

SIR JOHN SOANE'S
MUSEUM FOUNDATION

welcomes you to

Bravo Palladio

with the presentation of

THE SOANE FOUNDATION HONORS

to

A. Eugene Kohn

Susan Weber

Yale University Press

26 APRIL 2010 NEW YORK CITY



Program of the Evening

- Welcome* Thomas A. Kligerman, President, Sir John Soane's Museum Foundation
- Entertainment* *A Palladian Moment*
- Remarks* Tim Knox, Director, Sir John Soane's Museum
- Dinner* Caprese Napoleon
Tomatoes and Fresh Mozzarella *with* aged balsamic vinegar, olive oil and micro basil
Grilled Sliced Breast of Chicken
Spinach Israeli Couscous *with* Artichoke and Sun-Dried Tomato
Drunken Pear en Croute
Brown Sugar Pastry *with* Homemade Cinnamon Ice Cream
and served with homemade Macarons
- Presentations* SOANE FOUNDATION HONORS *to:*
- A. EUGENE KOHN
SUSAN WEBER
and
YALE UNIVERSITY PRESS, John Donatich *accepting*
- Presented by* Jaquelin T. Robertson, Stephanie Stokes and Charles Miers
- Toast* Richard H. Driehaus and Kathleen E. Springhorn
- Dancing* Bob Hardwick *and* The Bob Hardwick Sound

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Our evening celebrates Sir John Soane's dedication to architectural education.

This evening we present honors for the fourth year. Our first two recipients are ardent public advocates for excellence in architecture, design, and history. We also honor a publisher who has helped to expand awareness of and appreciation for fine architecture throughout the world.

SOANE FOUNDATION HONORS are presented to . . .

A. Eugene Kohn, FAIA, RIBA, JIA - Chairman and Founding Partner, Kohn Pedersen Fox. In 1976, Mr. Kohn co-founded what is today one of the world's leading architecture firms, with five offices worldwide. As Chairman and Partner-in-Charge of Kohn Pedersen Fox Associates, Gene oversees global strategy with a corporate philosophy that regards architecture as a civic responsibility. He is a Fellow of the American Institute of Architects and member of the Royal Institute of British Architects and the Japan Institute of Architects. Gene helped establish the Harvard International Real Estate Center, is an overseer of Penn Design and a member of the Wharton Real Estate Center Advisory Board at the University of Pennsylvania, where he has also served as a trustee. Mr. Kohn has a BA and an MA in Architecture from the University of Pennsylvania and served as an officer in the United States Navy between degrees. He sits on the governing boards of the National Building Museum and the Urban Land Institute. Among numerous awards and prizes, he has been designated an Executive Fellow of the Graduate School of Design at Harvard University, the first architect to be so honored.

Susan Weber - Founder and Director, Bard Graduate Center: Decorative Arts, Design History, Material Culture. Dr. Weber is an educator, scholar, and philanthropist who has greatly invigorated decorative arts scholarship in this country. In 1991, she founded the Bard Graduate Center (BGC) for studies in the decorative arts, design history, and material culture, inspired by a passion for the field and the desire to see it regarded as an academic discipline equal to painting, music or literature. Today the BGC has grown into an internationally renowned program of study, offering master and doctorate degrees, exhibitions, public programs, and a journal. Susan has organized numerous exhibitions and written and edited such catalogues as *E.W. Godwin: Aesthetic Movement Architect and Designer* and *James 'Athenian' Stuart: 1713-1788, The Rediscovery of Antiquity* (Yale University Press/Bard Graduate Center). She has received many awards, including the Philip C. Johnson Award of the Society of Architectural Historians (2005, 2000); Henry Russell Hitchcock Book Award, Victorian Society in America (2004, 2000); American Federation of the Arts' Cultural Leadership Award (2003); and the Woman of Achievement Award, Barnard College (1997). Currently, Dr. Weber is at work on *William Kent*, an exhibition to open at BGC in 2011 and then at the V&A, London.

Yale University Press - accepted by John Donatich, Director. Yale University Press is based in New Haven and London. Mr. Donatich — author, commentator, member of the Council on Foreign Relations, and a recent fellow at the artist community, Yaddo — came to Yale University Press in 2004 from Basic Books, where he served as Vice President and Publisher. John is responsible for extending the legacy of Yale University Press, which from its founding in 1908 has sought to acquire and publish important works of scholarship. Today, its list is so varied as to nearly defy summarization, but its vitality can be sensed by looking at a handful of recent successes, which include E. H. Gombrich's much loved *A Little History of the World* (2005), as well as editions of works on Yale's outstanding natural sciences and humanities list. The Press is also one of the nation's leading publishers of books and catalogues on art and architecture, in part through partnerships with such leading cultural institutions as the Bard Graduate Center.

