sup> balconies and overhangs throughout ~~all~~ of his buildings. The ~~main~~ beams are, as far as known, peculiar to this architect. They are made up by bolting a 2" x 8" plank between two 2" x 10" planks, ~~leaving an inch at either end~~. These beams are <sup>characteristically</sup> ~~exposed in~~ left exposed in his living rooms, <sup>and showing the unpainted wooden structure</sup> ~~and create a wonderful effect~~. ~~THE~~ The balconies and overhangs are supported by the same 2" x 8", which extends beyond the <sup>top of the</sup> post, where ~~the~~ the 2" x 10" planks stop. ~~Since the intersection of the post, beam, ceiling, and overhang may be~~ The balconies and overhangs are typically light; a number of <sup>2x10"</sup> ~~planks~~ <sup>run perpendicular across the tops of the 2x8 supports.</sup> ~~are~~ separated by slightly more than one inch. The construction is no great innovation, but it creates the lightest possible structure for the function. The feature that incorporates all of these elements <sup>at once</sup> ~~most admirably~~ is the intersection of the beam and the post. Because there is nothing but glass around the joint, one

can watch the 2" x 8" cantilever outside the window, covering the eaves (or balcony if one is on the bottom floor). This way of handling the roof and beams really relates the outside to the inside of the building. The movement of the beam from inside to outside is continuous, leading the eye ~~outward~~ <sup>outward to the tops of the trees</sup> ~~to the~~ ~~the~~ ~~architect~~ ~~work~~ ~~you~~ ~~to~~ ~~look~~. which in the downward slope to the lake.

## Handberg House.

Although Le Corbusier cites the ocean liner as an example of beauty of a technical nature, one might say that the American Mississippi riverboat is a ~~more applicable~~ symbol more applicable to the architecture of modern houses. The features of the steamboat are the same features one sees in ~~at least~~ Wright's early <sup>houses:</sup> long continuous horizontals which seem to float on top of one another, stretching the length of the structure, the <sup>simple</sup> flat roof more pure than that of the steamship, for foundations, the steamship reaches deep into the water, whereas the <sup>river</sup> steamboat's hull was extremely shallow because of the nature of the waters it travelled. The difference is described by Gropius, in "Instead of anchoring buildings ponderously into the ground with massive foundations, it poises them lightly, yet firmly on the face of the earth." The riverboat also  <sup>rivals</sup>   ~~compares well~~  with the steamship for functional valuation of interior space.

WALTER  
GROPINS, THE NEW  
ARCH. AND THE  
BARRIERS  
p. 44

~~While Wright was designing his early houses at the turn of the century, Lake Minnetonka was a popular resort area, with riverboats steaming around its waters. How long after the lake boats left the lake there is a building which seems to have been a riverboat lifted far from its natural habitat still left, seemingly lifted from the lake and heaved on a hill with puddles of the flood. left stranded on what is now a dry hilltop, with only ponds left at the base of the hill to recall it remind it of its natural~~



## Hardenbergh House.

Once upon Lake Minnetonka there used to be steamboats; at the same time Wright was incorporating into his houses many features characteristic of those boats. The image of the steamboat is commonly used by people to describe their first impressions of the HARDENBERGH HOUSE (WAYZATA, MINN.).

The architect built his own house in three stages. (1947, 1949, and 1956). Except for the cement and cinderblock foundations and fireplaces, the <sup>only</sup> materials are wood and glass. None of the wood has been finished in <sup>any way,</sup> <sup>which sometimes</sup> giving <sup>me</sup> the impression that the house itself isn't finished. The interior spaces are adequate, but their ~~for one~~ who is used to such small spaces might feel cramped. The trail of bedrooms open off of a central hall which is no wider than the passageway of a ~~train,~~ and the ~~children's~~ bedrooms are <sup>only slightly</sup> ~~about as~~ larger as the compartments in a train.

