

OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

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1985

Architectural Awards for Unbuilt Projects

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Oculus

Editor: C. Ray Smith
Managing Editor: Marian Page
Art Director: Abigail Sturges
Typesetting: Susan Schechter

The New York Chapter of
the American Institute of Architects
457 Madison Avenue,
New York, New York 10022
212-838-9670

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The New York Chapter/AIA this year initiates a new awards program—the Architectural Awards for Unbuilt Projects. The aims of the competition are: “to acknowledge the creative aspects of projects scheduled to be built, as well as projects that might not be built, but have advanced the profession and art of architecture. The work of many New York City architects, young and old, does not get published or exhibited nor does it have an opportunity to be appreciated by the profession. It is the intent of the Chapter to acknowledge the best of these projects and bring them to attention with an exhibition.”

The Jury

The distinguished jury of internationally known architects and critics included:

Thomas Beeby, AIA; Partner, Hammond-Beeby-Babka, Architects, Chicago, Illinois; Dean, School of Architecture, Yale University, New Haven, Connecticut
Mario Botta, FAS, Hon. FAIA; Architect; Professor, Lugano, Switzerland
Douglas Davis, Architecture and Art Critic, *Newsweek*; Artist and Author, New York, N.Y.
Kenneth Frampton; Architect and Author; Professor of Architecture, Columbia University
Dr. Heinrich Klotz, Author, Professor, Kunsthistorisches Institut, Philipps University, Marburg, West Germany; Director, Deutsches Architekturmuseum, Frankfurt, West Germany
Elizabeth Plater-Zyberk, AIA, Partner, Andres Duany and Elizabeth Plater-Zyberk, Architects, Coconut Grove, Florida; Associate Professor of Architecture, University of Miami, Florida

The judging took place on Friday and Saturday, November 22 and 23, in the Chapter's conference room. A total of 196 entries was received—a record for a Chapter awards program. The jury

selected 35 to premiate in different categories. They awarded 16 Honor Awards, 10 Awards, and 2 Citations. Seven others were selected for exhibition and publication.

Although the call for entries envisioned two separate categories, one for Commissioned Work and another for Non-Commissioned Work, the jury determined to put them all together.

The Chapter's Awards Committee

Peter Pran, Co-Chairman
Eric Goshow, Co-Chairman
James McCullar, Executive Committee Liaison
Theoharis David
Michael Mostoller
Gerald Schiff
Edward Mills
Livio Dimitriu
Eric Pick
Alex Gorlin
Michael Goldberg
Philip Smith

The Exhibition

An awards reception will accompany the opening of the exhibition on January 22, 6:30 pm at the National Academy of Design (see Calendar). A second exhibition of awards entries will run concurrently at the Chapter.



Vincent Polismelli

Members of the jury: Douglas Davis, Heinrich Klotz, Elizabeth Plater-Zyberk, Thomas Beeby, Mario Botta, Kenneth Frampton.

General Comments of the Jury

The Awards Committee spokesmen—Peter Pran and Eric Goshow—asked two questions of the jury. First, about comments on specific submittals. Second, to comment about the relative excellence of architecture by New York architects.

Mario Botta: The projects we've looked at reflect the contradictions, but also the hopes in architecture today. The general preoccupation is to bring the project back to its original context, to tie the project into a dialogue with its context, with the city, and with the landscape.

This is an important attitude that is different from the attitudes of architects in the 60s and 70s, when the object was an isolated autonomous piece and did not reflect an interest in tying into a context. This is a positive attitude that characterizes most of the projects. The city has once again returned to be the place of architecture.

Kenneth Frampton: What I find refreshing about the results of this jury and the work that has been deemed worthy of prizes is the way in which it seems to have been possible to develop, in recent years, a Modern

spirit and Modern expression, while still grounding the various work chosen and exhibited here in a rather stable set of typological forms at both the general and specific levels—that is to say, both at the scale of the city or the block and at the scale of articulation of internal space. The other strong factor that I think is evident in almost all of the premiated work is the concern for inscribing the work into the site, rather than projecting a building as though it were simply a rhetorical free-standing object. I find all this very encouraging, and particularly this tendency towards place creation, which one can see in many of the works that have been chosen.

Heinrich Klotz: What strikes me most is the pluralism of the different tendencies that are represented in this competition. To me that is the most important factor, along with the tolerance of the jury to open up to these different tendencies. I think pluralism is the key word to characterize this competition.

I am, however, a bit disappointed about one aspect of this competition. That aspect where architects were asked to develop unbuilt ideas, to develop utopia, did not really meet my

expectations. I always expected New York architects to somehow reach more into the future and develop more fantasy. In that respect, I found some of these projects too pragmatic.

About the position of New York architecture: I could no longer observe a direct way as I could earlier. I think other places in the United States reach up to New York and somehow equalize the general level of architecture in the United States. I could not make a strong statement emphasizing New York as the center of architecture in America.

I would like to stress that the quality of the awards we selected are rather high, in fact, some of them very high—of international stance.

Douglas Davis: The state of New York architecture, based upon what we have just seen, fulfills some expectations and does not fulfill others. The work has been literate, tough; it has been, in some cases, highly ingenious, in other cases very disappointing. I don't entirely share the good feelings that a number of my colleagues have about the state of New York architecture. It seems to me to be schizophrenic in an aesthetic sense.

Honor Awards

Jury Comments

The most interesting stylistic information or trend that seems to be taking place in all of this work, is the continued attempt to refine and extend the vocabulary of the Modern movement, which I find easily the most interesting and perhaps the most provocative aspect. What appalls me is the continued use and reuse of the same forms, which we have associated with the Post-Modern movement and also, to some extent, with the Neo-rationalist movement.

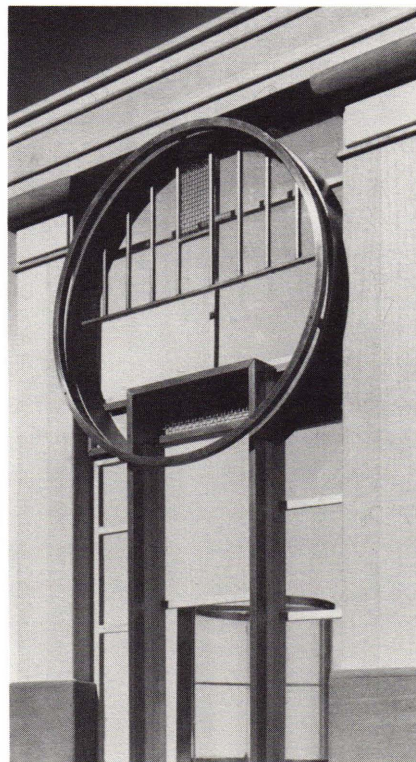
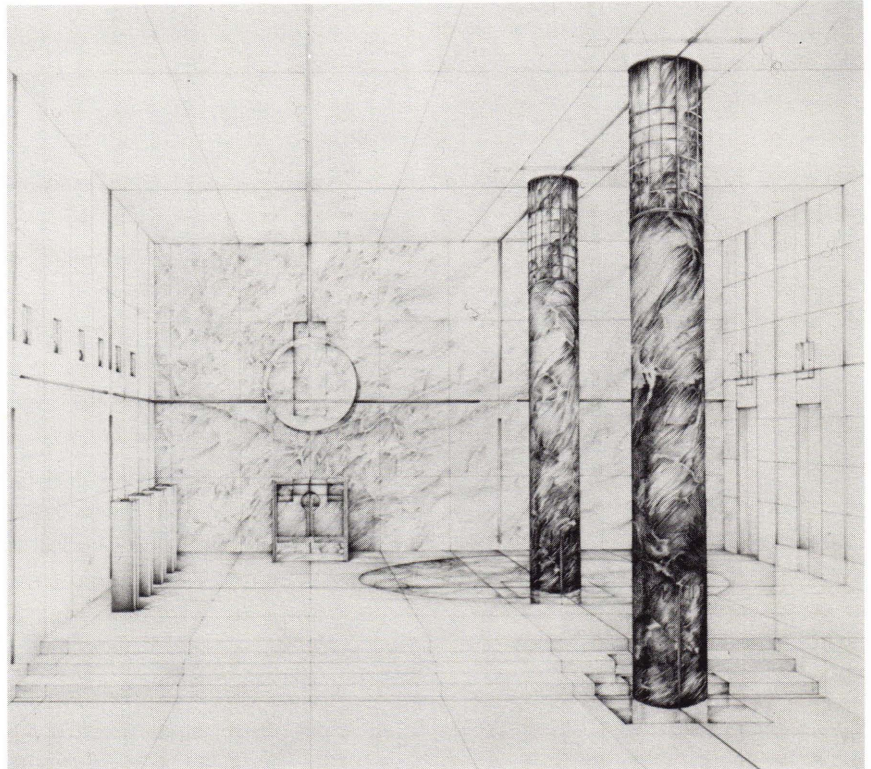
The blanket acceptance of, the desirability of, the monumentality of, the confrontation with the city, rather than any attempt to relate to it, has been in a number of cases, quite appalling. The continued use of the vocabulary we associate with the New York five, which is not absolutely accurate in each case — I suppose I should say neo-cubist or neo-Corbu — has often shared that tiredness that I referred to earlier.

