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	MoMA PS1	VIII.C. 56

PROPOSAL FOR THE INSTITUTE FOR ART AND URBAN
RESOURCES' INTERDISCIPLINARY PROGRAM/ARCHITECTURE

PREAMBLE:

IT SHOULD BE EMPHASIZED THAT BECAUSE THE INSTITUTE FOR ART AND URBAN RESOURCES RECEIVES ASSISTANCE ANNUALLY TOWARDS SOME OF THE LARGE COSTS INVOLVED IN ORGANIZING ITS MAJOR SHOWS (VISUAL ARTS) IN P.S. 1'S EXHIBITION CENTER FROM THE NATIONAL ENDOWMENT FOR THE ARTS' MUSEUM AND SPECIAL PROJECTS PROGRAMS THIS AREA OF FUNDING CANNOT BE ENCROACHED UPON BY I.A.U.R.'S ARCHITECTURE PROGRAM. FOR THESE REASONS, IT IS DESIRABLE THAT ASSISTANCE BE ACHIEVED BY THE DESIGN ARTS PROGRAM FOR EXHIBITIONS IN P.S. 1'S ARCHITECTURE ROOM.

It is imperative that a personal visit be arranged as soon as possible for an officer from the Design Arts Program of the NEA, in order that he/she can actually sense the objectives of the architecture installations within the context of the overall P.S. 1 program.

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PROPOSAL FOR THE INSTITUTE FOR ART AND URBAN
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P.S. 1 has a special, necessary and distinct contribution to make with its Architecture Room, one of the Special Projects in its Interdisciplinary Program. It provides extremely ample space for shows, devoted to individual architects or teams, that are designed by the architects themselves. The room permits a range of installations that can vary from displayed drawings and models which document recent projects to full-fledged constructed installations planned uniquely for the space.

The fact that P.S. 1's Architecture Room is ready for extensive spatial alteration distinguishes it from other museum environments in New York. Californian architect, Frank Gehry, built special walls revealing his typical construction procedures in his P.S. 1 installation (I.A.U.R. October-November 1978 Exhibition Program). His unique environment could only have occurred at P.S. 1. Other architects (such as Melvin Charney, Friday Architects, Works West, and Mark Mack) have expressed similar interest in this room's unusual capabilities and spatial qualities. This particular building is alive and as a result provokes architects to be daring. P.S. 1's possibility of maximum spatial alteration is of significant appeal to architects concerned with investigations of an experimental fashion. We have been quick to respond to the resurgence of recent public interest in architecture. Contemporary artists (such as Siah Armajani, Alice Aycock, Jackie Ferrara, Mary Miss, George Trakas) are presently diving into territories that can easily be defined as tectonic. We feel that this preoccupation needs to be satisfied by an ongoing and even didactic series of architectural exhibits.. Artists such as Vito Acconci,

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Robert Morris, Dennis Oppenheim and Lucio Pozzi (whose projects at P.S. 1 were classical prototypes of architectural art) can be cited as artists conscientiously preoccupied with the division of space and the construction of quasi-architectural analogues. P.S. 1's objective is to teach, enlighten, give pleasure and relate to this artistic movement through the program offered in its Architecture Room. We also wish to expand the architectural consciousness of the public at large as well as fulfill the need of architectural students and practising architects for extensive presentations of architectural work. The architectural shows are meant to communicate on all levels. Like a great Shakespearian play, these shows aim to inform both the connoisseur, give pleasure to youngsters, the layman, and the interested passer-by.

The Frank Gehry show is a perfect example of this objective. For the connoisseur, it was the first full-scale exposition of this complex architect. The models, which were an integral part of the show, have been praised by Paul Goldberger in "New York" magazine. Incidentally, publications such as "The New York Times", "Skyline", and "Progressive Architecture", have been providing column space for critics to review this recent program. These reviews have encouraged a broader segment of the community to visit the exhibitions and thus derive great pleasure from the shows. P.S. 1 is now encouraging many school tours to visit our sites. The students have responded well to these most innovative exhibitions.

GUEST CURATOR ON CONTRACT: LINDSAY STAMM SHAPIRO

We have invited Ms. Lindsay Stamm Shapiro to curate our 1978-81 Architecture

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Program. Ms. Shapiro graduated from Columbia University's Graduate School of Architecture and Planning with a M.Arch. degree. She is Managing Editor of Oppositions Books at The Institute for Architecture and Urban Studies. She was a recipient of the first Educational Facilities' Laboratories Architectural Fellowship in 1979 and was a researcher for "200 Years of American Architectural Drawings" sponsored by the Architectural League of New York and "Form Follows Film". Both exhibitions were shown at the Cooper-Hewitt Museum. She has written about architectural and artistic subjects for "Art Forum", "Art in America", and "Craft Horizons".

GUEST ARCHITECTS

The architects selected were chosen by Lindsay Stamm Shapiro to show a range of current architectural activity. A purposeful eclecticism which would reflect P.S. 1's democratic bias has been emphasized. All invited architects in question have been excited by the challenge of being part of our program.

1978-1979 Program

FRANK GEHRY: October 1 - November 19, 1978

The evolution of Californian architect Frank Gehry's recent work was documented by a series of study models of current, primarily residential projects. These study models emphasized Gehry's preference for "design in progress" rather than final design resolutions. Models of the de Menil, Familian, Gehry, and Wagner residences were complemented by drawings and photographs of earlier work. Gehry's projects reveal a concern with forced perspective and illusion, allied with a palette of mundane builder's

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materials and rough technology. Each project was approached as a "sculptural object, a spatial container... with light and air" as well as "a response to context and appropriateness of feeling and spirit."

