



July 1970

CONTENTS

- AD4 Letters
- 321 News
- 322 Calendar
- 323 Cosmorama
- Map Guide: Crusader Castles
- 339 Siemens AG, Munich-Perlach
J Stirling
- 345 The Pope and the Judge
P Papademetriou, P G Rowe
- 350 RAS J King, M Bezman
- 352 Theatre design in the UK
R Ham
- 358 Books
- 362 Sector
M Cordey-Hayes, C Wright Mills
- 366 Buildings
- 367 Design
- 368 Developments
- 370 Letters

Cover Drawing by Adrian George: 'The Pope and the Judge'

Next month
Rupert Spade reporting in a sour mood on architecture in Finland; Andrew Rabaneck and others comment on the latest HUD enterprise, Operation Breakthrough. *Sector* is larger than usual and for the summer; we offer the first of three guide maps to Greek and Roman sites, compiled by Hugh Plommer.

CONTRIBUTORS

Bezman, Michel: Born Paris, 1927; studied at Ecole Nationale Supérieure des Beaux-Arts; settled in Canada since 1961. Projects in France, West Africa and Canada. Member of the Council of Educational Facilities Planners and Professor at Laval University. Head of the RAS project.

Cordey-Hayes, M: Born 1938; studied University of Wales and University of Birmingham. Previously Senior Research Fellow at University of Birmingham. 14 publications in pure and applied science. Currently a Principal Scientific Officer at the Centre for Environmental Studies.

Ham, Roderick: Born London, 1925; studied and taught at the AA. Working on new theatres for Derby and High Wycombe and rehabilitation of Harrogate Theatre. Received RIBA 1970 Award for Thorndike Theatre. Editing book on *Theatre Planning*.

King, Jonathan: Born New York City, 1925; studied Lincoln School of Teachers College and Columbia University. Worked for Putman's Sons as associate editor and then

for the Ford Foundation and the Fund for the Advancement of Education. At present Vice-President and Treasurer Educational Facilities Laboratories Inc.

Mills, C Wright: Was a strong critic of modern American civilization, author of *White Collar, The Power Elite and The Sociological Imagination*.

Papademetriou, Peter C: Born Newark, New Jersey, 1943; studied at Princeton and Yale. Co-Editor of *Perspecta* 12, the 1969 Yale Architectural Journal. At present Assistant Professor at Rice University.

Rowe, Peter G: Born Wellington, New Zealand, 1945; studied architecture in Melbourne, Australia. Worked there for two years previous to immigration to Houston.

Stirling, James: Born Glasgow, 1926; educated Liverpool School of Architecture and London Association for Town Planning & Regional Research. Started in private practice in 1956. See *AD* features 12/61, 10/62, 3/63, 2/64, 10/68, 12/69.

Editor Monica Pidgeon
Technical editor Robin Middleton
Art direction Adrian George, Peter Murray
Editorial secretary Gillian Heiser
Subscriptions Anne Juffs

UK Subscription rates
£4 10s. p.a. plus 18s. postage & packing.
Students £2 8s. p.a. plus 18s. postage & packing. (Name of School/College and year of study must be stated).

Overseas subscription rates
£6 p.a. plus 18s. postage & packing.
US and Canada \$14.40 plus \$2.10 postage & packing.
Students £3 12s. plus 18s. postage & packing. US and Canada \$8.70 plus \$2.10 postage & packing. (Name of School/College and year of study must be stated).

Single and back copies
Orders must be accompanied by remittance either by Cheque/P.O./Money Order. Each copy order is charged at 10s. (\$1.20) including packing, cartage & postage.

Publication date
First of each month

Publishers
The Standard Catalogue Co Ltd.,
26 Bloomsbury Way, London, WC1A 2SS
Telephone: 01-405 6325
Telegrams: Britstanex
Telex: 261244 Whitstan, London

The entire contents of this Journal are copyright: reproduction in part or in full without permission from the Publishers is strictly forbidden.
© Standard Catalogue Co. Ltd.
The Editors will give careful consideration to articles, photographs or drawings submitted, but they do not undertake responsibility for damage or their safe return. All MSS., drawings, etc., submitted, should be accompanied with a stamped addressed cover for their return, if necessary. The opinions expressed by writers of signed articles and letters appearing in this magazine are those of their respective authors and the Editors do not hold themselves responsible for such opinions.

COMPETITION

What, where, when, who?

Name the designer, the building, the address and date of design and construction. The author of the first correct solution opened in our office on the 19th of this month wins £5. Entry form below.
Mark envelope *Competition*.