I was interested, as were many of my colleagues, in the higher level of invention and ingenuity that we found in the Commissioned, as opposed to the Non-commissioned projects. It may tell you something about the tendency of architects to respond better to restraints than to liberation.

I am reminded of the famous remark by James Gould Cousins, "freedom is the knowledge of necessity." And we have seen, over and over again here, that the constraints that are imposed — by clients, by site, region, contexts, and function of the building — liberate rather than confine the imagination.

Elizabeth Platner-Zyberk: It is evident from the projects submitted that the design concerns of New York architects are representative of concerns common to architects throughout the United States. Nevertheless, perhaps more than any other American city, New York presents us with the broadest range of simultaneous if diverse strategies for architectural effort.

Within this range, style is a difficult issue for a jury of diversity to

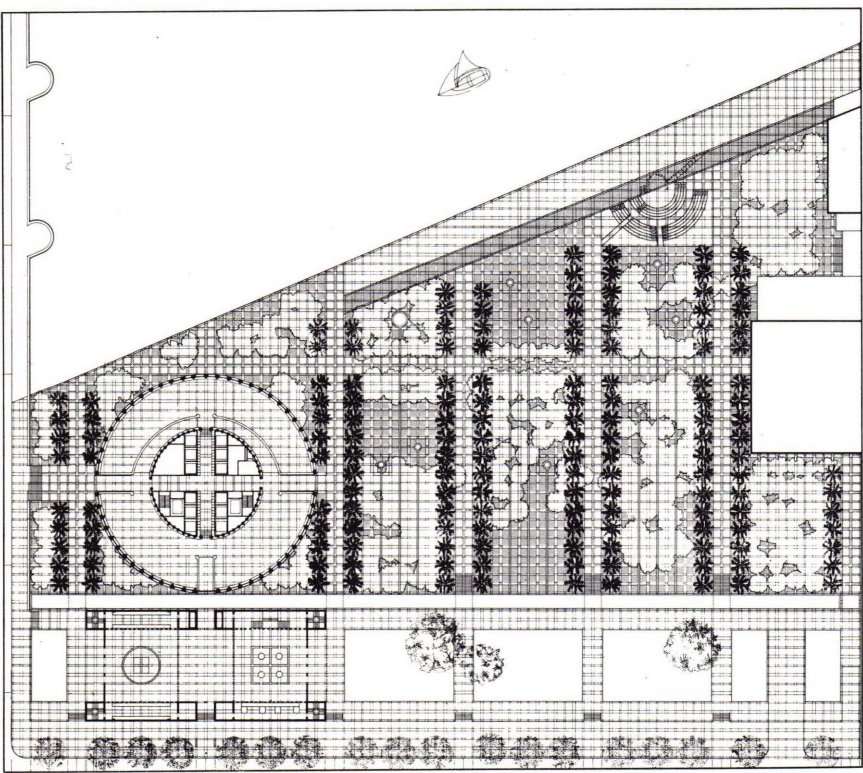
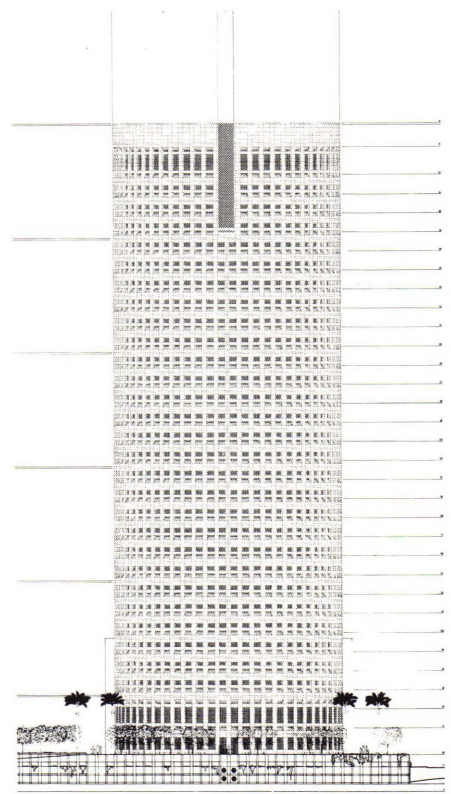


Project: New Entry and Lobby, 233 Park Avenue South
Credits: Russo + Sonder, Architects, P.C.

Joseph L. Russo, Sr. Partner
 Oliver E. Cutajar, Partner
 Peter Pran, Design Director
 Carlos Zapata, Project Designer
 Jeffrey Levine, Project Manager
 Tim Washburn, Job Captain
 John Nastasi, Architectural Renderer
 Hans-Christian Lischweski, Computer Director

Project Description:

The new entry design in bronze reflects the existing two-story ground-floor column expression, and articulates a modernist contextual interpretation of the classical arch at the neighboring 225 Park Avenue South. The inner ring is separated by a vertical entry piece, while an outer floating ring visually completes the cylinder. The design retains the planar quality of the existing limestone and brick facades.



Project: NCNB National Bank HQ
Credits: Wolf Associates Architects
 Harry Charles Wolf, Principal with
 Odell Associates Architects

Project Description:
 A cylinder, the archetype of the tower, serves both as a metaphor for a citadel guarding this entrance to the city as well as a recall of the lighthouse, a maritime form appropriate to this great bay town. In stone, reflecting strength and stability, a sense of solidness, the building's natural materials stand as a softly spoken counterpoint to one after another twentieth century mirror-clad building.

A search for a precedent for division of a circular form led to the discovery in Islamic geometry (appropriate to the Moorish traditions of Florida) of 60 divisions as being the least number accommodating exactly the four primary regular platonic forms; equilateral triangle, square, hexagon, and the pentagon.

Honor Awards

Jury Comments

confront. However, I believe that we found a common ground in the priority we set — for projects to have a clear spatial intention, whether internal or in relation to external conditions.

For this reason, in reviewing the numerous large urban projects, which if only quantifiably seems unique to New York, we set aside several of megalomaniac scale, premiating instead those that attempt connections with the existing pattern of the city, or those that propose, where necessary, a compensatory pattern of urban space and public realm.

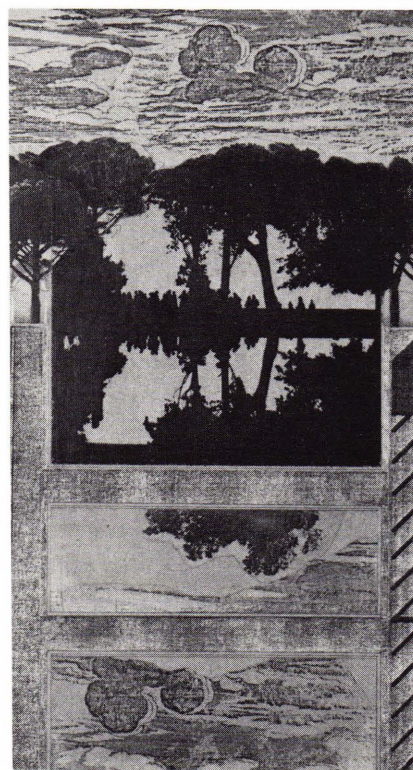
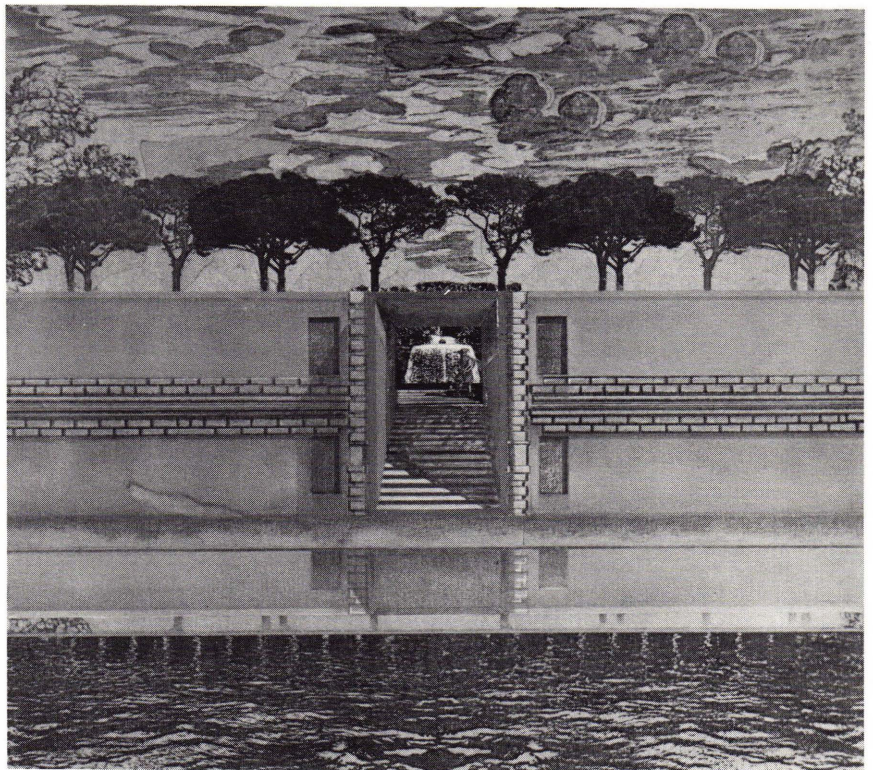
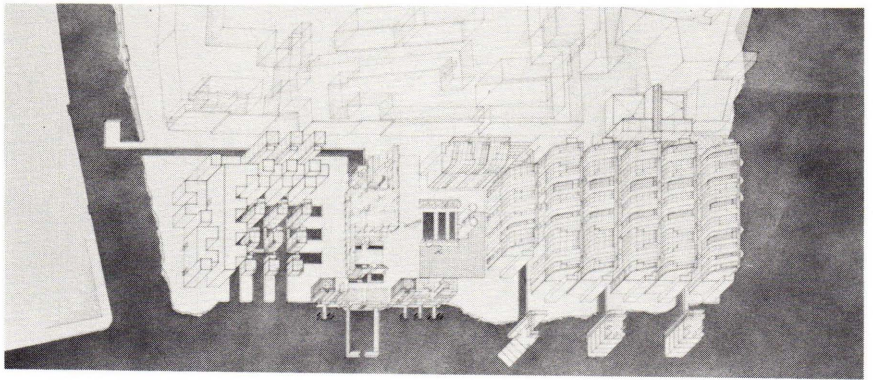
The most successful smaller projects are those that, in addition to identifying internal space, make specific their relationships to the given landscape or building context.

