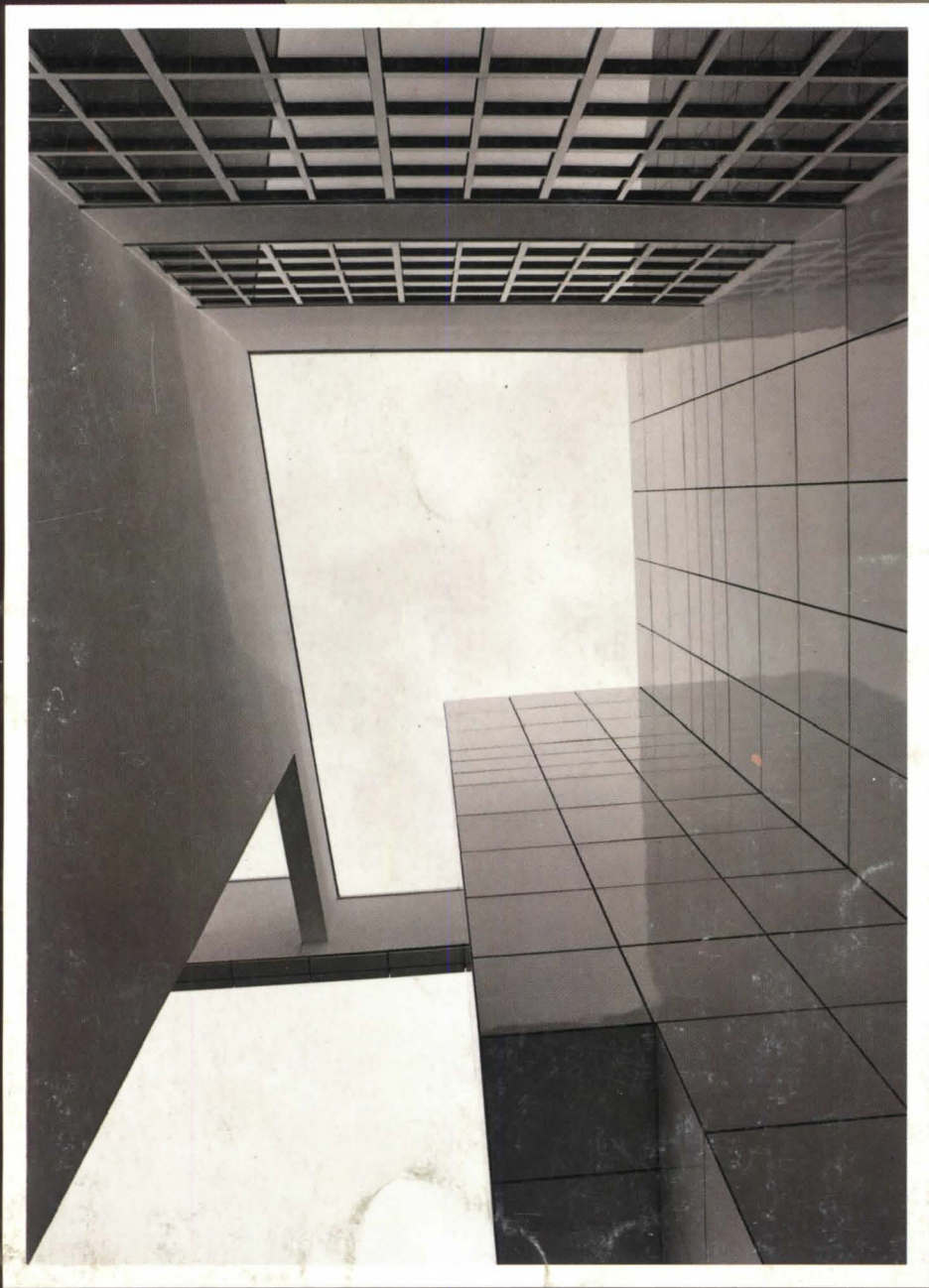


Progressive Architecture

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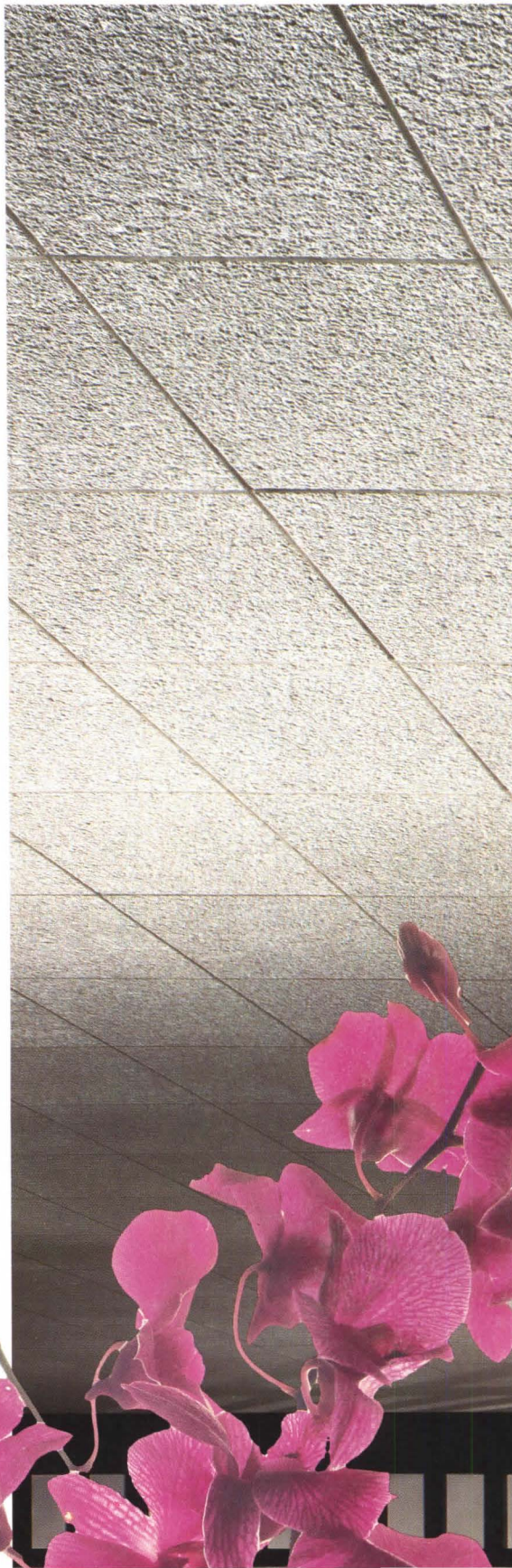
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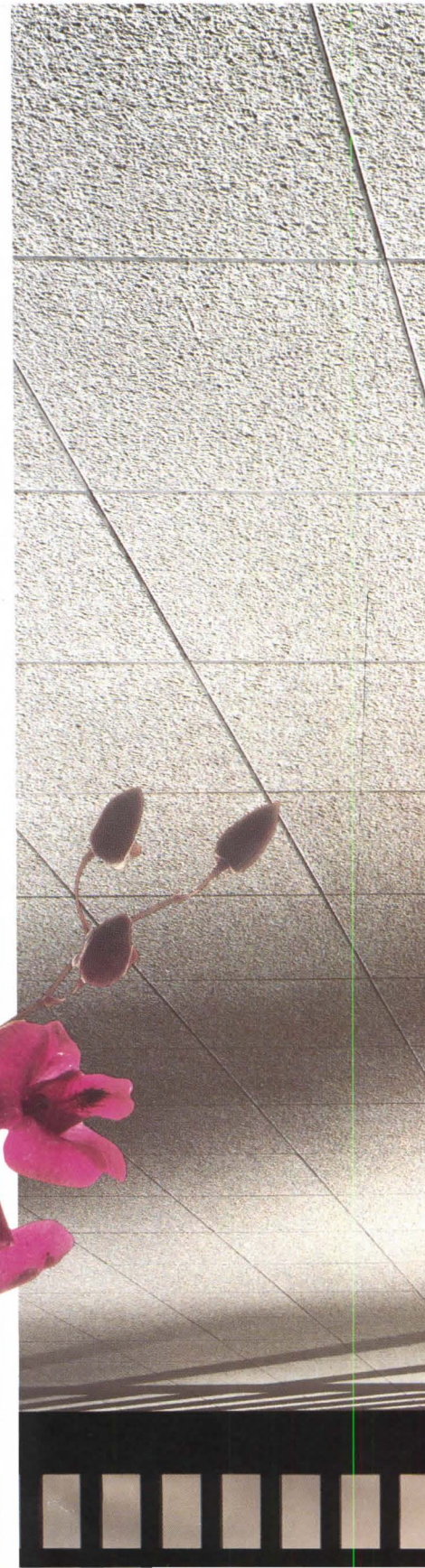
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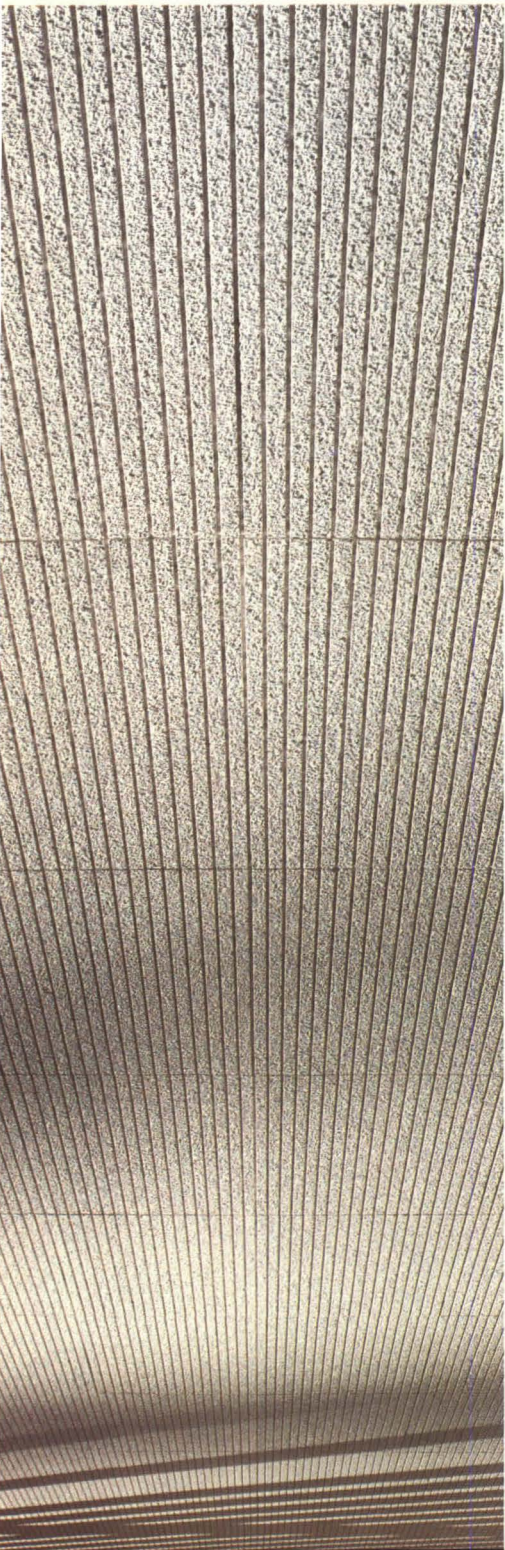


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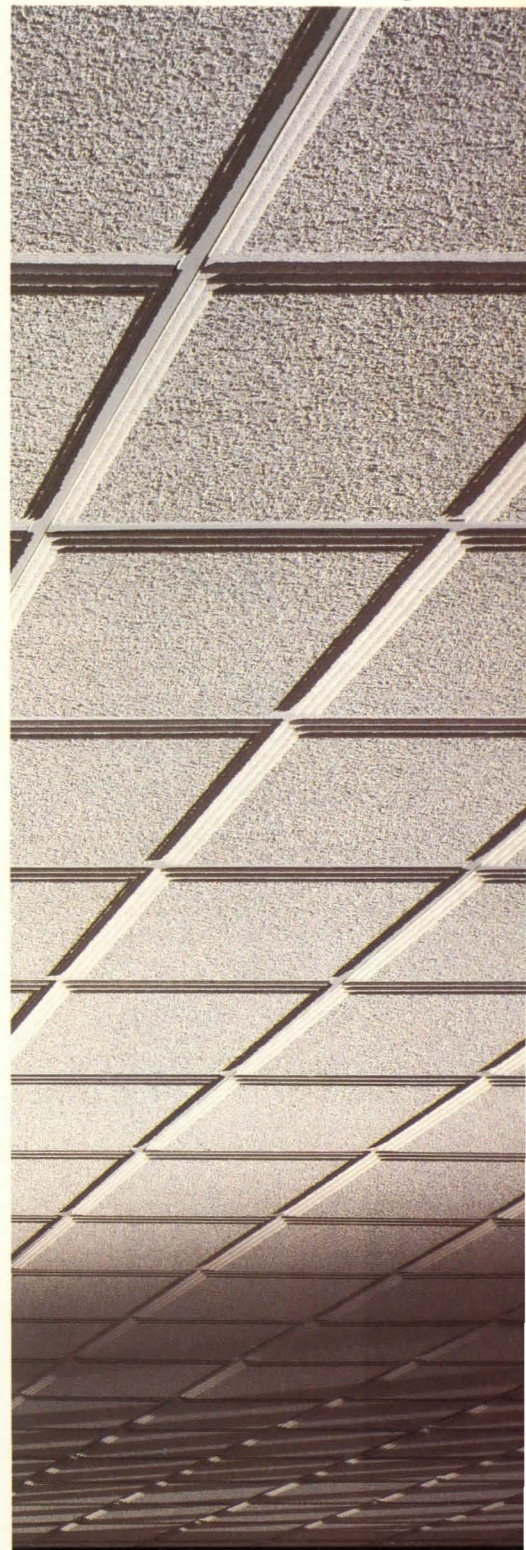
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ARCHITECTURAL DESIGN

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The Fujisawa Municipal Gymnasium represents a new departure in the work of architect Fumihiko Maki. *Critique by Marc Treib*

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The Museum for Decorative Arts, Frankfurt, West Germany, by Richard Meier is a mature work by an acclaimed architect. *Critique by Suzanne Stephens*

92 Revisionist Modern

Gwathmey Siegel & Associates, in a second renovation, transformed the Modernist New York apartment of Stephen and Nan Swid with Classical and Early Modern influences. *Pilar Viladas*

98 Air to Ground

Phase I of the San Antonio (Texas) Airport replacement has been completed by Heery/Marmon Mok/Simpson in a joint venture. *Jim Murphy*

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104 Thin Sheets of Air

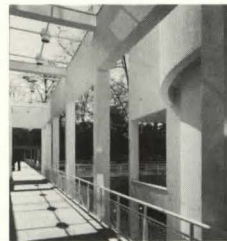
Improvements in glazing materials in both appearance and performance are keeping the all-glass building alive. *Thomas Fisher*

121 Telecommunications

A special supplement, prepared by Technologies Media Corp., discusses changes in communication, the impact on architects, high-tech products that meet developing needs, and ways of guarding business information. A review of new products related to telecommunications is included.



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View between south quadrants of Richard Meier's Museum für Kunsthandwerk in Frankfurt, West Germany (p. 81). Photograph by Ivan Nemeč, design by Richelle J. Huff.

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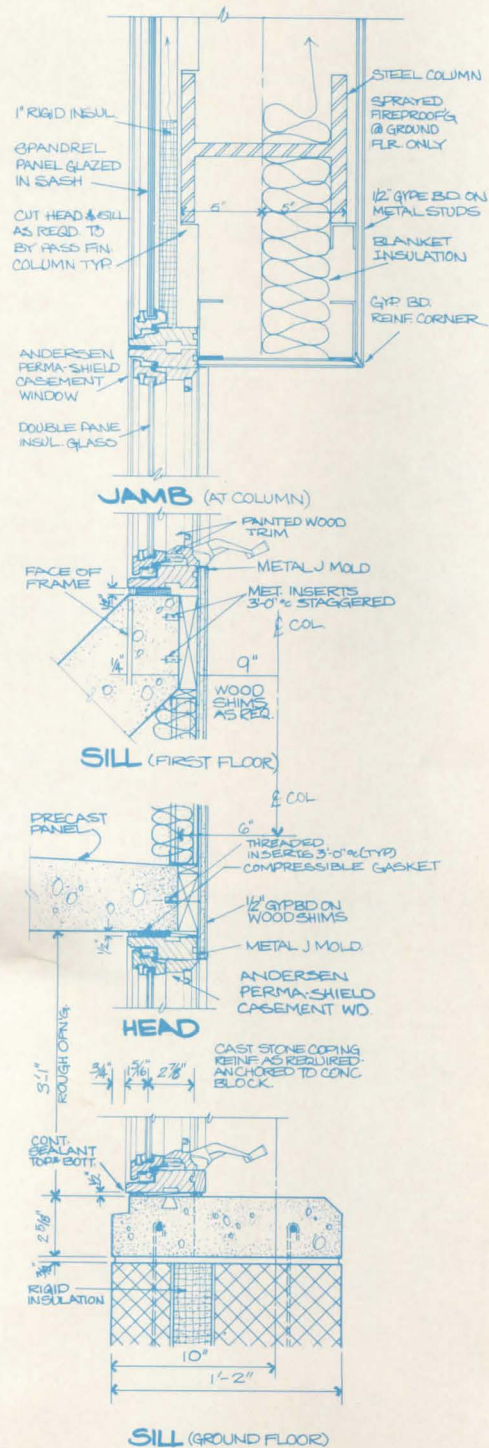
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*Source: Benefits of Daylighting, Cost and Energy Savings, ASHRAE Technical Paper, J.W. Griffith, 1977.

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Competitions and Rewards

To architects already worried about the economic prospects of their profession, the dubious "competitions" proliferating these days seem like just another kind of rip-off. "Few people who become architects expect to work for nothing," reads the lead sentence of a *Wall Street Journal* article (April 24). "But increasingly, more architects are doing just that." The cause of this uncompensated work: the competitions that many developers are devising to choose their architects.

Cited in that article is a memo on competitions from Terrance Williams, President of the New York Chapter, AIA, which characterizes the situation so succinctly that it demands to be quoted here in part:

When well managed, the architectural competition is a time-honored method of exploring a broad range of design concepts and selecting an appropriate architect. Unfortunately, the system is currently suffering from widespread abuse. Numerous institutions and developers are using unpaid "competitions" to receive free, or inadequately compensated, architectural services. Other well intentioned organizations and/or their professional advisors have not established proper management systems to provide competitors with the information required in a timely fashion, or even in some cases, to insure a fair and just selection process.