Some of the bedrooms have a built in berth on top of a ~~built~~ closet and ~~to~~ filing cabinet bureau drawers. When growing up in one of these rooms, I never felt cramped and still feel comfortable in them, but I never <sup>realized</sup> quite how small they really were. Although the rooms <sup>are</sup> tiny, ~~the~~ each ~~child~~ of the six children had his own room, which was <sup>obviously</sup> more important than the size of the room.

In the two older sections, ~~the ceiling is~~ <sup>acoustical fibre-board</sup> ~~the ceiling~~ tiles cover the beams. The walls are fixed and reach from floor to ceiling almost everywhere.

The ~~area~~ living and dining areas ~~don't~~ <sup>do</sup> the way they do in the Goetz House or in most modern architecture. Although <sup>the spaces are</sup> ~~close~~ <sup>privacy</sup> ~~separation~~ <sup>still</sup> ~~from others~~ <sup>ed.</sup> is easily attainable.

The <sup>last</sup> ~~newest~~ addition extended the front of the house to make a two story facade of glass, with a balcony connecting the ground ~~at~~ level on <sup>either</sup> ~~one~~ side. ~~of the porch~~ ~~formed by the~~ The eastern wall is not flat, but angles out into a bow. The house takes on the image of a steamboat squeezing itself between the high narrow banks on either side. The beams are like those of the Goetz house, except that ~~now~~ they radiate like spokes from the new fireplace mass, which was placed back to back with the original fireplace and chimney. The western wall of the room copies the ~~outside~~ angle of the outside wall, and the small fireplace is raised off the floor and brought out to the front of the "prow" of bookshelves, which cover the entire wall. The other three walls are glass.

The character is given away by the train's cupola built mounted on the front door.

The room is small, but one doesn't feel constrained in it because it is so open to the outside. One ~~really is reminded of Phillip Johnson's glass house, especially at night with only the outside floodlights showing~~

The living room of the house is truly "a machine for living in." It's made for laughing ~~for~~ drinking <sup>talking</sup> and smoking. The room <sup>sets</sup> gives the ~~perfect~~ scene for a discussion. My personal ~~own~~ judgment is that it does this better than any living room of Wright ~~or~~ Mies, and even Le Corbusier; and I am further convinced that this is not a completely subjective judgment. Analysis of the elements involved in friendly talk and similar activities dictates the type of ~~room~~ container best suited to induce them. What kind of activity could one carry on in ~~Mies living rooms?~~ The living rooms of Mies? Some of Le Corbusier's are better, but Wright's living rooms are really much closer to what is needed. What is needed is "a clean well-lighted place." And the living room of the architect's house seems to be just <sup>that</sup> ~~what he had in mind~~.

The plan of the CLARK HOUSE, (OLD GREENWICH, CONN., 1970) recalls the plan of the Goetz house. The house is basically a long two-story box, angled off at both ends, with the garage making a single story wing which joins the ~~box~~ <sup>at one end</sup>, <sup>creating a V shape plan</sup> ~~making the shape roughly a V~~, with a smaller V protruding from the main wing. <sup>relations of</sup> The house ~~in relation~~ to the site is remarkable. One is tempted to believe the architect when he claims, "I am the greatest site fitter in the world." The lot <sup>bordered the street for</sup> ~~is~~ one hundred feet, with ~~two~~ houses close to the lot line on either side. The lot stretches back from the street for about 200 feet where it ends ~~at the~~ <sup>bank</sup> ~~shore~~ of a small cove of Long Island Sound. The house has to cope with two different realities, ~~that of~~ the closeness of the street and the surrounding houses, and that of the openness of the water behind it. This tends to make the house almost schizophrenic.

There is a local building review board which stipulates that all houses must present a congenial facade to the street. Plans for ~~another~~ houses <sup>have been</sup> ~~were~~ rejected by the board on the grounds that <sup>they gave the street</sup> ~~it presented a cold~~ shoulder and turned ~~itself~~ <sup>into themselves and</sup> to the water behind. The houses on the street are not close enough to create any sort of uniform <sup>street</sup> facade, yet there is not enough area <sup>on the lot</sup> to for the ~~street side~~ house to be really free to gesture without interference.

