

---

What about Kevin Roche?

Author(s): Jeffrey Inaba

Source: *Assemblage*, No. 41 (Apr., 2000), p. 32

Published by: [The MIT Press](#)

Stable URL: <http://www.jstor.org/stable/3171292>

Accessed: 10/06/2014 14:30

---

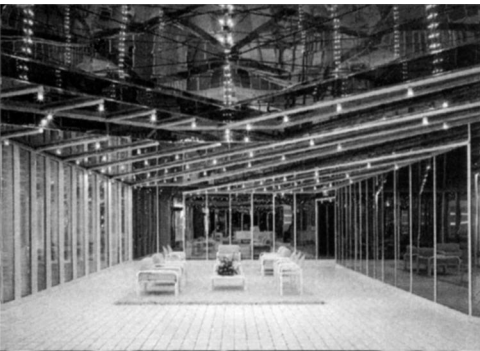
Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



*The MIT Press* is collaborating with JSTOR to digitize, preserve and extend access to *Assemblage*.

<http://www.jstor.org>



# What About Kevin Roche?

Has architectural history suffered from its neglect of Kevin Roche? What have we missed through our inattention? Roche is best known for the Ford Foundation, a 1960s “masterpiece” done at the dawn of his career. But little has been said about the prolific decades that followed. Any mention at all has been of his urban projects, though the majority of his commissions are in suburbs. Unacknowledged by many, Roche transformed American high modernism, shepherding corporations from an aesthetic of refined understatement to a culture of enhancement. Who else ventured to go from cool to post-Knoll hot in order to reanimate modern materials, detailing, and technology? His designs tell the story of the 1970s interior. He created environments inundated with reflections, diagonals, and patterning, each one an inwardly focused, segmented realm not in need of the outdoors as a stimulant. From examining Roche’s architecture, we might wonder whether the open, continuous connection between the inside and outside was a modernist myth after all.