In many of these competitions, those entering do not know who is judging or on what criteria; sometimes it turns out that the sponsor has assumed the right to use all entries—whole or in part—without any kind of recognition or compensation to their authors. The best defense is to get all the rules and conditions on paper, then evaluate them against the AIA's "Handbook of Architectural Design Competitions." Any deviations from this fairly permissive document should be scrutinized before professional effort is

committed to what may be a "competition" in name only.

Given the severity of problems with competitions, why hasn't AIA, nationally, been addressing the matter in some effective way? The issues involved were spelled out in a series of five P/A Editorials, published May through September 1981. AIA has taken hardly any action on design competitions since that year, when the handbook cited above was published and it offered a short-lived competition advisory service—both accomplished with the inducement of National Endowment for the Arts funds. The Institute's hands-off attitude on competitions is traceable to two areas of confrontation with the Federal government.

AIA's once strict rules over design competitions were abandoned in the early 1970s under pressure from the Justice Department, which viewed such controls as unlawful "restraint of trade." So AIA now offers guidelines but is careful not to appear in any way coercive. Another AIA struggle with the Feds involves the perennial threat that government commissions will be awarded to firms quoting the lowest fees. Along with national organizations of other professionals, AIA is continually defending selection based on qualifications, as embodied in Public Law 92-582 (familiarily known as the Brooks Bill). Numerous proposals to award more Federal commissions through design competitions have been opposed by AIA as threats to the Brooks Bill procedure. With this defensive frame of mind, AIA has done as little as possible to draw attention to competitions as alternative ways to select professionals.

Competitions, meanwhile, have not been withering away, but flourishing. This is attributable in part to promotion of competitions by one arm of the government, the National Endowment for the Arts, but the concept has been warmly welcomed by many

types of clients and accepted by large numbers of architects as their chance to land some plum jobs. Many architects, on the other hand, condemn all design competitions as a monumental waste. Even when rules are strong and compensation for participating reasonable; they say, architects spend a lot more in the process than they get back. It is not logical, however, to expect competitors' fees to equal their expenses; the difference can be justified as a marketing expense, in some ways a more constructive expenditure than public relations consultants or club dues.

The real problem is one of discriminating between responsible competitions and others that amount to swindles, whatever their original motivations. AIA should overcome its preoccupation with how Federal commissions are awarded (it's easy to overestimate Federal impact when you're in Washington) and offer strong guidance on design competitions in the larger world. And it should test the limits imposed by the Justice Department; it could, for instance, put out analyses of proposed competitions, simply comparing their rules with AIA's own guidelines.

Unless or until architects get such support from the national AIA, it remains the responsibility of local groups and individual architects to learn the mechanics of responsible competitions, spot the pitfalls of ill-conceived ones, and refrain from participating in the rip-offs. ■

John Morris Difer

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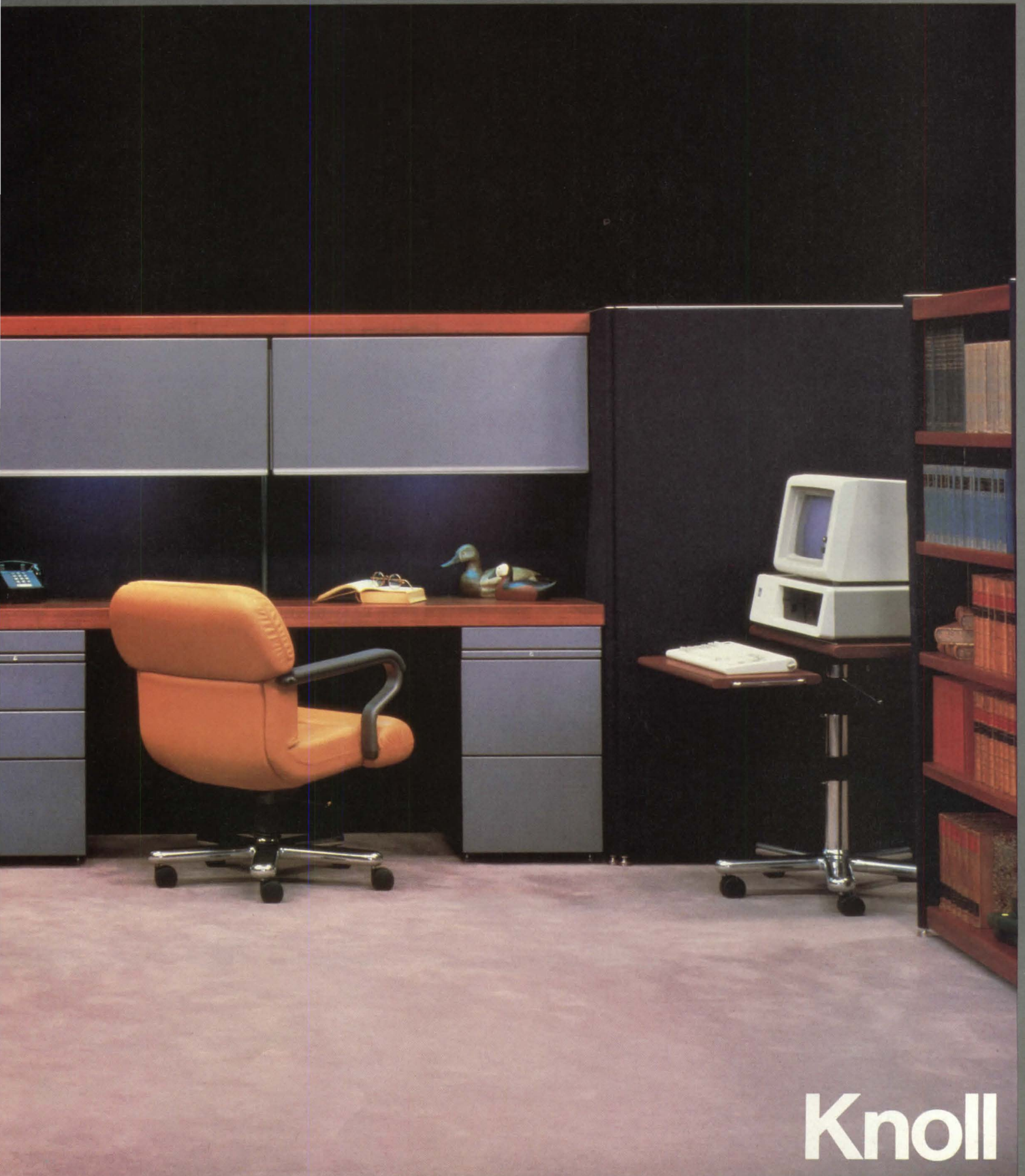
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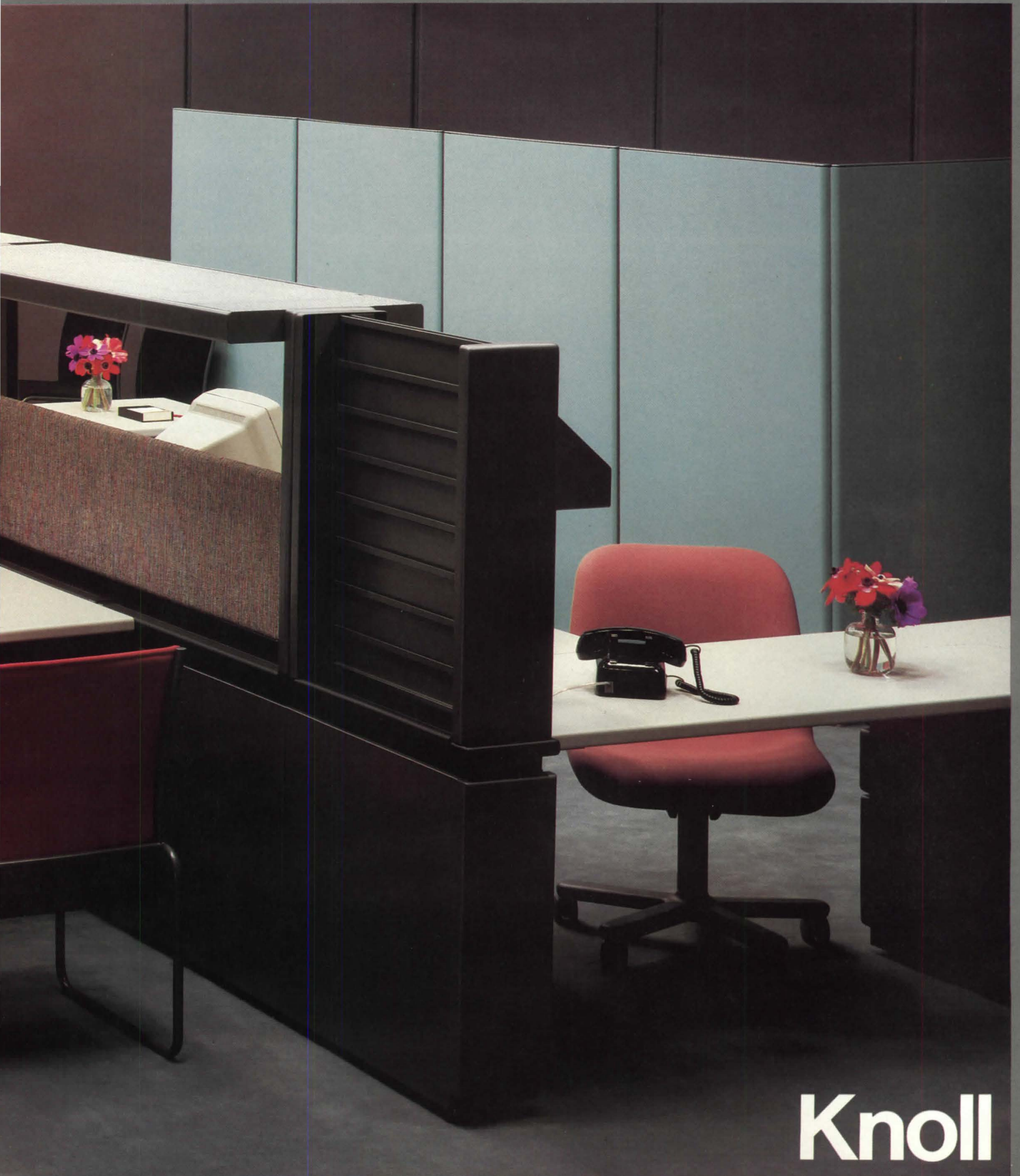
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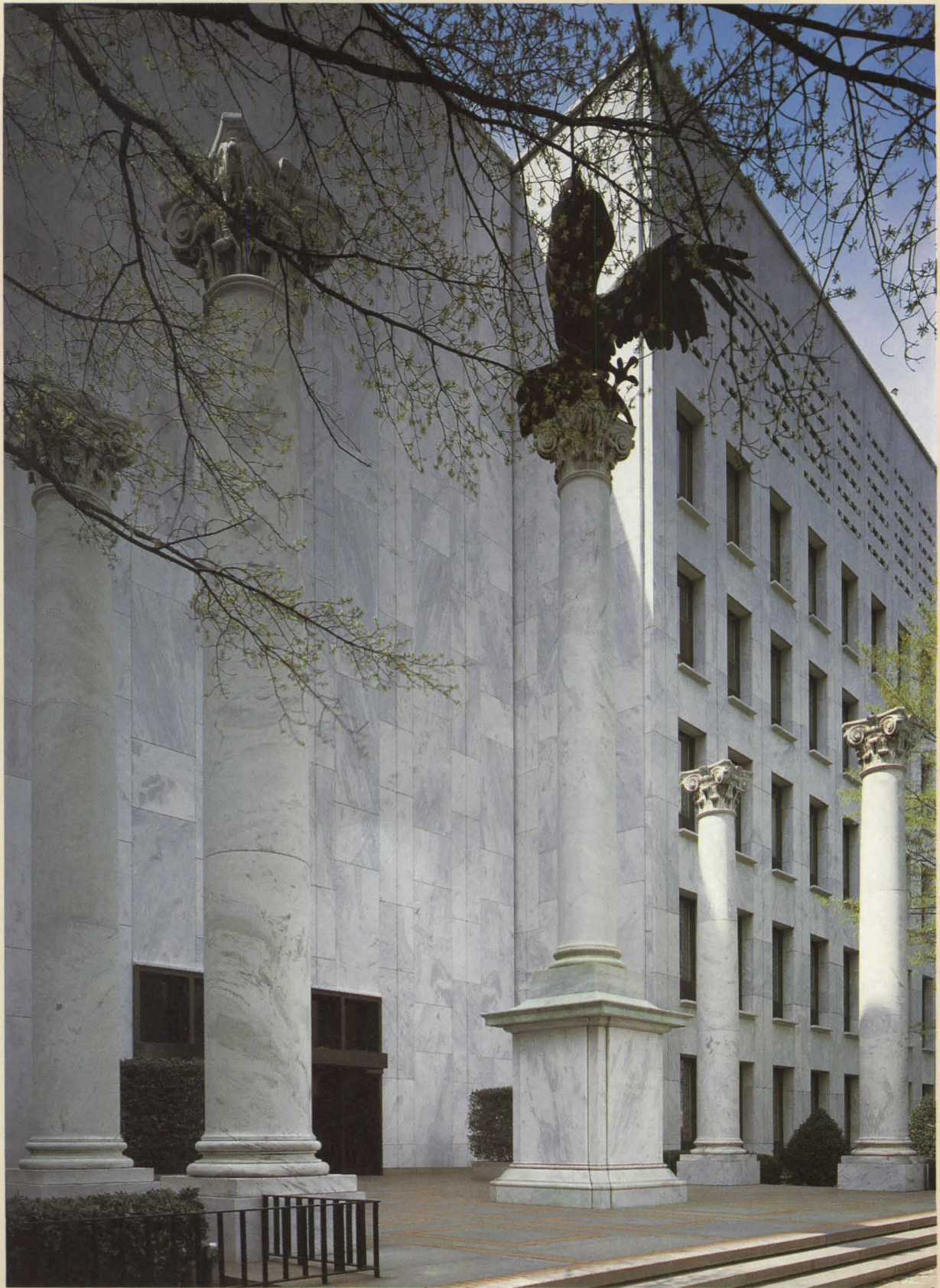


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Progressive Architecture announces its 33rd annual P/A Awards program. The purpose of this competition is to recognize and encourage outstanding work in Architecture and related environmental design fields before it is executed. **Submissions** are invited in the three general categories of architectural design, urban design and planning, and applied architectural research. Designations of first award, award, and citation may be made by the invited jury, based on overall excellence and advances in the art.

Architectural design: *Ricardo Legorreta*, Legorreta Architects, Mexico City; *Thom Mayne*, Principal, Morphosis, Santa Monica, Calif., Professor and Founding Member, Southern California Institute of Architecture, Santa Monica; *Richard G. Rogers*, RIBA, AA, DIPL, Hon. SAIA, Richard Rogers + Partners Ltd., London, Chairman, Royal Academy, London; *Susana Torre*, Partner in Charge of Design, WASA Architects and Engineers, New York, Associate Professor, Columbia University Graduate School of Architecture, Planning and Historic Preservation, New York.

Urban Design and Planning: *Thomas Aidala*, Principal Architect and Urban Designer, San Jose Redevelopment Agency, practicing architect, San Francisco, Calif.; *Chad Floyd*, Partner, Centerbrook Architects, Essex, Conn.

Research: *Harvey Bryan*, Assistant Professor of Building Technology, Massachusetts Institute of Technology, Cambridge, Mass.; *Janet Reizenstein Carpman*, Architectural Sociologist, University of Michigan Medical Center, Principal, Carpman Associates, Ann Arbor, Mich.

Judging will take place during October 1985. Winners will be notified, confidentially, before October 31. Public announcement of winners will be made at a ceremony in New York on January 24, 1986, and winning entries will be featured in the January 1986 P/A. Clients, as well as professionals responsible, will be recognized. P/A will arrange for coverage of winning entries in national and local media.

Turn page for rules and entry forms.

DEADLINE FOR SUBMISSIONS: SEPTEMBER 10, 1985

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Please fill out all parts and submit, intact, with each entry (see paragraph 13 of instructions). Copies of this form may be used.

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2 All entries must have been commissioned, for compensation, by clients with the authority and intention to carry out the proposal submitted. (For special provision in Research category only, see Item 6.) Work initiated to fulfill academic requirements is *not* eligible (but project teams may include students).

3 Prior publication does not affect eligibility.

4 Architectural design entries may include only buildings and complexes, new or remodeled, scheduled to be in any phase of construction in 1986. Indicate schedule on synopsis page (Item 12).

5 Urban design and planning entries must have been accepted by the client, who intends to base actions on them in 1986. Explain implementation plans on synopsis page (Item 12).

6 Research entries may include only reports accepted by the client for implementation in 1986 or research studies undertaken by entrant with intention to publish or market results. Explain basis of eligibility on synopsis page (Item 12).

7 The jury's decision to premiate any submission will be contingent on verification by P/A that it meets all eligibility requirements. For this purpose, clients of all entries selected for recognition will be contacted by P/A. P/A reserves final decision on eligibility and accepts no liability in that regard. Please be certain entry meets above rules before submitting.

Publication agreement

8 If the submission should win, the entrant agrees to make available further graphic material as needed by P/A.

9 In the case of architectural design entries, P/A must be granted the first opportunity among architectural magazines for feature publication of any winning project upon completion.

Submission requirements

10 Entries must consist of legibly reproduced graphic material and text adequate to explain proposal, *firmly bound* in binders no larger than 17" in either dimension (9" x 11" preferred). No fold-out sheets; avoid fragile spiral or ring bindings.

11 No models, slides, films, or videotapes will be accepted. Original drawings are not required, and P/A will accept no liability for them.

12 Each submission *must include* a one-page synopsis, in English, on the first page inside the binder, identifying the project and location, clarifying eligibility (see Item 4, 5, or 6), and summarizing principal features that merit recognition in this program.

13 Each submission must be accompanied by a signed entry form, to be found on this page. Reproductions of this form are acceptable. All four sections of the form must be filled out, *legibly*. Insert entire form, intact, into *unsealed* envelope attached inside back cover of submission.

14 For purposes of jury procedure only, please identify each entry as one of the following: *Education, Houses (Single-family), Housing (Multiple-unit), Commercial, Industrial, Governmental, Cultural, Recreational, Religious, Health, Planning and/or Urban Design, Applied Research*. Mixed-use entries should be classified by the larger function. If unable to classify, enter *Miscellaneous*.

