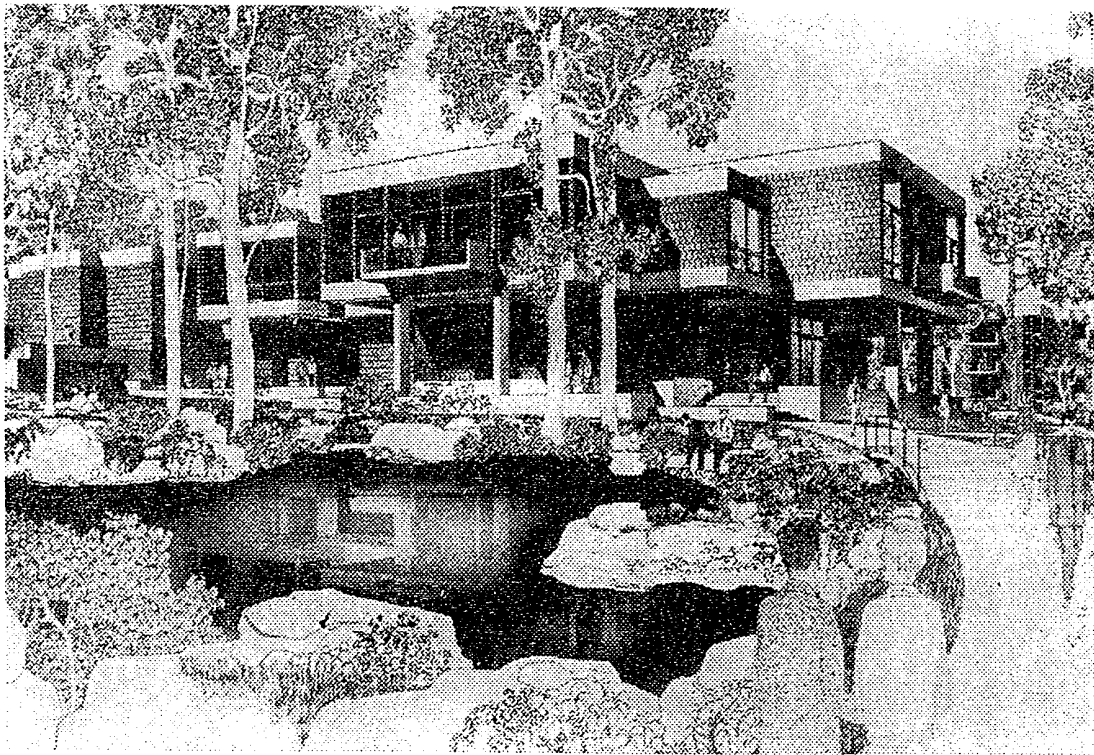
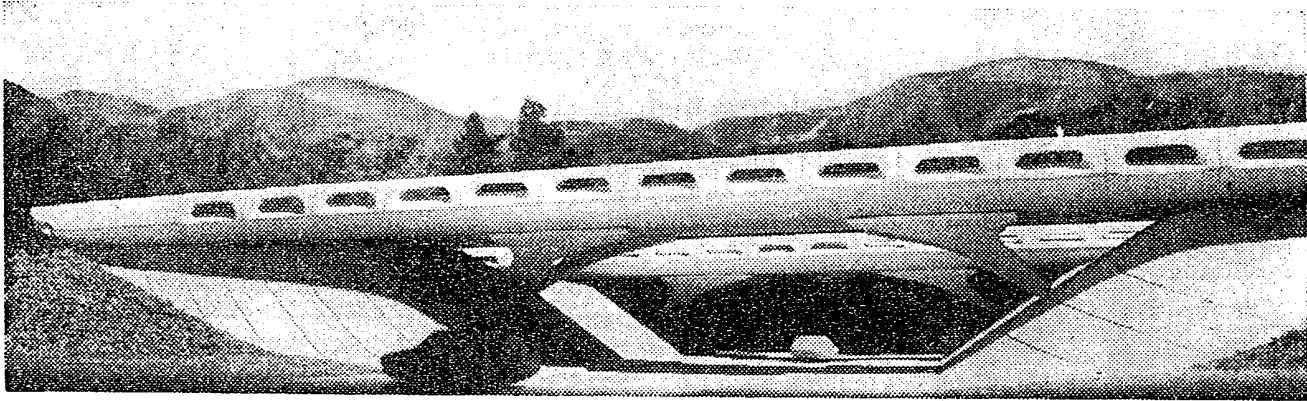


