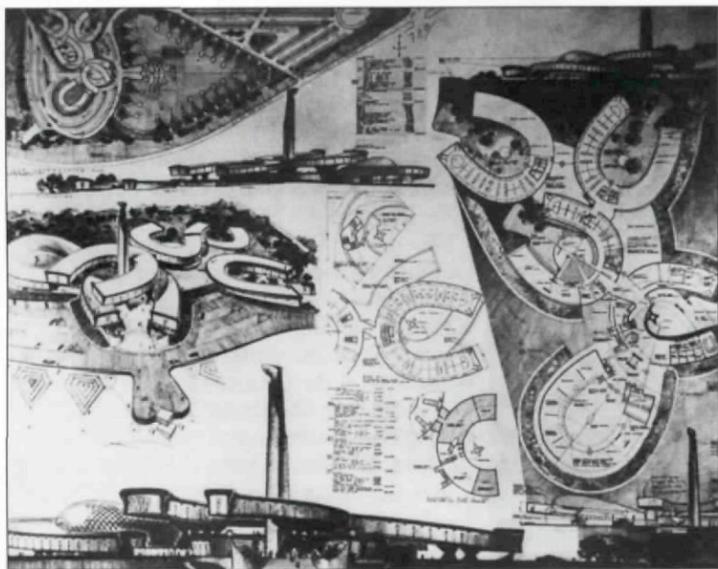


Monuments for Our Time

THE GREAT ENEMY OF ART IS GOOD TASTE.

— MARCEL DUCHAMP

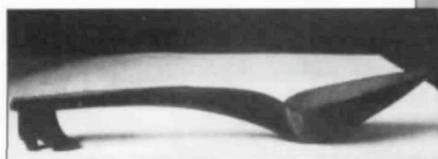
Drexel Turner



Unbuilt America, New York: McGraw-Hill, 1976.

Shoe-in

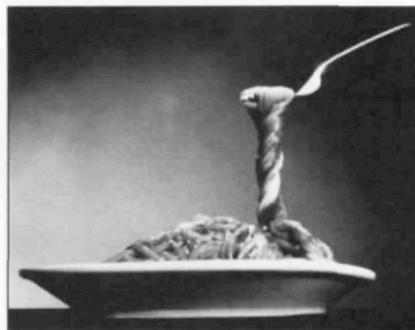
With two Houston sites no longer in the running, the George Bush Presidential Library is now destined for the kinder, gentler pastures of College Station, Texas. As an additional point of light for the someday resting place of the papers of 1600 Pennsylvania Avenue's foremost horseshoes enthusiast, the brood mare of all possible secondhand designs for Texas's second presidential library lies waiting in the archives of the Art Institute of Chicago: Bruce Goff's unrequited project for the Cowboy Hall of Fame (Oklahoma City, 1960).



Museum of Modern Art, New York

Fork lift

This less than al dente spaghetti-column-with-fork-poised-in-the-manner-of-Picasso's-absinthe-glass-sugar-strainer is stranded inside the knickknackery of Carrabba's Kirby Drive premises, a twist and shout away from the bright (head)lights of Ant Farm's *Save the Planet* Thunderbird (1987) at the Hard Rock Cafe.



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Ivory tower

The black-and-tan fantasy of Robert Graham's Duke Ellington memorial has found some Knickerbockers in a less than sentimental mood. The tabloid taste mavens of the *Daily News* have even compared its larger-than-life piano and satin-doll caryatids to a bowling trophy, however low-key they may seem contrasted with the neon outline of Holcombe-Lindquist's levitated piano on Houston's Southwest Freeway. Not to worry: Graham's sophisticated ladies and their instrumental accompaniment, loved madly by Bobby Short (president of the memorial fund), Joan Didion, and a band of other righteous angels, will be dropped off in Harlem at the northeast corner of Central Park this year, more than a decade after they were first composed.



Collection Walker Art Center, Minneapolis

Sea shill

The ultimate soft-shelled crab, an inflatable roof bonnet made in Florida by Incredible Inflatables, appeared briefly last summer atop Houston's Yucatan Liquor Stand on Richmond Avenue before running afoul of Houston's zero-tolerance sign code, which makes no allowance for special effects, even for upper crustaceans. With a little less crabbing, perhaps it can claw its way to the top again.



Spoonbridge anthology

Claes Oldenburg and Coosje van Bruggen's *Spoonbridge and Cherry* fountain (1985-88) is now making room for Dada in the sculpture garden of the Walker Art Center, Minneapolis, foot-less but fancy free in the manner of André Breton's ready-made photographed by Man Ray for *Mad Love* (1937).



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Two clever by half

A little of the old recto verso, junkyards and bumpers apart, front-ends Houston's yup-scaled monument to the Marshall Plan at Kee Motors near Kirby Drive (George Ramsey and Scott Bich, 1988) and the jumping jack flash of the New York Hard Rock Cafe's caddy-shack canopy, fin-ly veiled (Isaac Tigrett, 1984).

BIG CITÉ BEAT

• The **Rice Design Alliance** will honor **Rice University** and its president, **George Rupp**, with RDA's **Award for Design Excellence** at its annual gala on 9 November.

• With his eye on the skyline and his ear to the ground, **Barry Moore** has debuted as design critic for the *Houston Press*; the word on the street is that **Cameron Armstrong** will become the *Press's* interpreter of the mysteries of urban real estate. Cheers to investigative reporter **Linda Barth** for her *Houston Metropolitan* exposés on the Westside airport (December '90) and redevelopment of Fourth Ward and Allen Parkway Village (January '91). Encore!

• At its May convention in Washington, D.C., the **American Institute of Architects** invested **Charles W. Moore** with its **Gold Medal** and elevated Taft Architects **John J. Casbarian**, **Robert Timme**, and **Danny Samuels**; *Cite* contributor **Gerald Moorhead**; **Jim Gatton**; and **Bob Fillpot** to **Fellowship** in the institute. The **Association of Collegiate Schools of Architecture** named Texas A&M's **David Woodcock** one of five **Distinguished Professors of Architecture** at its April convention in Washington.

• Princeton Architectural Press has issued a gorgeous color catalogue, *Le Corbusier: A Marriage of Contours* by **Richard Ingersoll**,

documenting the exhibition of Le Corbusier's drawings that he organized at the Farish Gallery with **Drexel Turner** in 1989. The designer is *Cite's* **Alisa Bales Baur**. Also out are **Peter G. Rowe's** *Making of a Middle Landscape* (MIT Press), **Ben Nicholson's** *Appliance House* (MIT Press), **David D. Red's** *Rational Design* (Vantage Press), and **Roxanne K. Williamson's** *American Architects and the Mechanics of Fame* (UT Press).

• **Philip Johnson** is violating the perfection of his 1957 master plan for the campus of the **University of St. Thomas** with his newly unveiled design for a campus chapel. Johnson will also design a new science building for UST and may soon be



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architect for an addition to the **University of Houston Law Center**. Completion of **Sesquicentennial Park** will begin this summer with construction of the second phase of Team HOU's award-winning design; **Guy Hagstette** and **Kerry Goelzer** are phase two designers. And **Carlos Jiménez** has been selected by the **Museum of Fine Arts, Houston** to design a new building containing staff offices and more studio space for the Glassell School.