Past Recipients of SOANE FOUNDATION HONORS

2009: Jaquelin T. Robertson ~ Rizzoli International Publications
accepted by Charles Miers and David Morton

2008: Robert A. M. Stern ~ The Monacelli Press *accepted by* Gianfranco Monacelli

2007: Richard H. Driehaus ~ David Macaulay

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recognize and thank the supporters of this evening.*

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Listings as of 30 April 2010

Additional appreciation for this evening goes to . . .

Design and Table Décor: Laura Blanco, Laura Blanco Interiors · James T. Male.

Creative Services: Robert Van Nutt for creating and designing the invitation, program cover and awards.

And to the teams of: The Bob Hardwick Sound · Steinway · Anne Edgar Associates, Public Relations ·

The Office of Maggie Fogel · The Office of ForwardMiller · Matthew Gillis Photography ·

Frost Lighting · Party Rental Ltd. · Peeq Media Printing · Calligraphy by Judith Ness · The SBS Group ·

The Gifted Portfolio · David Starling and the team at the 583 PARK.

*We wish to acknowledge the wonderful generosity of the three donors
of this evening's gifts with a selection of books:*

Bard Graduate Center for *James 'Athenian' Stuart: 1713-1788, The Rediscovery of Antiquity* by Dr. Susan Weber

Bard Graduate Center for *Thomas Hope: Regency Designer* by David Watkin

Rizzoli International Publications for *KPF – Kohn Pedersen Fox: Architecture and Urbanism, 1993-2002* by Ian Luna

Yale University Press for *Why Architecture Matters* by Paul Goldberger

*Books will be available in the lobby upon departure and are provided in appreciation for your support this evening.
Each guest may select the two titles of their choice, while supplies last.*

A Palladian Moment - Inspirations for this evening...

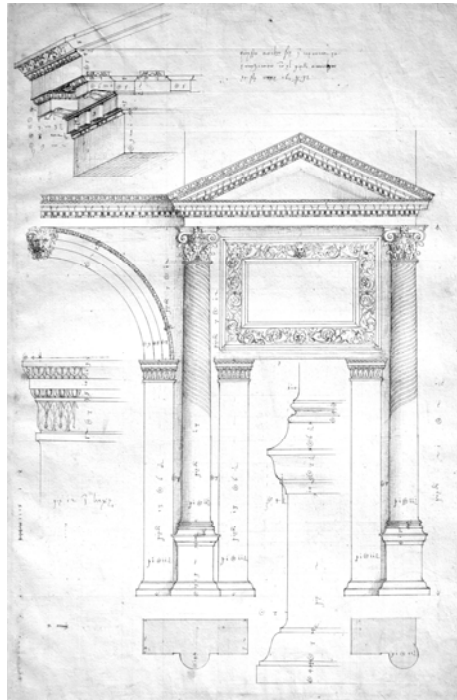
Chippy Irvine recalled a visit to the Palladio-designed Teatro Olimpico in Vicenza on a Soane trip a number of years ago, where they attended a rare performance of *Oedipus Rex*. This inspired the Olympian gods and goddesses you see this evening around the balcony of our new gala venue. The auditorium in Vicenza is backed by a semi-circle of Olympian statues in niches, which were lit from time to time, to great dramatic effect. The figures themselves were taken from rough sketches by Vitruvius designed to illustrate the use of the architectural orders: he had proposed Mars, Minerva and Hercules be allied to the strong, dominant Doric; Juno, Bacchus and Diana with the Ionic; and Flora, Venus and Persephone with the more delicate Corinthian columns. These sketches, though animated, were rough and no more than one and a half inches high, and had to be translated into nine foot figures. They also had to be constructed so that they could fold for transport and be reassembled on site. The Jupiter figure was inspired by an unidentifiable statue found on the Internet. The tall finials separating the figures were copied from those seen on the roofline of the Palazzo Chiericati (Museo Civico) in Vicenza, which was also designed by Palladio. Foam board, transparent packing tape, magic markers, yardsticks, and an ejector knife were the simple tools used to create these designs.

The adaption and performance of the song *Farming* is by Chippy Irvine. The original, by Cole Porter, was written in 1941 for the musical *Let's Face It* and was sung by Danny Kaye, among others.

Special thanks... Chippy Irvine, *lyricist, songstress, statue maker* · Franklin Roosevelt Underwood, *pianist*



Whilst Soane's idiosyncratic and very personal style of architecture and design had its share of critics, as well as fans, during his lifetime his stripped down classicism found new admirers in the 20th century and continues to attract appreciation from new generations. Architects admire his handling of space and light, and his buildings and ideas are regarded as stimulating and relevant to architectural and interior design ideas of the 21st century.