15 Entry fee of \$60 must accompany each submission, inserted into *unsealed* envelope containing entry form (see 13 above). Make check or money order (no cash, please) payable to *Progressive Architecture*.

16 To maintain anonymity, no names of entrants or collaborating parties may appear on any part of submission, except on entry forms. Credits may be concealed by any simple means. Do *not* conceal identity and location of projects.

17 P/A intends to return entries intact, but can assume no liability for loss or damage.

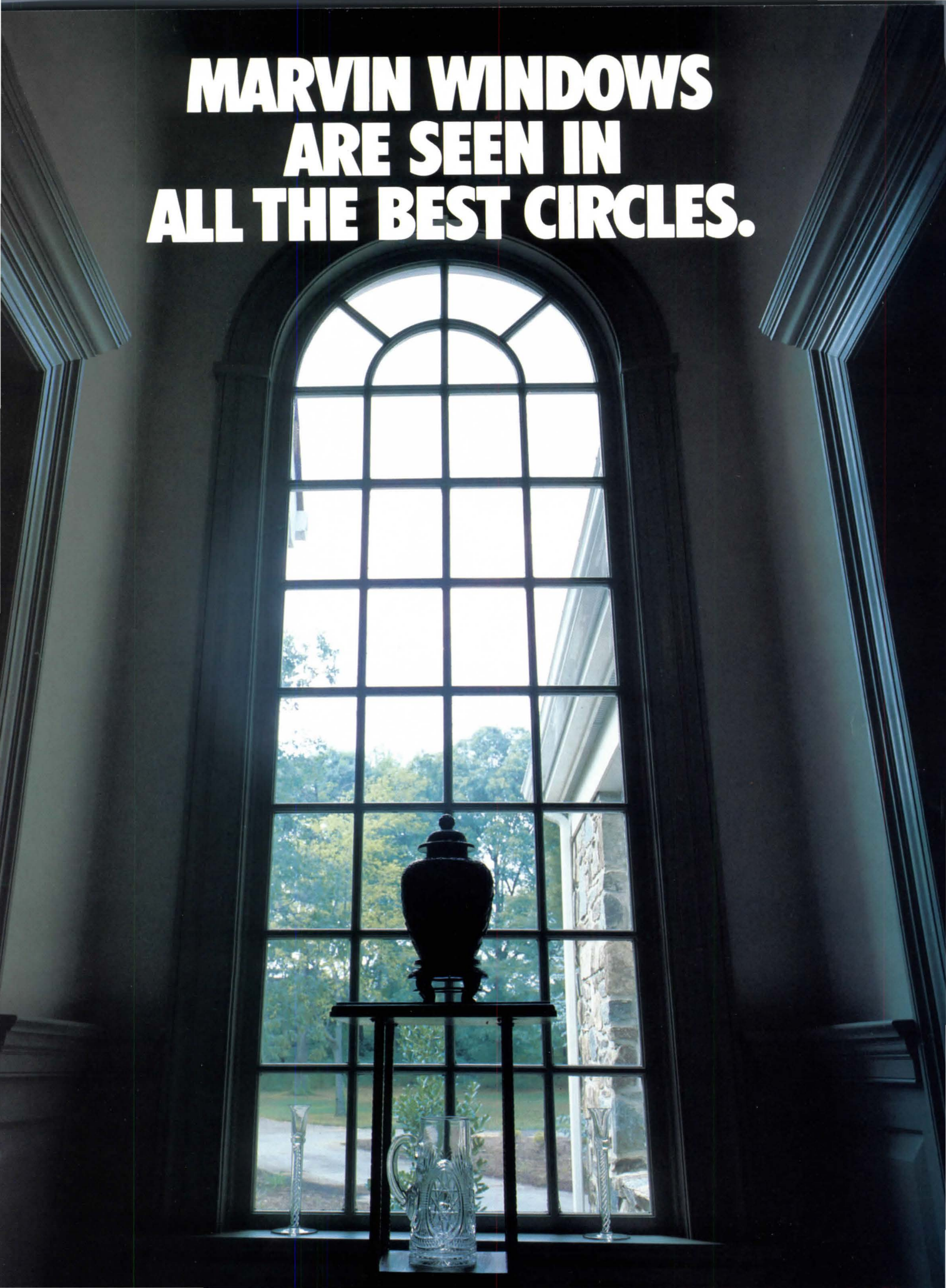
18 Deadline for sending entries is September 10, 1985. Any prompt method of delivery is acceptable. Entries must show postmark or other evidence of being en route by midnight, September 10. Hand-delivered entries must be received at street address shown here, 6th floor reception desk, by 5 p.m., September 10.

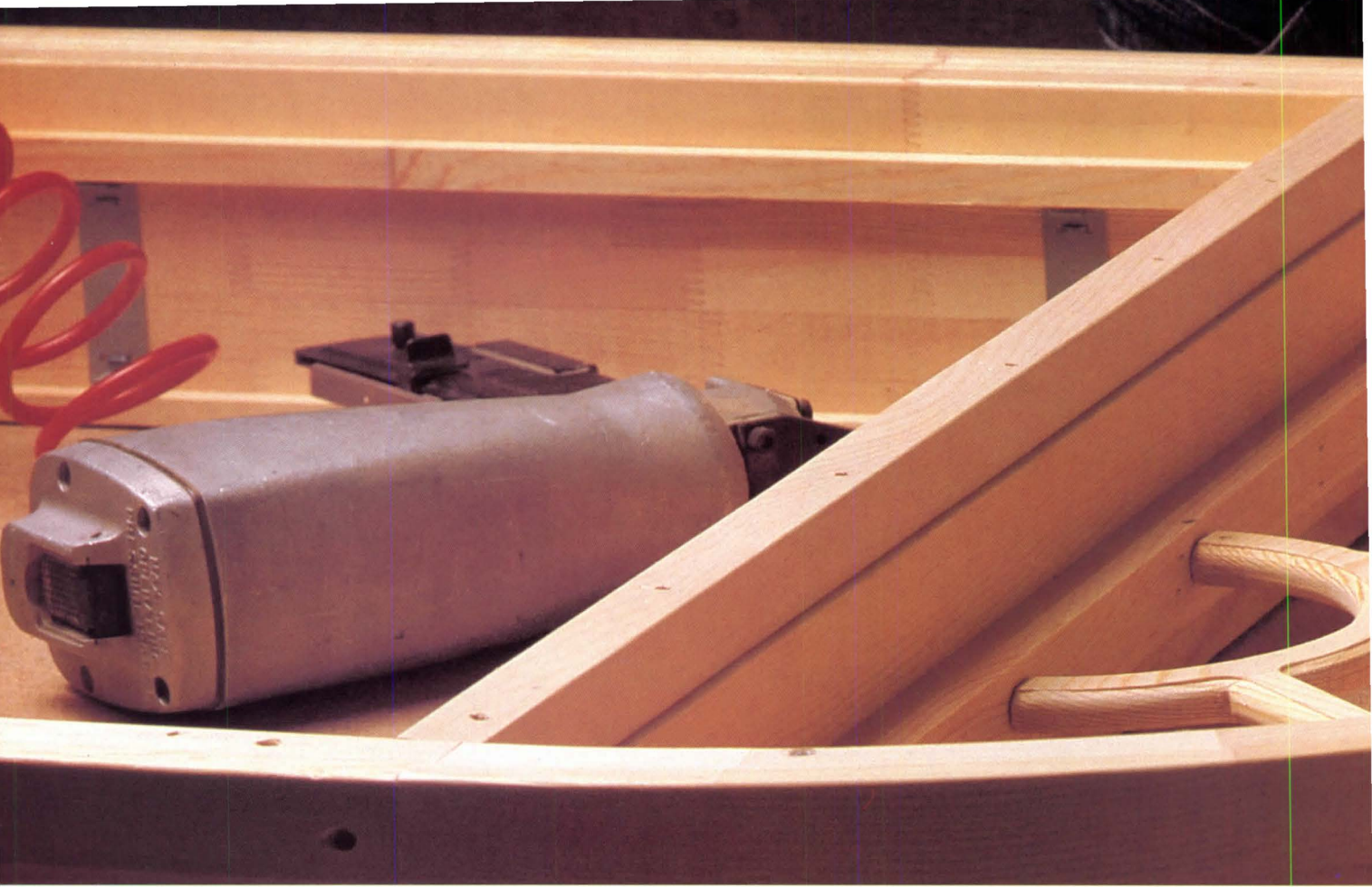
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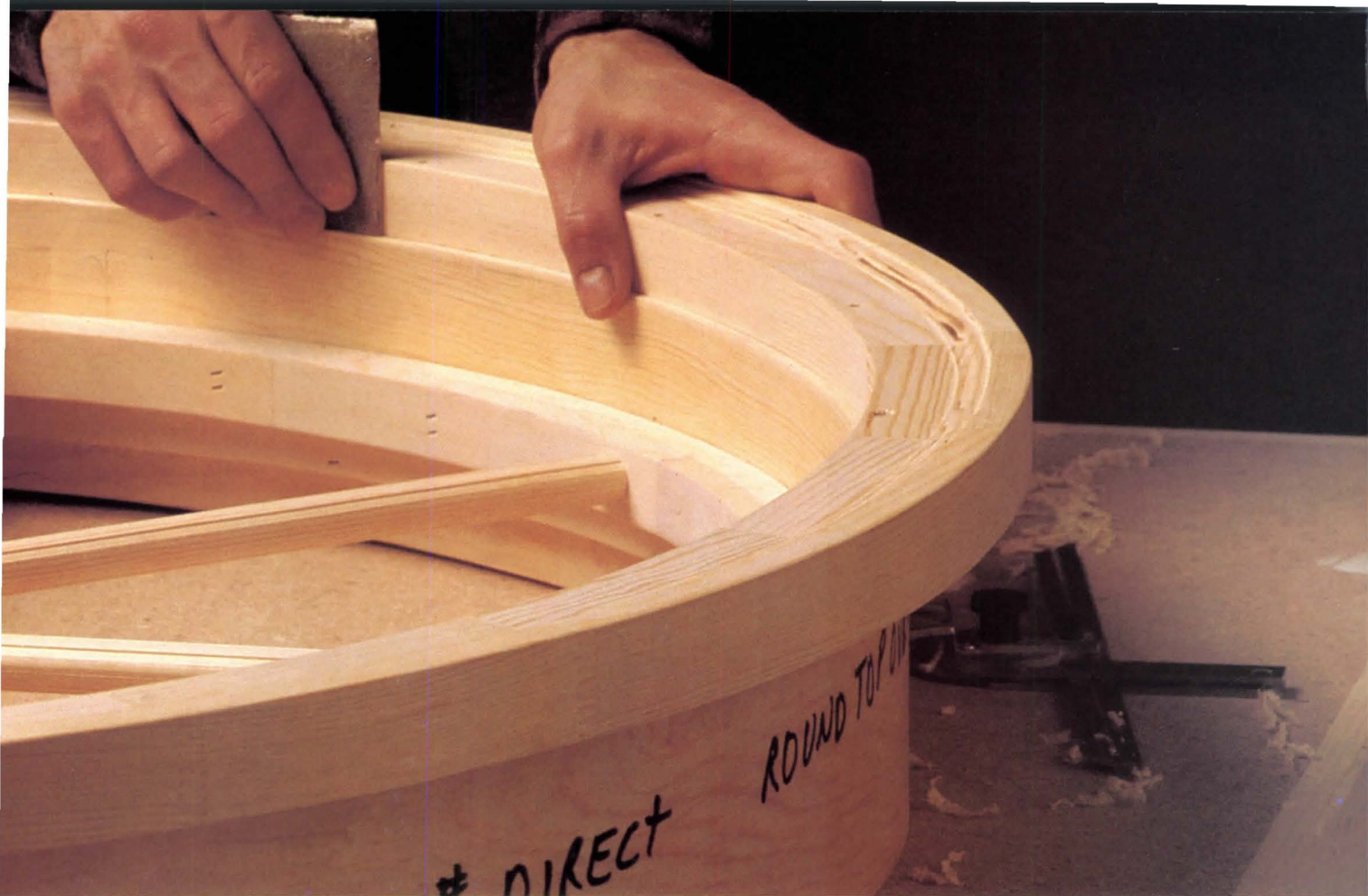
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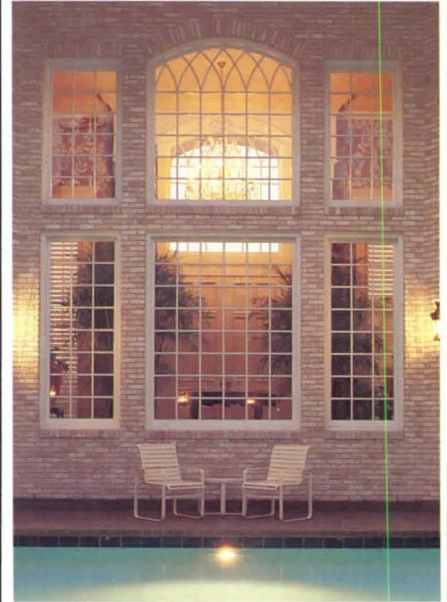
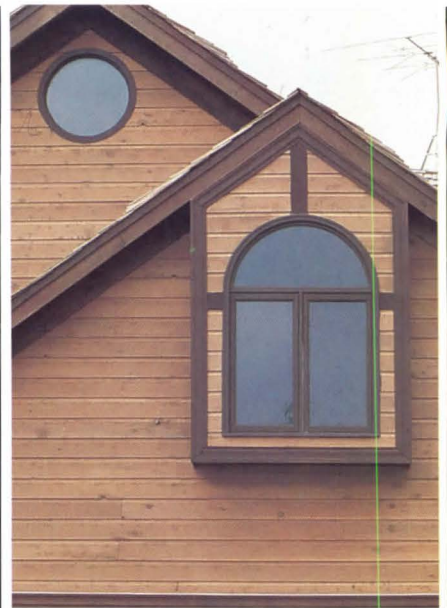
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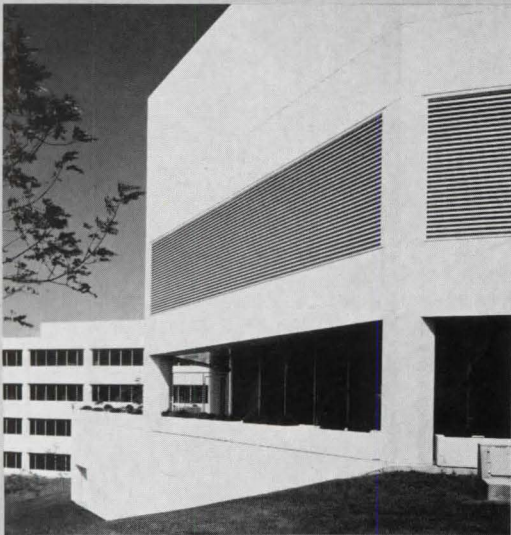
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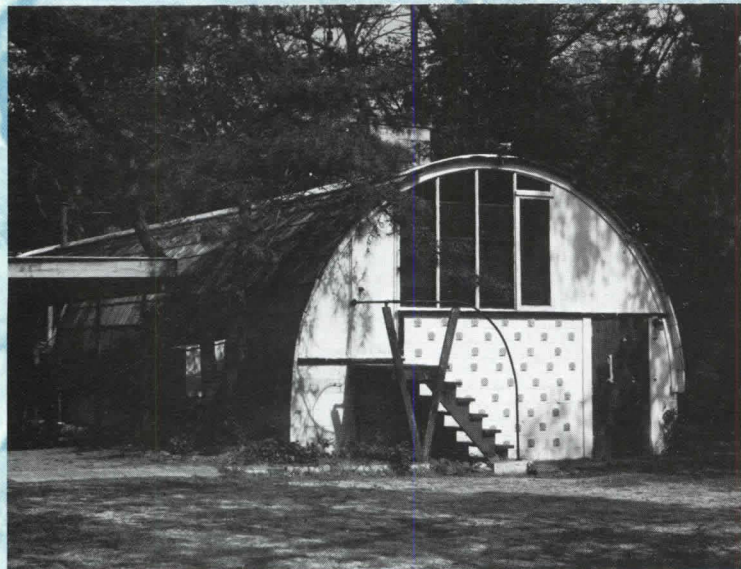
P/A News Report

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Chareau in America

A house for Robert Motherwell, one of two known works in the United States by French designer Pierre Chareau, is endangered. The author urges immediate action.

French architect and designer Pierre Chareau (1883–1950) moved to New York in 1940 after the Nazi invasion of France. He soon struck up a friendship with painter Robert Motherwell, and from this sprang a collaborative mission: to design for Motherwell a house and studio, and another small house on his property in East Hampton, N.Y., where Chareau was to live the remainder of his days. The design exploited industrial materials for aesthetic ends—a trademark of Chareau's idiom; and its intended low cost and mass producibility made it a prototype for post-war housing.

Together, Motherwell and Chareau supervised construction and drew up the plans and elevations, rendered with heavy foliage to disguise its unusual, even shocking, Quonset-hut appearance, which they knew would have difficulty passing the stringent and conservative East Hampton building codes.

Accustomed to designing finely crafted furniture for wealthy clients, Chareau was forced to find humbler expression in this project. It is not surprising that as his schemes grew more elaborate, so did the budget. Flooring made of oak disks set in concrete, and window walls shaped to fit snugly into the arc of the barrel-vaulted hut required specialized carpenters and glaziers.



Despite their primitive demeanor, these houses unmistakably refer to the *Maison de Verre*, with their extensive use of glass and emphatically stated structure.

After Motherwell's departure and Chareau's death, the buildings were sold. The new owner commissioned local architect Robert Rosenberg to complete them in a manner sympathetic to the original concept.

This May the houses changed ownership again, this time to face almost certain destruction. Although the buildings are under consideration for nomination to the National Register of Historic Places, without the owner's permission, they can still be razed. Fortunately, the new owner has agreed to



give part of the complex (the Motherwell house) to anyone who will remove and preserve it. If the house is reerected, and becomes listed, the new owner would, of course, receive the tax benefits for restoring a historic property. Those interested should contact E.L. Futterman, Architects, P.O. Box 1306, East Hampton, N.Y. 11932 for more information. **Rosanna Liebman** ■

The author, a graduate student in architectural history at the University of Virginia and editor of Modulus 18, is writing her thesis on Pierre Chareau.

[Continued on page 24]

Chareau's house for Motherwell (top left, bottom left and right) and his studio (top right). Background shows flooring of oak and concrete.

Photos: Rosanna Liebman

Pencil points

The controversial petition by Peter Palumbo to build a tower in London designed by Meis van der Rohe at Mansion House Square, on the site of existing Victorian buildings, has been rejected.