The street facade on the Clark house succeeds in knocking <sup>one's</sup> ~~your~~ eye out. It is unquestionably masculine and assertive, but it <sup>at its</sup> really looks as though it's got something nice to say to you. It presents its fireplace mass, its two sharp-jutting angles, its stone wall in the narrow booth <sup>of a lot</sup>, but nevertheless remains responsive. The exterior is a rough sawn <sup>wood</sup> ~~weathered~~ which while <sup>looking very solid, remains civil</sup> ~~it has to be in order to remain civil~~. A short balcony steps out of a corner formed by two windows, resembling a port side observation platform of a ship.

The characterization of the street facade as male and the <sup>courtyard</sup> ~~water side~~ <sup>opening into</sup> the water as female is obvious, but <sup>extremely</sup> ~~nevertheless~~ appropriate. On the water side the

CLARK

two wings of the house spread themselves open to encampers a garden and greet the water. A ~~balcony~~ a spiral staircase takes one from the lawn ~~to the~~ at the end of the left wing to a balcony <sup>at the upper level</sup> ~~at one story high~~, which runs down the length of the wing and spills out into ~~the~~ deck area created by the flat roof of the garage wing. From the distant <sup>side</sup> edge of the deck an angled wooden stairway takes off from the edge of the deck, changes direction half-way <sup>down</sup> ~~through~~ ~~its~~ ~~fall~~ to turn towards the central mass of the house and align itself with the axis of the wing, <sup>closing off the courtyard.</sup> On both stories of the living wing, the walls are ~~mostly~~ glass. <sup>framed by wooden post and beam structure.</sup> The stones which were phalaxed into a wall on the street side are now much larger and lounge in the center ~~of~~ in the embrace of the wings with the vegetable/flower garden horsestroing around them.

The local review board has decreed that there will be no flat-roofed houses constructed <sup>in its territory</sup> ~~under its jurisdiction~~; perhaps in an effort to keep out the flat-roofed vulgarity <sup>by the modernistic architects</sup> ~~which multiply down~~ up the coast in New Canaan. <sup>The code</sup> ~~it~~ stipulates at least a 1:12' incline on the primary roof, which is exactly the roof grade of the Clark House. The architect, in lamenting this and other limitations of the place on his design, said "oh I loved those first little ~~preliminary~~ sketches. But in order to <sup>get</sup> build, you gotta compromise." Perhaps even within the limitations the roof might have been handled better; ~~but~~ ~~architect~~ ~~was~~ the architect really seems to have just set ~~the~~ cover on the box. But it does ~~not~~ <sup>and with</sup> float, it's ~~low~~ ~~hipped~~ ~~with~~ ~~broad~~ ~~eaves~~ ~~over~~ over hanging eaves it ~~seem~~ faintly recalls the some of the robes or Wright's early houses. Unfortunately, the total effect of the roof is still rather clumsy, because the Clarks asked for a cupola <sup>in</sup> which the architect seems to have taken little interest ~~in~~, and ~~the~~ so it is entirely un-integrated with the rest of the roof, having no eaves at all. It resembles some pathetic little play-house, <sup>left</sup> ~~dropped~~ on the roof by a passing cyclone.

As if to hint at the organization of the interior spaces, ~~there is~~ a grand old houseboat <sup>floats</sup> ~~sits~~ ~~in~~ ~~the~~ against the <sup>opposite</sup> ~~shore~~ ~~across~~ the cove. With the exception of the bathrooms and closets, ~~all~~ the rooms of the house face look

out through <sup>a wall of</sup> glass at the water. "Painstaking analysis" <sup>means</sup> ~~too~~ makes for complete utilization of space, and absolutely none is wasted. The ~~closets~~ <sup>cover up</sup> and dressing rooms are not afterthoughts to ~~utilize~~ <sup>wasted</sup> unnecessary space. The number and size the owner ~~stipulated~~ <sup>stipulated</sup> the number, size, and relative proximity to other rooms, and he is <sup>quite</sup> satisfied. The closets <sup>made</sup> ~~the~~ basement unnecessary. Although ~~these areas~~ <sup>the closets</sup> and bathroom's are small, one does not feel cramped; there is adequate space but not too much.