With regard to specific projects, I find the most interesting those that serve as model strategies rather than those that propose purely specific design solutions.

It should be noted that, as a group, we attempted to recognize the ambitious efforts of young designers. We won't know whether we succeed until we know the designers of these projects.

Thomas Beeby: The quality of the work in general seemed high, but not extraordinary in relationship to the work done in the rest of the United States at this moment. The projects were extremely adept and manipulatively skillful.

However, I think there are problems in dealing with the city or in an urban context. There are problems particular in relating traditions of planning and style that are associated with this country, this city, and our culture. There is a return, in general, it seems, to abstraction of a universal nature, rather than dealing with the specifics of the place. This is illuminated by the discrepancies within particular projects — where the urban spatial ideas of context are not supported by the particular language posited by the same project.

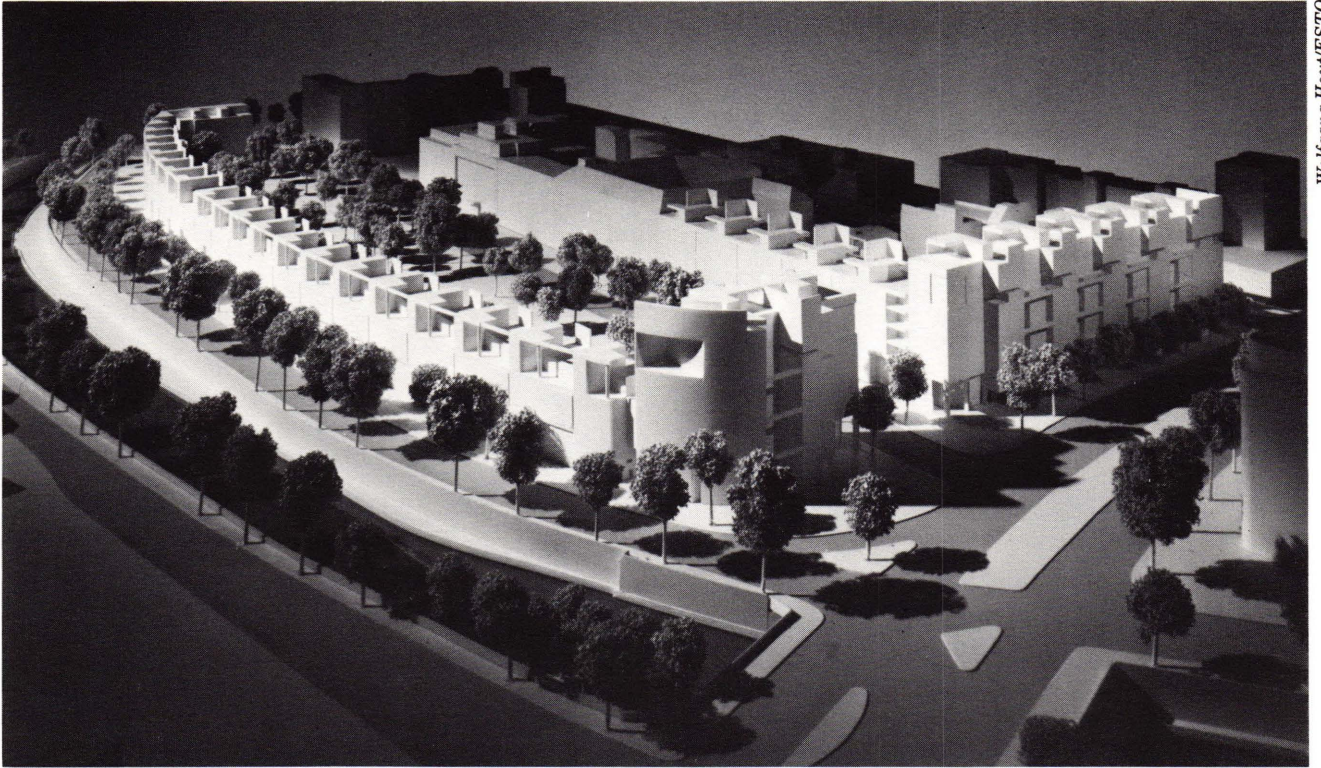


Project: Venice Proposal-Cannaregio
Credits: Steven Forman, Architect
 Steven Forman, Principal

Project Description:

The typology of housing has been created through the translation, reinterpretation, and reconnection of pieces absorbed from specific Venetian conditions. Several housing pieces stand frontal to the observer who is entering Venice by train or by boat. They serve as both a facade as well as a key to the variety of architectural events that are to be found within the city.

One is constantly presented with a series of illusions, visual cues, and fragments of information which, through the passage of time, assemble to form a vocabulary of visual phenomena that recollect the city of Venice.



Wolfgang Hoyt/ESTO

**Project: Berlin Housing**

Credits: Richard Meier and Partners Architects

Project Team: Richard Meier, Gunter Standke, Hans Christophe Goedeke, Bernd Echtermeyer, Jim Tice, Hans Li, Marc Hacker, Andrew Buchsbaum, Stanley Allen

Project Description:

The housing proposed is an attempt to resurrect some of the density and urbanistic quality of two earlier plans. It does so by defining a new canal wall of building that serves both as an edge to a densely built block south of it and as a response to the undefined space across the canal. From the nineteenth-century plan, the crescent-shaped row of housing with open space behind is revived, while from the later plan is derived the transformation of Am Karlsbad into a through-street with a continuous wall of building on the south side. The placement of additional housing around the perimeter of the interior block creates an enclosed quadrangle.

Honor Awards

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In terms of work done without commission, I also was bothered by the lack of work of a kind of artistic and utopian nature. However, it seems to point to a kind of economic situation in the city today where younger architects, because of the amount of work available, seem to be dealing with small projects of more real or pragmatic nature. In the long run, I think, this will probably be detrimental to the architecture of New York, which has been historically, at least for the last 15 years, associated with the ideas of pure speculation and artistic invention of the highest order.