PALLADIO comes to AMERICA

This spring the Soane Foundation honors the legacy of Andrea Palladio, not only with this evening's celebration, but with an exhibition it has helped to orchestrate, *Palladio and His Legacy: A Transatlantic Journey*, which features thirty-one original Palladio drawings. The exhibition is presented by the Royal Institute of British Architects (RIBA) and The Morgan Library and Museum, and is on view until August 1, 2010. The Morgan Library and Museum is located at 225 Madison Avenue at 36th Street, New York City.

The exhibition then moves to the National Building Museum in Washington, D.C. from September to January 2011; then the Milwaukee Art Museum, February to May 2011 as part of a three month festival also featuring Frank Lloyd Wright and Santiago Calatrava; and finally the Carnegie Museum of Fine Art in Pittsburgh in the autumn of 2011.

The exhibition is organized by the Royal Institute of British Architects Trust, London, in association with the Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza, and The Morgan Library & Museum, New York. Plaster models are by Timothy Richards, Bath.

The exhibition is made possible by the generous support of the Regione del Veneto, Dainese, Richard H. Driebaus Charitable Lead Trust, British Architectural Library Trust, Gladys Krieble Delmas Foundation, Samuel H. Kress Foundation, Center for Palladian Studies in America, Richard Wernham and Julia West, Andrew D. Stone, William T. Kemper Foundation, Anne Kriken Mann and Sir John Soane's Museum Foundation.



Andrea Palladio (1508-1580) AND *John Soane* (1753-1837)

by Danielle Willkens

Andrea di Pietro della Gondola Romanina was born in Padua in 1508; he was reborn three decades later as ‘Andrea Palladio’ but he was not called ‘architect’ until he was nearly forty. Rising from the ranks of stonecutting, Palladio shared little with his architectural contemporaries: he was not famous prior to his architectural commissions, he was not part of an artistic guild, and he was not a product of Florentine or Roman apprenticeship. Nonetheless, Palladio became one of the most influential architects in history. He was self-educated, had a voracious appetite for reading, and unlike many Renaissance architects, he spoke the language of construction. As a student of Rome, his surveys of ruins were instrumental to his adaptive usage of classical proportions and forms. Palladio bridged the gap between theoretician and builder. His treatise *I Quattro Libri dell’Architettura* was approachable by non-academics since it was written in Italian, rather than erudite Latin, and contained clear line drawings with dimensions. Palladio’s unprecedented focus on domestic architecture redefined the Veneto and translations of the *Quattro Librari* ultimately inspired global experimentations in Palladian principles.

At the age of forty, cloth maker-turned-joiner-turned painter Inigo Jones added architecture to his list of creative explorations when he discovered Palladio’s works while in Italy. Jones was immediately smitten. He introduced Palladio to England, albeit in a more restrained, solid manner characterized by the use of stone, a material often foreign to Palladio’s budget. Jones translated the vivid frescoes that enlivened Palladio’s interiors into physical architecture: the *trompe de l’oeil* was traded for the tactile. Jones even

collected Palladio's rich drawings. Over the years, the black washes have oxidized to romantic sepias but the incised lines still highlight the construction techniques used to craft the inspiring images.

Near the end of his career, Soane worked on the restoration of the Banqueting House. This Jones design, site of the upcoming *(sold out)* Sir John Soane's Museum fundraising dinner, inspired a drawing that won Soane a Royal Academy Silver Medal. The drawing was a stepping stone towards the Gold Medal and eventually the Traveling Scholarship that sponsored Soane's Italian tour. Because of Jones, Soane 'met' Palladio. While in Italy, Soane studied the ruins of Rome but also used Palladio's Veneto as an architectural classroom. Multiple copies of the *Quattro Libri* were in Soane's library, one from his patron the Bishop of Derry. Participants in the Foundation's October 2010 trip to Northern Ireland will explore this connection further. At Soane's home, the linked relationship between Palladio and Jones was made material when Soane placed facing busts of the two architects, locked in an eternal gaze, in the clerestory recesses of the short passage in Lincoln's Inn Fields.

Danielle S. Willkens, Associate ALA, FRSA, is a graduate of the University of Virginia, March '08; Sir John Soane's Museum Foundation Traveling Fellowship Award '07; Cambridge University St. John's College, M.Phil '06; University of Virginia, BS

Letter from the Director of Sir John Soane's Museum

It is a great pleasure to share the news that more than \$7 million has now been raised to support the *Opening up the Soane* appeal. This is a tremendous achievement in these challenging times and a cause for celebration! Thank you to our many friends in the United States who have contributed so generously to this important appeal.

Sir John Soane's Museum is now 173 years old – the second oldest Museum in London (only the British Museum is older). It is therefore difficult for us in the 21st century to realise what a startlingly 'modern' and exciting place it would have been to visit in the early 19th century.

