

careful restoration, quite faithful to Mies's original design.

While the forces of nature were being reversed, Mies's ideas of "universal" flexible space at Crown Hall were being tested by James Ingo Freed during his tenure as dean. The school had grown since Mies's time, with an extra department and a much larger enrollment, so the interior partitions were moved to provide an expanded administrative precinct, at the expense of the central gallery space. The result is an uneasy compromise, undermining the universality of the space by further particularizing and emphasizing the administration core; Mies's egalitarian institutional imagery becomes a hierarchical one.

The necessity for and degree of success of these alterations at Crown Hall point up some intriguing ambivalences concerning our Modernist beliefs. They have made some hitherto orthodox Modernists momentarily abandon their erstwhile beliefs in spatial flexibility, dynamic change, and the candid use of materials to embrace a sub rosa and embarrassed landmark preservationism. This newfound Modernist preservationist zeal has even led Holabird & Root, in their current restoration work on Mies's 860-880 Lake Shore Drive buildings, to replace the lobby level aluminum window frames with stainless steel frames which will be tricked out to look like aluminum ones, while the aluminum frames of the residential windows above will remain field painted to look like clear anodized aluminum—a strategy adopted by Mies when the aluminum discolored within a couple of years of their installation. It has been said that the conservatives often make the world's great innovators. Perhaps the converse is also true, and the innovators will become the world's great conservators. [David Woodhouse]

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Interpretive preservation in Berlin

The Charlottenburg Palace, built as a residence for kings and now serving as a museum, was begun at the end of the 17th Century and enlarged in stages over the next hundred years. Badly damaged in World War II, it has been undergoing thorough restoration, most of it historically precise, but some of it interpretive of the original design.

The restoration of the ceiling paintings of the Palace's Orangerie has followed the interpretive approach. The Orangerie was built by Swedish master-builder Eosander Göthe in 1709-12, and the vaulted ceiling of its center pavilion was painted illusionistically,



with mythological scenes. Only one engraving exists of the original Baroque decoration, which was painted over, in 1886, by Carl Wendling. When the pavilion, destroyed in 1943, came to be restored as an exhibition space, it was decided to reflect the Baroque intentions of its ceiling decorations by contemporary means. Peter Schubert, a Berlin artist who had studied in Stuttgart, in Dresden, and with Léger in Paris, and who is known for his monumental paintings that attempt to fragment structured space, was felt to be artistically and temperamentally suited for the job.

Indeed the painting, totally abstract, feels in no way out of sorts with the literally reproduced architecture, except insofar as its Baroque tensions intentionally attempt to catapult it to a world beyond. The dialogue between nature and art, between interior and exterior space, and between heaven and earth is depicted in colors both earthy and transparent, and forms at times solid, at times ethereal. It represents, says one German critic, the very stylistic duality of the building itself, somewhere between the self-conscious showiness of the High Baroque and the euphoria of the Rococo.

The interpretive approach has been followed by other artists elsewhere in the Palace, but none are as successful as Schubert's Orangerie. [SD]

Artistic ferment in San Antonio

San Antonio, Tx, is the nation's ninth largest city. But unlike such places as Dallas or Houston, it does not seem to place a premium on growth and newness. Of all the cities in Texas, it is the most active in preservation. Not surprisingly then, when the San Antonio Museum Association needed more space in the early 1970s, it chose an abandoned industrial building rather than a modern showplace for its new facility.

SAMA's network of buildings included at that time a transportation museum at Hemisfair Plaza (site of the 1968 World's Fair) and the Witte Museum, repository of the entire collection of art and artifacts and, with 60 percent of its art in storage, nicknamed "San Antonio's Attic."

In 1971, Jack McGregor, new director of SAMA, discovered the old Lone Star Brewery complex on a site near downtown bordering the San Antonio River, where efforts have been concentrated to define a cultural River Corridor (P/A, June 1975, p. 62). Nancy Negley, then head of the San Antonio Conservation Society and now president of SAMA, became a prime mover in assembling private support for the museum-in-the-brewery concept. Furthermore, the use of a historic structure (the brewery was listed in the National Register of Historic Places in 1972) gave access to government funds.