While the utility areas are small, the living, dining, and sleeping areas seem magnanimous. They all have one complete wall of windows and natural light. <sup>entire</sup> The ~~stairs~~ <sup>stairs</sup> are open and the freedom with which the living room, <sup>hallway</sup> and kitchen area interact is remarkable. The space is not large, compared with the average <sup>living room</sup> area, yet one feels much less confined. The area is given a continuity by a sofa <sup>and bookshelves</sup> which runs nearly the length of the living room. → Le Corbusier poses the problem of the house as a machine for living in. <sup>By</sup> Through the right question he reaches the appropriate answer, which he sets up as the standard for the dwelling unit. Among his considerations are the number and size of the rooms, <sup>adequate</sup> lighting, both natural and artificial, walls appropriate for the display of art. ~~The~~ The Clark House undeniably fulfills the <sup>standards</sup> ~~requirements~~ of the "Manual <sup>of the</sup> for dwelling." Those standards are not too difficult to fulfill, if one analyzes the problem, but there are surprisingly few dwellings which <sup>do</sup> ~~never~~ answer the problem.

The architect's plans for the National Headquarters Building for the American Institute of Architects provide transitional material <sup>between people and</sup> ~~to~~ They <sup>big</sup> buildings are not architecture really, for he says that, "Architecture is what gets built. Pretty picture of unbuilt work is only A.E.T." These blueprints present ~~a~~ <sup>the</sup> architect's answers to a problem of which the reader ~~has~~ possibly has prior knowledge. The schemes seem to be rather reactionary in character, but aside from that observation it seems wiser to let the drawings stand for themselves.

SPACE

(The mirror scheme was not actually submitted; the record scheme was submitted with the attached comments.)

It recalls <sup>both</sup> the sketches of Violette le Duc and is described by ~~Le Corbusier~~ <sup>in</sup> the words of Le Corbusier, "unity of operation, a clear aim in view, strategy, legislation." (p. 158 <sup>Stamouds & New Area</sup>)

The "Pyramid" (1964) is a simple form, with a simple mass, and simple ~~of~~ geometric ornamentation. It stands alone in a lightly wooded semi-wood area, ~~one~~ on top of a small <sup>crest</sup> ~~rise~~ <sup>which</sup> ~~slopes~~ <sup>down to a</sup> ~~road~~, ~~not~~ <sup>far</sup> ~~from~~ a four lane highway. ~~The~~ ~~trees~~ ~~which~~ surround the building are about as <sup>and</sup> ~~tall~~ <sup>tall</sup>, and thus giving the building a graceful scale. The building must be considered as a monument; that's exactly what it is, like the pyramids of Egypt or like Uncle Scroog's Money Bin in Ducksburg.

It was designed for the Imperial Finance Investment Services. The client stated quite clearly what he wanted: a building that would fit the character of the corporation it housed. The only other stipulation, aside from room specifications, was that it had to have a squash court. ~~His comments~~

~~The~~ form does not derive from the function, although the architect claims he designed it around the squash court, which is at the top of the pyramid. The form derives from the concept behind the function. The shape won't <sup>the Imperative</sup> ~~necessarily~~ <sup>necessary</sup> to house the ~~elements~~, but the shape did give the most perfect expression to the function of the corporation. The early sketches

<sup>recall</sup> ~~show~~ Venturi's Guild House Apartments. The ~~super-graphics and the crowning structure~~ <sup>correct</sup> ~~match up~~ perfectly in form, design, and function.

