

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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WORK IN PROGRESS: ARCHITECTURE BY
PHILIP JOHNSON, KEVIN ROCHE, PAUL RUDOLPH
AT THE MUSEUM OF MODERN ART

Twenty-five current projects by three well-known architects who are making major contributions to the American scene will be shown in 15 models, drawings, and photographs in an exhibition at The Museum of Modern Art from October 1 through January 3. Work in Progress: Architecture by Philip Johnson, Kevin Roche, Paul Rudolph was selected and installed by Arthur Drexler, Director of the Museum's Department of Architecture and Design. Some of the projects in the show deal with problems of urban renewal and land use. "All of them reflect a commitment to the idea that architecture, besides being technology, sociology and moral philosophy, must finally produce works of art if it is to be worth bothering about at all," Mr. Drexler says.

Philip Johnson's representation includes plans for a "Third City" community for 150,000 people in Manhattan; a water garden in Texas, a convention center in Niagara Falls, office buildings and shopping centers as well as the master plan for Welfare Island. "Johnson's current work seems directly related to today's minimal sculpture, especially in its use of simple volumes which seem to have been cut at odd angles with a knife. While insistence on fine craftsmanship and materials has helped to associate him with the design of elegant single buildings isolated from their surroundings, most of his recent work has sought to provide public spaces that would relate buildings to each other and to the street," Mr. Drexler comments.

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The Lehman Brothers office building project for downtown New York, shown in a model, incorporates a glass enclosed street; the ambitious New York University "campus", also shown in a model, provides a 600 foot long galleria 75 feet wide and 180 feet high.

Kevin Roche and John Dinkeloo are represented by models of a bank and a manufacturing plant in Indiana; the United Nations Development Center in New York; a technology museum project; an office building and a coliseum in New Haven and a new college campus in Rochester. According to Mr. Drexler, Kevin Roche is increasingly concerned with enlarging the apparent scale of urban buildings so that they may visually stabilize their surroundings and be recognized from great distances. An example is the giant corner towers of the Knights of Columbus building in New Haven.

Another characteristic of Roche's work is the building conceived almost entirely of glass, roof as well as walls, and the use of indoor gardens as seen in the 40 ~~foot~~ story high glass enclosed vertical room of the United Nations Development Project. His interest in architecture as landscape design is demonstrated in his recent project for the Cummins Engine Company manufacturing plant in Indiana, most of which is underground, so that the building appears as a slight and relatively inconspicuous interruption to the flat landscape.

"Many of Roche's buildings present details or spaces familiar enough in other contexts, but in his interpretations they take on semi-surreal overtones. The restraint and sobriety with which these effects are stated do not disguise Roche's underlying perception of the fantastic in twentieth century urban life," Mr. Drexler concludes.

Paul Rudolph is represented by models for a housing project in New York City using prefabricated apartment units; a housing development for the Buffalo waterfront; the Boston Government Service Center; Southeastern Massachusetts

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University campus; a country office building; and a library in Niagara Falls.

"With few exceptions Paul Rudolph's buildings can be recognized by their complexity, their sculptural details, their effects of scale and their texture," Drexler says. "All of them are designed to suggest human use, affording both inhabitants and passersby a kaleidoscopic variety....The Boston Government Center, now nearing completion, is a spectacular piece of urban theatre. Its giant loggia, flowing stairs, and intricate sculptural detail sweep around a plaza that will be experienced as an outdoor room. In his current plan for high-rise housing on the Buffalo Waterfront, variety is achieved not by the arrangement of mass-produced units but rather by the deployment of large building forms in a total configuration related to the natural landscape. The result is not 'organic' in the sense of imitating natural forms, and yet the buildings seem to combine into a mountain range."

Additional information and photographs available from Diana Goldin, Coordinator of Press Services, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. (212) 956-7297, 7501.