Last month's picture: Pavilion IX, University of Virginia, Charlottesville, built in 1821 to the design of Thomas Jefferson.
Winner Gerald McCarthy.



COMPETITION COUPON 7/

What, where, when, who?

Answer
name of building or construction.....
address.....
date of construction.....
designer (if any).....
Name of competitor.....
Address.....

SUBSCRIPTION FORM

Please
 commence a new subscription starting..... issue 19
 renew my current subscription
 as follows
 UK 1 year subscription
 UK Student rate 1 year subscription
 Overseas 1 year subscription
 Overseas Student 1 year subscription
 Foreign remittances by bank draft, money order, or local postal order.
 Name..... Professional Qualifications.....
 Address.....
 School (if student)..... Year of study.....

SITUATION VACANT

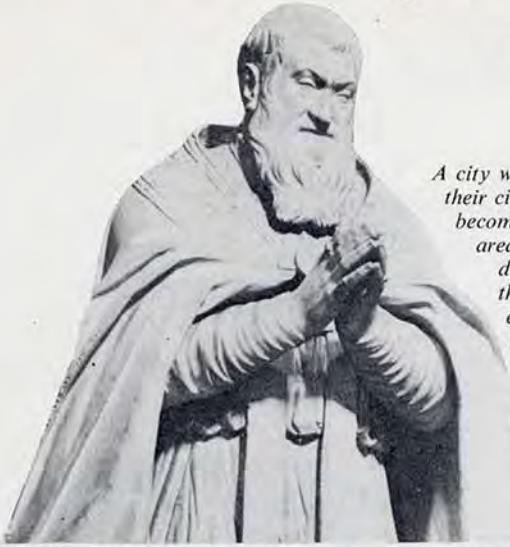
THE ROYAL BOROUGH OF KENSINGTON & CHELSEA
TECHNICAL SERVICES
ASSISTANT ARCHITECT—P.O. 1(a) (£2360-2695 p.a.)

This position calls for initiative and creative ability and encouragement will be given to the successful applicant these aptitudes. The person appointed will be working on a major redevelopment project and will lead a small team of competent assistants. The project includes domestic units Old People's Home, Children's Home and Branch Library further information telephone Borough Architect or City Assistant Architect 01-352 8101.

Application form from Town Clerk, Town Hall, W.8. return by 11.7.70.

The Pope and the Judge

Peter C. Papademetriou
with Peter G. Rowe



Pope Sixtus V
and the
Vatican City

A city within a city. Originally begun at the fringe of their city, Vatican City and Astrodomain have each become a self-contained organism occupying a vast area of land within its fabric. Both create a different pattern of scale and urban grain than the surrounding area, while within each there exists a hierarchy of both: note the Astrodome parking lot in the centre of the right hand plan, the Astroworld hotel complex in the top left corner next to the freeway, and the Astroworld in the centre left. Much as the Vatican was built on the site of old St Peter's, note the original outdoor baseball stadium in the parking lot.



Judge Roy
Hofheinz and
Astrodomain





crowd gatherers. Both Astrodome and the Vatican have a great public space in reference to a main building. It is this outdoor space which sets the highest reference of scale, and it is meant to relate to the urban context as a whole (see illustrations 1, 4). Both may be seen as clear cultural statements, for the parking lot of the Astrodome has replaced the Piazza St Peter in response to a shift from a pedestrian, hierarchical arrangement to a mobile, autonomous, open-ended method of access (see illustration 2). Similarly, the use of axes and symmetry is present as a direct and effective means of communicating and moving crowds across vast distances (see illustration 3).



5



6

The symbol. Functionally the major container for indoor events, the main buildings also are the visual symbol for their respective complex. All activities relate to these buildings, St Peter's 5 and the Astrodome 6 are

the back-drop for mass events. Both are containers and statements of the prime purpose of their complex, the activities of religion and recreation, but relegate individual response to that of spectator sport.

The Pope and the Judge

Even in an era of rapid change, old definitions persist.

