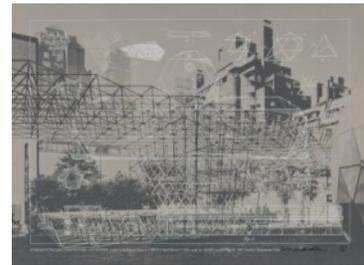


RISD MUSEUM

Modern and Contemporary Galleries (Dec-Jun PDP Rotation),
December 22, 2014-June 1, 2015

CHECKLIST OF THE EXHIBITION

R. Buckminster Fuller, designer
American, 1895-1983
American Serigraphics Co., printer
American
Carl Solway Gallery, publisher
Hennegan Co., printer
*Synergetic Building Construction Octetruss, From the porfolio
Inventions:Twelve Around One*
Screenprint on clear polyester film over a screenprint on Lennox
paper
Gift of Hasbro, Inc. 1994.050.7A



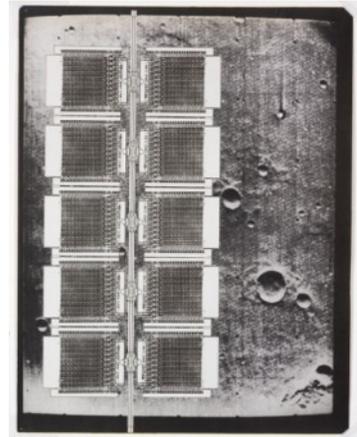
In this work, Buckminster Fuller's patent drawing for the octetruss (filed in 1956, with the patent granted in 1961) is reproduced on a transparent sheet and overlaid on a photograph of the realized design. This version was constructed for *Three Structures by Buckminster Fuller*, a 1959 exhibition in the Museum of Modern Art's sculpture garden. The portfolio publisher, Carl Solway, noted, "The octetruss is an all aluminum alloy, weighing 8,000 pounds, thirty-five feet wide and sixty feet high, composed of tetrahedrons and octahedrons. These geometric figures distribute load equally through four sets of parallel planes, giving the structure its great strength: sixty-five pounds of octetruss can support twelve thousand pounds."

R. Buckminster Fuller, designer
American, 1895-1983
American Serigraphics Co., printer
American
Carl Solway Gallery, publisher
Hennegan Co., printer
*Synergetic Building Construction - Octetruss, Inventions:Twelve
Around One*
screen print
Gift of Hasbro, Inc. 1994.050.7B

RISD MUSEUM

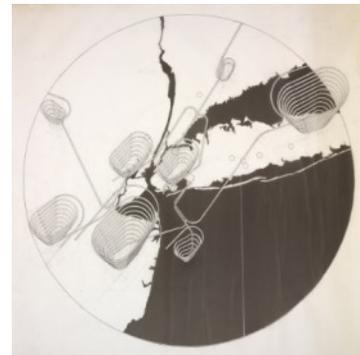
Friedrich St. Florian
American, b. Austria, b.1928
Linear City Fragment, 1967
Photostat collage, mounted to board
George D. Gannett Fund 2006.90

By superimposing a photostat of a computer chip into an image of the moon's surface, Fredrich St. Florian imagines a prefabricated lunar settlement. The architect perceived a highway with satellite residential areas in the chip's gridded surface, inspiring him to enlarge this tiny object in a collage that brings together two significant preoccupations of the late 1960s: the rapidly developing computer industry and the imminent first manned moon mission. Oft-reproduced images of the lunar landscape and of the mass-produced computer chip share a certain ubiquity that when combined lend this imaginary environment a sense of placelessness, not unlike that of Superstudio's *Picnic Orgy*.