Between the two buildings there would have been absolute correspondence <sup>of</sup> between the supergraphics and crowning little sculptures. But discession dictated that the architect back off from his wife's initial plans. (The first small sketch is her drawing and her idea.) The substitution of the corporation's emblem ~~is~~ <sup>for</sup> the signs <sup>renders</sup> ~~makes~~ the effect more subtle and perhaps more <sup>pretentious</sup> ~~pretentious~~. But the building does become a direct caricature of the graphics of the One Dollar Bill, with a more pure sort of parody.

The definition given by Emerich Schaffner's Dictionary of the ARTS applies rather well to the Pyramid:

CAPS → MONUMENT. 2) In the wider sense every outstanding or typical work of art, but in the narrower and more

correct sense, b) a monument erected by man to God, a saint, or to the memory of important persons or events in history.

CAPITALS

→ Monumental. The erection of a monument in the narrower and in the broader sense demanded an artistic frame of mind which was aware of what was both noble and magnificent. The feelings arising out of these attitudes are described as 'monumental'. The monumental approach is, however, not merely a question of working on a large scale; small scale works too can be witness to a monumental attitude, for the essentials of the monumental concept lie in the strength of feeling, the theme, and the artistic form.

The attitude of the architect in relation to the attitude of the client resembles

Venturi and the organizers of California City. The awareness of monumentality

must necessarily be, like tragedy, second-hand.



(1964, Minneapolis)

The Brock School Chapel on the drawing board is rather different from the building itself. The ingredients are all there, but the structure suffered enormously from the translation. ~~But~~ the architect comments, "the concept was good but the execution lousy."

The building was well designed to fit the right. The arrangement of the interior spaces was well thought out, and they flow quite naturally one into the other.

It is well lit; the furniture ~~is~~ fits the spaces it serves. It is well scaled both in relation to its surroundings and its constituent sections. But somewhere the building falls short of its plan.

~~On paper the sweep of the spire is one continuous~~ On paper the ~~spire~~ <sup>building makes</sup> ~~is~~ a single, continuous sweep, culminating in the noble spire. It seems to be heroic, <sup>a serious</sup> ~~an image~~ worthy of ~~consecration~~. But the building upon completion was immediately unofficially christened "the Glorious Erection." The faltering spire destroys the nobility of the gesture, embarrasses the building. Is the failure of the chapel spire due to the architect's ignorance of his <sup>structural</sup> ~~own~~ limitations? Probably not. The ~~correct~~ construction ~~was~~ did not demand <sup>special</sup> ~~indue~~ skill from the builders. Yet they botched it. <sup>But</sup> The blame must not be settled upon them. The technological advances have rendered the builder out of practice. The construction of the spire demanded a craftsmanship in constructing an organic shape from organic materials. ~~It is~~ <sup>what</sup> ~~The Bauhaus~~ <sup>can</sup> build ~~its~~ <sup>design</sup> forms from organic materials and Wright could ~~build~~ ~~the~~ ~~form~~ of a sea shell from in concrete, ~~but~~ to build an irregular organic form from something that cannot be pre-cast, molded, or welded seems to have been <sup>a</sup> ~~an~~ <sup>impossible</sup> demand for the average small-time builder. Perhaps it is the architect's fault for not having realized his realistic, not the ~~over~~ ~~reached~~, limitations. The Brock Chapel <sup>does</sup> presents one with <sup>the image of</sup> a man, ~~standing~~ before ~~his~~ ~~tags~~, ~~and~~ aspiring to a heroic gesture, but caught in the act and embarrassed. of trying to do something ~~pretentious~~ <sup>embarrassingly</sup> pretentious.