DIANA AGREST AND MARIO GANDELSONAS: December 3 - January 21, 1979

Both Agrest and Gandelsonas are Fellows of The Institute for Architecture and Urban Studies. Diana Agrest has taught at Princeton University and The Cooper Union. Mario Gandelsonas is currently teaching at The Institute for Architecture and Urban Studies. Both architects have published widely and their work has been reviewed most favorably in many architectural magazines (see appended resumes). They are two of the most interesting theoretical architects; they are Argentinians with Parisian influences. Their architecture involves constant reading from a multitude of sources. Their drawings are not an eclectic collage, although Aldo Rossi is as present as Palladio. Their drawings give us a rich semiotic disjunction, what they call "architecture as reading." Their seemingly neo-classic drawings yield suddenly surreal discontinuities. While not involved in the mathematical permutations of a Peter Eisenman, they delight with him in self-reflexiveness. The exhibit was dominated by a borgesian cross-shaped platform, as if to remind us that architecture is a bottomless chess game. The exhibit featured their Minneapolis housing project entitled "Architecture Between Memory and Amnesia" as well as a summer house project, "Doors".

STANLEY TIGERMAN: February 11-April 1, 1979

Stanley Tigerman is a prominent Chicago architect. As part of a reinvestigation of the history of Chicago architecture, he co-organized the "Chicago

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Architects" exhibition that was seen in New York City at The Cooper Union exhibition gallery. He is currently teaching at Yale University. He is a contributing editor to Skyline and L'Architecture d'Aujourd'hui. His installation included recent projects (such as Sam's Cut-Rate liquor Store, "Tigerman Takes a Bite Out of Keck", "Kosher Kitchen for a Jewish Suburban American Princess", and the Brack house), that had not been shown or published before. The drawings and conceptual sketches for his Venice Biennale suburban proposals were exhibited as well as his earlier "Hot Dog House" projects. His "Kosher Kitchen" has recently won Progressive Architectural Design Award for 1979.

MELVIN CHARNEY: April 11-June 10, 1979

Melvin Charney is a Canadian artist-architect who teaches at the University of Montreal. He was responsible for the CORRIDART exhibition during the Montreal Olympics. He has had one-man shows at the Musee de l'Art Contemporain in Montreal and the Art Gallery of Ontario in Toronto. At P.S. 1 he constructed an installation filling the space that emphasized the sense of repetition, rote, and confinement inherent in prototypical classrooms.

FRIDAY ARCHITECTS: December 9, 1977-January 27, 1980

Friday Architects from Philadelphia specialize in neighborhood recreational and cultural centers, such as their Lancaster Neighborhood Center and the Old Pine Community Center in Pennsylvania. Their collaborative design office is currently investigating the integration of ornament with modernist design. Their work has been exhibited at the Pennsylvania Academy of Fine Arts and the Cooper-Hewitt Museum. They were selected by "Progressive Architecture"

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Magazine as a role model for young, innovative offices that stresses participatory democracy as a design practice. Their exhibition consisted of witty collages from patternbooks of the 1920's as well as a miniature town composed from model parts all contrived to explore passages of scale from personal space to urbanistic space.

GUEST ARCHITECTS FOR 1980-1981

STUDIO WORKS: CRAIG HODGETTS AND ROBERT MANGURIAN (April 28-June 11, 1980)

Studio Works is an innovative Californian architectural office that engages in design and planning projects with an inter-disciplinary approach. Their major projects are the South Side Settlement, which won a Progressive Architecture Design Award in 1976; the Nicollet Island urban design and planning project, and the Children's Learning Center, which won a Progressive Architecture Citation for Design in 1972. Studio Works proposed to focus their P.S. 1 exhibition on the design ideas of their South Side Settlement building that opened concurrent with the exhibition in May 1980. They wished to install a series of "artifacts" from the South Side Settlement within P.S. 1 as though it was an archeological site. The fragmented "artifacts" were constructed out of wood as well as gypsum wallboard.

BERNARD TSCHUMI (April 28-June 11, 1980)

Bernard Tschumi is an architect who has taught at the Architectural Association in London, Carnegie Mellon Institute, Princeton University, and The Institute for Architecture and Urban Studies. He had a one-man show at the Architectural Association in February 1979 and at Artists' Space in New York City in 1978. He co-organized an exhibit entitled "A Space: A Thousand Words" for the Royal

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College of Art, London, England in 1975. He has published his theoretical writings and architectural projects in "Studio International", L'Architecture d'Aujourd'hui", "Architectural Design" and "Oppositions".

He is currently an Associate Professor of Architecture at the University of California at Berkeley. He has also taught at the Institute for Architecture and Urban Studies and City College's School of Architecture in New York City. His drawings have been published in "Villa Arca Project", "Domus", "Architectural Record", and "The Architectural Record". His writings have appeared in "Studio International", "Architectural Design", and "Oppositions", among others. His drawings and architectural projects have been exhibited at The Cooper-Hewitt Museum, Museum of Modern Art, and a series of architecture schools.