After prolonged deliberation, Carnegie Hall has named Rockrose Development Corp. as developer for an adjacent office and residential tower to be designed by Cesar Pelli, architect of an earlier air rights offspring, MoMA's tower.

● The Carnegie tower will house a 4500-square-foot "public space" capable of accommodating 500 people, plus new rehearsal and back-stage areas. The Hall receives no cash benefit from the deal, but will share in yearly revenues.

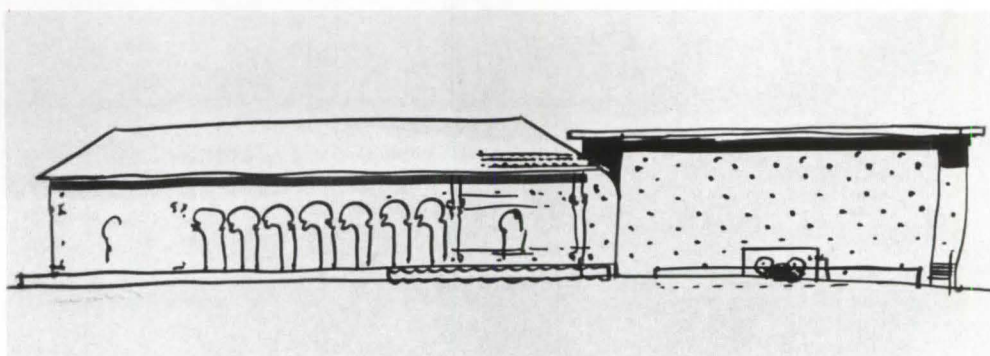
American emissaries Frank Gehry, Andres Duany, Peter Eisenman, Thomas Beeby, Richard Meier, Robert Stern, Michael Graves, and Cesar Pelli painted a composite picture of American architecture for their British counterparts in London last month, as part of the American Festival of arts and entertainment. Kenneth Frampton and Charles Jencks reportedly offered their observations as expatriates extraordinaire, British and American.

Also planned: a show on the work of Kohn Pedersen Fox, at the RIBA Gallery in London, June 11–July 9.

KPF's William Pedersen and Arthur May are joint recipients of this year's Arnold Brunner Award from the American Academy of Arts and Letters.

Phoenix has invited 10 firms to compete for the commission to design a new city hall. Jurors, including Chas. Jencks (yet again), David Gebhard of UC Santa Barbara, and local Roger Schluntz, selected few surprises: ELS Design Group with R. Frankeberger; Frank Gehry; Michael Graves, with GSAS Architects; Hammond Beeby & Babka; HNTB with Charles Moore/UITG; Arata Isozaki; Tai Soo Kim/Hartford Design Group; Barton Myers; Leason Pomeroy with Ricardo Legorreta; and Robert Stern with DWL Architects. Proposals are due in July; decision in October.

Cancel the public programs at New York's Institute of Architecture and Urban Studies (P/A, March 1985, p. 39). Director Steven Peteresen has resigned, and it looks as though the Board is about to pack the IAUS in.



Venturi's 1973 Allen Memorial Art Museum.

Venturi at the Octagon: A History of Messy Vitality

In remarks launching a show of his firm's work at the AIA's Octagon Museum, Robert Venturi touched repeatedly on the hazards of "being right too soon." Two rooms of colorful but remarkably simple drawings from the past two decades easily convey the vitality, talent, and breadth of the firm.

Much of the material is so familiar as to seem slightly passé: Venturi himself noted that the features of his early, modest buildings (he spoke at length about a 1964 house for his mother) have become tired and tiresome conventions.

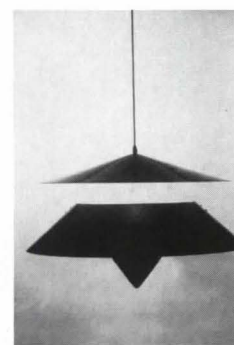
Still, "Venturi, Rauch and Scott Brown: A Generation of Architecture, 1964–1984," hardly comes too soon. Given the firm's pervasive influence, it is remarkable that only now have these architects been accorded significant recognition by the profession as recipients of this year's AIA firm award.

The enthusiastic, standing-room-only crowd that attended Venturi's talk seemed eager to hear new words and insights from the man whom some regard as the father of Post-Modernism. To these, Venturi issued a warning: "When I had little work to show, I theorized. Now that I have lots of work to show, I won't theorize."

Yet proselytize he did, underscoring the values that have become hallmarks of the firm's work. For all of the inclusiveness and rawness that may once have been a part of the firm's outlook, its recent work (little of which is represented in the show, but was discussed in the talk) exudes a sense of professionalism and expertise that clearly stands apart from earlier efforts. As expected, the newer projects are larger buildings, for larger clients. (He describes Princeton University, where VRSB has become a pervasive presence, as "an excellent patron.") Even the drawings—except for those by Venturi himself, which are always understated and beautiful—show progression from messy vitality to a studied, neat perfection.

Venturi also expressed pleasure at seeing his firm's work displayed in the Octagon's "domestic setting." Included with the architectural and urban design drawings are one of the chairs he designed for Knoll International and various pieces of dinnerware produced by Swid Powell. The show is well mounted in two small second-floor rooms, but because of space limitations, only half of the total show, which will travel, is mounted. All the same, new AIA Foundation president Mary Means and vice president Gordon Alt also have reason to be pleased. They plan to

use the Octagon extensively as an element in the AIA's efforts to reach the public. If the Venturi show and the busy receptions surrounding its unveiling are any measure, the Octagon—until now a too well kept secret among Washington's historic house museums—serves handsomely. **Thomas Vonier** ■



Magistretti, Kalaar for O-luce



Castiglioni, Camilla for Zanotta

Italian Stars in the L.A. Sun

Dozens of Italophiles filled the bleachers outside the Los Angeles Temporary Contemporary (Museum of Contemporary Art) on April 27 and braved the intense sun shining through Frank Gehry's chain link canopy to welcome a half-dozen luminaries of Italian design. The occasion was the day-long symposium, "Colonizing the American Marketplace: Contemporary Italian Industrial Design," celebrating the opening of a new Los Angeles design office/showroom for Italian furniture and lighting, Watson, Hague, Einstein/AreaCon, of America, Inc.

The event's many sponsors—among them AreaCon, Milanese manufacturers Zanotta, O-luce, and Mobilia, and several local firms—brought together a prodigious group of Italians to present their work and American designers and writers to comment on it. Italian design maestro Achille Castiglioni waved beautiful bottles and sunglasses at his delighted audience, enthusiastically speeding up his talk and leaving his translator behind. Designer and *Domus* editor Alessandro Mendini projected slides onto a white chair; a harlequin-costumed actress read his prose-poetry. Toshiyuki Kita, Alessandro Guerriero, Paolo Lomazzi, and Stephano Casciani discussed their witty solutions to life's mundane design problems. While time, logistics, and language problems prevented a smooth exchange, the real question of the day was easily answered. What makes Italian design so wonderful? Italians. **Barbara Flanagan** ■

Apples to Oranges: Comparing Designs

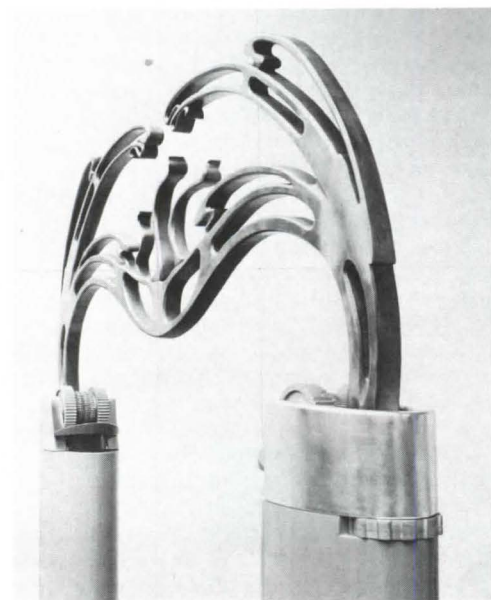
The week in which the new editor of the *RIBA Journal* took office saw the opening of an exhibition he has devised, "National characteristics in design" at the Boilerhouse in London's V & A Museum (through July 18). Jonathan Glancey set out to look at how manufactured goods betray the cultural preoccupations of the nations that produce them, selecting products from eight different countries (UK, USA, Sweden, Italy, Japan, France, Germany, and Russia), all of which he personally visited in recent years while an editor of the *Architectural Review*.

With the help of architect Jon Wealleans, Glancey organized his material through an accessible 8x8 checkerboard grid with countries lined up along one axis or "street" and categories of experience across the other. The visitor can, in one direction, review design in a single country or, in the other, compare like product with like.

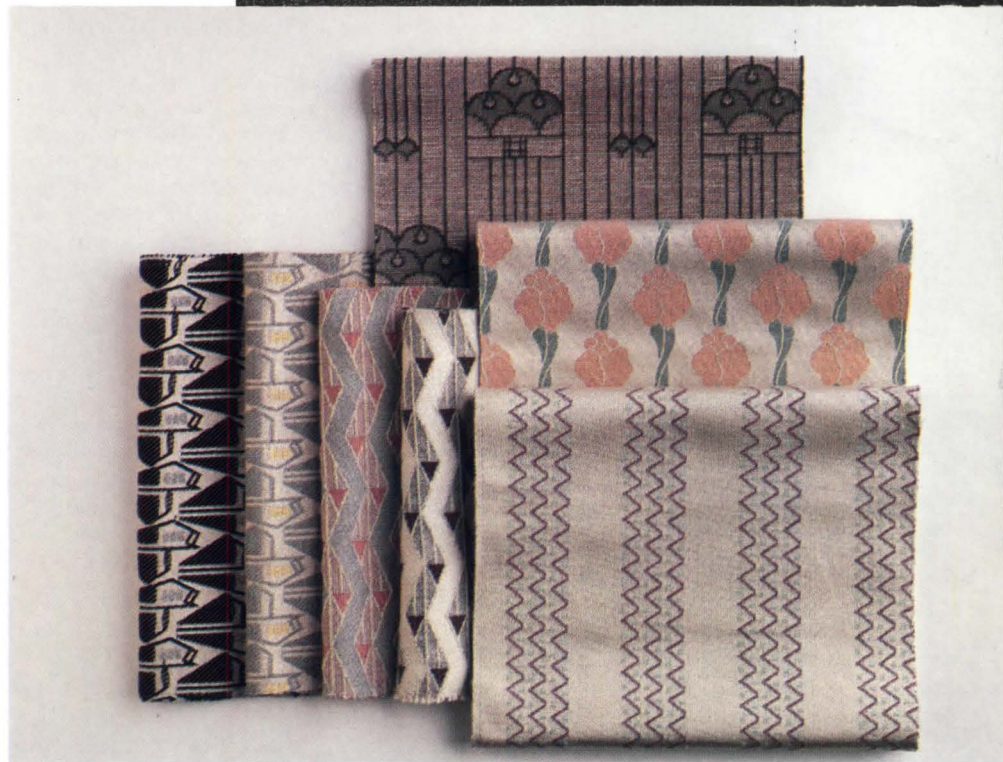
Each street is entered through an arch devised to represent its country. The progression of products is uniform: the first bays study general preconceptions and national image, including architecture; second, small objects (postcards and stamps); then packaged food; transportation; furniture (an Eames chair or Citroen 2CV car seat); and clothing. Enshrined at the far end is an item epitomizing each country's design: the Cricket cigarette lighter for France, the hamburger for the USA, handmade shoes for the UK, Scholl sandals for Sweden, a Kiev camera for Russia, a TV wrist watch and a pocket transmitter for Japan, a Braun shaver for Germany, and a Pavoni espresso machine for Italy.

Despite a homogeneity in certain product categories—such as food packaging—the exhibition proves that there are no universal solutions to common design problems. Furthermore, quality of production more than national characteristics in design is the attribute that most distinguishes the products of one country from those of another.

Monica Pidgeon



French design in brief: Hector Guimard meets Le Cricket lighter.



Wiener Werkstätte at Unika Vaev.

Vienna, Part II

Expanding on its recently launched program of fabrics designed by members of the Wiener Werkstätte, Unika Vaev, a division of ICF, Inc. will introduce five more textile designs, as well as carpeting, over the next several months. The fabrics, designed by Josef Hoffmann, Koloman Moser, Otto Wagner, and others, between the founding of the Workshops in 1903 and its closing in the 1930s, are being produced by the same Viennese mill that initially produced the textiles (and which was itself a member of the Wiener Werkstätte), from original documents in the mill's extensive archives. The Archives Collection, as this part of ICF's Re-Creations Program is called, includes both original document colors and more contemporary colorations of the fabrics, the newest of which are shown here. Introductions will begin this month at NEOCON, with the Hoffmann-designed tapestry weave (at top of photo) and zigzag patterned satin-weave design called *Lebensweg*, also designed by Hoffmann (center of photo). The fabrics, which are woven of cotton and viscose in 51-inch widths and intended for hotel lobbies, conference rooms, and executive dining

rooms, have been tested and approved for heavy-duty use.

Another introduction is the Sanduhr carpet, designed by Hoffmann in 1911. The 100 percent wool carpet, produced by the mill that made the 1911 original, is available in 36-inch-wide panels, which can be grouped vertically or horizontally, and produced in any length. Unika Vaev's next chapter in the Archives program will introduce reproductions of two fabrics designed by Eliel Saarinen for his house at Cranbrook, scheduled for Fall 1985. *Pilar Viladas*

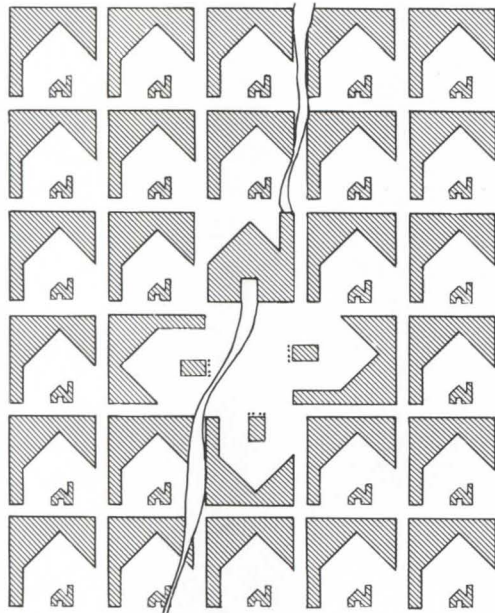
New Italian Marble Center

A new Italian Marble Center has been created in New York at the Italian Trade Commission to serve as a key source of information for architects, builders, importers, and other specifiers concerning marble, granite, and other stone quarried, cut, or fabricated in Italy. The Center's computerized information system includes names of Italian suppliers and U.S. distributors, listed by product, which enables specifiers to learn in one phone call who can supply desired products. Also, the system will allow retailers and wholesalers to locate available local stocks, without waiting for shipments from Italy.

[Continued on page 26]

What's the Big Idea?

"The Idea of Big" originated at Gallery 400 of the University of Illinois, Chicago (at the AIR Gallery in London through July 5). Curated by Stephen Wierzbowski and Laurel Bradley, the show contains 37 drawings by young Chicago architects. Each participant was asked to create an original drawing $4\frac{1}{2}'' \times 13\frac{1}{2}''$. These were reduced to tiny $2\frac{1}{4}'' \times 6\frac{3}{4}''$ prints and displayed in a scale model of the gallery or enlarged to a mammoth $3' \times$



Julie Hacker, *City House Quilt*.

9' for exhibition. Enlargements and reductions were made on a Shacoh 920 copier supplied by Riteway Reproductions, which helped underwrite the cost of the show.

The big idea of "The Idea of Big" was the investigation of the conceptual and visual aspects of radical alterations in size and scale. Not all of the drawings address these issues. Some simply deal with architectural images thematically related to size by association, such as big (skyscrapers) and little (houses). Others deal with the idea of the architectural detail as a microcosm of the building, while some seem at a loss to produce an image related to the theme of the scale at all.

The tour de force of draftsmanship in the show is a Piranesi-like pen-and-ink drawing by Charles Young, while the idea of city as macrocosm and building as microcosm is explored in drawings by James Plunkard and Julie Hacker. Only the enlargements and reductions, some altered by the authors, are shown—no originals. It's a pity: one wants to see all three sizes side by side. In this way both the idea and the method of the show could be made immediately evident. Plans are now underway for the show to travel to Texas and to New York. **Stuart Cohen** ■

Columbia: Preservation and Planning Merge

James Stewart Polshek, Dean of the Graduate School of Architecture and Urban Planning at Columbia University, has announced two changes in the School: The two Divisions of Historic Preservation and Urban Planning are being combined to form one division, which will include the new graduate program in Real Estate Development; and the name of the School is being changed to the Graduate School of Architecture, Planning, and Preservation.

Polshek points to administrative problems in the Division of Preservation over the last few years, not the least of them being the turnover in chairmen, the most recent one, Chester Liebs, resigning this spring after only a few months. Polshek also feels that the change will allow the shared concerns of the two professions to be emphasized, and that centralized administration will free faculty time. Richard Schaffer, an economist and chairman of the Division of Urban Planning for the past two years, has won Polshek's confidence as an administrator and will continue as chairman of the joint division.

The structural change, however, arouses the fear in the preservation community that the country's first academic program in Historic Preservation, which was established under the leadership of James Marston Fitch, which recently celebrated its twentieth anniversary, and which serves as a model for new Preservation programs, will lose its individual voice. **Susan Doubilet** ■

Save those Sweets

Product literature is by nature ephemeral: who keeps old Sweets? Yet, as trade catalog curator Herbert Mitchell of Columbia University's Avery Library will tell you, product literature can be a gold mine of juicy clues for sociologists, historians, preservationists, and other pundits. Ironically, at some unknown date during the first half of this century, the library itself discarded a substantial collection of manufacturers' catalogs predating 1895. Recent purchases and acquisitions have built up a body of samples, ranging from mail-order English hardware of the 1790s to a brochure for the first unattended Otis elevator of 1953. "The Architectural Trade Catalog in America: Selections from the Avery Collection" was on view in Columbia's Low Library during the month of April, but the show enjoyed only limited attendance. Campus security, fearing the occupation of the library by students protesting university investments in South Africa, closed Low to all but administrators. Now that the students have shifted tactics, the library is once again open to the public and the show, curated by Herbert Mitchell and F.G. Matero, will reopen July 3 (through July 19). It's worth a visit; only the Winterthur Museum's collection can rival Avery's acquisitions. Aside from specific exhibitions, both institutions have made their collections available for reference through the Clearwater Publishing Co. in New York, which will for a fee supply microfiche copies of catalogs. Contact (212) 873-2100 for more.