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WALL LABEL

WORK IN PROGRESS: ARCHITECTURE BY PAUL JOHNSON, KEVIN ROCHE, PAUL RUDOLPH

October 1, 1970-January 3, 1971

A list of the two dozen most accomplished architects in the United States would include men whose ideas have been taken up by the profession as a whole. Some of them are members of large offices equipped to handle complicated problems of design, planning, and administration; others are concerned primarily with the development of significant architectural themes. Collectively they have brought American architecture to a level of professional competence unmatched anywhere in the world, which makes it all the more ironic that they are only now being commissioned to work on the immense problems of housing, urban renewal, and landscape design with which the country is afflicted.

This exhibition reviews twenty-five current projects by three architects who are making major contributions to the American scene. Some of the projects on view are now in construction, or awaiting a more favorable economy; some are still in the design stage; some have little likelihood of realization. All of them reflect a commitment to the idea that architecture, besides being technology, sociology, and moral philosophy, must finally produce works of art if it is to be worth bothering about at all.

Arthur Drexler

PHILIP JOHNSON

Philip Johnson (who began his career as a historian and critic - he was the first Director of this Museum's Department of Architecture) brings to his work a formidable knowledge of history as well as a lively interest in painting and sculpture. The glass house he built for himself in 1948 exemplified those precepts of design as pure structure first set forth by Mies van der Rohe, but even in his early work Johnson indicated a preoccupation with classical ideas of sequence and hierarchy; clearly defined spatial events arranged to enhance each other while clarifying a dominant architectural theme.

Johnson's current work seems directly related to today's minimal sculpture, especially in its use of simple volumes which seem to have been cut at odd angles with a knife. His insistence on fine craftsmanship and materials has helped to associate him with the design of elegant single buildings isolated from their surroundings, yet most of his recent work has sought to provide public spaces that would relate buildings to each other and to the street.

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His interest in the architectural character of the street is, of course, consistent with his concern for sequence and hierarchy, as can be seen in such urban-scale projects as the master plan for housing on Welfare Island. His study for a twin towers office building provides two large glass-enclosed plazas; the Lehman Brothers office building in downtown New York incorporates a glass-enclosed street. Perhaps most ambitious of all is the proposed New York University "campus", which calls for the closing of Washington Place to vehicular traffic for the three blocks between Washington Square and Broadway. The resulting glass-roofed street would provide a 600 foot long galleria 75 feet wide and 180 feet high or, as Johnson observes, about as high as the nave of Beauvais.

Underlying Johnson's concept of architecture and planning is his enthusiasm for landscape design. In his current project for a public Water Garden in Forth Worth he has brought together most of his favorite themes in a composition that exceeds in virtuosity (and in size) the sculpture garden he designed for The Museum of Modern Art.

KEVIN ROCHE

The work of Kevin Roche and John Dinkeloo may appear at first sight to be simply an unusually precise handling of conventional steel and glass construction. But Roche has been increasingly interested in problems of urban scale; he has sought to enlarge the apparent size of urban buildings so that they may visually stabilize their surroundings and be recognized from great distances. Where most architects would strive for a broad range of dimensions - from the smallest visible texture to large elements - Roche tends to enlarge the scale throughout, as with the four corner towers of the Knights of Columbus Office Building in New Haven, producing a kind of giant order that is astonishingly effective in the urban scene.

Another characteristic of Roche's work is the building conceived almost entirely as a glass envelope - roof as well as walls - and he has used glass to make more apparent the often gigantic spaces - sometimes more like greenhouses than conventional rooms - that he now seeks to incorporate in most of his large buildings. Thus the indoor garden of the Ford Foundation on 42nd Street has evolved into the forty story high glass-enclosed vertical room of the United Nations Development Project.

Notwithstanding his preoccupation with bold and conspicuous forms, Roche has occasionally taken up a theme more related to landscape design than to architecture proper. His Oakland Museum in California is essentially a terracing of the site; his recent design for the Cummins Engine Company Manufacturing Plant in Indiana places most of the building underground, so that it appears as a slight and relatively inconspicuous interruption to the flat landscape.