A Glimpse of Tomorrow Provided By Architectural Award Winners



Housing complex for University of Rhode Island, designed by Pietro Belluschi, Sasaki, Dawson, DeMay Assoc. won top honors in competition, sponsored by Progressive Architecture magazine.

Harbour House, right, Kelly and Gruzen's project in St. George, Staten Island, was given a citation. Its four 54-story octagonal towers are a departure from conventional slab buildings.



A public structure cited is the Junipero Serra overpass for the state of California, by Mario J. Ciampi, Paul W. Reiter, Stephen Oppenheim.

DESIGNS OF FUTURE ALMOST VICTORIAN

Boldly Sculptured Masses
Dominate Citations

By ADA LOUISE HUNTABLE

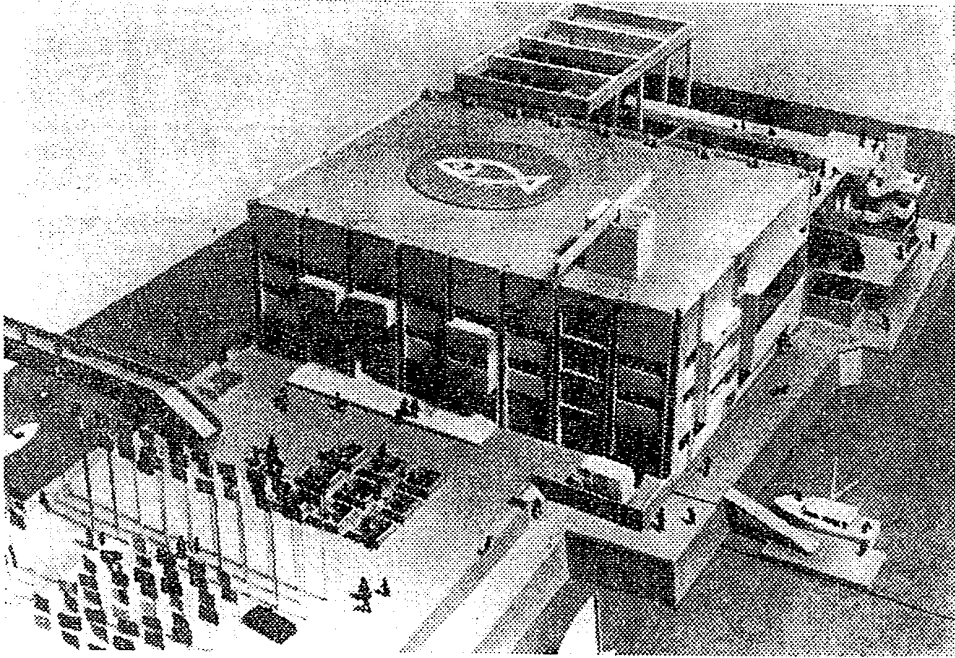
If the world of building has a crystal ball, it is the annual design competition of the professional periodical Progressive Architecture. The magazine's January announcement of award-winning projects has proved, for the last dozen years, to be an almost uncanny forecast of trends, styles and emerging personalities at the top level of architectural design.

This year, of 643 submissions representing a substantial body of the most advanced work of the architectural profession, 16 prizes have been given in six categories: education, public use, health, recreation, religion, and residential planning and design.