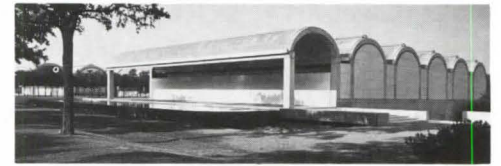
Daralice D. Boles ■

Classical inquiry

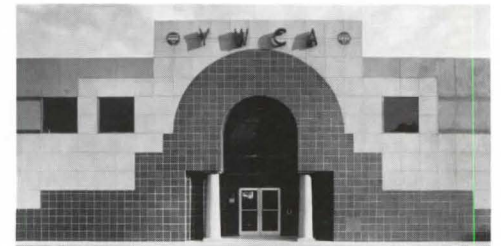
Despite some general befuddlement about the title, the second annual symposium of University of Texas Austin's Center for the Study of American Architecture (April 11-12) was an absorbing inquiry into the issue defined in its subtitle "Twentieth-Century Classicism in America." The *main* title—"Ah Mediterranean"—proved to be more evocative symbol than symposium subject. Critic and historian Charles Jencks, one of some 15 participating architects and scholars, began by explaining the derivation of "classi-



Cass Gilbert, Battle Hall



Louis Kahn, Kimbell Art Museum



Taft, YWCA

cist" as being "of the first rank" or "the best." He drew a distinction between strictly defined "canonic" or Greco-Roman classicism and today's "free-style" classicism, a wider, more inclusive tradition. Several of the panelists seized upon the notion of "seeking what is true and best" as a means of broadening the scope of 20th-Century classicism in architecture. UT's Lawrence Speck, for example, in a session entitled "Timeliness and Timelessness," presented Kahn's Kimbell Museum (Dallas, Texas, 1971) as being "classical" in a generic sense in that it embodies qualities that are "timelessly true and meaningful." Unconvinced, Jencks dominated the afternoon panel with nimble-witted discourse in which he granted Kahn the skillful handling of "construction, space, and light" but did not deign to grant the Kimbell a place within the lofty realm of the classical.

House and Garden editor Martin Filler struck a responsive chord with his assertion that the relevant issue is not the definition of classicism but "how and why it can be meaningful to us once again after a half-century of the hegemony of the Modern Movement." Probing for answers, panelists made several telling observations. Filler upheld "decorum" as an essential component of the classical spirit. Andrew Batey dwelled on the preferability of implicit over explicit classicism. Author Wayne Attoe urged a balance of discipline and passion in classicizing architecture, "for discipline alone leads to dry functionalism," while "passion alone is too personal to be shared—and most architect-

ture is meant to be shared." Commenting on the popular (albeit antiurban) Mediterranean tradition in California of the 1920s, David Gebhard observed that its most successful proponents went back to the original precedents and experienced them first hand (implying, as did other panelists, that present-day classicism lacks the authenticity granted by thorough knowledge of ancient models). Charles Moore, in his own inimitable way, concluded the symposium by putting all the scholarly deliberations very tidily into perspective: "Classicism is much more important as the stuff of dreams that gives shape to our lives and our buildings than as something to be taken literally and directly."

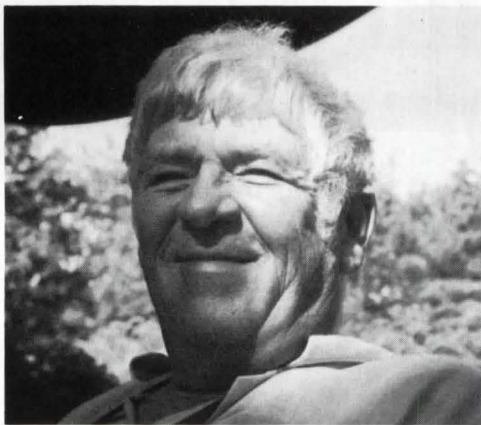
Larry Paul Fuller ■

The author is an Austin-based writer and consultant and former editor of *Texas Architect*.

Jules Gregory: 1921–1985

The driving force behind the AIA's R/UDAT program for many years, Jules Gregory died last April at the age of 64. It may well transpire that Jules Gregory had a more far-reaching impact on the cities of this nation, and on the future of the architectural profession, than many of his better known contemporaries in the field.

Jules seldom lectured; he taught in architecture schools only as an occasional visitor; and although he wrote with wonderful simplicity and clarity, he published virtually



Jules Gregory.

nothing. His practice was local and modest, operating out of a converted car wash in Princeton, N.J. His clean-lined buildings are direct and beautifully detailed, but they begat few national headlines, even when new.

If we look at the man, however, we find something different and extraordinary. Here was an architect who had the courage to be a humanist in an increasingly business oriented and technological world, one who maintained—long before urban design was even a phrase in our vocabulary—that architectural responsibility must be broadened from individual buildings to buildings as city-making. He had three passions: cities, architecture, and his circle of friends; and he welded all three into an activist instrument

that has, in two decades, changed the way we do things today in American cities.

Underlying his efforts was the belief that in every local urban situation there are reservoirs of citizen wisdom, that local people everywhere need and want the opportunity to debate the issues and establish comprehensive directions into which new buildings can fit meaningfully. He felt that no architect—indeed, no single individual—could ever grasp the intricacy of urban contexts alone.

For Jules, the answer lay in teamwork. The relentless energy he put into the AIA's R/UDAT program over two decades was typical. R/UDAT is the acronym for Regional/Urban Design Assistance Teams—a mouthful of words of which only the last two are significant. Since 1967, interdisciplinary teams have visited nearly 90 urban communities. Jules was Mr. R/UDAT, the cunning impresario who put carefully matched professionals together with local citizens and officials. These "brain trusts" were immersed in an intense, comprehensive and *face-to-face* focus on the local, urban issues. Based on their recommendations, millions of dollars have been spent on economic and physical improvements.

Jules surrounded himself with a "cabinet" of activist urban architects in private practice, government, and education, establishing a national network which would assemble four or five times a year at his home in Lambertville, N.J., or in specially selected meeting points across the country. This cabinet gradually widened to include sociologists,



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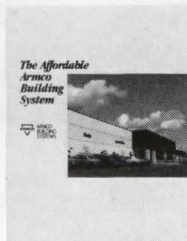
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economists, and political scientists, resulting in a legacy of deep interdisciplinary exchange and friendships, the impact of which can already be seen in the way architecture is taught in schools, practiced in every major city, and written about in our journals.

Jules's principal achievement was to restore to architects a sense of responsibility, urging that the profession listen to local citizens and hear the nuances, so that every new building would be a graft spliced into the heart of a living city. He held architects responsible for what they do—accountable not only in technical terms, but socially, economically, and culturally. **David Lewis** ■

The author is chairman of UDA Architects in Pittsburgh and a close friend of Jules Gregory.



*Jan C. Rowan,
Former Editor of P/A*

Jan C. Rowan, who served as Editor of *Progressive Architecture* from 1963 to 1969, died on May 6 at the age of 60. Born in Warsaw, Poland, Mr. Rowan received a Bachelor's degree in commerce from the London School of Economics in 1944. He subsequently studied at the Architectural Association in London and received his Bachelor's in Architecture at McGill University, Montreal, in 1951.

Before joining the P/A staff as Feature Editor in 1959, he had worked in the offices of Le Corbusier and I.M. Pei and taught architecture at Cooper Union, Pratt Institute, and Rhode Island School of Design.

Rowan's articles were the first to focus national attention on such emerging architects as Mitchell/Giurgola and Aldo Van Eyck. His "Philadelphia School" issue of April 1961 is often cited for its explication of Louis Kahn's theories and designs, as well as the work of his younger colleagues such as Robert Venturi, Robert Geddes, and Aldo Giurgola.

In addition to his academic and editorial activities, Rowan maintained an architectural practice. At the time of his death, he was president of Rowan Construction Company in Stamford, Conn., which has been active in land development and building construction since 1972. ■

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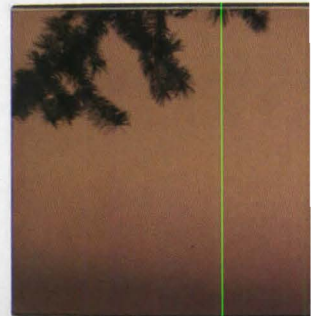
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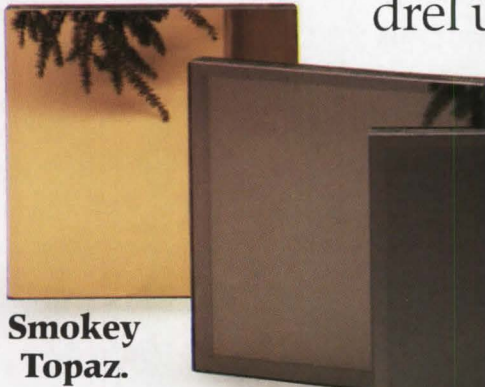


Sapphire Blue.

Aquamarine.

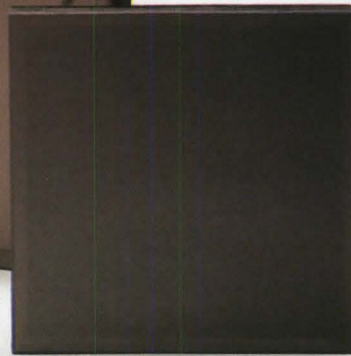


Rock Crystal.



Smokey Topaz.

Cool Brown.

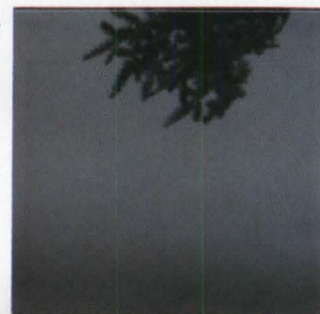


Dark Brown.



Dark Gray.

Blue Gray.



Cool Gray.

more to work with.

considerations. But with these windows, practicality doesn't hold you back.

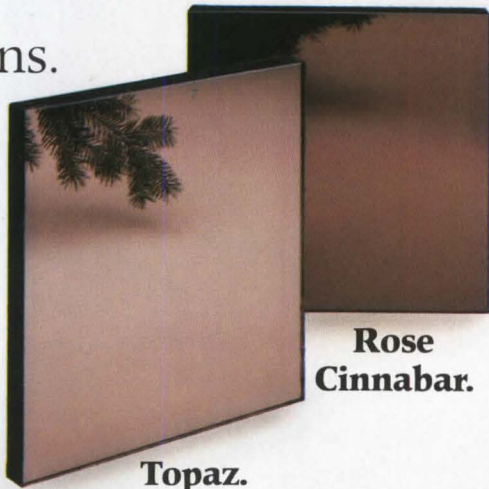
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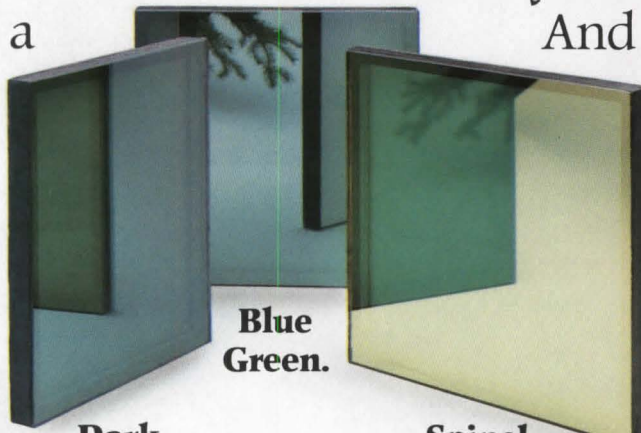
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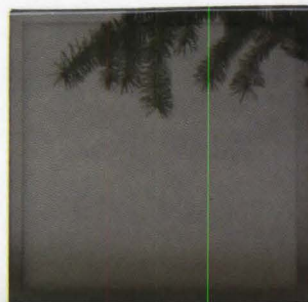
Gold.



Dark Green.

Blue Green.

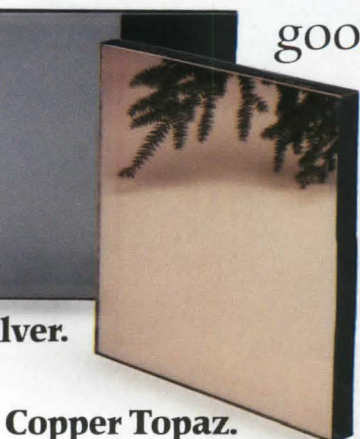
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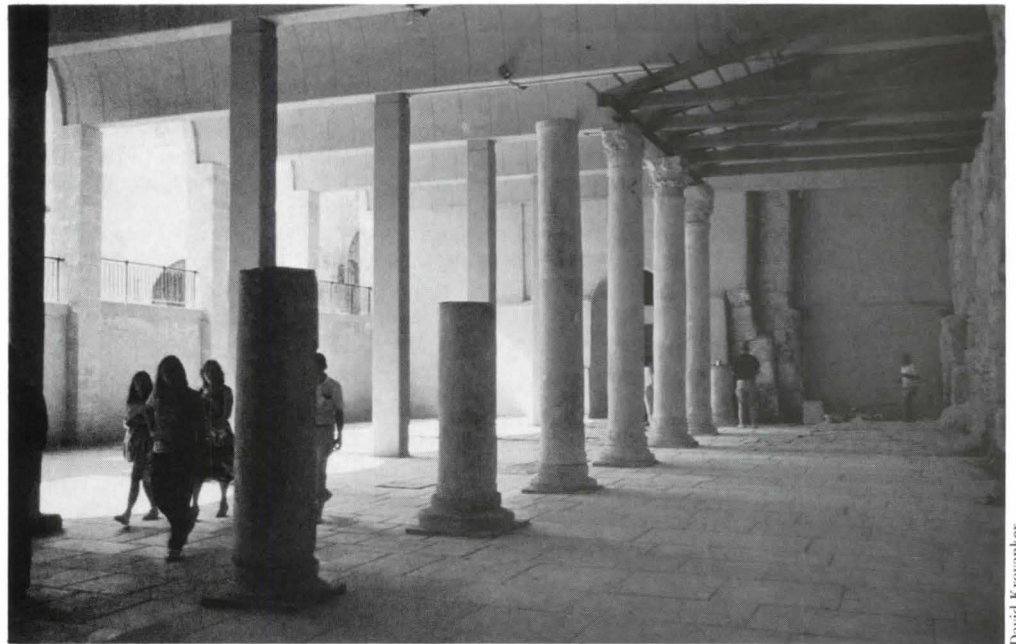
Perspectives

P/A correspondent Monica Pidgeon, a member of the Jerusalem Committee, reports on that group's recent meeting in Israel.

Report from Jerusalem

The reign of Mayor Teddy Kollek dates back 20 years. This visionary builder presides over the city of Jerusalem, capital of Israel, seat of the three world monotheistic religions, and home to many different ethnic groups with widely varying needs.

In 1969, looking for objective advice and support, Kollek invited to Jerusalem a group of specialists experienced in many fields— theology, literature, philosophy, education, art, architecture, planning, economics, sociology, public administration, science, history, law. The mandate of this Jerusalem Committee is “to act as an advisory body concerned with the restoration and preservation of ancient sites as well as with cultural, aesthetic, and human needs.” A subcommittee was added in 1970 and included such luminaries as Buckminster Fuller, Nikolaus Pevsner, Bruno Zevi, Laurence Halprin, Arie Sharon, Louis Kahn, Max Bill, Denys Lasdun, Moshe Safdie, and Christopher Alexander. Some members have since died;

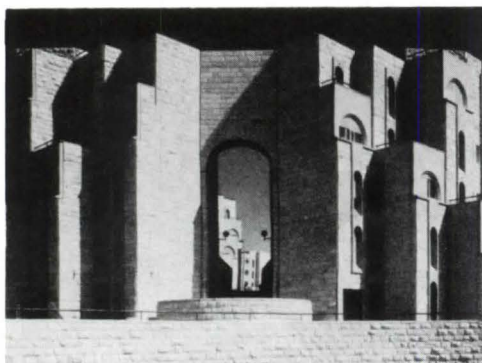


The Cardo.

David Kroyanker



Gilo settlement, southwest of Jerusalem; A. Yasky, Y. Gil, Y. Sivan, architects.



Gilo Housing: Salo Hershman, architect.

others, such as Aldo van Eyck, have been added. I have been a member from the beginning. The Committee has now met six times in plenary session in Jerusalem, most recently last March.

In the early 1970s, the city was preoccupied with restoring and rebuilding the center. Over time, the emphasis has changed to the burgeoning areas of government-dictated residential development at the periphery. Today, a period of consolidation and increased public participation in local government has begun.

These changes have been reflected over the years in the agenda and recommendations of the Jerusalem Committee. On each

visit, members have toured the latest developments, meeting with the mayor, the city engineer/architect, and officials of the Housing Ministry.

The sixth plenary session, inaugurated by Prime Minister Shimon Peres, marked the first time that the government has shown an active interest in the Jerusalem Committee, although the Committee is always received by the president at his residence. The opening session was convened in the City Museum in the newly restored Citadel of David where *son-et-lumière* is regularly performed. Subsequent meetings were held at various locales relevant to the subject under discussion.

[Continued on page 36]



Gilo housing: Ram Karmi, architect.

Monica Ridgemon

Housing

We made a tour of North Jerusalem, visiting the new satellite neighborhoods Neve Yaakov and Pisgat Ze'ev, and Ramot Alon, a densely built settlement terracing the contours of the hills. Ramot and Neve Yaakov repeat the medley of architectural styles evident in earlier developments such as Gilo and East Talpiot. The reason: The Ministry of Housing architecture department is given a list of architects whom they must employ in rotation, including proscribed architects Zvi Hecker, Yacov Rechter, A. Yasky, and Ram Karmi. Fortunately, all buildings in Jerusalem must be faced in stone—a law preserved from the days of the British Mandate—and this requirement unifies the varied styles. In Pisgat Ze'ev, still under construction, the arcaded street has been rediscovered as the primary urban element.

The Committee also studied the seemingly impossible task of integrating housing for the Orthodox Jews in these settlements. But "integration" is no longer the key word for Kollek. The various ethnic and religious groups of Jerusalem live separately in their own areas, and attention is now focused on the intermediate areas, which accommodate shared commercial and recreational activities. Due north of Damascus Gate, for example, is a derelict area known as The Seam (P/A, Jan. 1985, p. 132) that could be developed as common ground. The Committee also urged that satellite neighborhoods, sited more for politically strategic than planning reasons, be included in a citywide balance of retail trade and tied by a public transport system.