Many of Roche's buildings present details or spaces familiar enough in other contexts, but in his interpretations they take on semi-surreal overtones. The restraint and sobriety with which these effects are stated does not disguise Roche's underlying perception of the fantastic in twentieth century urban life.

PAUL RUDOLPH

With few exceptions Paul Rudolph's buildings can be recognized by their complexity, their sculptural details, their effects of scale, and their texture. Rudolph has been particularly successful in working with a broad range of dimensions: in a single building the observer will see elements varying in size from massive curved projections, designed to "read" from a distance, to such details as the texture of striated concrete. All of them are designed to suggest human use, affording both inhabitants and passersby a kaleidoscopic variety.

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By his own statement Rudolph designs primarily from the cross section rather than from the plan or elevation. Major interior spaces in his buildings make this evident through the advance or recession of floor levels surrounding multi-story rooms. In some recent work - notably the Burroughs Welcome building - the pre-eminence of the cross section is revealed in mass and elevation.

Although his buildings must be experienced from all sides, certain views seem to have dominated, if not altogether determined, their total design - a consideration that is reflected in his preference for studying buildings through perspective drawings more than through models.

Rudolph's interest in variety of contour and mass has been pursued not only in unique buildings designed for specific programs and sites; he has also sought to enrich the architectural possibilities of such unyielding problems as mass housing. For many years he has studied the resources of the mobile home industry as they might be applied to the manufacture of multiple-room housing components. These units could be stacked, hung, or plugged into a vertical core of utilities to produce a kind of housing more generous than our archaic building trades make economically feasible.

The Boston Government Center, now nearing completion, is a spectacular piece of urban theatre. Its giant loggia, flowing stairs, and intricate sculptural detail sweep around a plaza that will be experienced as an outdoor room. In his current plan for high-rise housing on the Buffalo Waterfront variety is achieved not by the arrangement of mass-produced units but rather by the deployment of large building forms in a total configuration related to the natural landscape. The result is not "organic", in the sense of imitating natural forms, and yet the buildings seem to combine into a mountain range.

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Checklist for Exhibition
WORK IN PROGRESS: ARCHITECTURE BY
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October 1, 1970 - January 3, 1971

Philip Johnson Buildings

(Photography by Louis Checkman)

New York University Galleria *
Washington Square
New York City
Designed 1965

Lehman Brothers Building *
New York City
Designed 1969-1970

Broadway Junction Shopping Center
Brooklyn, New York
Designed 1968

Investors Diversified Services Center *
Minneapolis, Minnesota
Designed 1968-1969; completion 1973

Twin Towers Office Building *
Designed 1970

Niagara Falls Convention Center *
Niagara Falls, New York
Designed 1968; completion 1972

Welfare Island
New York City
Designed 1969 (Master Plan)

"Third City", Project for a Community of 150,000
Designed 1966

Fort Worth Water Garden *
Fort Worth, Texas
Designed 1970

* Models in exhibition

(over)

Kevin Roche Buildings

Irwin Union Bank & Trust Company *
Columbus, Indiana
Designed 1968-1969

United Nations Development Center *
New York City
Designed 1969-1970

Technology Museum *
Designed 1969

Cummins Engine Company Manufacturing Plant *
Columbus, Indiana
Designed 1970

College Life Insurance Company of America *
Indianapolis, Indiana
Designed 1967-1969; completion 1971

Knights of Columbus Headquarters
New Haven, Connecticut
Designed 1965-1968; completed 1970

New Haven Coliseum
New Haven, Connecticut
Designed 1965-1969; completion 1971

Rochester Institute of Technology
New Campus: Student Union, Physical Education
and Administration Buildings
Rochester, New York
Designed 1963-1965; completed 1969

* Models in exhibition

(more)