## ACCOMODATING THE CLIENT

The relationship between client and architect reveals a fundamental difference between those architects who are recognized ~~as being~~ masters of ~~the art~~ and the average architect. The small-time architect finds himself doing ~~a lot of~~ <sup>alot of</sup> ~~pretty~~ remodeling; those clients who ask him to design a house usually have something pretty conventional in mind, and the architect is bound to find himself designing buildings he thinks are "crap." The most ~~executing~~ <sup>executing</sup> ~~aspect~~ <sup>aspect</sup> of small time business involves those clients who think of themselves as artistic. After a long afternoon with such a couple, the architect came home plainly disgusted. "Those stoopid people! 'Oh we want the newest and bestest thing in architecture, something daring.' For Chrissake I show them the greatest plan and she says, 'But, oook! has anyone ever done that before? we ~~have~~ <sup>cannot</sup> go completely overboard.' <sup>FILLS.</sup> They don't want an architect, they want a designer." Clients generally don't trust their house ~~too~~ to the skill of the architect.

In describing the development of a building, the architect sounds alot like Louis I Kahn, except with a different vocabulary. "There is ~~so~~ little creativity involved. What's involved is meeting the people and digging out the program of the building. Sketch this and sketch that until you finally get a program. I spend more goddamn time on talking and analyzing to find out what they want." From that point it is a matter of designing the form to fit the program. In this respect <sup>perhaps</sup> the small-time architect ~~is~~ produces buildings more suited to the exact needs of the client, since the client is less apt to submit ~~the~~ to the ~~varat~~ aesthetic demands of the architect.

The architect, being considered, although a small time architect, manages to produce buildings ~~with~~ which perhaps display more <sup>architectural</sup> ~~artistic~~ integrity than the client had in mind originally. This makes for a difficult relationship between the two, and although the client <sup>eventually</sup> ~~eventually~~ ~~he~~ agrees that the architect was right in ~~for~~ his insistence upon certain matters, <sup>if he builds</sup> ~~he~~ <sup>again</sup> ~~he~~ <sup>he</sup> turns to a different architect in order to avoid the unpleasantly of working ~~dragging~~. "All of my really great buildings, I never get asked

back to do another. They love my buildings but they hate my guts."

There is a tension between two different attitudes towards building for a client. On the one hand, somebody like Le Corbusier will ~~just~~ insist on his schemes, and by ~~overpowering~~ <sup>overpowering</sup> the bullying the client, give him something he was not expecting, but something which in the architect's eyes is superior to the client's wish. On the other <sup>side</sup> end of the scale, an architect like Venturi will design something the client isn't really expecting, but a structure which he likes. A building appropriate <sup>for</sup> the client. ~~the other~~.

But if Venturi may be praised for his appropriate designs architecture for appropriate purpose, ~~if this is not exactly what should not the architects of Nazi street buildings be lauded?~~ ~~But the architect~~ <sup>should not</sup> ~~be praised for~~ <sup>the decorated boxes of</sup> ~~of~~ ~~equally~~ ~~accomodating~~ ~~to their clients?~~ ~~The elements of scale and proportion are covered in the analysis of this issue.~~ ~~But~~ ~~the extent to~~ which satisfaction of the client may be used as a scale of ~~too~~ beauty or worth is limited. Mr. Clark, when speaking of the <sup>gradual</sup> development of his house through five separate re-evaluations and re-workings of the building, expressed admiration for the architect's ability to read two-dimensional plans ~~in~~ <sup>in</sup> three dimensions. The architect never draws perspectives or other renderings unless the client demands it, and has been informed of the outrageous cost of using ~~so much~~ <sup>to that end.</sup> of the architect's time. His disdain for ~~the~~ <sup>the</sup> artist's conceptions of the proposed building is trebled for models. This procedure, carried to extremes, results in disastrous architecture, as Mr. Scully points out when he disorients those buildings which are <sup>solely</sup> the result of the crucial <sup>unifying</sup> model of the lighted model at the meeting of the executive board. "Plug it in, Reverse, and see if It Lights up, Because we aren't going to keep it unless it works." (Charles W. Moore, quoted in *Perspecta: the Yale Architectural Journal*.

no. 11, 1967.)

~~For~~ The architect might be said to regard architecture as whatever can be salvaged from the demands of the client.