To date the Municipality has done little to house the growing Arab population, which

has doubled since 1967. The Arabs have built their own houses, which are generally one story and widely separated; but the density is now to be increased to 1500 square miles of floor area per 1000 square miles of plot, forcing the infill of vacant slots. In the village of Beit Safafa, which we visited, the Housing Ministry has initiated a scheme for houses to be built by the villagers themselves, to designs conforming to Arab family needs.

It was in this village that we were introduced to a scheme of self-government that has developed spontaneously in many neighborhoods but which is eyed with suspicion by central government. It has full support from Teddy Kollek, however, who would duplicate London's local government system.

Conservation

The Jerusalem Committee has long admired the magnificent archaeological and historical preservation work undertaken by the Municipality but maligned by UNESCO. This year we saw several new projects, including the Roman gate beneath the east portico of Damascus Gate, which can now be visited; the completed walkway around the ramparts of the Old City walls (new balustrades are of iron to distinguish them from Suleiman's original 16th-Century structure); and the newly revealed and reconstructed Cardo, the old Roman Byzantine road through the center of the Old City from Damascus Gate and the Moslem Quarter in the north to Nea Church and the Jewish Quarter in the south. Now a commercial and archaeological

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Perspectives

showplace, the Cardo's smart boutiques and souvenir shops rub shoulders with ancient colonnades. Peter Bugod and Esther Niv won an architectural competition for the site with an underground shopping arcade, but had continually to revise their plans to allow for Professor Avigad's unanticipated archaeological discoveries. Remains of Jerusalem's northern wall dating from the Second Century B.C., for example, are now publicly accessible.

The Jewish Quarter of the Old City, demolished by the Jordanians in 1948, has been meticulously restored to a somewhat kitsch but photogenic district much loved by residents and visitors alike. Argument continues over car-parking for residents, but the Committee supports pedestrianization of the whole of the Old City. The stepped approach to Damascus Gate (designed by Peter Bugod and Eunice Figueiredo for the East Jerusalem Development Company) replaces the former unplanned clutter of street traders and cars. Other achievements include work in the Moslem Quarter of the Old City—specifically the cleaned-up sections inside Damascus and St. Stephen's Gates, and the restyled Dung Gate by Arie Rahamimoff.

But what of the future? A new tool—a 1:500 model of the whole city, built by students of the Technion Faculty of Architecture in Haifa, now exists. It measures 39½' x 26½' and is constructed in 40 demountable modules so that models of new projects can be inserted and studied through an "urbanscope" linked to a TV screen.



Housing, Ramot Allon: Arie Rahmimoff, architect.

Mayor Kollek is understandably anxious about the future. Israel is beset by economic and security pressures. The young are ignorant of pre-1967 boundaries, and there is a lack of correspondence between government and public opinion. The way forward for Kollek's Municipality, he says, lies in "small is beautiful" and a more human touch that encourages the making of bridges between the 19 segregated communities of Jerusalem.

Monica Pidgeon ■

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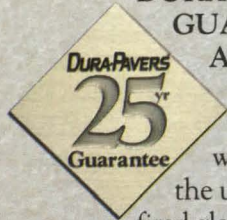


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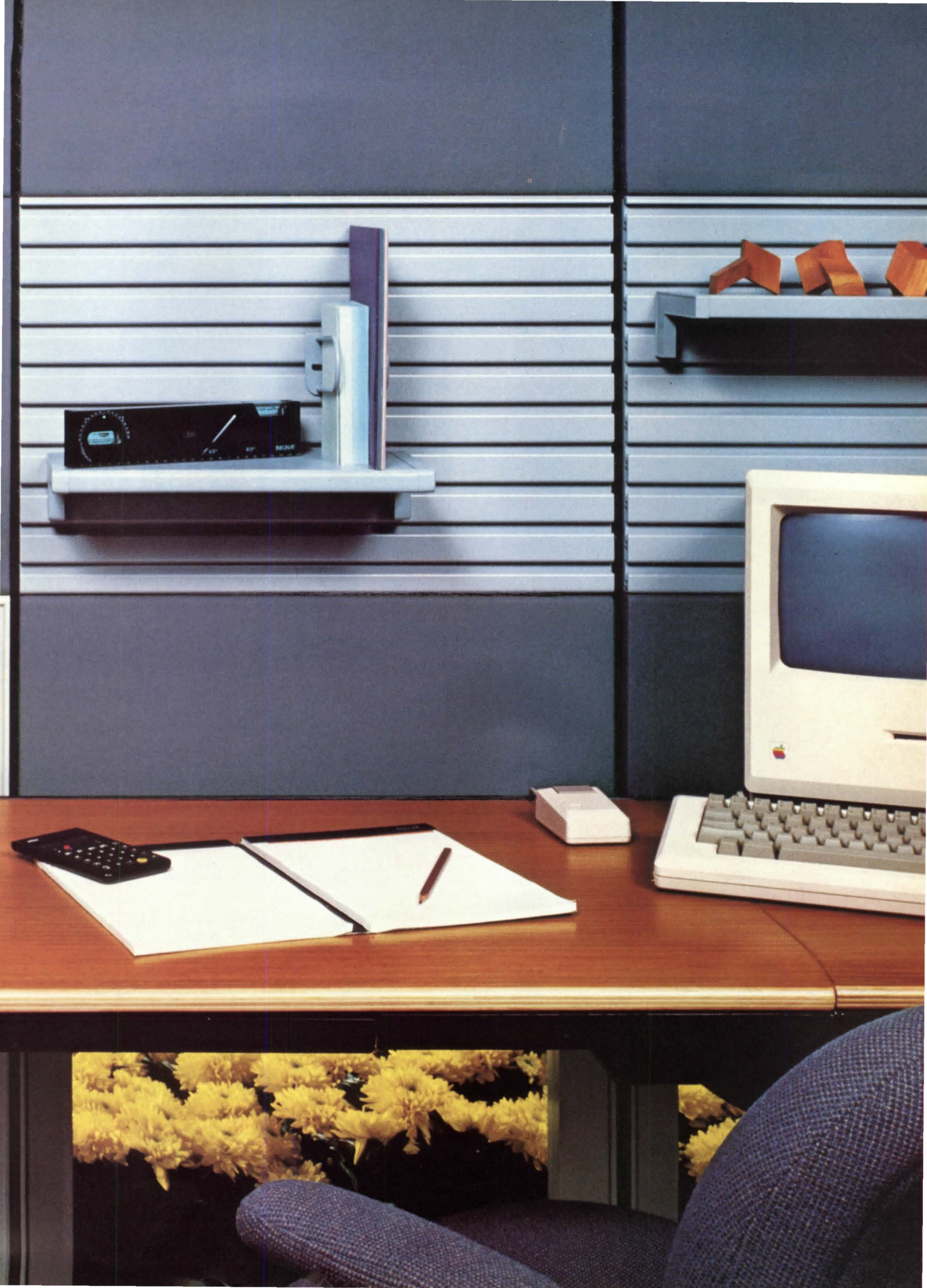
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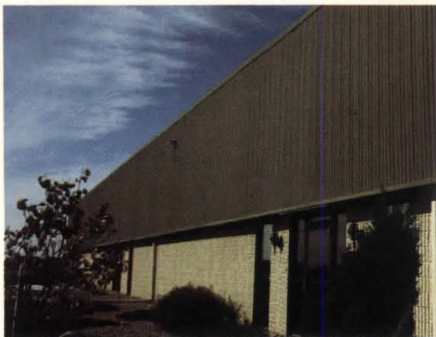




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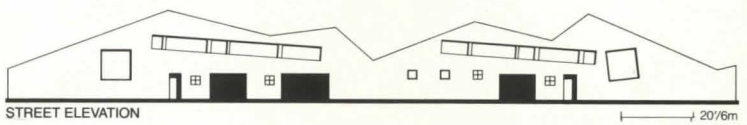
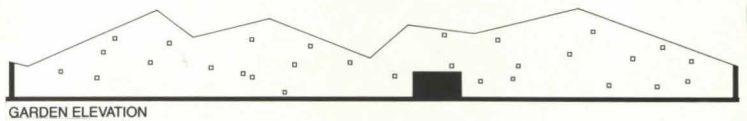
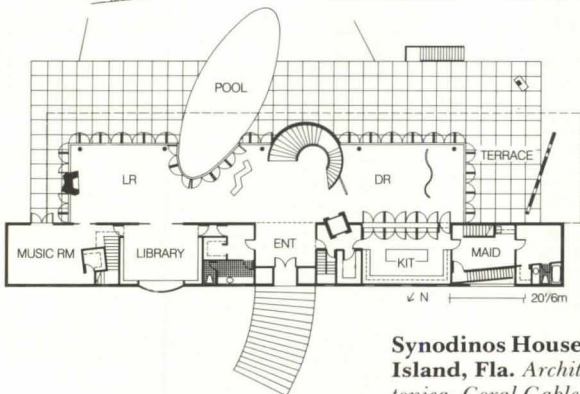
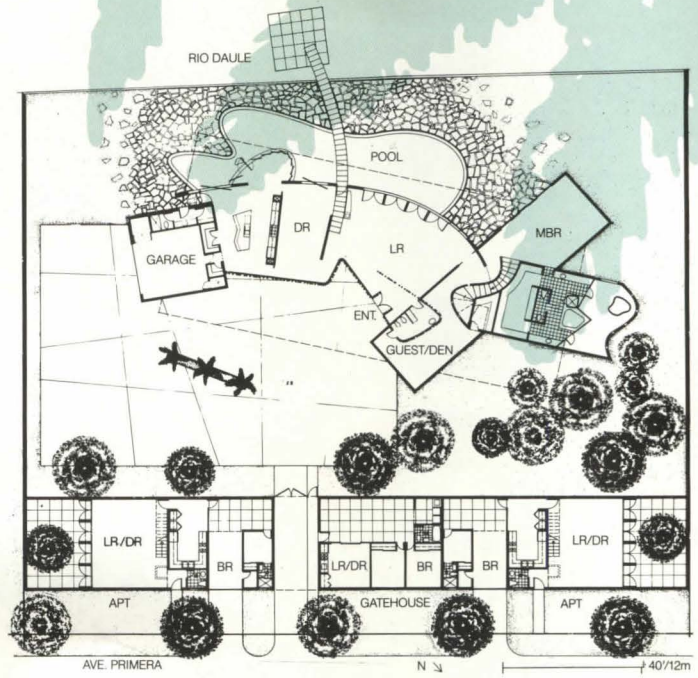
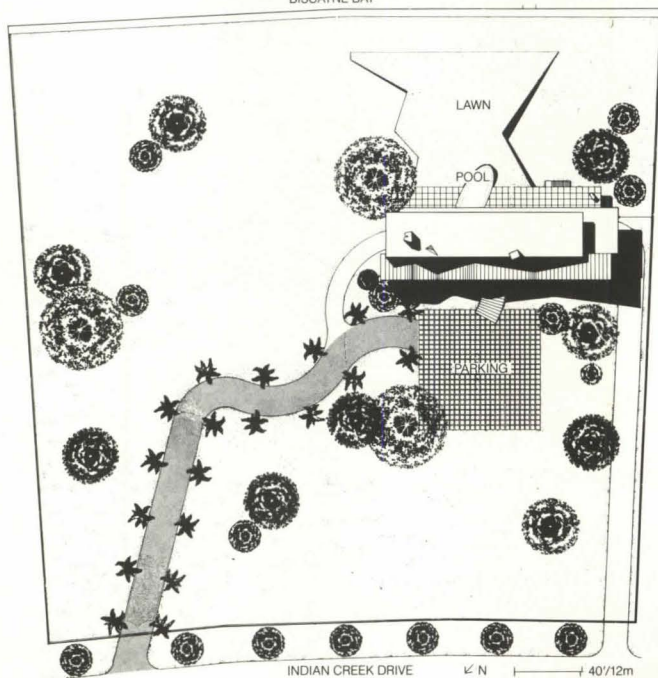
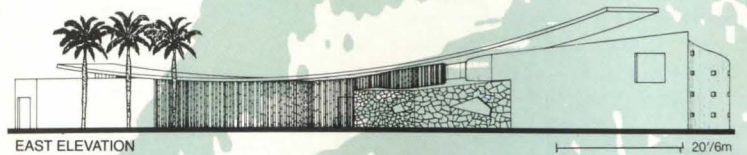
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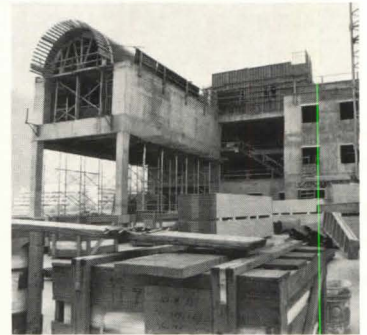
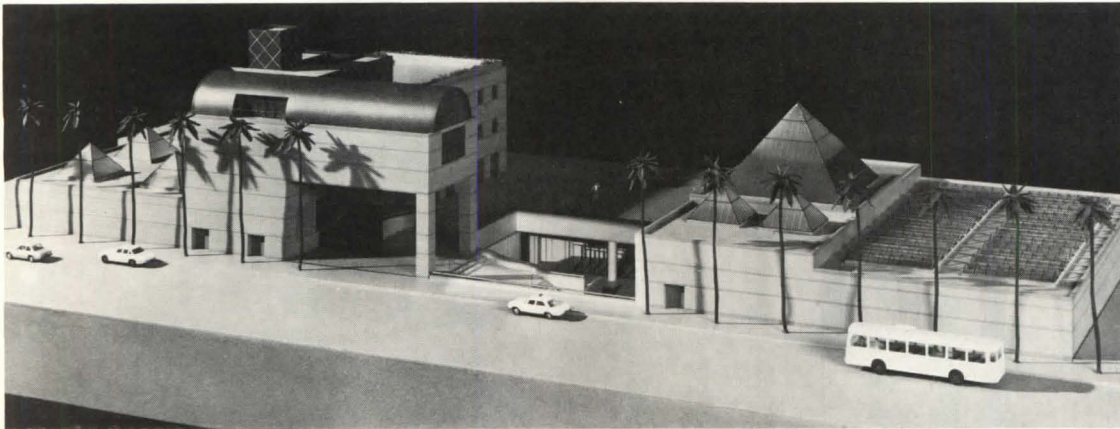
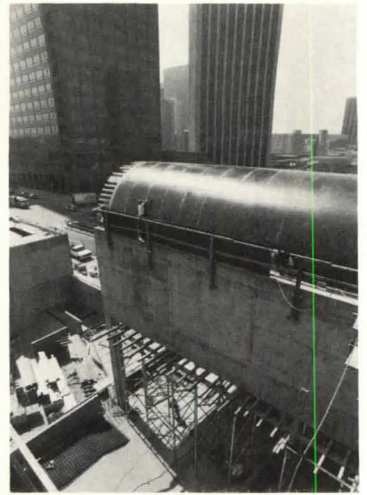
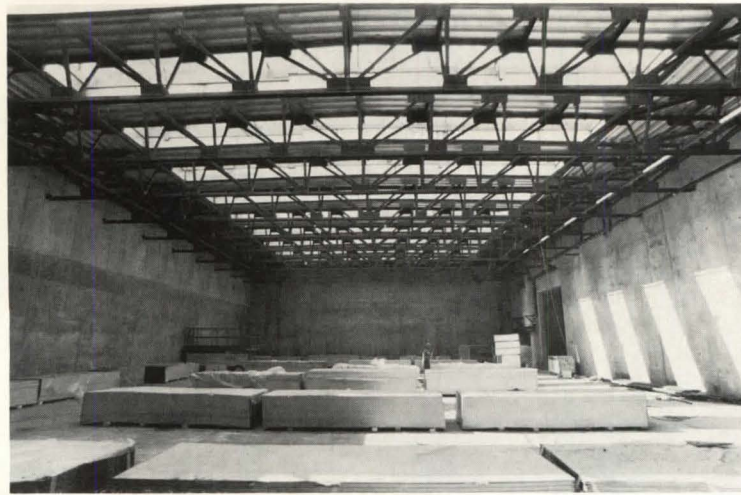
The projects on these pages include two tropical residences, the Museum of Contemporary Art in Los Angeles, offices in Harvard Square, and a mixed-use development in Charleston, S.C.



Synodinos House, Indian Creek Island, Fla. Architect: *Arquitectonica, Coral Gables, Fla.* Built on the site of a house said to have been haunted (by its previous owner, a transsexual who committed suicide), this house is divided into two sections. The white concrete front houses functional requirements while the rear section, with "walls" of louvered mahogany doors stained pale aqua, contains two levels of living quarters. The entire building is elevated on a base of polished green marble.

Vilaseca House, Guayaquil, Ecuador. Architect: *Arquitectonica, Coral Gables, Fla.* This project consists of a main house and guest house on the bank of a river. An undulating glass wall faced with bamboo poles defines the entrance and main living areas and serves to connect the various elements—a stone and tile-faced bedroom/studio wing at the northwest end and a stucco garage at the other. A curved, upturned roof caps the assemblage. The gate house holds the street edge and screens the main house. Its zigzag roofline echoes the distant mountains.

The Museum of Contemporary Art, Los Angeles, Calif. *Architects: Arata Isozaki, Tokyo, Japan, with Gruen Associates, Los Angeles.* A long time in the making, L.A.'s celebrated MoCA is scheduled to open in December, 1986. The museum complex consists of one-story galleries and a three-story administrative block with its barrel-vaulted library grouped around a sunken courtyard with an auditorium and storage on the basement level. Exhibit spaces are toplighted by pyramidal and sawtoothed skylights. Lavish materials include Indian red sandstone, crystallized glass, and copper-cladding.