Paul Rudolph Buildings

(Photography by Robert Perron
and Joseph Molitar)

Graphic Arts Center Project *
New York, N. Y.
Designed 1967

Boston Government Service Center *
Boston, Mass.
Designed 1962-1963

Buffalo Waterfront Development *
Buffalo, New York
Designed 1969

Southeastern Massachusetts University
North Dartmouth, Mass.
Designed 1963

Burroughs Welcome & Co., Inc.
Research Triangle Park, North Carolina
Designed 1969

Central Library for City of Niagara Falls
Niagara Falls, New York
Designed 1969

* Models in exhibition

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Kevin Roche, Partner

Kevin Roche John Dinkeloo and Associates (20 Davis Street, Hamden, Connecticut 06517)

Responsible for design of all projects

Born Dublin, Ireland in 1922. Received his Bachelor of Architecture degree at the National University of Ireland in 1945. Came to the United States in 1948 and is now a U.S. citizen. Has worked in architectural offices in Dublin, London, Chicago and New York, and joined the firm of Eero Saarinen and Associates in 1950. He was Saarinen's principal associate in design from 1954 until Saarinen's death in 1961.

He is the recipient of numerous honors and awards, among which are the 1965 Brunner Award of the American Institute of Arts and Letters; the 1967 Brandeis University Creative Arts Award in Architecture; the New York Chapter of the American Institute of Architects 1968 Medal of Honor; the City Club of New York 1968 Albert S. Bard First Honor Award for Excellence in Architecture and Urban Design; California Governor's Award for Excellence in Design; the 1968 New York State Award; Citizen's Union of New York Albert S. Bard Citation; is a member of the National Institute of Arts and Letters and an Associate in the National Academy of Design. He is a member of the Board of Trustees of the American Academy in Rome and of the Woodrow Wilson International Center for Scholars in the Smithsonian Institution and a member of the Fine Arts Commission, Washington, D.C.

(over)

WORK BY KEVIN ROCHE JOHN DINKELOO AND ASSOCIATES

- I.B.M. World's Fair Pavilion, New York (with Charles Eames)
- Oakland Museum, Oakland, California
- Richard C. Lee High School, New Haven, Connecticut
- Neiman-Marcus, NorthPark, Dallas, Texas
- Rochester Institute of Technology, Rochester, New York
- Ford Foundation Headquarters, New York, New York
- Fine Arts Center, University of Massachusetts, Amherst, Massachusetts
- Cummins Engine Company Components Plant, Darlington, England
- Air Force Museum, Wright-Patterson Air Force Base, Ohio
- Power Center for the Performing Arts, University of Michigan, Ann Arbor, Michigan
- Knights of Columbus Headquarters, New Haven, Connecticut
- New Haven Coliseum, New Haven, Connecticut
- U.S. Post Office, Columbus, Indiana
- Creative Arts Center, Wesleyan University, Middletown, Connecticut
- Aetna Life Computer Building, Hartford, Connecticut
- National Fisheries Center and Aquarium, Washington, D.C. (with Charles Eames)
- International Institute for the Study of Human Reproduction, Columbia University, New York
- College Life Insurance Company of America Headquarters, Indianapolis, Indiana
- Major Expansion Program, Master Plan, The Metropolitan Museum of Art, New York, New York
- Worcester County National Bank Building, Worcester, Massachusetts
- I.B.M. Exhibition Center and Museum, Armonk, New York (with Charles Eames)
- Irwin Union Bank and Trust Company Expansion, Columbus, Indiana
- Federal Reserve Bank of New York, New York
- Cummins Engine Company Manufacturing Plant, Columbus, Indiana

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October 1, 1970

PHILIP JOHNSON (FAIA)

Office: 375 Park Avenue, New York, New York 10022

Born: Cleveland, Ohio, July 8, 1906

Education: Harvard University - A.B., 1930
Harvard Graduate School of Design - B. Arch., 1943