What remains to be considered is the ~~my~~ effect on the architect's work by ~~others~~ the ~~form~~ architects who have set the precedents in Modern Architecture. To simplify this process, and to some extent, falsify the results, one writer's general characterization will be used ~~as the basis~~ as the basis for interpretation:

“ Quote ”  
\*

\* Arthur Drexler Ludwig Mies Van der Rohe p. 9.

The architect's attitude towards these three ~~is~~ tells one quite alot about his own susceptibility to influence. About the Frenchman, Corbu<sup>2</sup> he loves to tell two stories //<sup>or</sup> so one day Corbu's at Princeton and he says, 'I've got the greatest new way of handling ~~the~~ road intersections, you see, you can do it without any traffic having to stop at all.' and after they patiently hear him describe a clover leaf, they say, 'Oh Mr. Corbusier, if you will kindly come right down the highway we'll show you just how these things look when you get them built.' //<sup>and</sup> and, " so he designs a beautiful house for some beautiful lady in Paris. and ~~one~~ night in the middle of one rainy night he gets a call from her, 'Oh Mr. Corbu, the roof is leaking, you must come over right away.' so Corbu gets <sup>up</sup> out of bed trots over to the house to find an enormous pool in

INDENT  
3  
SINGLE  
SPACE

« The utilitarian bias of the age exalts mediocrity, but it has also found room for three architects of genius: Frank Lloyd Wright, Le Corbusier, and Ludwig Mies van der Rohe.

Wright saw the machine as a tool with which to make buildings approximate natural phenomena: skyscrapers like trees, houses like caves, a museum like a shell. For Le Corbu, technology and art alike derive from geometric form, valuable for its own sake; for him there is no conflict between art and technology, and the machine is no less refreshing than ~~smooth~~ nature. But Mies has responded differently. He has made art seem natural, as if it were science. #77

ARTHUR DENTON

D.9.

the middle of the living room floor. 'Paper.' he says, 'I must have paper.' ~~And~~ <sup>So</sup> the lady runs off and gets him the paper, which he folds here and folds there and at last produces a paper boat which he puts in the puddle, stoops down and blows it across. end of story." ~~The~~ The architect says he loves the guy but he doesn't seem to think he has been influenced by Le Corbusier much at all.

Of Frank Lloyd Wright he says, "Well, a lot of <sup>his stuff</sup> ~~what she~~ is crap. ~~that a~~ like Picasso, a lot of what he does is crap. but he pretty good."

"But Mies," the architect says, "Mies is my man." ~~also~~ <sup>years.</sup> Gropius, Phillip Johnson, and Eliot Noyes. "I love them all."

THE The architect's own reflections on possible influence are a lot different than the conclusions to be drawn by the <sup>about</sup> ~~work~~ <sup>a examination</sup> ~~detected~~ <sup>above.</sup> His ~~concepts of interior space~~ seem to derive directly from Corbusier. His buildings feel like ~~those of Wright.~~ <sup>the feel of Wright's</sup> ~~interior~~ ~~at or near~~ ~~houses~~ ~~inside.~~

## TRAINS, BOATS, AND TRAILERS.

The architect <sup>says</sup> ~~thinks~~ that "trailers," excuse me, "mobile homes are the greatest."

The distaste with which people generally regard the trailer manifests a cultural bigotry. Why is the concept of a mobile home so repulsive? Perhaps the refusal of the trailer to commit itself to one place contradicts one's sense of what a house should be. The freedom of having no roots, of having no special place to ~~belong~~ where one belongs is responsible for some of the anti-trailer sentiment. But it is ~~minor compared with the basic reason~~. cannot be entirely responsible, because people react to Levittowns ~~in the~~ with the same <sup>snear</sup> ~~snarls~~ they used to condemn trailers, and the "little boxes" are not free to move. The limitation of living space might be used to explain one's repulsion for both the trailer and the Levittown dwellings. But this element in itself does not offend. People love to stay on yachts, or travel across country in a train, where the space is equally limited. To utilize all the space, to leave no wasted space as in Le Corbusier's urban apartments, is regarded as an admirable achievement. But most people would still be appalled at the suggestion that they ~~live~~ should live in the same space in a mobile home. The exploitation of technology is praised constantly for its production of those bright shiny steel columns, ~~and~~ but the technological mass production of uniform dwelling units often seems to suggest totalitarianism. ~~Why~~ People say that they are cheap ticky tacky construction, but the thing that really repulses them is that they all look just the ~~same~~ same.