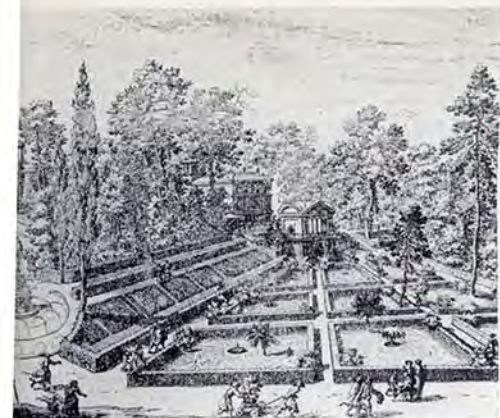
Nikolaus Pevsner could still observe in 1960 with the jubilee edition of *An outline of European architecture*, two decades after the original writing, that 'a bicycle shed is a building; Lincoln cathedral is a piece of architecture . . . the term architecture applies only to buildings designed with a view to aesthetic appeal. . . . An age without architecture is impossible as long as human beings populate this world.'

Since the publication date of this canonical text coincides exactly with the initial project proposal for the subject of this article, perhaps it is not entirely unfair to use Pevsner's categorical definition as a gauge of to what degree old attitudes remain the same, under what set of modifying circumstances.

We began by asking who the Great Builders are on the contemporary scene in the USA. We tried to prevent a social critique of this consumer society from obscuring the validity of the builders' role within it. By freeing

ourselves of this important, though for our purposes irrelevant, point we discovered strong similarities with the past; it was as though the only real change had been a mere shift in cultural references, since the actual artefacts under investigation had generic parallels to one another. This seemed to raise in our minds the possibility that orthodox canons of professional 'taste' perhaps cause the primary difficulties architects have in approaching the present US environment with anything short of horror.

Houston, Texas, could well be the proving ground for a new set of cultural and environmental values. It is the best recent manifestation of a process which occurs to some degree in all US cities: rapid growth as a result of an expansionist economy. Its main development has happened only since the end of World War II, and in the last two decades its population has doubled. Free of many traditional urban constraints, such as a large historic core, and located on the open Texas plain, Houston's form is clearly the result of economic pressures and the market-place, due primarily to a lack of zoning, allowing things to



8

Gardens. The system of Pontifical Gardens contains areas of different landscaping themes and employs the use of small structures as accents. Astroworld amusement park is also divided into thematic areas, but these are literal and provide a variety of life-style responses to a mass audience. Given cultural differences in style of planning, as well as in programme requirement, both sets of gardens nonetheless are a contrast in scale experience to the main public space and are smaller and more intimate, allowing for individual participation and exploration.

happen as they will, and resulting in a city of vivid juxtapositions which jar accepted notions of 'urbanity'.

Entrepreneurs are the Great Builders of urban form in a city where an establishment or private sector actively engaged in community life and power, and in public building, is lacking and whose shape is determined primarily through economic forces. A need for buildings responsive to the commercial demands of rapid erection, quick return on investment, and high symbolic image value also has resulted in typologies which jar accepted notions of 'architecture'. Perhaps the most interesting of all such developments in Houston is the unique recreational complex begun in 1960 six miles southwest of the old CBD by Judge Roy Hofheinz. Originally started as a multi-purpose domed stadium project to aid in securing a National League baseball franchise for Houston, the 'Astrodome' has gone beyond its original scope to become a comprehensive sports and entertainment complex known as 'Astrodomain'.

It is the initial visual image of Astrodomain which at once both begs the question of its acceptability within traditional typologies and yet also provides the framework within which to extend these definitions. The model through which to achieve this is the Vatican City, Rome, for the close formal parallels between it and the Astrodomain served to expand our sensibilities towards the latter, insofar as the acceptability of the former is an orthodox part of Modern Architecture's professional myth structure.



9



11



12

Spectacles. As containers, both St Peter's and Astro-dome house a variety of spectacles, from the commonplace to the special event. In a sense, they accommodate a multi-purpose function and reflect the potential variety within a culture. Astro-dome displays a larger repertoire

In the manner of Vatican City, Astrodomain is being built over time with no real master plan. Through the gradual process of accretion both complexes developed main buildings and outbuildings of such eventual complexity to become 'a city within a city'. Both are now substantial bodies of self-contained property within the tissue of the mother city, and their main buildings and public spaces are at a scale which stands in contrast to that of the adjacent area.