JOSEPH SUTHERLAND AND JORGE SILVERSTEIN

These include two Jorge Silverstein are Argentinian architects who design sensitive, visually and intellectually compelling projects. Silverstein is the head of the Architecture School of the Queen's College School of Art. Jorge Silverstein teaches architecture at Harvard University. Their design work as well as their theoretical writings have been widely published in magazines, such as "Progressive Architecture", "L'Architecture d'Aujourd'hui", and "Oppositions". They received a 1975 Progressive Architecture Award for their "Twinale House" and second prize with Maria Landwehrman and John Auer at the International Competition for the renovation of the Le Corbusier Center at Paris. They recently received the First Award for their "House of Invention" project as part of the 1975 Progressive Architecture Architectural Design Awards.

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GUEST ARCHITECTS FOR 1980-1981

LARS LERUP

Lars Lerup is an Associate Professor of Architecture at the University of California at Berkeley. He has also taught at the Institute for Architecture and Urban Studies and City College's School of Architecture in New York City. His drawings have been published in "Villa Prima Facie", Pamphlet Architecture No. 3. His writings have appeared in Skyline, Ekistics, Architecture Plus, and Architectural Design among others. His drawings and architectural projects have been exhibited at The Cooper-Hewitt Museum, Rizzoli Bookstore, and a series of architecture schools.

RODOLFO MACHADO AND JORGE SILVETTI

Rodolfo Machado and Jorge Silvetti are Argentinian architects who design evocative, visually and intellectually compelling projects. Rodolfo Machado is the head of the Architecture School of the Rhode Island School of Design. Jorge Silvetti teaches architecture at Harvard University. Their design work as well as their theoretical writings have been widely published in magazines, such as Progressive Architecture, L'Architecture d'Aujourd'hui, and Oppositions. They received a 1975 Progressive Architecture Award for their "Fountain House" and second prize with Mario Gandelsonas and Diana Agrest in the international competition for the renovation of the La Villette sector of Paris. They recently received the First Award for their "Steps of Providence" project as part of the 1979 Progressive Architecture Architectural Design Awards.

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MARK MACK

Born and trained in Austria, Mark Mack has worked for Hans Hollein, Haus Rucker, and Emilio Ambasz. Since 1978 he has been in partnership with Andrew Batey in architectural practice. He was the founder of Western Addition, an organization devoted to fine architecture, and is an editor of Archetype. His architectural projects and writings have appeared in Progressive Architecture, Domus, CREE, Archetype, and Architettura. He plans to exhibit his conceptual work at P.S. 1 including his "Ten California Houses". Also a project dealing with the sacredness of water (through the insertion of architectural elements into depictions of Yellowstone National Park) will be seen.

GEORGE RANALLI

George Ranalli is an Assistant Professor of Architecture at Yale University. He won a Design Citation for the Frehley House from Progressive Architecture in January 1980. His work has been exhibited widely, for example, in The Drawing Center, The University of North Carolina at Charlotte, The Cooper-Hewitt Museum, and Sperone Westwater and Fischer Gallery. He has recently curated and participated in a show of "Young Architects" at the Yale University Art Gallery. His designs have been published in Progressive Architecture, Domus, Architectural Design, CREE, Interior Design, and A + U among others. He plans to exhibit the series of drawings for the Frehley House plus an urban design scheme for the Fashion Institute of Technology as well as other projects.

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When a Building Becomes a Machine

*Telephone Switching Center, Columbus, Ind., .
Caudill Rowlett Scott. By S.A.*

When does a building become a machine? Perhaps when the people it was meant to house are replaced by electronic equipment. Such a replacement has largely taken place in Columbus, Ind.'s Telephone Switching Center. (Physical expansion of the building was recently required, but, at the same time, its staff of 15 was reduced to three.)

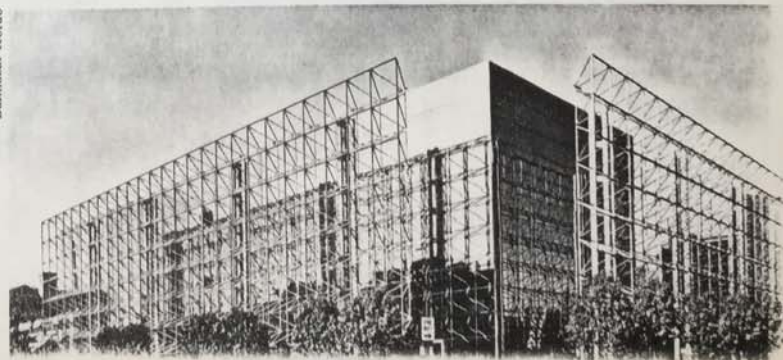
Caudill Rowlett Scott has responded to this situation with appropriate technology (and with enough skill to win a 1980 AIA honor award). Both old and new wings of the building have been covered with silver reflective glass, most of it opaque, but some of it slightly translucent at the two corner stair towers (built to serve a future expansion). This sealed and heavily insulated facade, combined with a heat wheel system that captures and redistributes heat from the banks of electronic switching equipment, makes the building highly energy efficient.

On a side wall, the mirrored surface is interrupted by three bright blue "portholes" for air intake, and, on a rear wall, by a startling row of color-coded sheet metal stacks. Some of these are for air intake (outside air is circulated through the building whenever temperature and humidity are right), some for smoke exhaust in case of fire, one for expelling heat when an emergency diesel generator is in use, and another simply a dummy awaiting some future need. Even for Columbus, famous for its architectural wonders, this futuristic effect is something different.