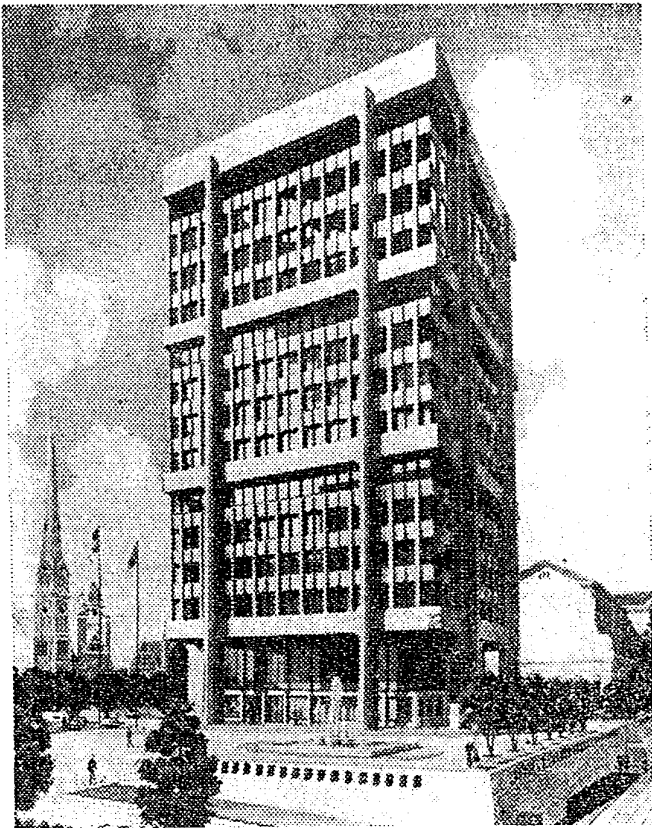
Demonstrating the diversity of today's architectural practice, the buildings that shared honors included schools, skyscraper apartments, multiple housing groups, expressway overpasses, an office building, an aquarium and a church.

The projects honored are all commissioned structures rather than dream buildings and are currently at the stage between design and execution. In past years a sizable majority of Progressive Architecture awards has gone on to completion to become landmarks of contemporary design.

As a group, this year's projects present a picture that is a virtual reversal of the popular idea of modern architecture as



New England Aquarium in Boston, Cambridge Seven Assoc., designers, was cited in the field of recreation. It reflects use of molded surfaces rather than flat ones.



State office building, Memphis, won citation. Gassner, Nathan, Brown & Haglund, Venable were architects.

FUTURE DESIGNS ALMOST VICTORIAN

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sleek "packaged buildings" in plain glass and metal wrappers, an image originally created by the competition's winners more than a decade ago.

The picture today is of boldly sculptured and grouped masses, broken surfaces and a richness of geometric forms that is surprisingly, almost shockingly, reminiscent of a kind of updated Victorian taste in its stylish, picturesque complexity.

The First Design Award this year went to housing planned for the University of Rhode Island, at Kingston, by Pietro Belluschi, Sasaki, Dawson, DeMay Associates, Inc., and Kent, Cruise and Associates. A clustered group of balconied buildings with interlocking parts, carefully related to the natural site, it emphasizes the new variety of form through changes in the use of thoughtfully designed modular elements.

The second highest prize, an award in the education category, was given to a project for a high school in Bennington, Vt., by The Architects Collaborative, Inc. This also emphasizes a look of blocky architectural masses.

All other prizes were citations, one notch below the awards. The only citation in the New York area was in the field of residential design, for Harbour House in St. George, Staten Island. This is an apartment tower project for 36 acres of deteriorated waterfront next to the ferry station. It was designed by Kelly and Gruzen for Gulf State Land and Industries, Inc., and Webb and Knapp, Inc.

Residential Planning Cited

This, too, breaks with conventional flat-faced tail buildings. There are four 54-story octagonal towers with honeycomb facades, balanced by four low-rise units from three to nine stories high.