Comments on Specific Projects

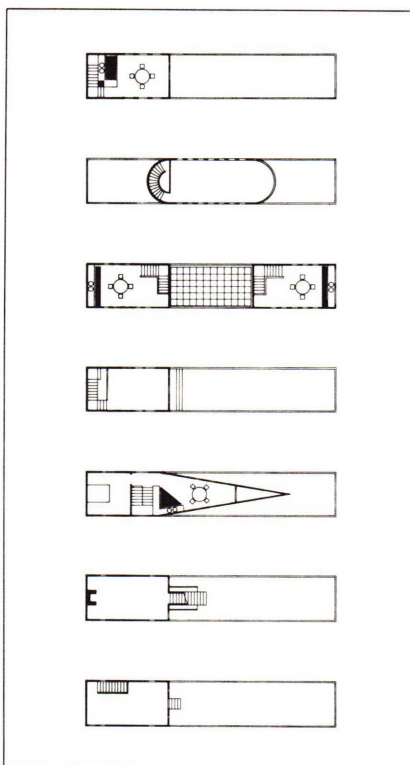
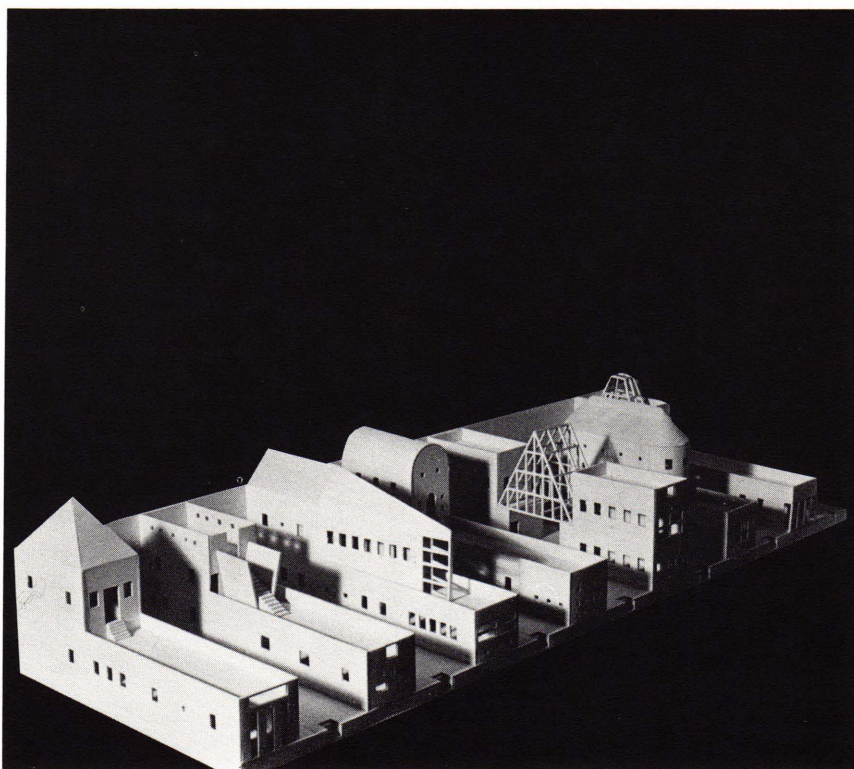
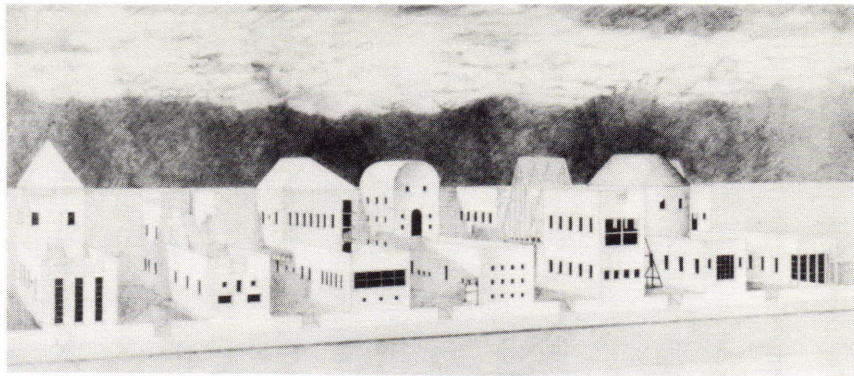
The jury did not have time, after agreeing on 35 selections, to recapitulate its thinking on each of them. About the specific comments they chose to make, it cannot escape notice that it was individual houses that evoked most attention.

Botta on Berlin Housing:

The perimeter reconstruction along Landwehrkanal is a project I like very much. The project ties together the notion of the reconstruction of the urban fabric—with a strengthening of the public parts of the city and with the need to inhabit and have privacy toward the interior.

This is one of the most beautiful projects for Berlin. Whereas other attitudes of architecture for Berlin have been to construct only the crust or wall of the block, this project incorporates the interior space of the block. The space becomes a true extension of the habitat itself. This change of scale between the individual housing unit and the piece as a whole seems to be the particular merit of this project. It is a project that reconciles the needs of the individual and the needs for privacy with the needs of the city.

Frampton: I would select three works for their place-making capacity: **The New American House** for one. The other is **The Ambassador's Residence**.

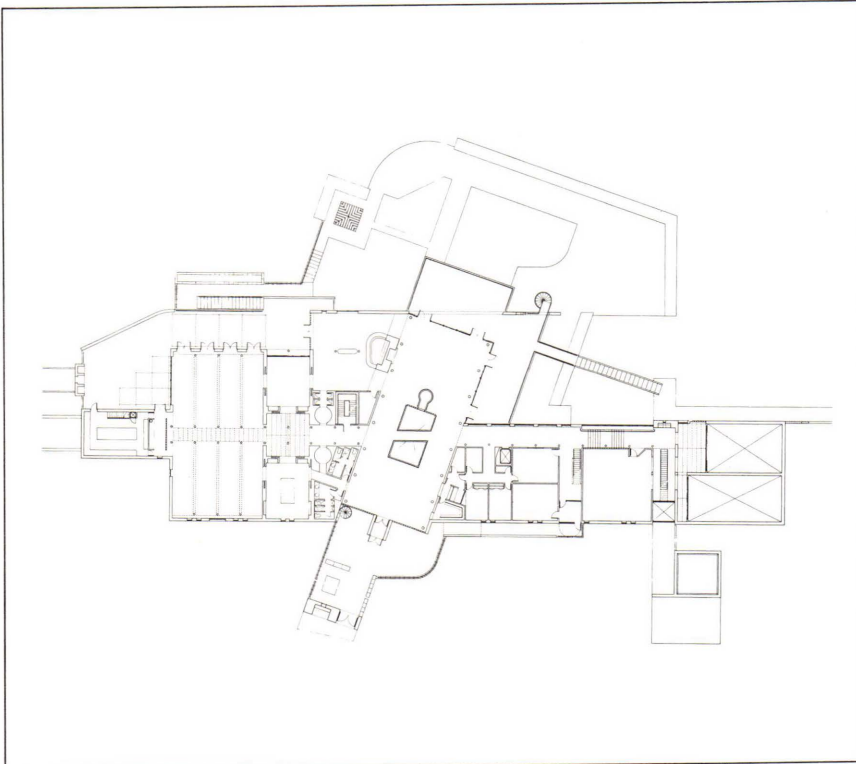
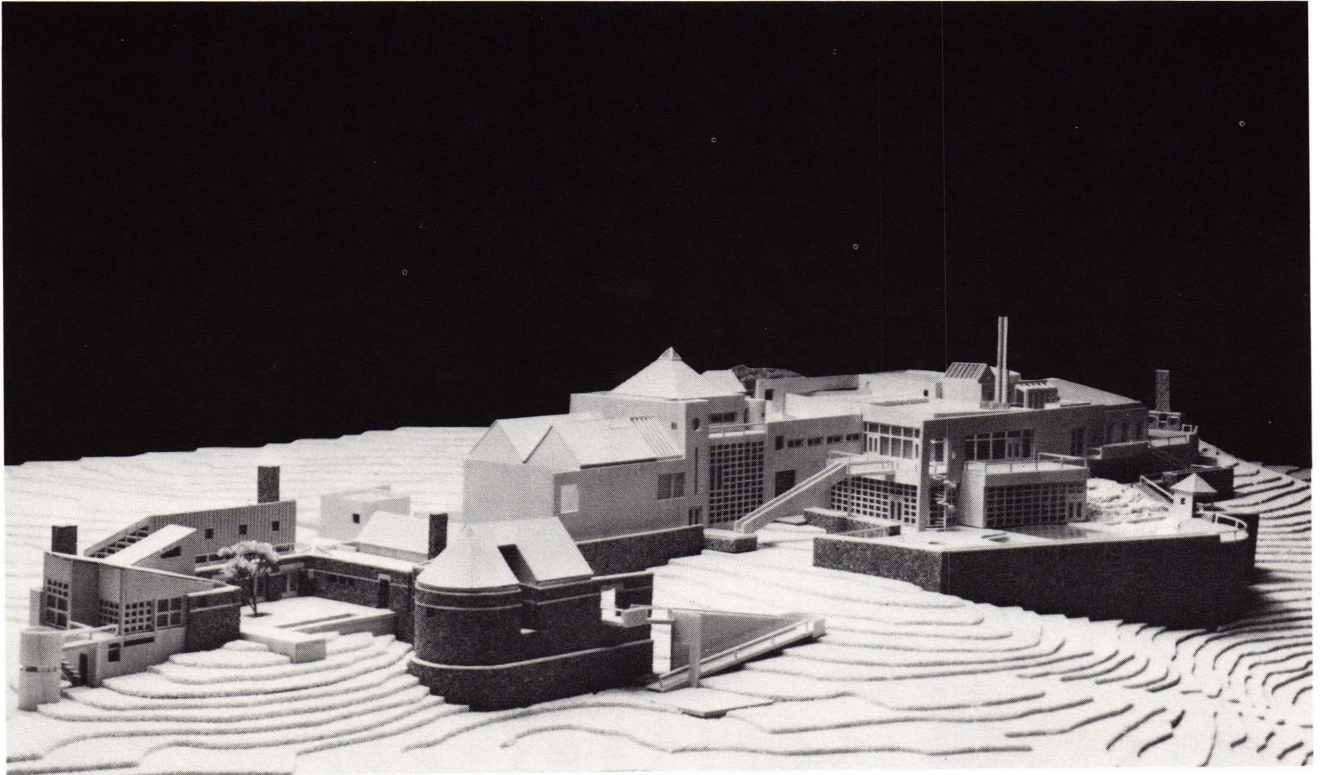
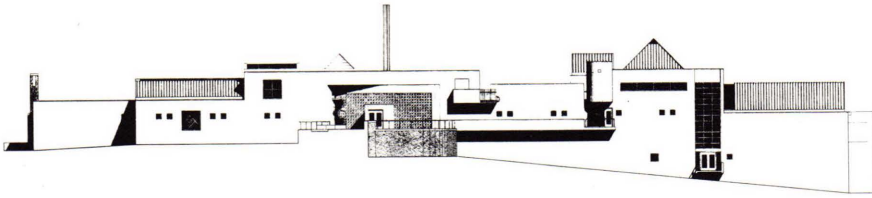


Project: Autonomous Artisans' Houses
Credits: Steven Holl, Architect
 Steven Holl, Principal
Project Team: Mark Janson, Paola Iacucci, David Kessler, Thomas Van Den Bout

Project Description:

An existing warehouse in Staten Island, New York, is to be converted to work space held in common by artisans working in several disciplines. Against the warehouse wall, houses are to be built in a pattern allowing for private gardens between each house.