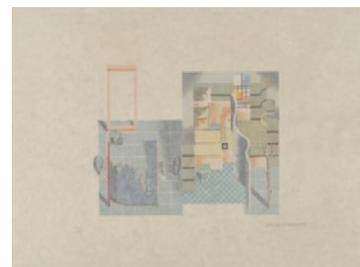
Friedrich St. Florian
American, b. Austria, b.1928
Underlay for the New York Birdcage-Imaginary Architecture, 1968
Graphite, ink and adhesive tone film on drafting vellum
Gift of Friedrich St. Florian 2006.91

In this drawing, Fredrich St. Florian imagines the holding patterns of airplanes over New York's airports as a new kind of architectural space. Having observed air traffic controller's propensity for using the words floor and ceiling to describe the planes' relative positions, St. Florian envisioned "waiting rooms" that are created by the paths of the planes in flight. An ephemeral architecture animated by the motion of the planes, these spaces cease to exist once the planes have landed. St. Florian's concept of imaginary architecture engaged with other urban and architectural critiques that deployed the mobile and temporal potentials of architecture to challenge modernism's preoccupation with autonomous, permanent buildings.



Arata Isozaki
Japanese, b. 1931
Folly-Soan 2, 1984
Color woodcut on Japanese paper
Gift of Pauline C. Metcalf 2012.117.2

This woodcut shows a tea house's two primary spaces: a covered front garden and an enclosure divided by a curved partition. This design explores the resonance between traditional Japanese thatched-roof tea houses and European Garden follies, or structures erected for whimsical---not practical---purposes. But rather than



RISD MUSEUM

seamlessly unifying these dual impulses, Isozaki imagined a "world of arrangement" ---a consciously cultivated eclecticism wherein industrial materials coexist alongside Japanese vernacular building methods. Isozaki's use of the folly's inherently playful nature to explore new architectural ideas connects to a broader resurgence of interest in the building type during the early 1980s, most prominently realized in Bernard Tschumi's 1983 design for Le Parc de la Villette in Paris.

Yakov Chernikhov

Russian, 1889-1951

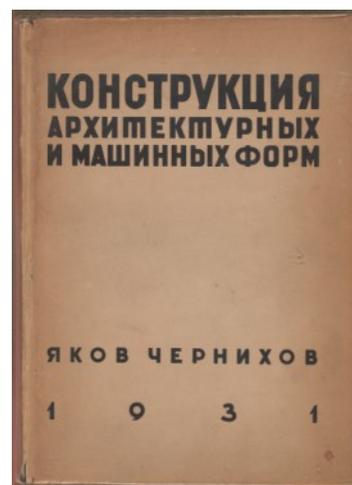
Leningrad Association of Architects, publisher

The Construction of Architectural and Machine Forms, 1931

Letterpress on wove paper

Museum purchase, Gift of Toby G. and Lawrence F. Rossner 2014.38

This page spread from the *Conservation of Architectural and Machine Forms* describes "conjunction", a transformative process of Constructivist Design. Constructivism, which flourished in Russia from 1919 through the 1930s, valued the capacity of art and architecture to effect revolutionary social and political change. A pioneer in the emerging field of architectural graphics, Chernikhov used text, graphic design, and illustrations to convey how Constructivist principles might be applied to architecture and industry. His architectural "fantasies" pushed theoretical boundaries and presented new compositional solutions. The seemingly unbuildable forms of his work significantly influenced later architects, including Zaha Hadid and Daniel Libeskind.



Richard Neutra

American, b. Austria, 1892-1970

Perspective View from Southeast of John Nicholas Brown House (Windshield House), 1936-38

Colored pencil and graphite on paper

Gift of the Richard J. Neutra Office 39.142.5

This rendering shows Richard Neutra's design for Windshield House, a summer home built for the John Nicholas Brown family on New York's Fisher's Island. Heavily influenced by the International Style of modernist architecture, Neutra's design adheres to the style's technical precision, expression of structure, and lightening of mass. Neutra's career in the U.S. pushed beyond the strictures of orthodox European modernism, however, considering factors such as local climate and landscape. This vibrant drawing formulates a close relationship between the house and its environment, and hows Neutra reacting to an increasingly commercial American architectural culture. He began working with color on heavier linen paper during



RISD MUSEUM

the 1930s to create images that were more easily reproduced.