The Entrepreneur Judge has replaced the Builder Pope as the amasser of great areas of urban land for development. The kind of individual who is the moving force behind such projects remains, interestingly, very much the



10



13



14

from the Demolition Derby (14) and the Rodeo (12) to Football (11) and a Boy Scout Jamboree (13), while St Peter's spectacles are limited by established tradition, providing nonetheless a Mass (10), a Papal Funeral, and an Ecumenical Council (9).

same and, allowing for a cultural shift, Judge Roy Hofheinz is a 'sixties Sixtus'. Comparison between Hofheinz and Sixtus V would show a background springing from similar roots (Hofheinz's father drove a laundry truck, Sixtus's father was a gardener), working at various enterprises (Hofheinz was a lawyer at 19, a member of the Texas Legislature at 22, had four terms as County Judge beginning when he was 24 and two terms as Houston's mayor beginning when he was 40. Sixtus entered the Franciscan order at 13, was ordained at 26 became famous as a Counter-Reformation preacher, a ruthless counsellor to the Venetian Inquisition, at 40 he became Vicar Apostolic of the Franciscans, and ten years later Cardi



18
Interiors, sacred + profane. A variety of interior rooms occupies the upper reaches of the Astrodome, from which the selection on the right was made. (The Judge has since established another suite of personal rooms in the penthouse of the Astroworld Hotel.) Where functions would seem to cross, it is interesting to note parallel iconographic references (19 and 20), but generally both the Vatican and Astrodome interiors contain excellent examples of good good taste and good bad taste. Additionally, the Judge has provided his own set of situations as in his office (24), the Presidential Suite (26), and a shooting gallery (27) situated between his chapel (30) and a Gay '90's pool room (25).

19
Sprinkled among all the rooms are fine objects of 'real worth', such as some excellent Louis XIV furniture, but these appear as souvenirs from another age in an environment where ownership value is replaced by use value and consumption. The ever-changing interiors of Astrodome bear witness to the phenomenon that as objects or situations become worn out symbolically, others of identical function but more topical form rise to the surface. The baseball game is going on directly outside the door of the ladies in the 'skybox', 29, but they remain inside, watching it on closed-circuit colour TV. 'Skyboxes' rent from \$20,000.

nal and Bishop of Fermo), and, after several years of setbacks in their careers, in the mature years finding a role as a Great Builder. Essentially, both men realized their enterprises through an on-going vision of creating a complex bringing glory to their city and acting as a major attraction for tourist-pilgrims. Both made their greatest achievements in the course of a very brief time and in evaluating the Judge's performance one can but wonder what Pope Sixtus would have realized had he not been bound by the hierarchy of the Church in ascension to the throne which he occupied for only five years.

This comparison of two enterprises, one sacred, the other profane, is made to provoke an enlargement of the domain of what properly constitutes 'architecture' by showing formal taxonomic similarities.



Religion has been replaced by recreation as perhaps the major cultural activity of today and Astrodome is merely a crowd-gatherer for a different kind of spectacle. While the emphasis of the culture in which both are seen to be most relevant may not appear to be comparable, a visual analysis indicates that Vatican City may indeed be a reasonable paradigm for Astrodome. Both were begun near, but on a fringe, of their city, at the site of the original cult centre (Old St Peter's/old Colt 45 Stadium). Both have as their symbol the main building (St Peter's Cathedral/Astrodome) and a public space of great scale (Piazza St Peter/Astrodome Parking Lot), which is adjacent to a collection of outbuildings (Vatican Palaces/Astroworld Hotels). In both cases there exist a large collection of gardens (Pontifical Gardens/Astroworld) at a more intimate scale, and finally both the Pope and the Judge reside within each respective complex.

Pevsner's definition of architecture may still be maintained, although the 'view to aesthetic appeal' essential to it must be adjusted to the iconographic system which has evolved as a child of the American consumer society. As such, this new ideology of taste may represent the actual values of a mass 'pop' man whose social order this really is.