And this machine, to use the title of Leo Marx's book on technology and the pastoral ideal, is literally a "machine in the garden." Or soon will be, for the elaborate metal trusses that now give the building's two street-front elevations such a mechanistic look are designed as supports for a future jungle of wisteria vines, already planted and creeping upward. The building as it now stands is therefore only a work in progress, and its completion will be interesting to follow, as leaves and blossoms proliferate, doubled in the reflective surface beyond. The final product promises to be a luxuriant, intriguing, delightful building . . . or machine . . . or vine. □



Balthazar Korab



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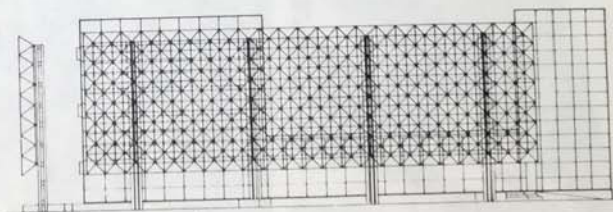
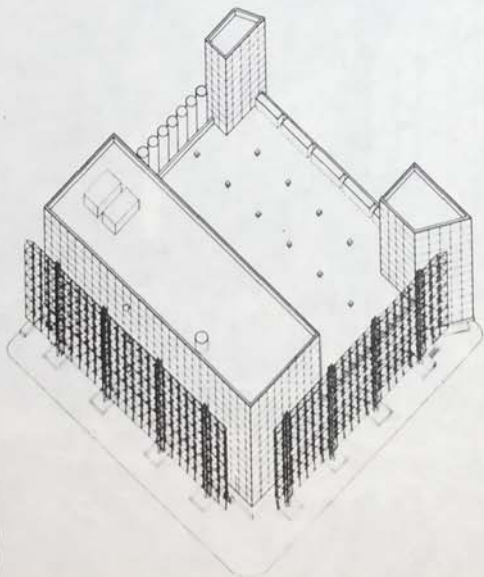
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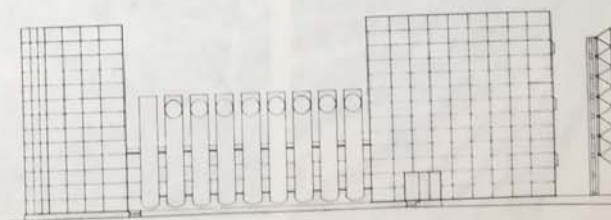
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East Elevation

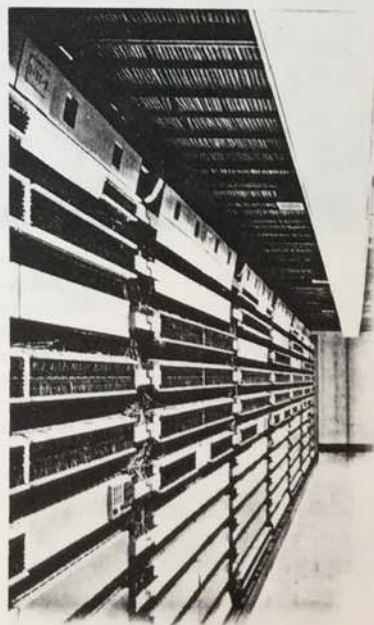
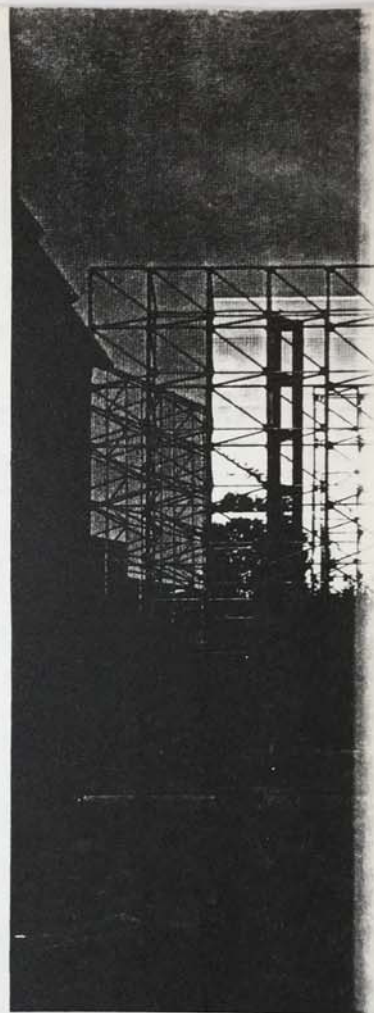
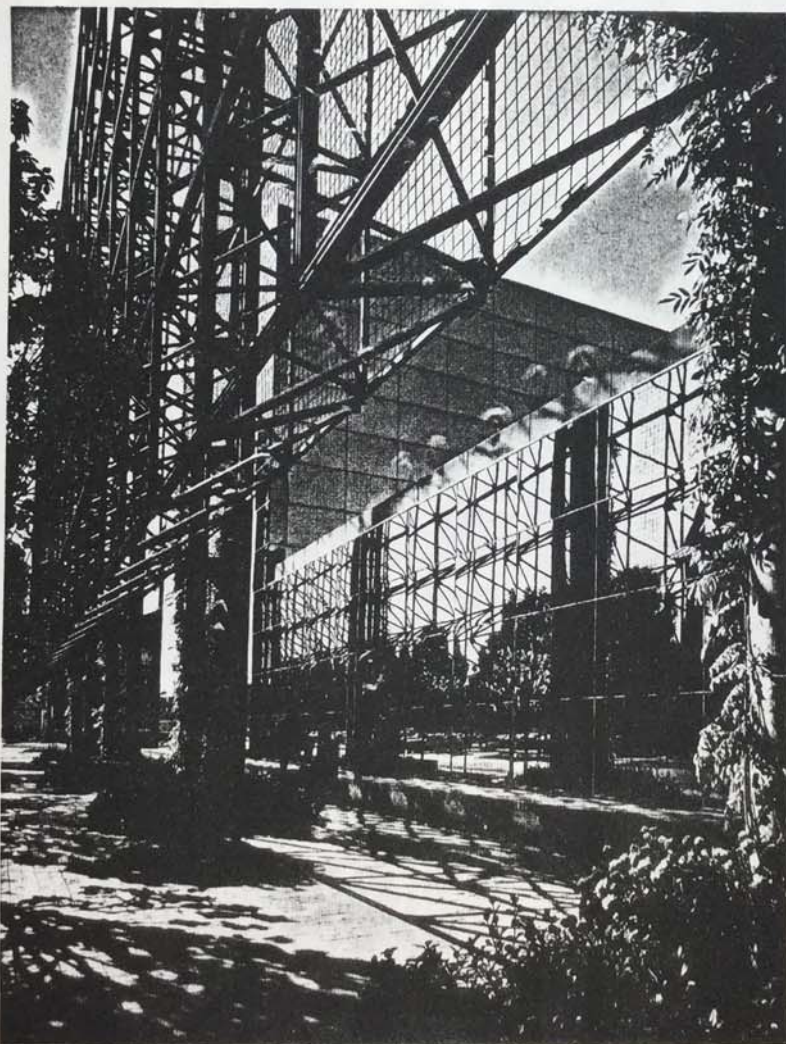


