

For the past two decades, Thomas Gordon Smith has played a central role in the revival of classicism in contemporary architecture in America. In the late 1970s he became a key figure in the development of Post-Modernism but after contributing to that movement's seminal exhibition at the 1980 Venice Biennale he rejected the ironical approach of Robert Venturi and the decontextualization of Charles Moore, to develop an architecture which draws freely on the twenty-five centuries of the classical tradition. His conviction in the enduring relevance of the tradition to contemporary life has resulted in buildings which in terms of materials and function are just as much a product of the modern world as a High-Tech office building or a Decon museum extension; but in addition to admirably fulfilling the job for which they were intended, they also have the rare quality of engaging us intellectually. This extensively illustrated monograph presents Thomas Gordon Smith's buildings and projects for the first time. A biographical essay explores the polymathic range of his other activities, including his influential role as an educator, commentator on Vitruvius, historian of the Greek Revival, painter of frescoes, and designer and collector of furniture.

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