The individual autonomous artisan's craft is expressed in the second level of each house. A tin pyramid tops the tin bender's house; the paper maker's has a roof terrace shaped specifically for drying paper; the wood worker's house displays the skills of a boat builder; the mason has a brick barrel vault roof. A roof of etched glass covers the glass etcher's entry way. The urban street edge is maintained with the alignment of the front walls.



Project: Recreation Center, Lac Quimet, Quebec
Credits: Bobrow & Fieldman, Principal in Charge of Design
 Miles Cigolle, Design Team
 Virginia Wirt, Design Team
 Sarah Wilmer, Model
 Jay Johnson, Renderings

Project Description:
 Place Lac Quimet is an integrated residential/resort development on 59 acres of land, rising to a height of 600 feet above an adjacent lake. It is part of the Mont Tremblant summer and winter resort town, 90 miles north of Montreal in the Laurentian Mountains.

The recreation/administrative building portrayed here comprises 30,000 square feet. Its program includes administrative functions, indoor/outdoor swimming pools, exercise rooms, gymnasium, squash courts, sauna, locker facilities, ski and bicycle rentals, day care center, library, games rooms, open lounges, 3 dining areas, bar and support facilities.

Honor Awards

Jury Comments

The latter is based on a kind of Islamic prototype, but an Islamic prototype reread through a Western program and obviously reinterpreted by a Western architect. The whole relationship between the house and the garden and the light and the planting there is of extremely high quality. It also, of course, inscribes the work well into the site. The third, for me, would be **The Berlin Housing**. The three projects are particularly convincing from the point of view of the intensity of place they establish.

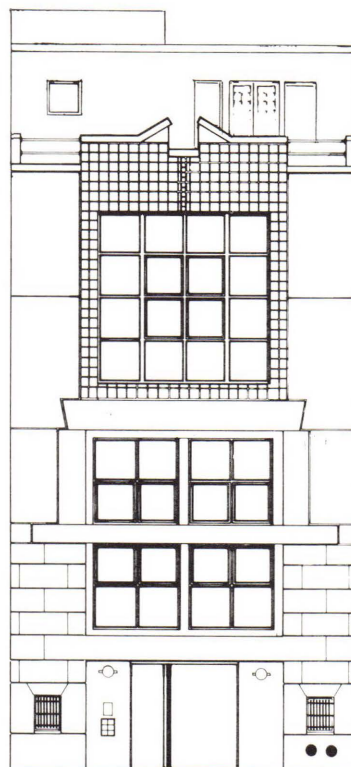
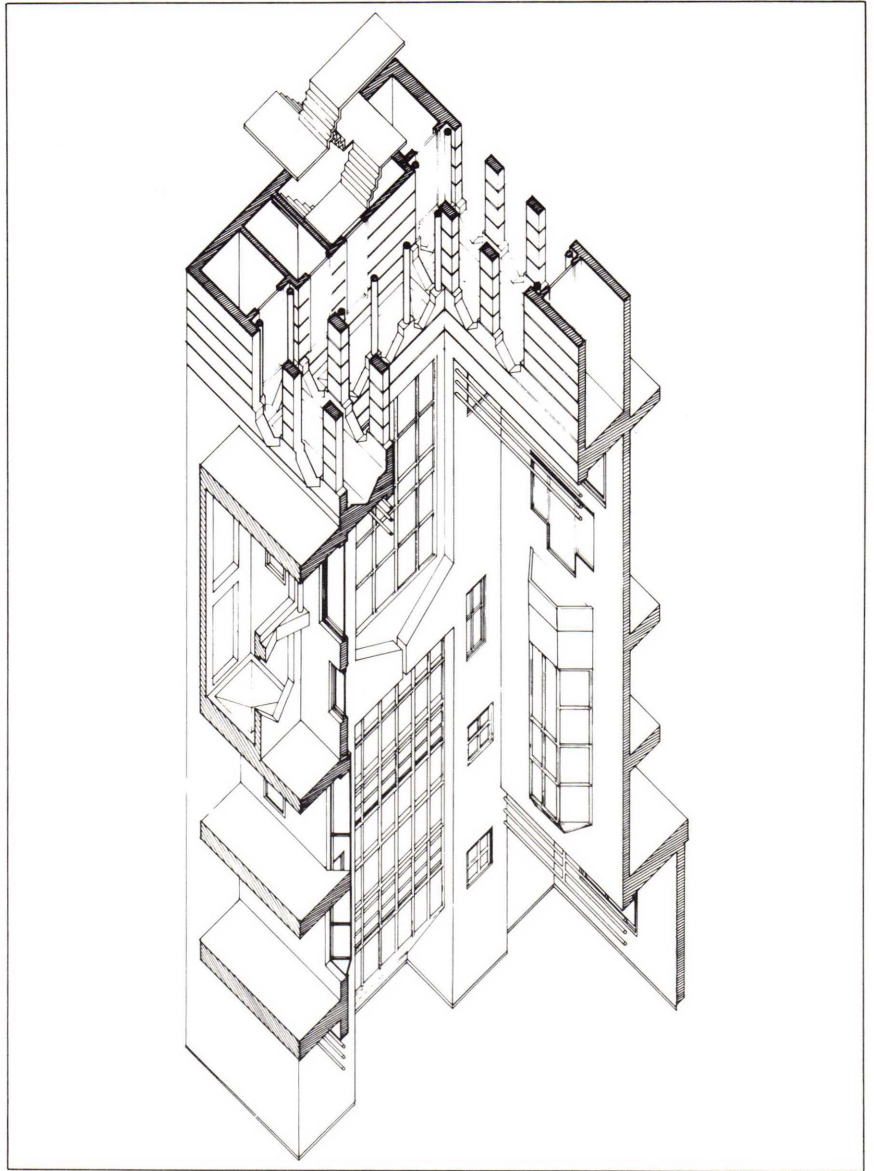
At the level of imagery there are two projects which I find particularly moving. One is **The Venice Proposal-Cannaregio**. I find this project moving from the point of view of the imagery and language implied by the drawings. The other is this very small, very conceptual work **The Borderline Villa with Garden Pavilion**. This earlier drawings in the **Borderline Villa** again, show an intense feeling for landscape and for inscribing the work into the ground. I find that extremely impressive. I don't actually like the pavilion much, but the initial move is impressive.

Plater-Zyberk on The New American House:

This project addresses itself successfully to the evolving problem of infill and densification of single-family residential neighborhoods with a flexible prototypical site strategy that maintains street space.

Klotz on House Addition in Connecticut:

I selected a little project that deserves more attention than it received. It is a simple and modest project—an enlargement of a small house. It is a tendency in these times to try and get very elaborate and fashionable. It is always a relieving experience to see that architects can deal with small means in order to achieve something big. I like the simplicity of this project. I am very disappointed it did not become one of the first prizes. On the other hand, there are very representative schemes, and I personally like the one in the midst of the desert.