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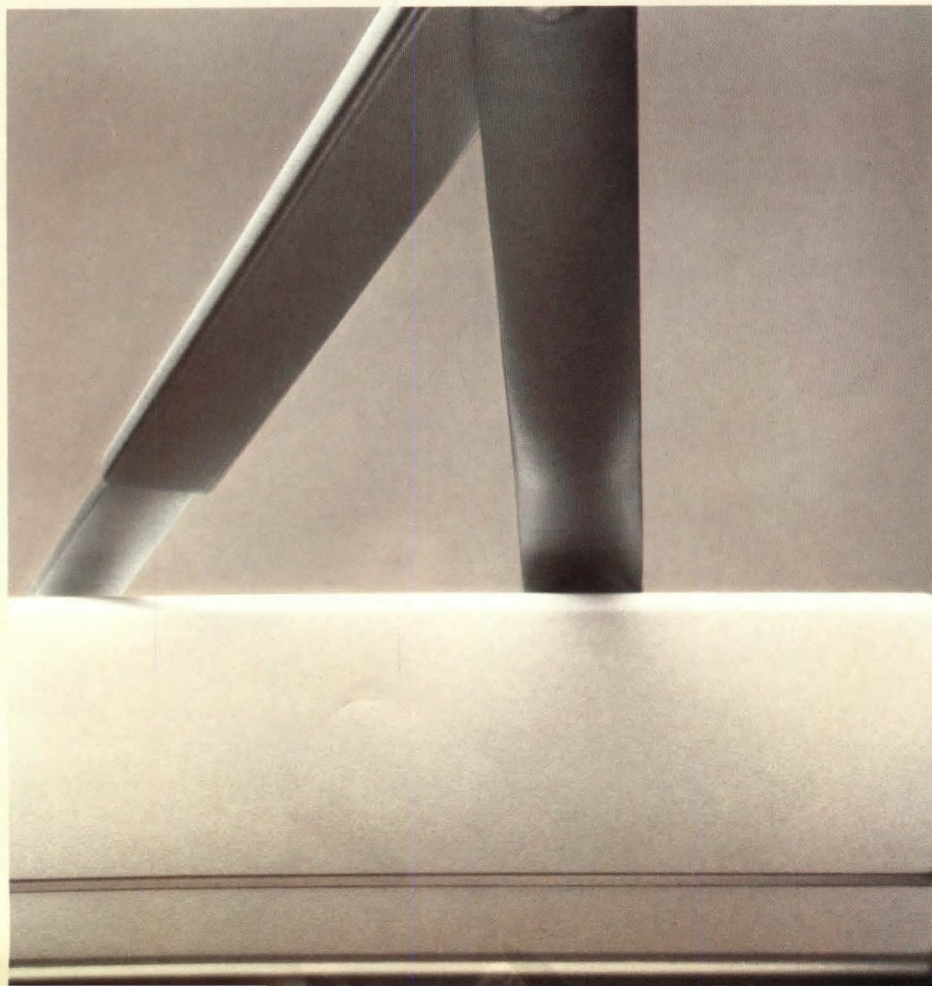
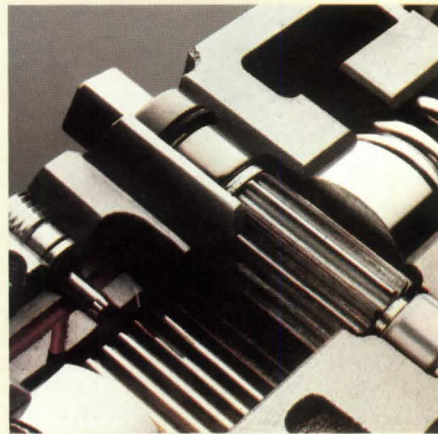
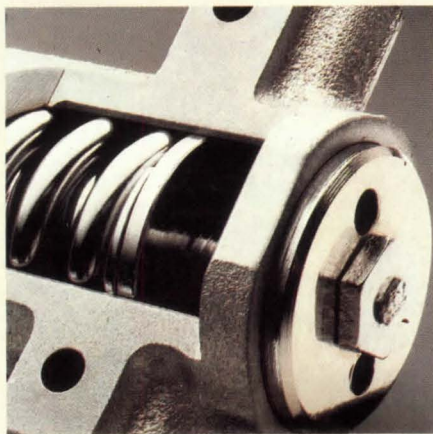
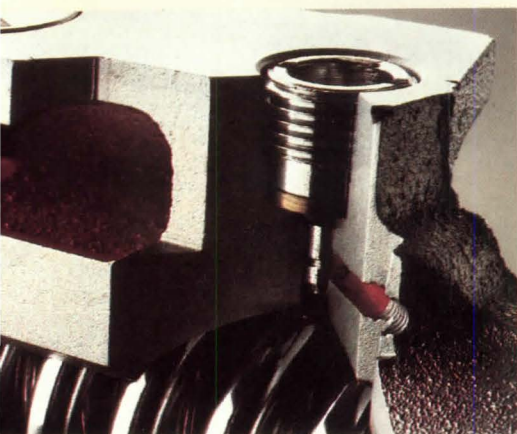
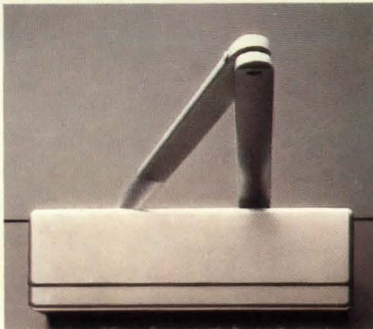
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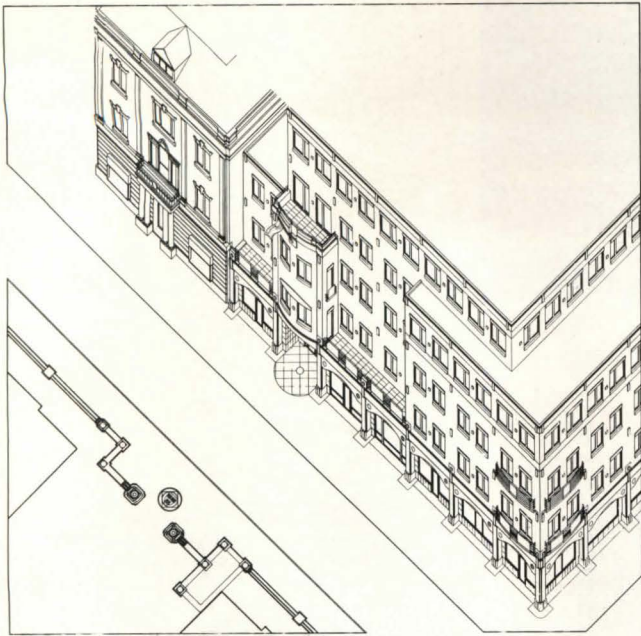
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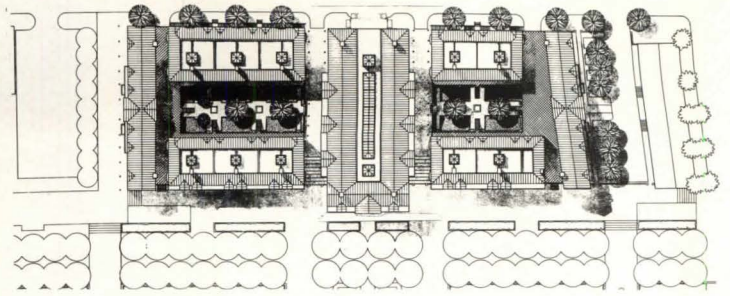
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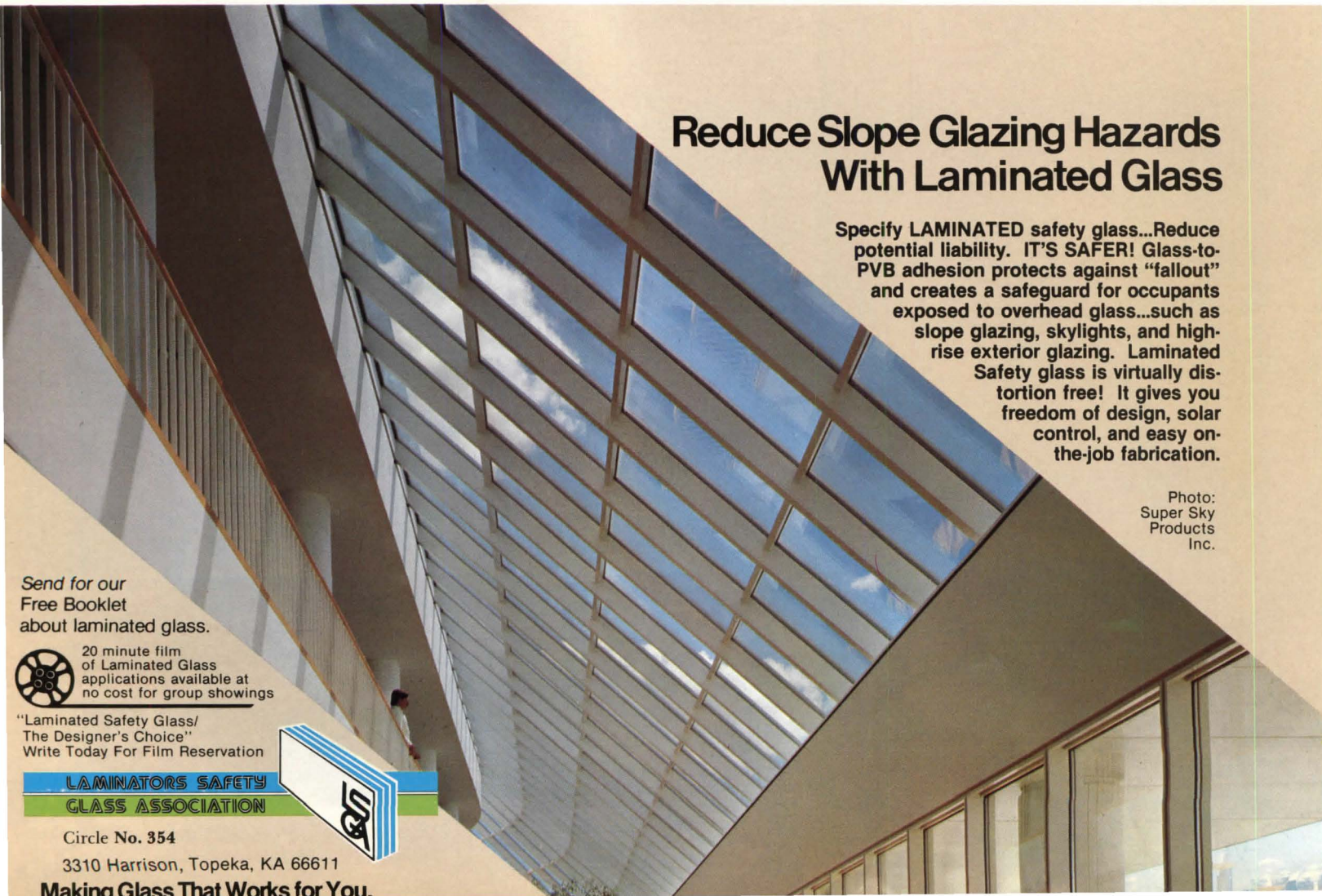
1280 Massachusetts Avenue, Cambridge, Mass. Architect: *Symmes, Maimi & McKee Associates, Cambridge.* This office/retail block is located within the crowded environs of Harvard Square. Surrounding architectural elements are adapted on the exterior with a colonnaded granite base, for example, echoing nearby commercial build-

ings. The main office entrance, on axis with a McKim, Mead & White gate to the Harvard campus, is distinguished by a two-story rounded bay and an arch leading into a vaulted elevator lobby. The corner block balances the mass of a Neo-Classical club on the opposite end.



Concord Walk, Cooper River Waterfront Development Block, Charleston, S.C. Architect: *Eisenman Robertson Architects, New York.* This mixed-use, mainly residential complex includes a small inn and restaurant and fronts on a brand new waterfront park. The existing street pattern divides the site into three segments. At each end, U-shaped residential

blocks, which incorporate flats and townhouses, flank the central inn building. The entire complex sits on a rusticated brick base which houses parking, services, and storage. Since the location affords some of the best views in Charleston, all buildings have porches, bay windows, and balconies, and, in the townhouses, roof decks.



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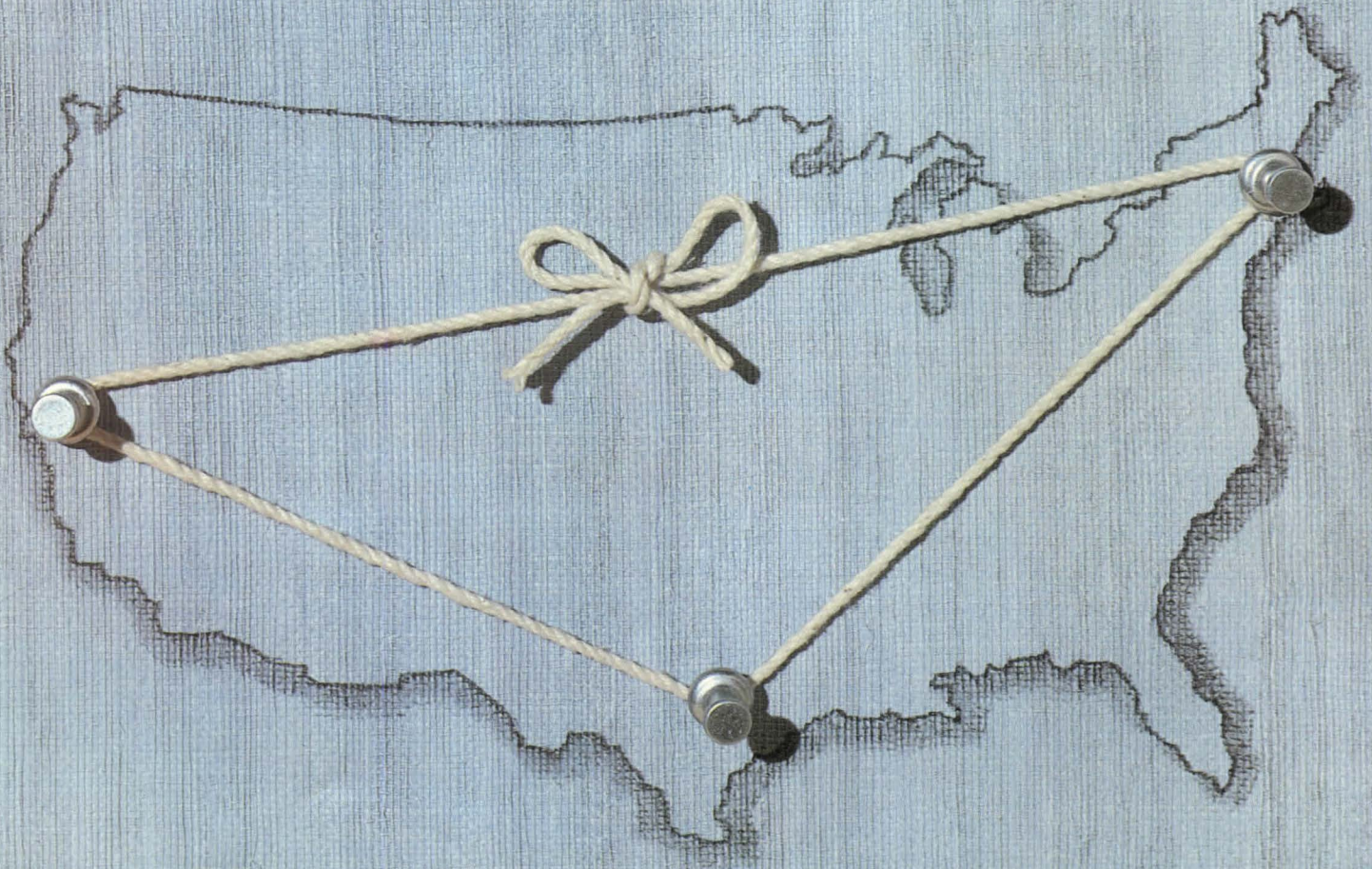
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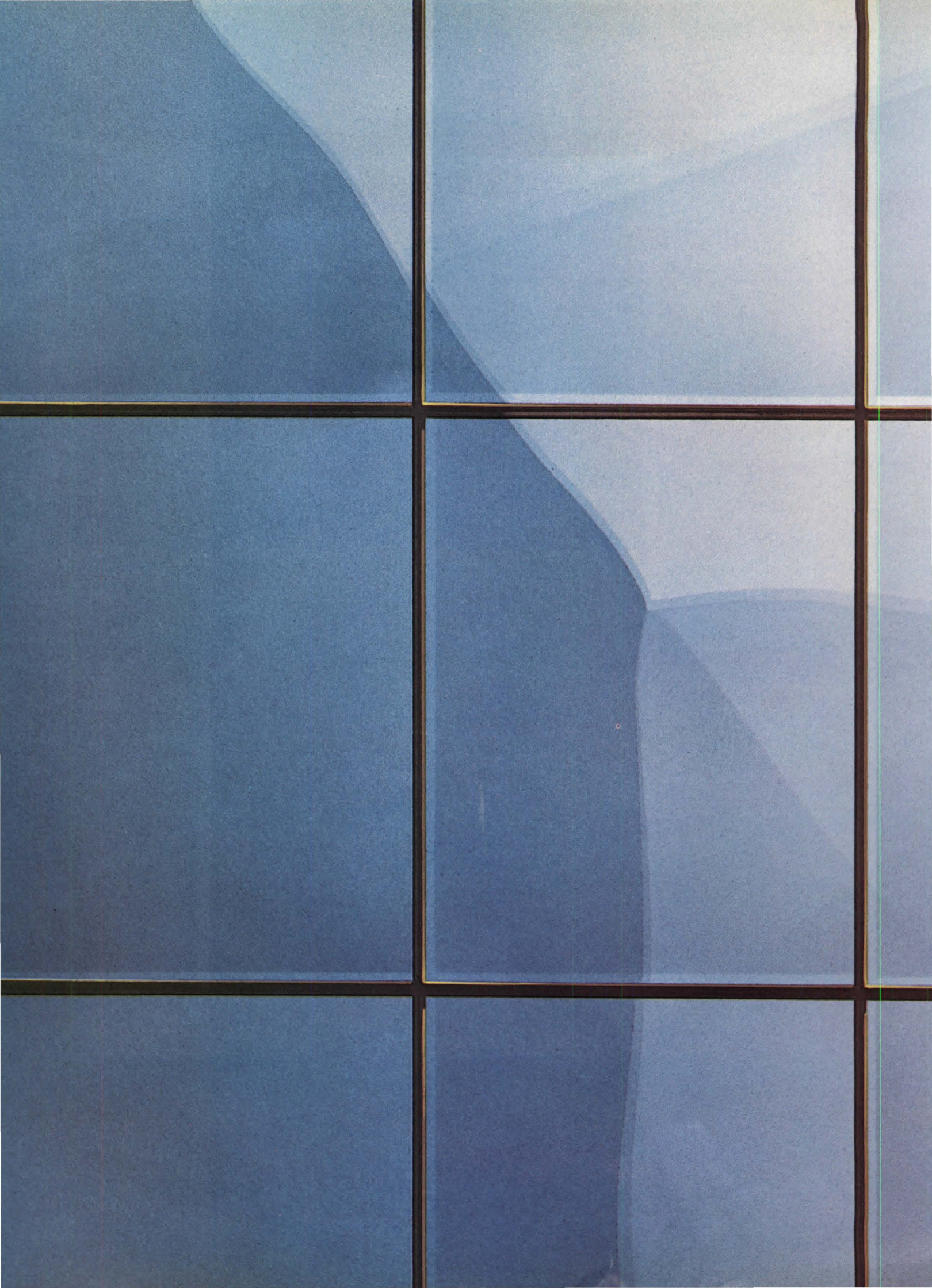
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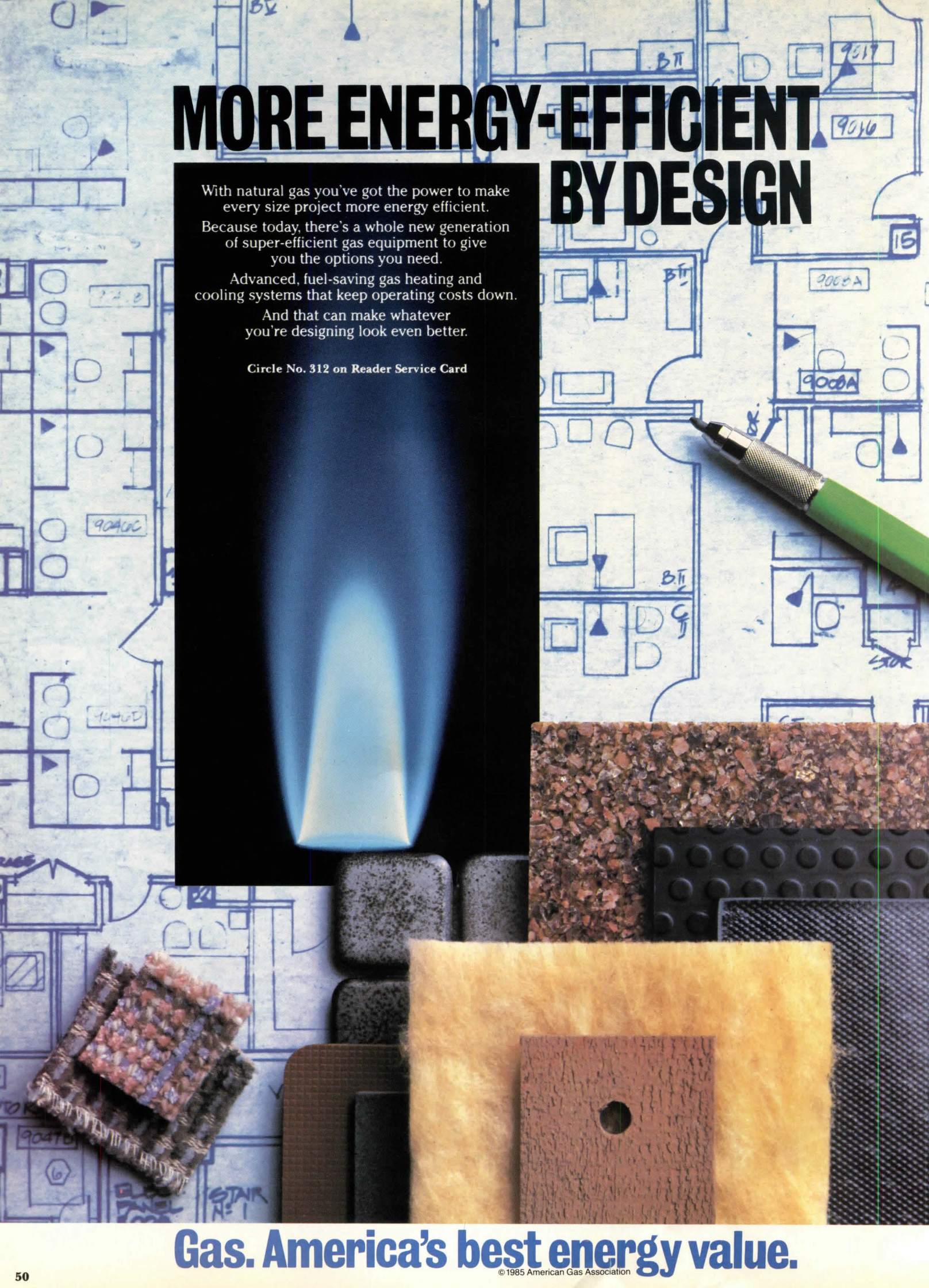
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P/A Calendar