West Elevation

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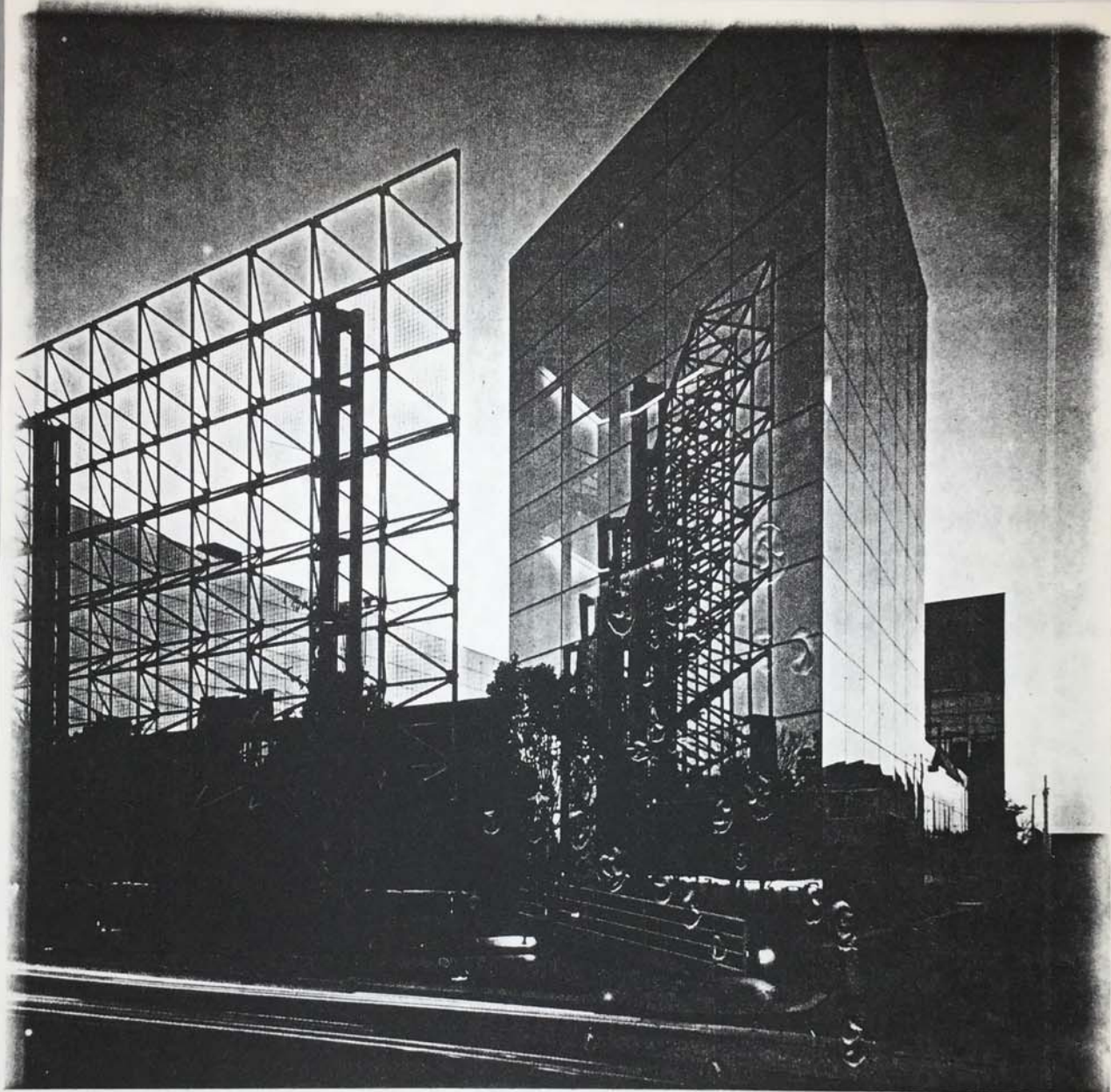
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Plantings and brick walls and seating platforms are the most prominent elements at street level, below. Actual building forms, as at right, are visually recessive beyond this camouflage. Equipment-filled interiors, below right, are kept dust-free in their newly sealed environment.