Soane's architecture, although rooted in the classical tradition, was nevertheless radical and ground-breaking and nowhere is this more visible than in the extraordinary sequence of rooms and chambers – each startlingly different – that make up his house and museum at Lincoln's Inn Fields. His collections too were unusual in that he collected and displayed contemporary art; his friendships with great and sometimes controversial artists of the day – Turner, Flaxman, Gandy and Banks – meant that his house became one of the few secular places in which the public could see modern paintings and sculpture, displayed in galleries and spaces designed for just that purpose. His influence in this respect continues to resonate throughout the world of contemporary museum and gallery design as new generations of architects and designers strive to improve on his astonishingly original ideas.

To help today's public gain a better appreciation of Soane and his achievements, the Museum conceived *Opening up the Soane*, a \$10 million project which lays out our ambition to restore, refurbish and improve Sir John Soane's Museum.

There are charming watercolour views that record parts of the Museum as they were in the years immediately preceding Soane's death in 1837. If you see the watercolours today, the views look unfamiliar because after Soane's death, for various reasons, these richly decorated and typically idiosyncratic Soanean chambers were dismantled and pressed into service as offices and staff accommodation. Thanks to the recent restoration of the 'house next door' - No.14 Lincoln's Inn Fields - we have now moved our offices there, and one of the principal aims of *Opening up the Soane* is to restore these exquisite and intriguing rooms to their former brilliance for all our visitors to enjoy.

Opening up the Soane includes other improvements such as upgraded visitor facilities and the creation of a new Exhibition Gallery, which will allow us to show a changing program of exhibitions. The project will also allow the museum to dedicate an entire floor of No.12 as a new Conservation Centre, which will allow us to take better care of the thousands of objects in the collection for years to come. We are delighted that the Sir John Soane's Museum Foundation has pledged to raise \$1 million towards this part of the

project; this is a huge help. We shall also be putting in improvements that will allow full disabled access to the Museum via the creation of two new elevators. These changes will enable us to show more of the Museum and its collections to more people and to better look after them - retaining and enhancing the special atmosphere of this unique museum.

Phase 1 of this exciting project will begin in the Fall and be completed by April 2012 – the 200th anniversary of the building of No.13 Lincoln's Inn Fields. The new Exhibition Gallery will open in June 2012 with a prestigious new exhibition on sports stadia - ancient and modern - which will be the Museum's contribution to the Cultural Olympiad that is part of London's Olympic Games celebrations. Thereafter, the remainder of the project will take approximately 18 months and should be completed by the end of 2013. It is an ambitious and complex project, arguably the most challenging the Museum has yet to undertake. Fundraising is now well underway and the Museum has only \$3 million still to find.

Thank you for showing your support of the work of the Foundation and the Museum by attending this Gala. We're thrilled with how successful this event has become, which does so much to help keep the name, achievements and legacy of Sir John Soane at the forefront of people's minds.

Tim Knox
Director

To see more about the plans and images for
OPENING UP THE SOANE
please go to the foundation web site and click on > Securing the Future
www.SoaneFoundation.com



SIR JOHN SOANE'S MUSEUM FOUNDATION *in the* UNITED STATES

The mission of the Foundation is to provide unique educational programs for professionals and lay-persons who relish in-depth exploration of issues of architecture and the fine and decorative arts. The Foundation also provides a traveling fellowship each year for a graduate student or scholar to go to the Museum to further their work and research.

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SIR JOHN SOANE'S MUSEUM FOUNDATION

Sir John Soane's Museum Foundation's mission is to promote to an expanding audience a lively educational forum in the fields of art, architecture and the decorative arts within the Soanean tradition and to assist financially Sir John Soane's Museum in London. The SOANE SUPPORTER'S CIRCLE was officially launched in October 2008. New members joining by 31 December 2010 will be permanently recorded as Charter Members. The Soane Foundation is pleased to offer these opportunities for support. Please consider supporting us with a gift of \$100 or more!

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*Thank you in advance for your support of Bravo Palladio and
Sir John Soane's Museum Foundation*

COVER:

The Breakfast Room of No. 13 Lincoln's Inn Fields

rendered by Robert Van Nutt.

This Breakfast Room image is used on the crystal awards for the Soane Foundation Honors presented this evening.

One of two Breakfast Parlours on display in the Museum, the one in No.13 has been described as 'the most perfect room in England'. Its floating canopy ceiling has been an inspiration for similar rooms throughout the world, including one by Philip Johnson in his Manhattan apartment at Museum Tower. The second Breakfast Parlour is on view in No.12 and was restored with funds provided by Sir John Soane's Museum Foundation who took on the project in the early 1990s. Its successful refurbishment set a standard for future restoration projects within the Museum. We continue with our commitment to providing funds for current projects including the recreation of Soane's Model Room, the Robert Adam Study Center in No.14 and other projects.



SIR JOHN SOANE'S MUSEUM FOUNDATION

1040 First Avenue, No. 311

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www.SoaneFoundation.com