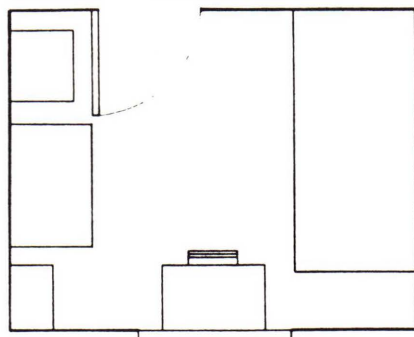
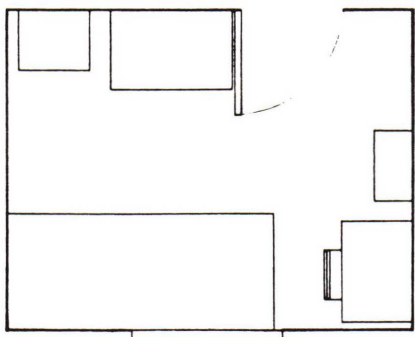
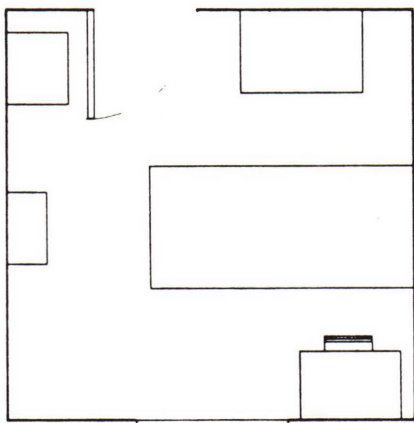
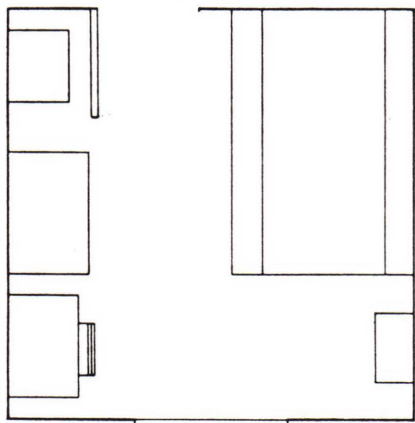
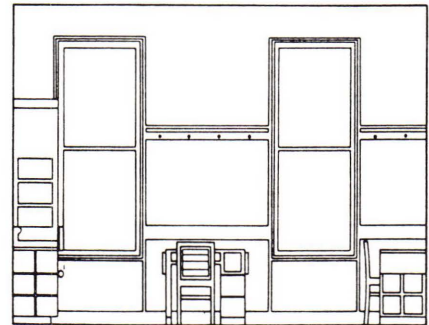
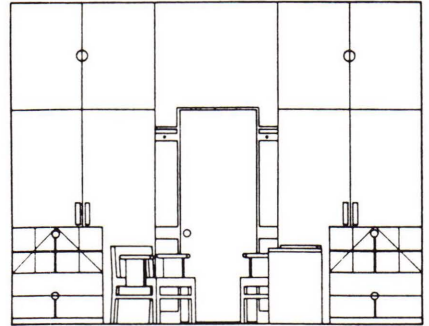
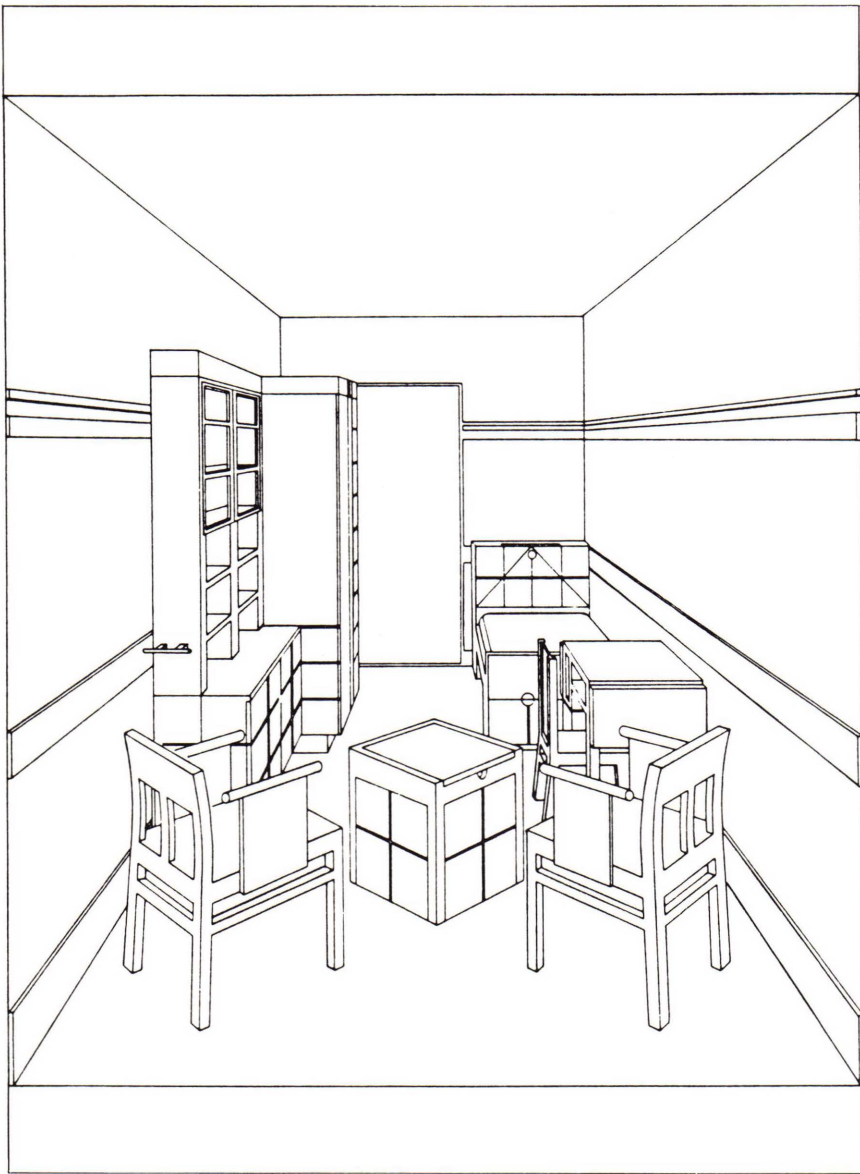


Project: 42 Downing Street
Credits: Proposition: Architecture, P.C.

Anthony Caine, Principal
Nancy Lavine, Project Architect
Project Team: Rita Marks, Stuart Gerger
Stephen S. Evanusa, Renderings
Ken Stophet, Presentation Drawings

Project Description:

This project contemplates the alteration and reuse of an existing two-story, 500 sq. ft. garage into three residential apartments: Two duplexes are on the first floor and first floor mezzanine levels, separated by an interior courtyard. The third unit bridges both sides of the courtyard for the second, second mezzanine, and third floor levels. All units have exterior roof access. The site concept utilizes the European interior courtyard to bring the sensitivity of scale and a creative introduction of light to interior spaces. Facing the court are secondary bedrooms and living areas.



Project: Designs for Rooms and Furniture; Cecil Hotel Renovation
Credits: Michael Mostoller and Fred Travisano
 Michael Mostoller, Principal
 Barry Stein, Assistant

Project Description:
 This project is a design study of the microenvironment for individuals who live in Residential Hotels. These hotels provide a private room and shared baths, kitchens, and social rooms, somewhat like the European *pensione*. The impact of conducting one's entire life in a singular space, aptly accommodating the entire range of existential demands and pleasures, was the subject of the design inquiry. Proposals are made for optimum room size, configuration, and finishing. Following that furniture was designed. The rooms and furniture were then combined in the prototype and the example, the Cecil Hotel.

Honor Awards

Jury Comments

Davis on House Addition in Connecticut:

I was struck by this simple house and, if you will permit me an indulgence, I was also struck by the language used by the architect to describe it. We have just come through several decades in which the verbiage and rhetoric of the architects themselves has become overwhelmingly dense and hardly literate in the highest sense of the word. So I was pleased to see that this project was accompanied by a quite minimal and poetic text, to say nothing of the material invention that is involved in the design and construction of the house.

Klotz on Ambassador's Residence:

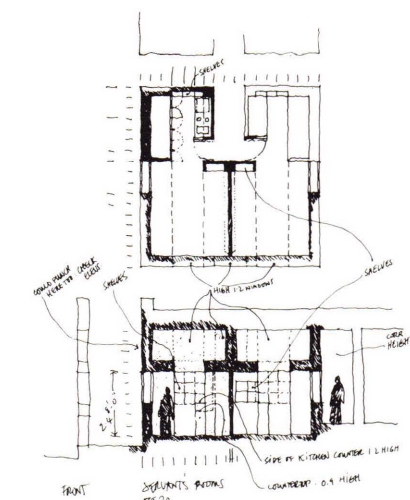
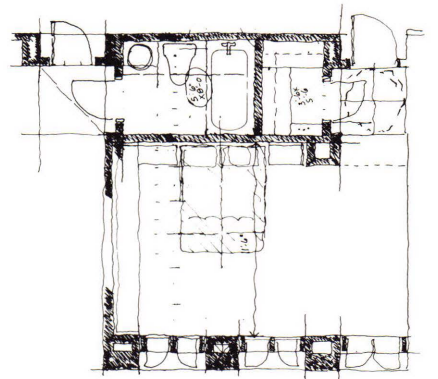
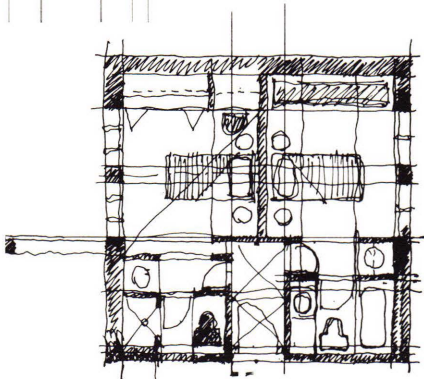
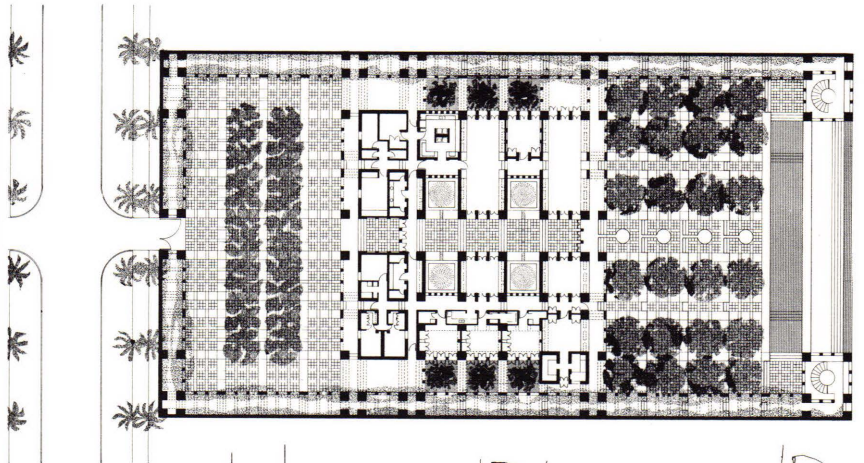
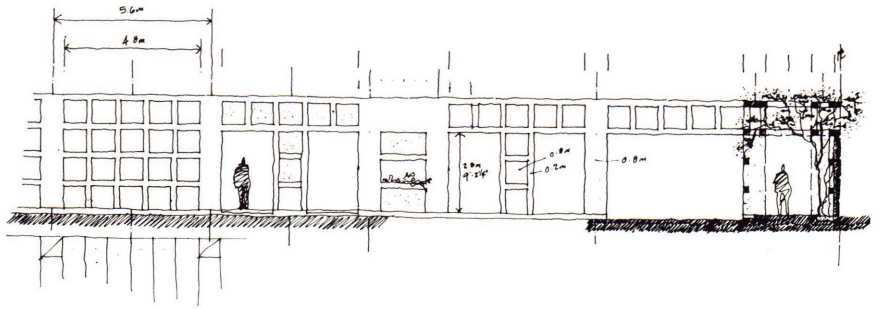
This project shows an attempt to bring together regional characteristics with an international planning method. The regional characteristic is that it is almost like a mosque: the plan and whole elevation. Yet, it makes something different out of it, and becomes a kind of Rationalist project in the tradition of Ungars and Rossi.

There are details that make that a representative, monumental scheme of an intimate environment where one does not get lost. For instance, the interior opening of the arcading I liked very much. I also especially liked how the drawings worked.

Davis on Two Adjacent Houses:

The project I most want to talk about is the Two Adjacent Houses project. I am interested in it for all sorts of reasons. Some of the obvious reasons are: The way in which the houses site into the landscape. The ways in which they offer commodious private facilities juxtaposed with very public facilities — the private spaces are indeed very private.

The most interesting aspect of the joining of the two houses is that, though the vocabulary of the two houses is similar, the decision has been made to stress and emphasize the differences rather than the similarities. One of them is featured by a large patio and the other by a long linear corridor.



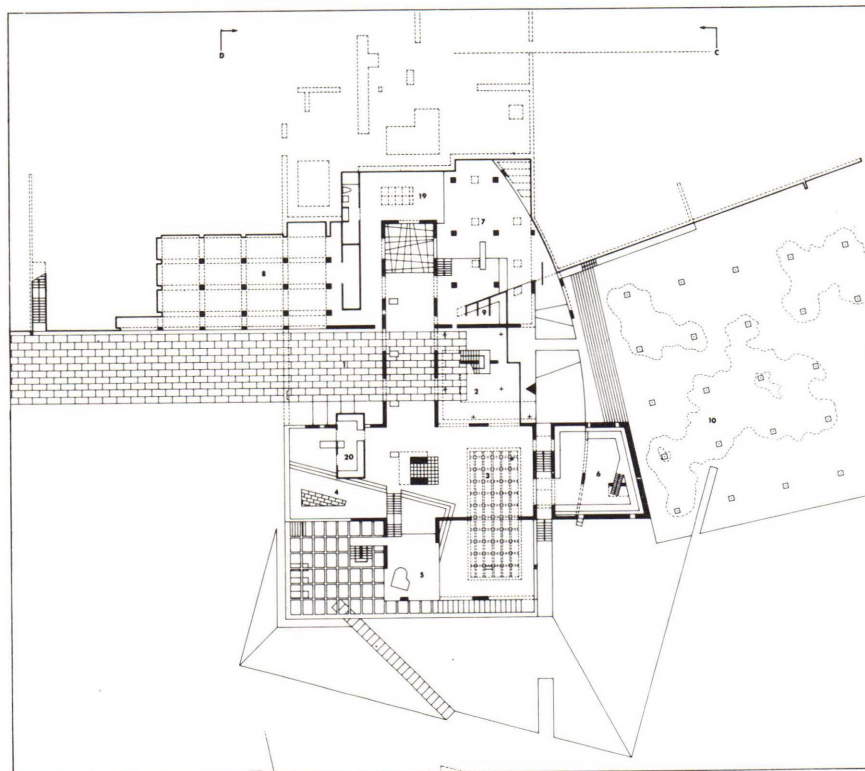
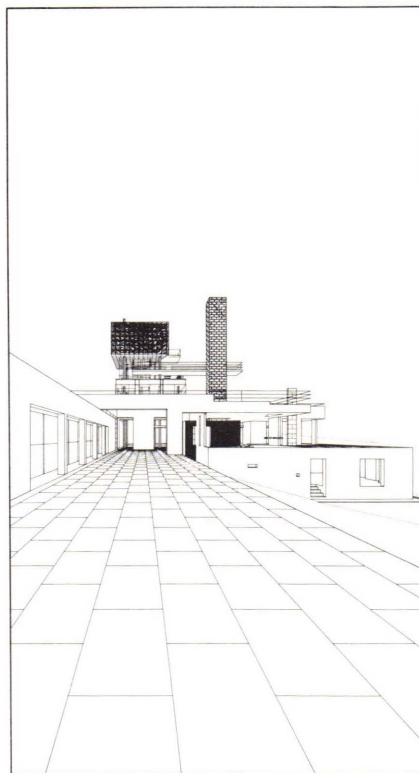
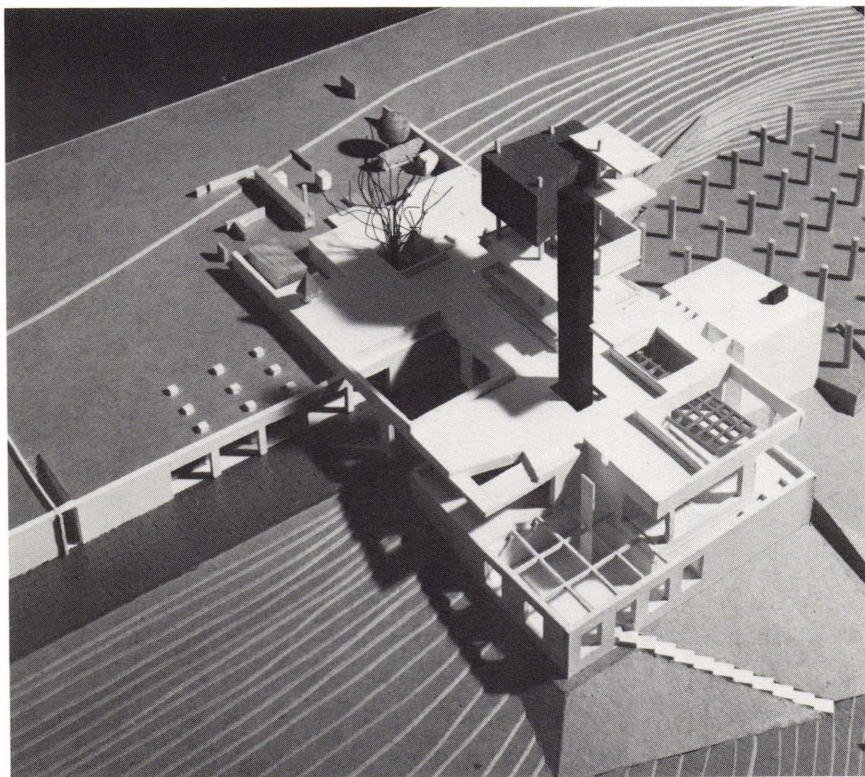
Project: Ambassador's Residence,
Doha Qatar
Credits: Wolf Associates, Architects

Project Description:

The residence is conceived as volumetrically low so that the Embassy across the boulevard may also have a view of the Gulf and as well have the predominant visual presence. An understated but richly elaborated geometry draws on the early architecture of the area's walled houses where the walls expand and become rooms, courts, and gardens.