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Balthazar Korab

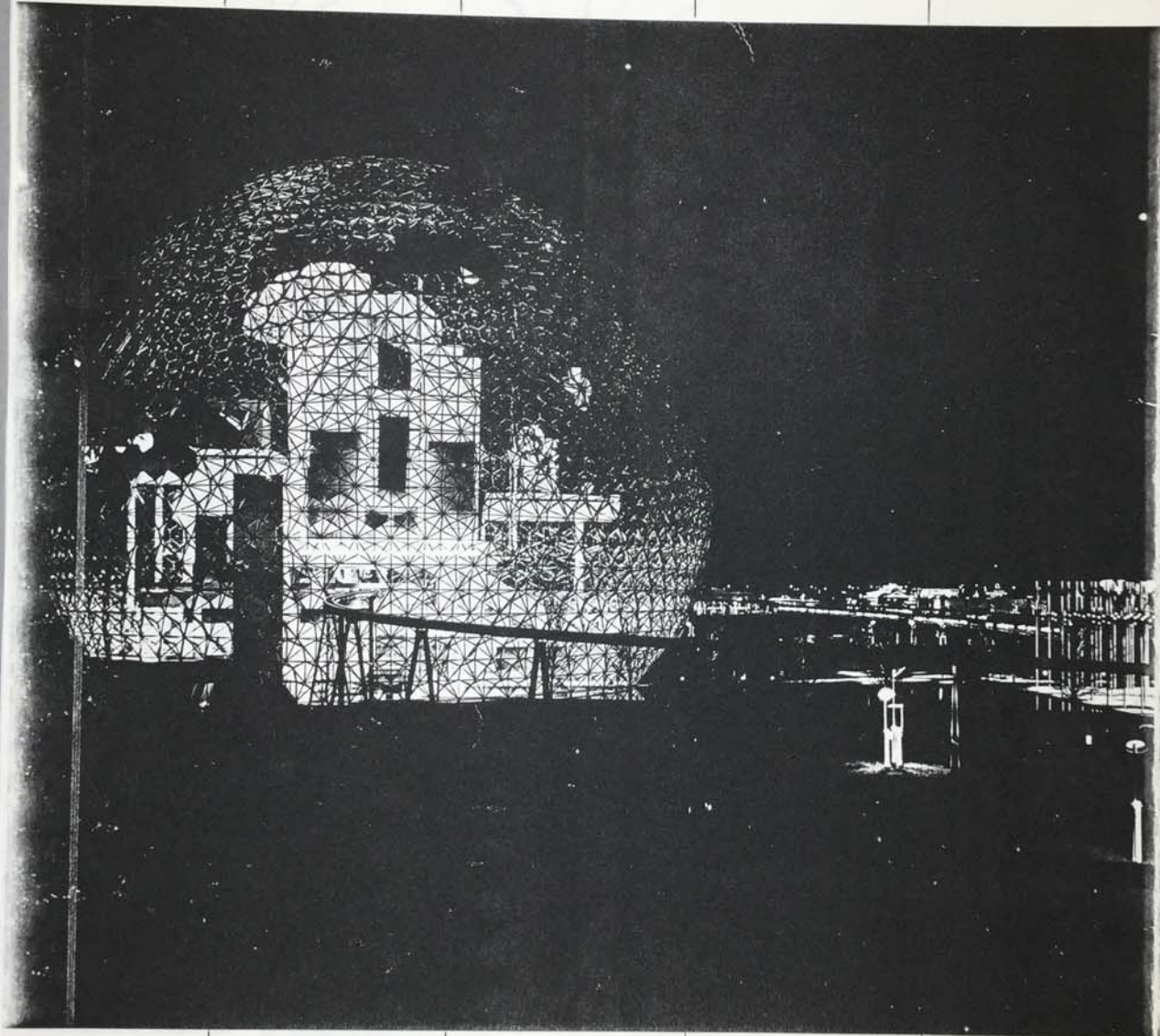


With human workers largely displaced by electronic equipment, the existing building, left, had become obsolete. It has been covered with reflective glass and is the largest element of a new composition that includes trapezoidal stair towers to serve future expansion. The street facades are in turn shielded by giant trellis structures on which wisteria will grow.

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United States Pavilion,
1967 Universal Exhibition,
Montreal, Canada
Associated Architects:
Buckminster Fuller, Fuller
and Sadao, Inc.;
and Geometrics, Inc.,
Cambridge, Massachusetts.