Honorary Degree: Doctor of Fine Arts, Pratt Institute, June 11, 1962

Positions Held: Director, Department of Architecture, The Museum of
Modern Art, New York City, 1930-36, 1946-54

Principal Works: Glass House, New Canaan, Connecticut, 1949
Kneses Tifereth Israel Synagogue, Port Chester, N.Y., 1956
Museum of Art, Munson-Williams-Proctor Institute, Utica, N.Y., 1960
Roofless Church, New Harmony, Indiana, 1960
Amon Carter Museum of Western Art, Fort Worth, Texas, 1961
Nuclear Reactor, Rehovot, Israel, 1961
Sheldon Art Gallery, University of Nebraska, Lincoln, Nebraska, 1963
Wing for Robert Woods Bliss pre-Columbian Collection,
Dumbarton Oaks, Washington, D.C., 1963
New York State Theater, Lincoln Center, New York, 1964
New York State Exhibit, New York World's Fair, 1964
East and Garden Wings, Museum of Modern Art, New York, 1964
Kline Science Tower, Yale University, New Haven, Conn., 1965
Henry L. Moses Institute, Montefiore Hospital, New York, 1966
Bielefeld Art Gallery, Bielefeld, Germany, 1967
New York University Library, New York, 1967

Professional Honors:

Silver Medal of Honor, Architectural League, New York, Glass House, 1950
First Prize, Sao Paulo Biennial, 1954, Hodgson House
Grand Festival Award, Boston Art Festival, 1955, Schlumberger Adm. Bldg.
Award of Merit, A.I.A., 1956, Schlumberger Administration Building
First Honor Award, A.I.A., 1956 Hodgson House
Architectural Record Award of Excellence for House Design, 1957, Oneto House
Honorable Mention, Architectural League, New York, 1960, K.T.I. Synagogue
Gold Medal of Honor (with Mies van der Rohe) Architectural League of New
York, 1960, Seagram Building
First Honor Award, A.I.A., 1961, Roofless Church
First Honor Award, A.I.A., 1961, Israel Reactor
Honorable Mention, Sixth Biennial, Sao Paulo, 1961, Roofless Church
Architectural Record Award of Excellence for House Design, 1962, Leonhardt House
Fifth Avenue Association, Best New Institutional Building, 1962, Asia House
Progressive Architecture Design Awards, 1964, Kline Science Center, Yale U.
A.I.D., Elsie de Wolfe Award, 1965
First Honor Award for Excellence in Architecture and Urban Design, City Club of N.Y.,
Albert S. Bard, 1966, Museum of Modern Art Sculpture Garden and Henry L. Moses
Institute, Montefiore Hospital

Books Published: The International Style, 1932, co-author with Henry-Russell Hitchcock
Machine Art, 1934
Mies van der Rohe, 1947 and rev. 1953
Philip Johnson, by John M. Jacobus, Jr., 1962
Philip Johnson Architecture, 1949-1965

October 1, 1970

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PAUL RUDOLPH, ARCHITECT
54 WEST 57TH STREET
NEW YORK, NEW YORK

Personal

- Born: October 23, 1918, Elkton, Kentucky
- Parents: Rev. Keener L. Rudolph and Eurio (Stone) Rudolph
- Education: Bachelor Architecture, Alabama Polytechnic Institute, 1940
Master Architecture, Harvard University, 1947
Doctor of Arts (Honorary), Colgate University, 1966