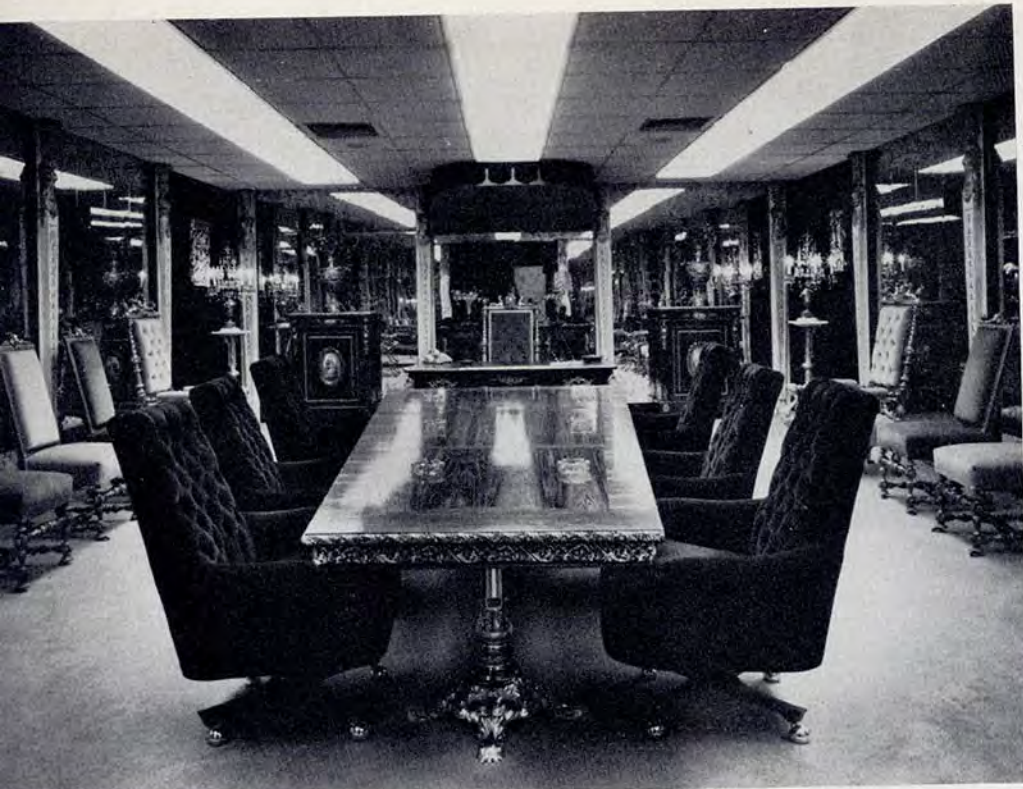
Currently acceptable professional canons of artistic critical judgment offer little guide to an evaluation of mass culture. They tend to place high value on uniqueness, permanence, and 'enduring universal value'; additionally, aesthetics are connected to moral judgments such as 'truth is beauty' or 'integrity of materials and expression'. The essential dilemma is that professionals are caught in a system of production geared to relatively small taste-making élites, whereas the pop culture as manifested in Astrodome is directed to the plurality of goals and preferences of a whole society, where a diverse repertoire of cultural forms and life styles is available through individual choice and selective consumption. This new dialectic can accommodate accelerated stylistic change and coexistence of a large number of possibilities, characteristically inclusive rather than exclusive (Houston being the vivid juxtaposition of cowboys and moon launches).

In many ways the Astrodome is an inflated (and Texan) example of its own value system. As an exaggeration of the typical, it raises important points concerning 'popular bad taste' as a viable area of professional concern. Astrodome and the events it houses are clearly more a part of their time than the more 'acceptable' art forms, and hard-line professional canons appear to constitute a form of Pollyannaic denial in their presence (a recent Demolition Derby event had 35,000 persons in attendance, and a single performance of Elvis Presley at the Astrodome Rodeo and Livestock Show drew a crowd of 43,000, while the Houston Ballet requires a \$60,000 subsidy to survive).

A Jungian view of the evolution of formal types departs from the archetype of the will to order, characteristic of all societies. The archetype manifests itself within the cultural emphasis of its society as the prototype, and through acceptance becomes the type. Retention of the type as cultural values shift results in the anachronistic stereotype.

This comparison between Astrodome and Vatican City is meant primarily to ask recognition of our new cultural prototypes by implying formal linkages with a more easily-digested professional tradition. In fact, a more permissive view of the commercial entrepreneur embodied by the Judge permits us to then state the issue more simply: are they not the same? □

17
Image + heraldry. Plurality of image is necessary for the Astrodome to be responsive to a whole society, and heraldry and costume emphasize its three major themes. Basic is the mystique of Space (as in 'Astrodome' or its synthetic ground cover 'Astroturf') which is ever-present as a common denominator, but Sport and the Circus (Ringling Brothers/Barnum and Bailey are partially owned by Hofheinz and spend the summer in Houston) dominate the restaurants and hotels. The popular aesthetic permits all images to be part of an inclusive whole, coexisting simultaneously.



27



28



21



22



29



23



24



30



25



26

Credits: Thanks to Doss Mabe for the initial turn-on, to Emilio Ambasz whose analysis of formal types established a basic critical framework, and to Bill Giles, former Vice-President of the Houston Sports Association, for his co-operation. Also, photo credits to Wallace-Zingery Aerial Surveys; Miss Evelyn Norton Anderson (17), and Mr. Harold Israel and Gulf Photo (2-4, 6, 8, 11-14, 16, 20-28, 30 and the Judge's portrait).