The largest transparent enclosure in the world, a 250'-diameter, 187'-high geodesic dome, houses the United States exhibit at Expo 67. The giant dome is glazed with more than 200,000 square feet of transparent gray Plexiglas

that controls solar heat and glare. Plexiglas was the only glazing material that could provide the properties of transparency, formability, light weight, resistance to breakage and weather, and solar control required

for the Pavilion. Nearly 2,000 hexagonal panels of .250" thick Plexiglas were free blown into 27"-high domes, measuring 10 by 12 feet, and mounted in aluminum extrusions attached to the inner steel framework of

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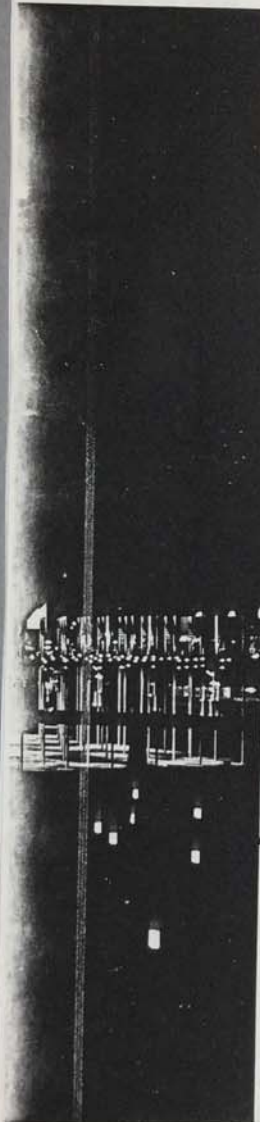
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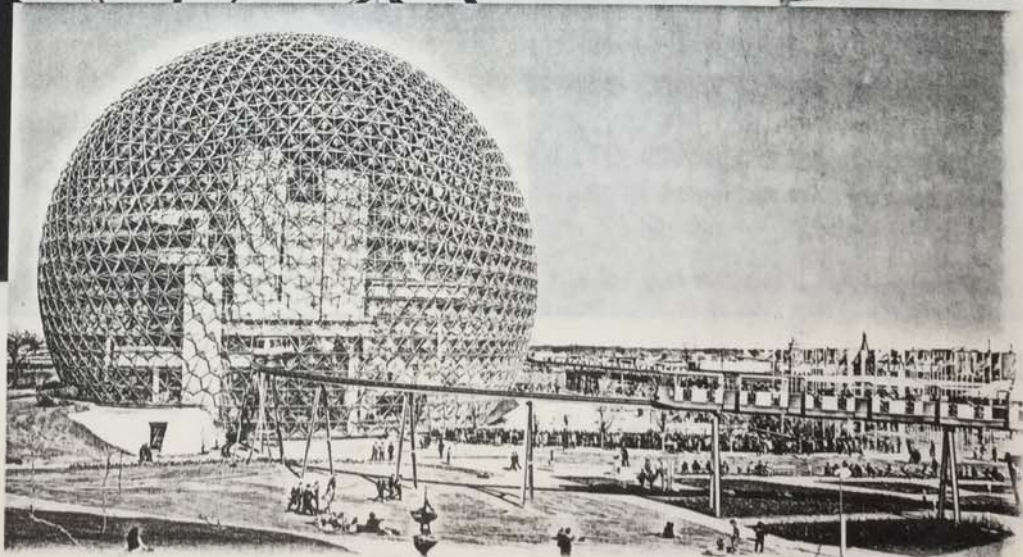


The light weight and breakage resistance of Plexiglas made installation of the formed panels simple and economical. On the average, only five minutes was required to raise a panel from ground

level and place it securely in an opening by a crew of six men (two on the ground, four on a motorized scaffold). The overall installation rate was 200 panels per day by three crews.



the dome. The formed shape of the panels gives them the rigidity necessary to meet the required design loads of 64 lbs. per square foot (positive) and 86 lbs. per square foot (negative).