The Lone Star Brewing Company complex comprised nine buildings on generous grounds, efficiently organized for goods distribution but handsomely laid out with a stand of 200-year-old oak trees. Its 1903 structure of pale yellow brick, designed by the "brewer's architects and engineers" E. Jungerfeld and Co. of St. Louis, features arched openings and two castellated, vaguely Italian Romanesque towers. Since 1921 (and Prohibition), it has served variously as a cotton mill, an ice plant, and an army warehouse.

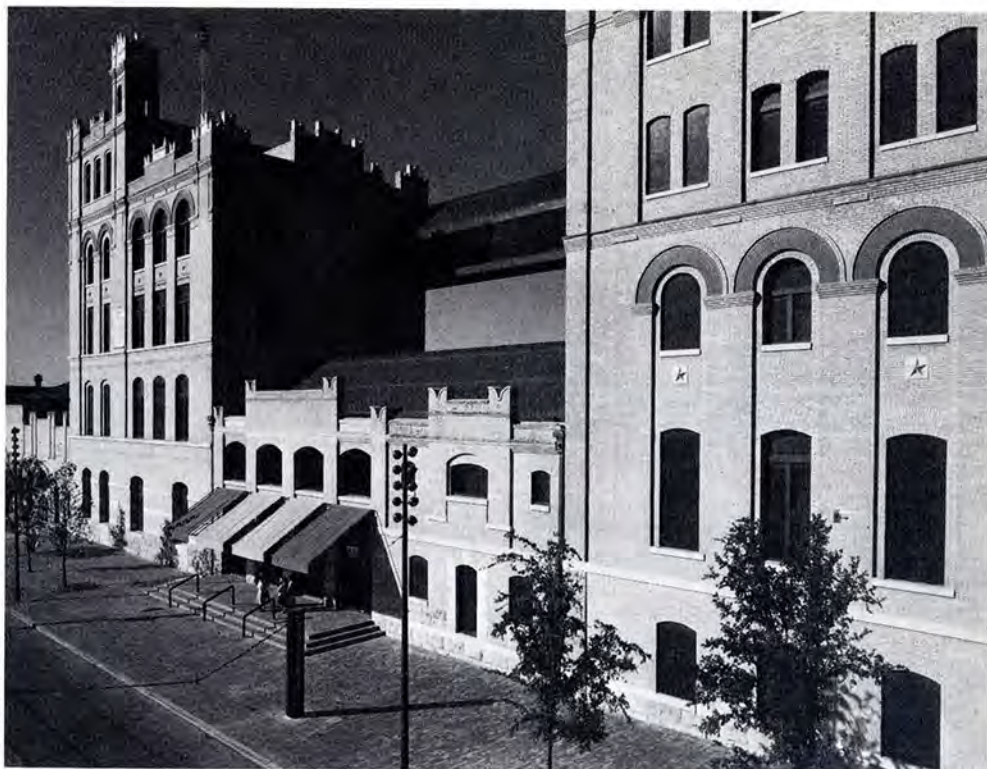
After a feasibility study by architecture students at the University of Texas at Austin approved the project in 1972, the brew house and four other buildings were purchased, and funding was sought from the Texas Historical Commission and HUD. In 1973 work was begun, with the Cambridge Seven Associates as designers. In a significant move, Nancy Negley convinced the Economic Development Administration that the project, as a component of the River Corridor, would boost the city's economy; \$3.5 million earmarked for inner-city renovation was acquired for the museum.

Two-phased design

Extensive documentation of existing conditions and liaison review with local agencies were carried out during the schematic design stage in association with Martin & Ortega Architects. LeMessurier Associates/SCI of Cambridge, Ma, conducted the structural [News report continued on page 34]



San Antonio Museum's entrance façade (right) and two gallery views (above).