Exhibits

Through June 30

New Public Architecture: Recent Projects by Fumihiko Maki and Arata Isozaki. Japan House Gallery, New York.

Through July 9

Kohn Pedersen Fox: New American Architecture. RIBA Gallery, London, England.

Through July 11

The Surreal City: 1930s–1950s. Whitney Museum of Art at Philip Morris, New York.

Through July 13

Shaker Handicrafts. Whitney Museum, New York.

Through July 13

The City of Frankfurt: New Buildings in a Historical Context. Gensler Associates, San Francisco. Also **September 15–October 22**, Crown Hall, IIT, Chicago; **November 2–16**, University of Ontario, Toronto; **December 15–January 15**, University of British Columbia, Vancouver, B.C.

Through July 21

The Cabin, the Temple, the Trailer. Oakland Museum, Oakland, Calif.

Through July 27

Durer to Canova: Master Drawings from the Museo Correr. The Drawing Center, New York.

Through July 28

Precocious Houses: Four Recent Works by Bay Area Architects. Oakland Museum Oakes Gallery, Oakland, Calif.

Through July 29

Architecture in Silver. Renwick Gallery, National Museum of American Art, Washington, D.C.

Through August 4

Art + Architecture + Landscape. San Francisco Museum of Modern Art, San Francisco.

Through August 4

Beatrix Farrand's American Landscapes: Her Gardens and Her Campuses. Glyndor Gallery, Wave Hill, The Bronx, N.Y.

Through August 25

Chicago Furniture: Art, Craft and Industry, 1833–1983. Cooper-Hewitt Museum, New York.

Through September 22

Material Evidence: New Color Techniques in Handmade Furniture. Renwick Gallery, National Museum of American Art, Washington, D.C.

Through October 26

Chicago and New York: More than a Century of Architectural Interaction. The New-York Historical Society, New York.

June 11–September 1

Carnegie's Libraries: A Sesquicentennial Celebration. The Cooper-Hewitt Museum, New York.

June 21–September 1

Arthur Erickson: Selected Projects 1971–1985. Musée des Arts Décoratifs, Montreal, Quebec.

July 3–19

The Architectural Trade Catalog in America, 1850–1950. Low Memorial Library, Columbia University, New York.

July 6–September 8

Arquitectura: Yesterday, Today and Tomorrow. Walker Art Gallery, Minneapolis, Minn.

Competitions

June 21

Entry deadline, Builder's Choice design and planning awards program. Contact *Builder*, 655 15th St., N.W., Suite 475, Washington, D.C. 20005 (202) 737-0717.

June 25

Deadline, Hillside Housing Design Competition. Contact Charles P. Graves, FAIA, Competition Adviser, The Hillside Trust, 3012 Section Rd. at French Park, Cincinnati, Ohio 45237.

August 2

Submission deadline, National Lighting Awards Program. Contact National Lighting Bureau, 2101 L St., N.W., Suite 300, Washington, D.C. 20037.



Francis Criss, Astor Place, 1932. Whitney at Philip Morris, through July 11.

August 31

Submission deadline, Landmarks Preservation Council of Illinois Prizes for HABS Measured Drawings. Contact Therese Kelly (312) 922-1742.

September 1

Deadline, Creative Ceiling Awards. Contact Public Relations Dept., Conwed, P.O. Box 64237, St. Paul, Minn. 55164 (800) 328-9497.

September 10

Postmark deadline, 33rd P/A Awards. See page 15 for information and entry form.

Conferences

June 21–23

Construction Specifications Institute Convention. Orange County Convention/Civic Center, Orlando, Fla. Contact Katherine V. Bates, CSI, 601 Madison St., Alexandria, Va. 22314 (703) 684-0300.

June 25–27

Computer Graphics '85 West. Los Angeles, Calif. Contact National Computer Graphics Association, 8401 Arlington Blvd., Fairfax, Va. 22031 (703) 698-9600.

July 10–12

World Computer Graphics '85 Exposition and Conference. New York Coliseum, New York. Contact American Communications Group, Inc., 8300 Greensboro Dr., Suite 690, McLean, Va. 22102 (703) 893-4545.

July 17–19

Calicon 3, 3rd Annual California Contract Show. Western Merchandise Mart, San Francisco. Contact Diane Scheiman, 1355 Market St., San Francisco, Calif. 94103 (415) 552-2311.

July 22–26

Siggraph '85: Computer Graphics and Interactive Techniques. Moscone Center, San Francisco. Contact Siggraph '85, Smith Bucklin & Associates, 111 E. Wacker Dr., Chicago, Ill. 60601 (312) 644-6610.

July 24–27

Energy '85: International Energy Conservation, Renewable Energy and Energy Resource Exploitation Exhibition and Conference. Hall of Industries, Sydney, Australia. Contact TMAC, 680 Beach St., Suite 428, San Francisco, Calif. 94109 (415) 474-3000.

July 24–28

Design: The International Alliance, National Conference and International Exposition, American Society of Interior Designers, Dallas, Texas. Contact ASID, 1430 Broadway, New York, N.Y. 10018 (212) 944-9220.

August 20–26

WORLDDDESIGN 85: ICSID/USA. Sheraton Hotel, Washington, D.C. Contact Celia Weinstein, Congress Coordinator, IDSA, 1360 Beverly Rd., Suite 303, McLean, Va. 22101 (703) 556-0919.

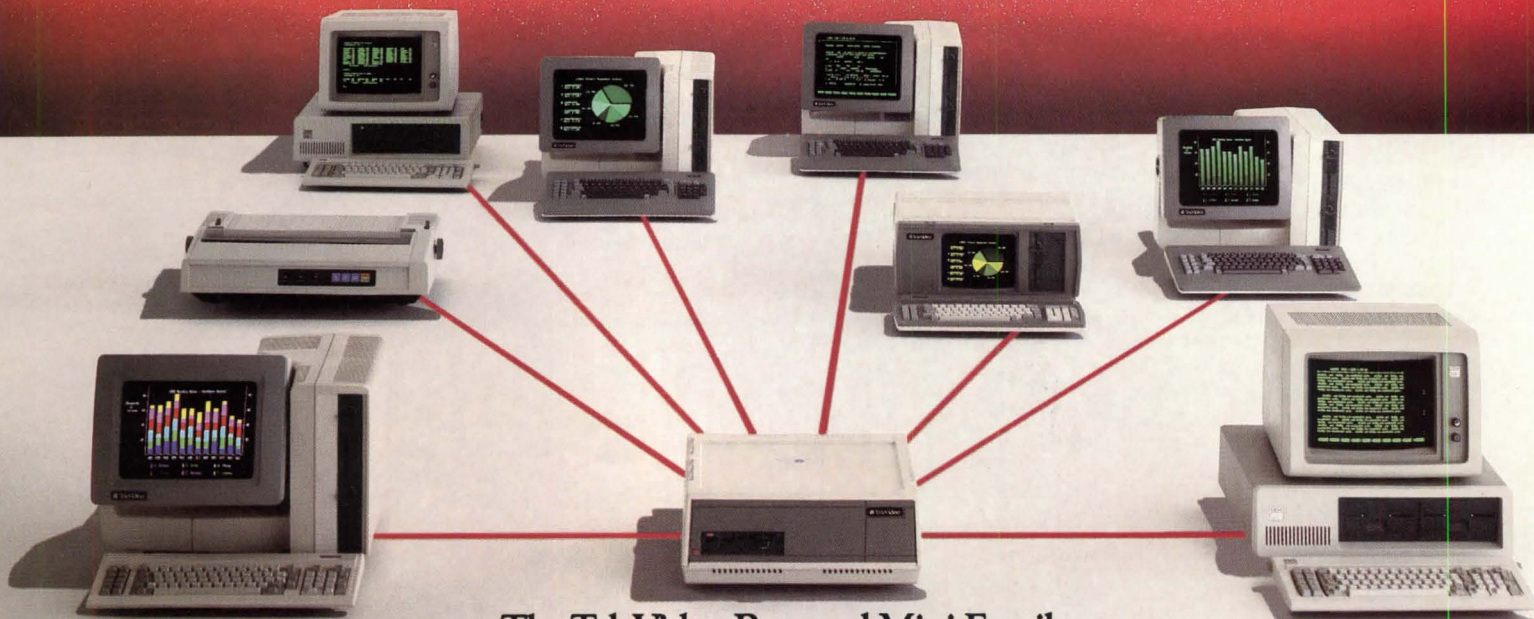
September 18–20

Society for Professional Marketing Services Annual Convention. Hilton Hotel, New Orleans. Contact SMPS, 801 North Fairfax St., Suite 215, Alexandria, Va. 22314 (703) 549-6117.

September 26–28

Energy Planning for Communities. St. Paul, Minn. Contact Energy Programs, the American Institute of Architects, 1735 New York Ave., N.W., Washington, D.C. 20006 (202) 626-7448.

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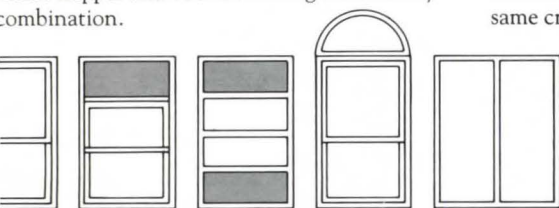
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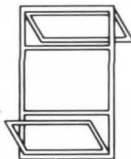
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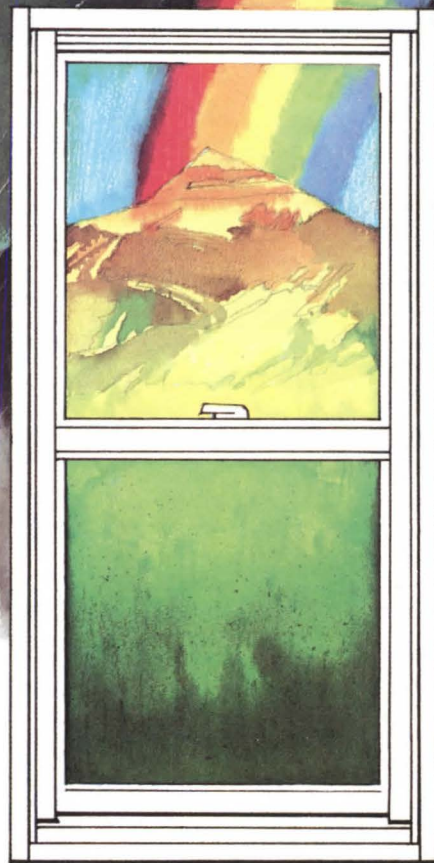


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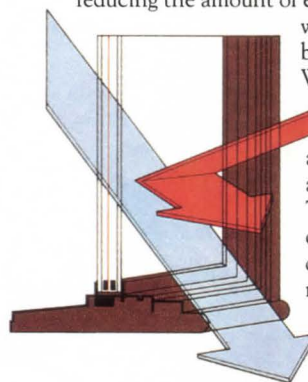
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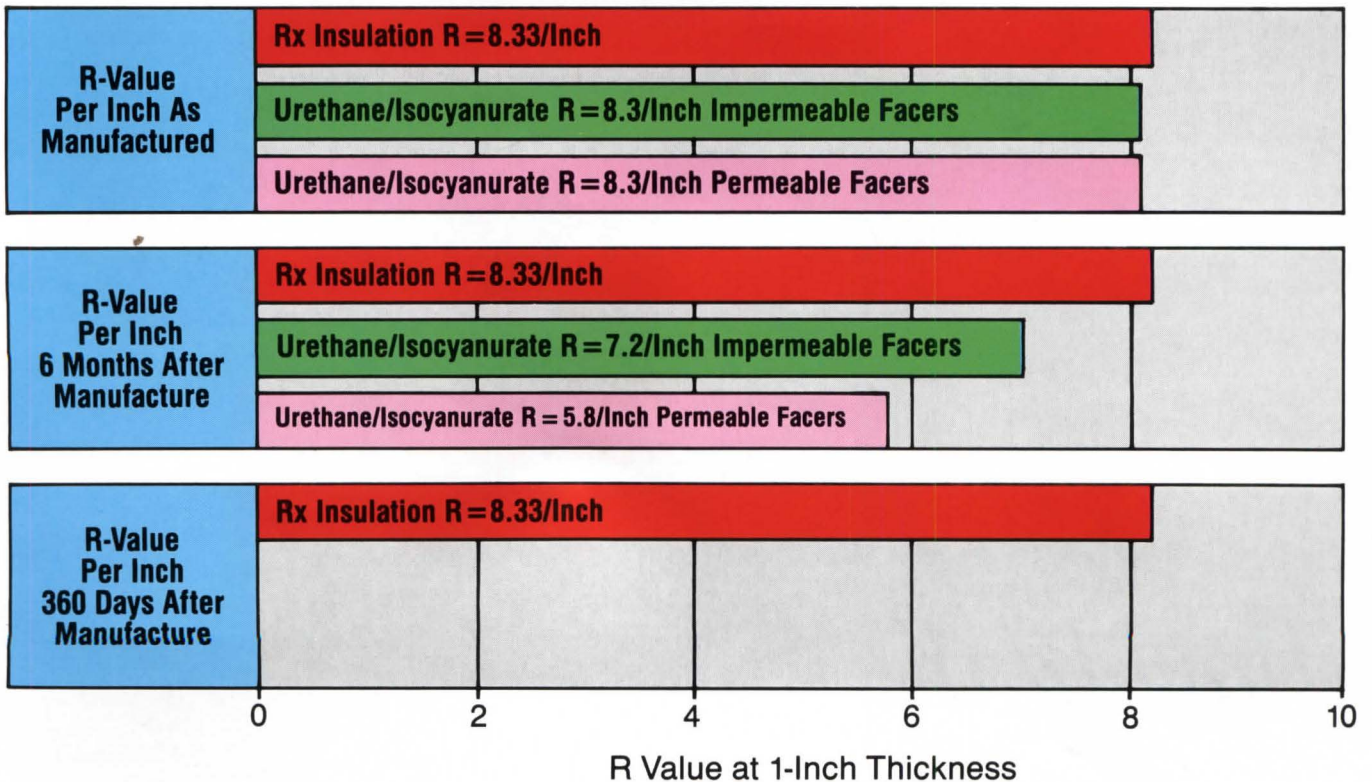
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