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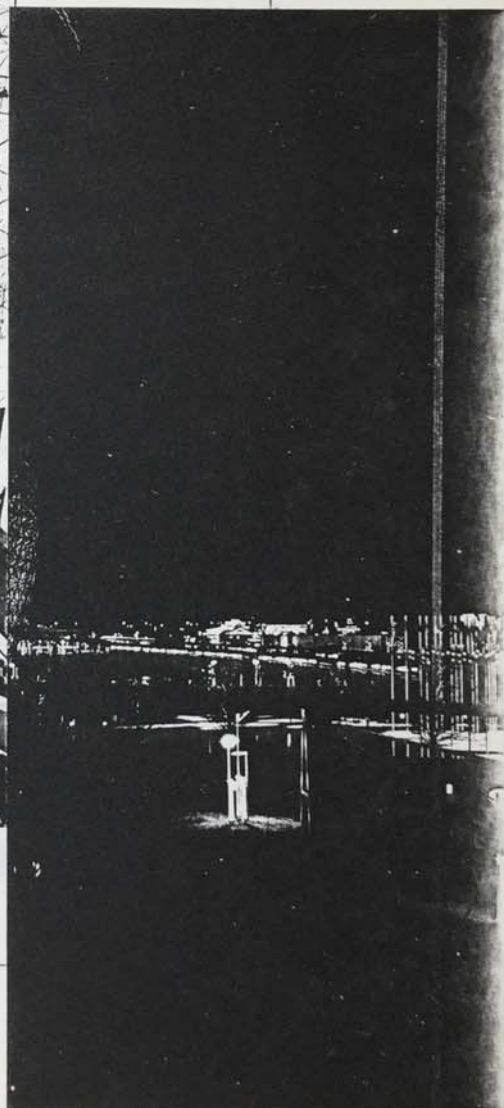
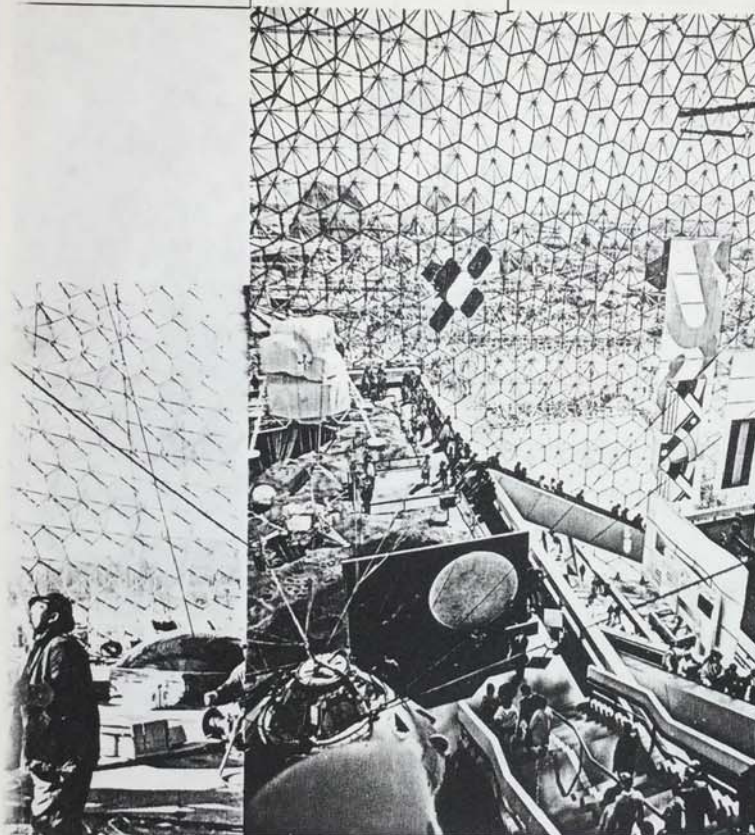
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Uninterrupted visual contact with the outside and a controlled interior environment are provided by three tints of gray Plexiglas. The three tints are arranged with decreasing light and energy

transmittance from the base to the top of the dome. In the lower portion Plexiglas gray #2515 transmits 76% of available light and 74% of solar energy. Gray #2514

in the middle portions admits 59% of light and 62% solar energy. In the upper areas, gray #2094 transmits only 45% of available light and only 55% of solar energy.

United States Pavilion,
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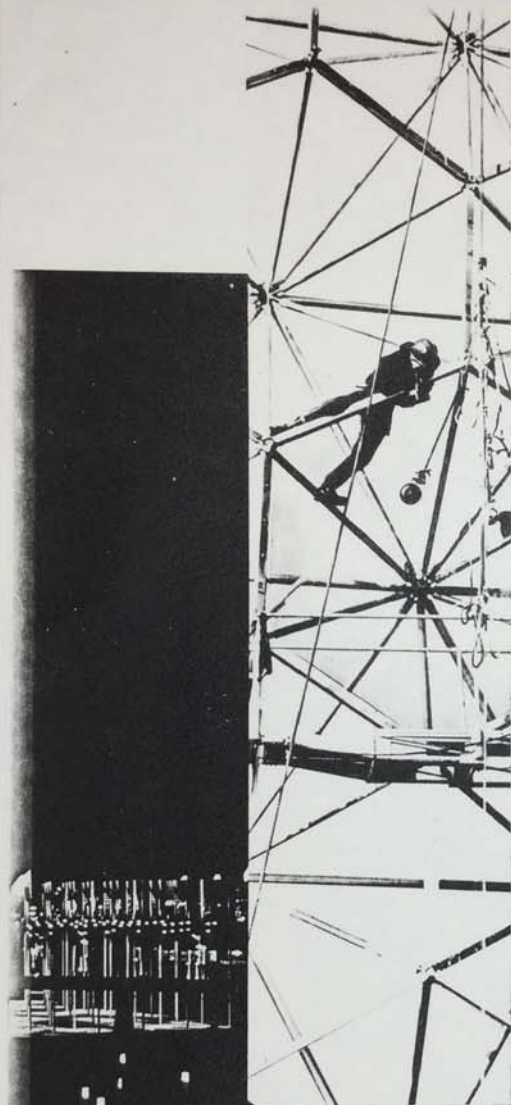
Plexiglas



that controls solar heat and glare. Plexiglas was the only glazing material that could provide the properties of transparency, formability, light weight, resistance to breakage and weather, and solar control required

for the Pavilion. Nearly 2,000 hexagonal panels of .250" thick Plexiglas were free blown into 27"-high domes, measuring 10 by 12 feet, and mounted in aluminum extrusions attached to the inner steel framework of

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the dome. The formed shape of the panels gives them the rigidity necessary to meet the required design loads of 64 lbs. per square foot (positive) and 86 lbs. per square foot (negative).

For all types of dome enclosures, glazing, sun screens, facing panels and other architectural applications, Plexiglas offers light transmittance, breakage resistance, formability, light weight, and a broad range of outdoor-stable tints and colors. Detailed informa-

tion on architectural uses, and approvals of Plexiglas, a slow-burning plastic, under local and regional building codes, is available from building products specialists at the Rohm and Haas Company sales offices listed on the back cover.

TYPICAL INSTALLATION DETAIL

