

- The Chelsea Theatre, New York  
Newhouse Pavilion, Manhattan School of Music, New York (with John H. MacFadyen)
- 1971 Forstmann House, Montauk, Long Island, New York  
Filene Center for the Performing Arts, Wolf Trap Farm Park, Vienna, Virginia (with John H. MacFadyen)
- 1973 Richard Lippold Greenhouse, Locust Valley, Long Island, New York  
Music Hall Study, Troy, New York
- 1974 Birdsall Horse Farm, Southampton, Long Island, New York  
ANTA Theatre Study, New York  
Seattle Opera House
- 1975 Lowell Nesbitt Studio, New York  
Hubay House, Fishkill, New York  
Blust House, Beacon, New York  
Kislak House, Pound Ridge, New York
- 1976 Exotic Gardens Greenhouse Complex, Long Island, New York  
Janics House, New York  
The Drawing Center, New York
- 1977 Friedman-Kien Estate, Garrison, New York  
Bory House, Douglas Manor, New York  
Geoffrey Holder House, New York

#### KNOWLES, Edward F(rank).

American. Born in New York City, 12 August 1929. Educated at Brooklyn Technical High School, 1943-47; Pratt Institute, Brooklyn, New York, 1947-51, B.Arch. 1951. Married Barbara Lee Dupree in 1952; children: Christopher, Sarah, Mary, and Emily. Worked as an assistant to Abraham Geller, New York, 1953-55, to Philip Johnson and Mies van der Rohe, New York, 1955-56, and to Edward Larrabee Barnes, New York, 1957-58; Instructor, Pratt Institute, 1959-60. In private practice, New York, since 1961. Partner, with Gerhard Kallmann and Noel McKinnell, Kallmann, McKinnell and Knowles, Boston, 1963-67; Partner, with John MacFadyen, MacFadyen and Knowles, New York, 1967-68. Professor of Architecture, Cooper Union, New York, 1960-64, and Columbia University, New York, 1965-66. Chairman, LeBrun Scholarship Committee, American Institute of Architects, 1966-67. Recipient: First Prize, New Boston City Hall Competition, with Kallmann and McKinnell, 1962. Address (office): 130 West 56th Street, New York, New York 10019, U.S.A.

#### Works:

- 1957 Fairchild Experimental Laboratory, Yonkers, New York
- 1959 Wiggins Beach House, Ocean Ridge, Fire Island, New York
- 1960 Knowles Beach House, Davis Park, Fire Island, New York  
Edward Molyneux Townhouse, East 52nd Street, New York
- 1961 IBM Offices, New York
- 1962 Fleischmann Shopping Center, Naples, Florida  
Holy Trinity Episcopal Church, Hicksville, New York (with Seth Hiller)
- 1964 Pine Manor Junior College, Brookline, Massachusetts (with Kump Associates)
- 1967 Richmond Foundation Housing, New York  
New Boston City Hall (with Kallmann and McKinnell)  
Sachs Department Store, Brooklyn, New York  
Study of American art museums for the National Endowment for the Arts, Washington, D.C.  
Bernbaum Townhouse, East 52nd Street, New York  
Brooklyn Academy of Music Opera House restoration, Brooklyn, New York
- 1968 Casey's Restaurant, New York
- Forbes House, Briarcliff Manor, New York
- 1969 Art resources study for the City of San Francisco (with John H. MacFadyen)  
Davis Beach House, Bayberry Dunes, Fire Island, New York  
U.S.O. Club, Portsmouth, Virginia  
City Center of Music and Drama, New York  
Coudert House, Lyme, Connecticut  
Stifel House, Short Hills, New Jersey
- 1970 The LePerc Space (theatre), Brooklyn Academy of Music, New York

Handsome" by Richard W. Langer in *New York Magazine*, 10 March 1975; "A 'Bare Bones' Pavilion" in *Architectural Record* (New York), November 1975; "Sculptor of Space" in *MD* (New York), October 1976; "Background for an Artist" by Peter Carlsen in *Architectural Digest* (Los Angeles), April 1977; "Just One Room Can Do It All" in *House and Garden* (New York), Spring 1978.

My designs are generated inductively as the result of the interplay of the requirements of the project. Significant architecture must express the emotional factors of the problem in addition to the obvious requirements of program, site, budget, and structure, or it ceases to be an art form. The rejection of any of the phenomena that are experienced at any point in history is short sighted. Historical references, popular idioms, avant garde statements, sculptural and painterly concepts all have a potential role in the design of buildings.

Any academic approach to architecture is arbitrary and limiting. We are in an era that is a tornado of ideas. Our architecture should be no less.

—Edward F. Knowles

In 1962 Edward F. Knowles of New York, with Gerhard Kallmann and Noel McKinnell of Boston, won the national competition for the new Boston City Hall. The jury decided that the three young architects had solved the problem of designing an open, accessible structure through which the life of the city could pass—the result of the "rich expressive form" and sensitively scaled interior space. Since its opening, the reinforced concrete City Hall has been acclaimed as "magnificently monumental" without being austere or forbidding. The building doesn't merely stand on its sloping, trapezoid site; it is rooted to it, as if growing from the brick-faced gradient, two of its lower floors being partially buried in the mound, the outer staircases echoing the angled incline of the hill. Almost classically detailed, the concrete pillars and cross-members recall archaic Greek temples, but the building clearly forges a link between past and future. Inside, broad concourses are interconnected by escalator ramps and stairs for the 5,000 people who do business there every day. The main offices are built around an open, upper courtyard, through which light shafts illuminate the

#### Publications:

On KNOWLES: articles—"The New Boston City Hall" by Mildred F. Schmertz in *Architectural Record* (New York), February 1969; "Boston's City Hall" by Sibyl Moholy Nagy in *Architectural Forum* (New York), February 1969; "Boston's City Hall" by Ada Louise Huxtable in the *New York Times*, 8 February 1969; "A Happy Union, A Grand Simplicity" by Wolf Von Eckardt in the *Washington Post*, 23 January 1971; "New Arts Site Near Capitol" by Harold C. Schonberg in the *New York Times*, 1 July 1971; "Washington Joins Showbiz" by Robert J. Landry in *Variety* (New York), 18 August 1971; "Wolf Trap's New Crop" by Phillis Funke in the *Wall Street Journal* (New York), 3 September 1971; "New Boston Center" by Ada Louise Huxtable in the *New York Times*, 11 September 1972; "Mating of Traditional and Modern" by Norma Skurka in the *New York Times*, 1 October 1972; "High, Dry and

Edward F. Knowles: Filene Center for the Performing Arts, Wolf Trap Farm Park, Vienna, Virginia, 1971