Charles Sheeler
American, 1883-1965
Delmonico Building, 1927
Lithograph on paper
Museum Works of Art Fund 50.074

This lithograph is based on a photograph Sheeler took of the Delmonico Building, published by Vanity Fair in November 1926. Like Hugh Ferriss's Proposed Majestical Hotel (on view just ahead), Sheeler's print captures the artistic possibilities of New York's characteristic setback skyscrapers. However, unlike the lush, sensuous Ferriss drawing, Sheeler's lithograph reveals a contrasting aesthetic sensibility later dubbed Precisionism. Sheeler portrays the geometries of the Delmonico as overtly hard, modern, and abstract. The striking composition with its dizzying upward view recalls the perspectival daring of *Manhatta*, a short film Sheeler made with photographer Paul Strand in 1921.



Helen Mason Grose
American, b. 1880-1960
Doorway of RISD College Building, Corner College and North Main Street, 1931
Graphite on paper
RISD Transfer 51.520

Helen Mason Grose, a noted illustrator of children's books, made many drawings of Providence architecture. The Museum's collection holds a number of her sketches of campus buildings, including this delicately rendered view of two figures coming down College Hill in front of the entrance to College Building. As a member of the Providence Art Club, she exhibited there frequently in the 1930s.



Superstudio
Italian, active in Florence, 1966 - 1978
Picnic-Orgy, from the project The Continuous Monument, 1971
Gelatin silver print
Museum Works of Art Fund 72.117.2

This photomontage depicts a group of young people revelling on top of a gridded mega structure, a mountainous landscape in the



RISD MUSEUM

distance. The immense structure is The Continuous Monument, an architectural proposal to order cities within one large construction that could wrap around the world. It is one of the best-known projects by the Italian Radical Architecture group Superstudio. Like many other groups in the movement, Superstudio responded to social and environmental issues of the time, especially the intense 1968 student protests and the devastating 1966 Florentine flood, envisioning a dystopian future that embraced technology.

Rodolfo Machado

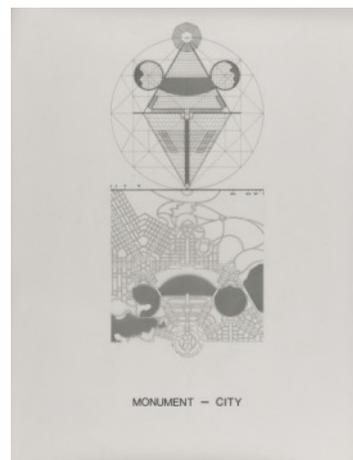
American, b. Argentina, b. 1942

Monument - City, From the series Studies for a Monument, Canberra, Australia 1975

Pen and ink, graphite, and adhesive film on Mylar.

Nancy Sayles Day Collection of Modern Latin American Art 79.066.1

This plan depicts a proposed monument for Canberra, Australia, commemorating the city's master planner, Walter Burley Griffin (1876-1937). The monument (in the upper half of the drawing) mimicks the structure of the city plan (shown below), borrowing and reconfiguring geometric elements to become new forms. Most prominently, the city's horizontal axis is rotated to become the memorial's vertical element. By manipulating Griffin's original diagram and imbuing it with new meaning as a monument, Rodolfo Machado blurs the lines between drawing and architecture, concept and realization, process and completion.



Hugh Ferriss

American, 1889

Proposed Majestic Hotel, New York City, 1930

Charcoal, crayon, and graphite on paper

Collection of Mr. Stephen Sudak EL013.91

This richly evocative rendering of an unbuilt hotel project captures a critical moment in New York City skyscraper history. Architectural delineator Hugh Ferriss rose to prominence with a series of drawings showing how architects might respond to 1916 zoning law that mandated tall buildings step back from the street. This rendering for Chanin Construction Company illustrates the iconic setback massing that Ferriss helped pioneer and explores the expressive potentials of this new form. Ferriss shadowy, atmospheric technique also conveys new ideas in nocturnal lighting design, showing floodlights raking the lower mass of the building while softer light gently illuminates the crown.