Other citations for residential design were given to low-cost-housing studies for Academy Homes, Roxbury, Mass., for Buse Boston, Inc., and to Cove Park, New London, Conn., for Shaw Gardens, Inc., both by Carl Koch and Associates. A condominium on the Sea Ranch, Gualala, Calif., for Oceanic Properties, Inc., by Moore, Lyndon, Turnbull, Whitaker, and Pastorius Mews for the Betsy Ross Corporation, Philadelphia, by Louis Sauer, were also cited in this group.

Citations for residential planning went to Garden Residences for J. Edwards, Houston, Tex., by Earle Britton and Doyle Jenkins, and a development scheme for Glover Landing, Marblehead, Mass., by Allan Chapman, Harold L. Goyotte and Theodore Monacelli.

The largest number of citations were in the education category. They included designs for the Riverdale Country

School for Girls in New York, by Charles Colbert; faculty housing for Vassar College by Carl Koch and Associates, Inc.; and Ridgeway Dormitories, for Western Washington State College in Bellingham, Wash., by Fred Bassetti & Co.

Cited for public use were an office building for the state of Tennessee, in Memphis, by Gassner, Nathan, Browne and Haglund, Venable; Junipero Serra overpasses for the California Division of Highways in Sacramento by Mario J. Ciampi, Paul W. Reiter and Stephen Oppenheim.

In the health category: the South Carolina Rehabilitation Center for mentally retarded children in Summerville, N.C., by Lyles, Bissett, Carlisle and Wolff. In recreation: the New

England Aquarium in Boston, by Cambridge Seven Associates, Inc. Religion, the Church of the River for the First Unitarian Church of Memphis, by Mann and Harrover.

The trend of the times, if these winners are as reliable portents as previous ones have been, is toward the breaking up of the uniform, all-purpose, box-container kind of building into an articulated organization of visible, functional parts. The effects are intricate and deliberately artful. Smooth, flat surfaces have given way to modeled and molded volumes, in massive materials such as reinforced concrete or natural ones such as brick, rich in sculptural plasticity and the play of light and shadow.

A design force of growing

strength and validity, the movement can be traced to the recent work of innovators such as Paul Rudolph and Louis Kahn in this country, influenced by the expressive precedent of Le Corbusier abroad.

The jury's repeated comment, however, was that sometimes the submissions were too intricate and too deliberately artful, and that on occasion they even showed forced and meaningless uses of the new look.

"I think we're seeing a lot of impositions and juxtapositions of these innovations thrown together by people who aren't sure how to combine them," was a typical juror criticism. "They seem to think complication is going to make their designs more beautiful."

Significantly, the simplicity and directness that were the primary aims of early modern architecture were lacking in many entries, and the new ideas were often poorly assimilated, the jury felt.

The new approach to contemporary design is already firmly entrenched with students in the country's leading architectural schools, and its superficial aspects of bold and striking shapes are even being "knocked off" by commercial builders in much the same way that high styles in clothing are copied in the fashion industry.

On the positive side are obvious strides forward in the creation of an interesting and attractive environment, a responsibility of which architects are increasingly aware. The Rhode Island University housing clusters, for example, promise intimacy, architectural interest and even charm, after the stark and scaleless impersonality that has characterized much current housing design.

Overpasses Honored

One of the most notable prize-winners is the solution for freeway overpasses in San Mateo County, in California. About 70 bridges based on four architecturally designed prototypes are already under construction.

This is an encouraging attempt to make the inescapable highway as attractive as it is necessary. Elevated expressways in Boston, for example, have sealed the blight of areas that urban renewal is now attempting to correct. To attack the problem in terms of environmental design and visual esthetics is probably the only answer to a national design problem. It may be the most significant and provocative contribution of this year's competition.

Jury members were Serge Chermayeff, architect, educator and critic, of New Haven; Edgar Kaufmann, Jr., writer and critic, formerly director of architecture and industrial design at the Museum of Modern Art in New York; Paul Hayden Kirk of Kirk, Wallace and McKinley, architects of Seattle; Gyo Obata of Hellmuth, Obata and Kassabaum, architects of St. Louis, and Lev Zetlin, a New York structural engineer.