Since one cannot blame the mobility, or the limitation of living space, or the use of technology's materials or methods, one might conclude that the offensiveness of trailers (and Levittowns) ~~lies in the concept of~~ involves the issue of individualism. The popular anti-trailer sentiment stems from the individual's fear of being absorbed by the faceless masses, the fear that one would be unable to maintain his individuality or separateness in the realm of the trailer park.

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Job: #MAT

Job: Hardenbergh Architecture  
Andrew at Yale

Date: March 19, 1971

Andrew Hardenbergh  
40 Waverly Road  
Branford, Connecticut 06405

Anent above job random thoughts:

- \*\* 1. All junk to you is yours forever, cut it up, tear it out, as you see fit.
- 2. Classic quotes.
  - a. Professor at U of M Art School, "Hardenbergh, why don't you use a larger sheet of paper instead of trying to put all this information on one sheet as if you were drawing postage stamps?"
  - b. From Architectural Forum circa 1940, "There is no such thing as genius in Architecture. Finest Architecture is only created with the most painstaking analysis."
  - c. Clarence Hardenbergh to Collis Hardenbergh 1935 when Collis driving as both go downtown to work in 7 year old Pierce Arrow, "You're not really lazy Collis, only where you're not interested; you're a very hard and thorough workman when interested."
  - d. Collis, "Architecture is what gets built. Pretty picture of unbuilt work is only Art."
  - e. *Simplify and make lighter.*

Collis

CH:mc

\*\* All above "junk" being mailed separately via Parcel Post by boys in office.



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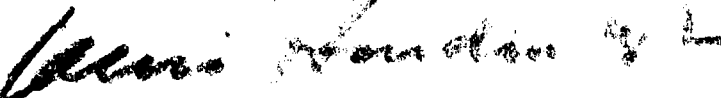
WAYZATA TOWN SQUARE  
JUNE 23 1976

Nancy Berneking  
Wayzata Planning Commission  
188 Circle A Drive  
Wayzata Minnesota 55391

Re Doug Peterson's proposed condominium at last night's meeting

1. Had Shaughnessy told us early on that next month is expiration of Peterson's original permit for variance allowing giant 5 1/2 story monolith I would not have needed to state my opinion that 3 separate 8 story units are preferable to one monolith three quarters as high.
2. After the meeting talking with several of those present, to my surprise I found no one remembers that it seems only yesterday, which of course may now actually be over twenty years ago, we were loudly asking this block become the Town Square. Last night people were receptive to the idea.
3. So this note suggests in writing to your commission that the Town Square idea be resurrected. Just how I know not. Starting with costs. Some time past I know generous donors gave Wayzata tennis court facilities. Perhaps donors would again help beautify our town. Or rough figures indicate that @ \$40/year over the next twenty years we Wayzata businesses and residents could pay for bonding or assessment.
4. Hopefully few would resent buying this land from Doug, they alas thinking the city a sucker for buying him out and getting him off his money hook, now that his high rise proposal has been rejected.
5. Instead I feel such a golden opportunity will never again arise for Wayzata to acquire in one fell swoop the whole block in exact center of town squarely facing 7 miles down the lake. And surely if not now, in good time the values of 3 blocks fronting on this square would rise to equal value of this one block.

What can I do to help you promote this happy solution for last night's problem?

  
Collis Hardenbergh

CH:fl