Professional

- 1941 to 1942: Fellow in Architecture, Harvard University
- 1943 to 1946: Officer-in-Charge, Ship Construction, U.S. Naval Reserve, Brooklyn Navy Yard
- 1948 to 1949: Holder of Wheelwright Traveling Fellowship in Architecture. Travel in Europe and British Isles as advanced student of architecture, Harvard University Graduate School of Design
- 1947 to 1951: Partner, architectural firm of Twitchell & Rudolph, Sarasota, Florida
- 1952 to date: Practice of residential, commercial and institutional architecture, Sarasota, Florida; Cambridge, Massachusetts; Boston, Massachusetts; New Haven, Connecticut; and New York, New York.
- 1951 to 1956: Visiting critic at Architectural Schools of Cornell, Tulane, Harvard and Princeton Universities, University of California, University of Pennsylvania.
- 1951 to 1958: Visiting lecturer at Architectural Schools of Yale, Cornell, Toronto, Tulane, Harvard and Princeton Universities; Smith and Clemson Colleges, Georgia Institute of Technology, the Institute of Design of Illinois Institute of Technology, Alabama Polytechnic Institute, University of Florida, University of Pennsylvania, University of California.
- 1958 to 1965: Chairman of the Department of Architecture, Yale University.

Honors and Awards

- 1940 First Prize, Rorimer Competition, American Institute of Decorators
- 1948 Selected to design model house, Revere Copper & Brass Company
- 1949 Award of Merit of The American Institute of Architects for Best House of the Year
- 1950-51, Designs selected for inclusion in annual Habitations edition of
1953 L'Architecture d'Aujourd'hui as representative of the best new residential architecture in the U.S.A.
- 1951 Included among 21 architects whose work was featured in special edition young architects of The Magazine of Building
- 1953 Two designs selected for inclusion among 42 examples of significant post-war architecture featured in the book "Built in U.S.A." published by Museum of Modern Art, New York
- 1954 "Outstanding Young Architect Award," Sao Paulo (Brazil) International Competition
- 1956 Residence selected by The Architectural Record as one of the fifty most significant buildings completed since 1900
- 1958 Arnold Brunner Prize in Architecture awarded by American Academy of Arts and Letters
- 1958 Included in book "Masters of Modern Architecture"
- 1959 Custom House Winners: two Merit Awards, Homes for Better Living Awards sponsored by The American Institute of Architects in cooperation with House & Home and McCall's
- 1960 National Gold Medal Exhibition of the Building Arts
The Jewett Arts Center, Wellesley College, Massachusetts
- 1961 Boston Arts Festival Architectural Award for Commercial Building Category (Blue Cross-Blue Shield Office Building)
- 1962 Award of Merit for Sarasota High School, 1962 American Institute of Architects Honor Awards Program
- 1962 Honorable Mention, 1962 Gold Medal Committee, Architectural League of New York
- 1962 Residence selected as one of Record Houses of 1962 by The Architectural Record
- 1963 Award of Excellence for House Design by The Architectural Record (Milam House)

Honors and Awards - continued

- 1963 Parking Garage selected by The Architectural Forum as one of the ten most significant buildings completed in 1962
- 1964 First Honor Award for Art & Architecture Building, 1964 American Institute of Architects Honor Awards Program
- 1964 Award of Merit for Parking Garage, 1964 American Institute of Architects Honor Awards Program
- 1964 Endo Laboratories selected for 1964 Annual Award of the Concrete Industry Board
- 1965 Art & Architecture Building received Citation for Outstanding Collaboration between Architecture and the Allied Arts, 1965 National Gold Medal Exhibition, The Architectural League of New York
- 1965 Art & Architecture Building, Parking Garage, Milam House and Married Student Housing selected for inclusion in exhibition Architecture - USA sponsored by United States Department of State for exhibition abroad
- 1966 Elderly Housing received Honor Award for Design Excellence of the United States Department of Housing and Urban Development
- 1967 Retrospective Exhibition at Tampa Bay Art Center of the University of Tampa, Jacksonville Art Museum, University of Florida Gallery and Georgia Institute of Technology School of Architecture.
- 1968 Endo Laboratories received New York State Award for significant contribution to the material and artistic enhancement of the State of New York from New York State Council on the Arts
- 1969 Medal of Honor, New York Chapter, American Institute of Architects