Nick Wheeler

with Cambridge Seven and with the new Art Museum director Kevin Consey, to achieve an optimum display of the selected works and a visual integration of exhibits and architecture.

The design

One of the key design decisions retained the existing pattern of cast-iron columns that supported beams carrying concrete "washboard" ceiling vaults. Servicing, consequently, is channeled in large vertical service volumes and articulated horizontally along beam lines. As interior masonry walls were in poor condition, wall space was furred out for hanging artworks, as well as to conceal additional conduit and piping. Another result of this feature was to provide pockets for a series of large sliding wood louvers, which are further used to control daylighting. As a consequence, a restrained, highly finished, almost sleek interior treatment results which, while it is in contrast to the original structure, also succeeds in avoiding a "Cannery Syndrome" look.

The division of the building into two towers was kept in lieu of a cliché-ridden Portman/Hyatt atrium infill. An existing bridge connecting the upper floors was structurally unsound, although it was somewhat more graceful than its replacement. Nonetheless, the decision to retain the tower organization for galleries and provide a separate elevator in each is the key to the Museum's organization. The elevators themselves, glass enclosed in glass shafts with most operating parts chrome plated, are gracefully slow-moving. They allow uninterrupted views across each space, while providing a sense of summation, or preview. Alternative vertical movement on the West (formerly Brewhouse)

Tower occurs via a glass-enclosed staircase outside the main building, over an alley among ancillary buildings that will eventually be developed.

Circulation is biased to enter the West Tower and to connect over to the East (formerly Storehouse) Tower at bridge level, leading down into a two-story roof pavilion containing the lunchroom and an open-air terrace. Here, unseen from the street, the original building elements combine with an equal quantity of late-Modern high-tech elements, and an aesthetic mismatch becomes apparent. Similarly, at the base level lobby, saw-tooth skylights with bright bannerlike baffles (a Cambridge Seven trademark) beg for a more subtly scaled treatment. Finally, the design of the entrance canopies and the handling of the museum's name on a chic little slab indicate that Cambridge Seven cannot yet rise to occasions that suggest traditional treatments.

Still, the architects have succeeded admirably in the orchestration of movement through the museum, the provision of spatial connections giving a sense of continuity, the comfortable fit of new uses within the existing pattern of columns, and the flexibility of installations appropriate to the nature of the collection. The net effect combines a sense of orientation with both unity and diversity.

For \$7.1 million, SAMA has received 141,000 sq ft of space, of which 66,000 sq ft is exhibition area; a 188-seat auditorium; and a 2.5-acre outdoor sculpture garden. (In contrast, Dallas is spending \$40 million for its new Museum of Art.) Most important, in keeping with San Antonio's special nature, a historic building is being given a new life that extends beyond itself, to suggest further cultural and social development along the San Antonio River.

[Peter C. Papademetriou]

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analysis. Fund raising proceeded simultaneously, and in 1976 the City of San Antonio was awarded a Community Development Block Grant to implement the first of two distinct phases. Roy McGinnis & Co. began the extensive exterior renovation in March of 1978, completing it by November.

During this time, however, the Texas Historical Commission (which had promised \$100,000 to the project) objected to the design direction advocated by Richard Truve and Peter Chermayeff of Cambridge Seven, contending that it would "adversely affect the historical character" of the building. While many of the original double-hung, small-paned windows had been removed and bricked over years before, THC balked at a treatment that would replace the remaining windows with either dark aluminum-framed solar gray insulating glass or blank dark blue panels.

A philosophical issue was at the root of the objections: the contention that true historic restoration is preferable to interpretive adaptive reuse. SAMA resolved the impasse. Supporting the architects' "old is old, new is new" approach, it rejected the THC monies.

By early 1979, phase 2 documents had been completed, the project won a P/A Design Award (P/A, Jan. 1979), and Guido Brothers began construction under the supervision of local associate architects Chumney, Jones & Kell. As additional funds became available (to a total of \$7.1 million), the Hops House and the Carriage House were renovated. Midway, SAMA retained Designgroup of New York to collaborate