The program for an ambassador's residence is actually two houses in one. A private side with a full complement of kitchen, dining, living areas and another on a larger scale, of ceremonial spaces of reception, dining and so on.

In a land where shade is precious, every wall inside the compound has depth and shadow and overhead vine covered pergolas.



Project: R. Weinstein Residence

Credits: UKZ Inc.

Simon Ungers, Principal

Laszlo Kiss, Principal

Todd Zwigard, Principal

Tom Kinslow, Associate

Michael Whitmore, Project Assistant

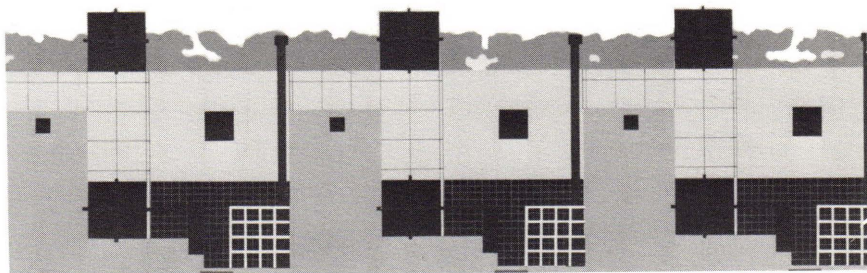
Leo Chow, Project Assistant

Project Description:

Program: A single-family residence of approximately 10,000 sq. ft. with an elaborate program. A suburban, sloped site of 4.2 acres faces west toward the Ramapo mountains.

Solution: The concept is a fundamental idea in architecture: of a base and object. The base is a cruciform organization that establishes four courts. The cruciform contains all the public functions with the lower level of the base accommodating the children's bedrooms and family room, which open onto the courtyard. The object, a steel and glass structure, contains the master bedroom suite and associated functions, a roof garden and sun deck on the second floor, and a solarium on the third floor.

Honor Awards



Jury Comments

I can conclude by making reference to my earlier thematic statement about the continued experimentation of— evolution of— the vocabulary of the Modern movement. Here we have that vocabulary employed to stress diversity within a small frame of references as opposed to similarity.

Plater-Zyberk on SRO Housing Project: This project engaged us for its thoroughness and respect for the users in what at first appears to be a mundane problem of too great a variety to rationalize.

Plater-Zyberk on the Autonomous Artisans' Housing:

This project has a clarity of concept and a straightforward implementation that makes it among the most legible of all the proposals.

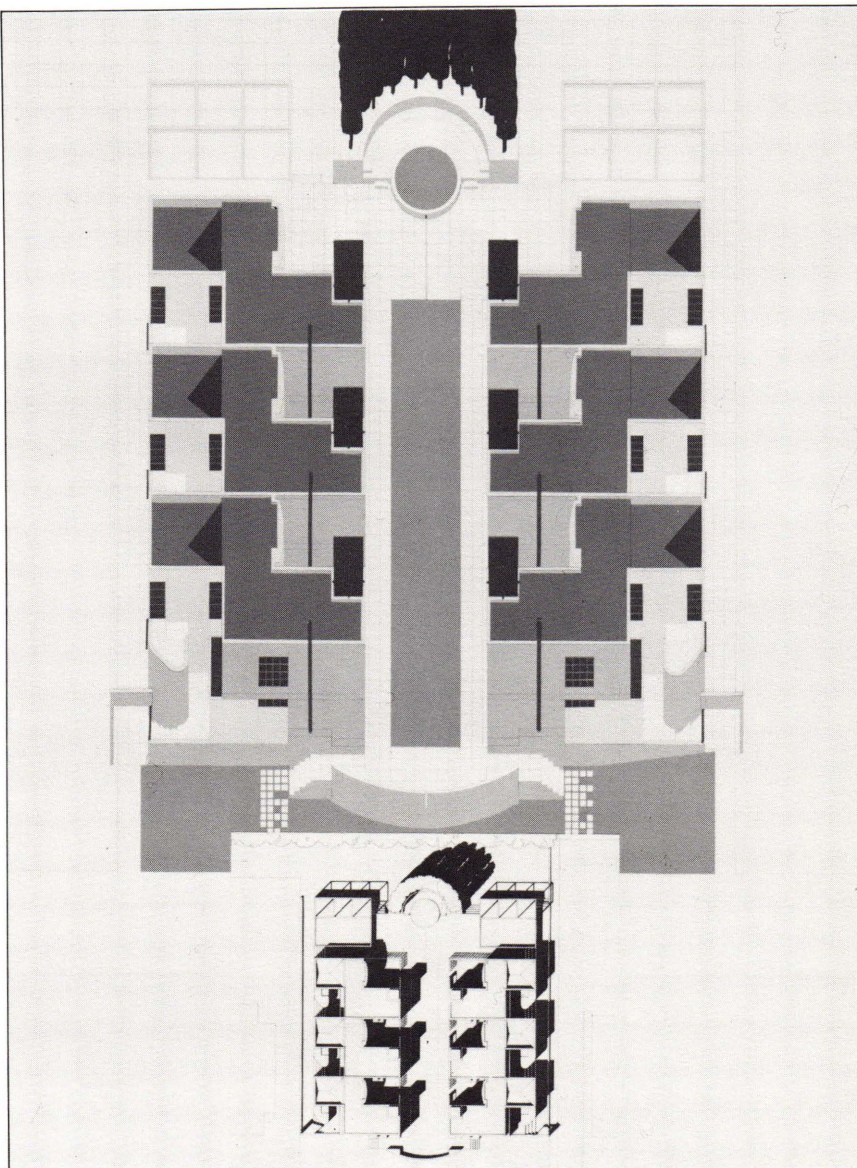
Klotz on Autonomous Artisans' Housing:

I object to the award for the Autonomous Artisan's Housing. I do not understand why the project won an award. As far as we are considering the architectural theory of the present, I think this makes a caricature out of the idea of methodology. In order to achieve a great variety out of one given typology, there are forms invented that have a very arbitrary character. And, I think, this really finally opposes the idea of methodology. It almost makes the invention of form an arbitrary and mechanical method of achieving variety. Variety is something else, not just the many folds of different forms.

Klotz on 233 Park Ave. South:

This design shows how important it can be to care for detail—for the facade detail and for the given architecture—to try to make something out of it. The foyer of this high-rise building, with rather little means achieves something. For instance, the sign element in the facade—the big circle above the rectangular entrance—draws attention toward a rather tiny proportioned entity of the city. I think one should work with such

cont'd. p. 20



Project: A New American House
Credits: James Tice, Project Designer
 Fay Sueltz: Project Designer
 Jeffrey Bacon, Project Assistant
 George Perkins, Project Assistant

program potential encouraged by non-traditional family structure where at least one family member chooses to combine the workplace and home.

Project Description:

This project addresses two issues especially relevant to current American housing developments. The first focuses on the typology appropriate for medium density housing near the center of a large city. The second treats the changing

Landmarks Under 30

The statement below, as approved by the Executive Committee at its December meeting for publication in the January Oculus:

On August 6, 1985, the Executive Committee of the NYC/AIA approved a statement as follows:

"The Board of Directors of the AIA believes that the proposed addition to the Whitney Museum raises an important policy issue for the Landmarks Preservation Commission and all others concerned with the architectural heritage of this city. This issue is, should buildings that meet most or all criteria for designation be excluded from careful Landmarks Preservation Commission review merely because they are not old enough for formal landmark designation? It is the belief of the Board that this building more than meets the criteria for designation and that proposed changes to this — and buildings less than 30 years old of comparable quality — should be evaluated with the same care as buildings that have passed this arbitrary chronological milestone."

This statement reflects our concern about the increasing rapidity of change in the built environment of New York. The Chapter feels that significant buildings built within the last 30 years should now be afforded the same form of protection.

Although our statement addressed exactly this point, it has been misconstrued as a "coded" position against the Michael Graves design for the Whitney Museum addition. This interpretation is not at all the case. Because many Chapter members have strong, well-reasoned, but opposing positions as to whether the Landmarks Preservation Commission should grant a Certificate of Appropriateness, it was decided unanimously that the Chapter not take a position on the Whitney Museum proposal.

Chapter Reports

- A National Endowment for the Arts' grant for "Architects in Public Service" has been awarded to NYC/AIA and is administered by the Chapter's Public Architects Committee. The program established by the Chapter's committee is designed to improve the quality of public design and to serve as a prototype for a national model — a project "of great interest to both the National Endowment and the National AIA, since the development of policy and process for improvement of public sector design is a top priority with both agencies."

- The Chapter is not taking a position pro or con the proposal to enlarge the Whitney Museum (see left).

- The Chapter has joined with city and state architectural, engineering, and other organizations to form a Coalition for the purpose of influencing the State Legislature's efforts to develop legislation affecting liability insurance and litigation.

- The Chapter will be represented on the 1986 State Association Board of Directors by J. Karl Justin, Richard Roth, Jr. (completing a 2-year term), and George Lewis. William A. Hall became the president in December.

- The Chapter has commented on the procedure for selecting a developer and architect for the South Ferry Plaza project (elsewhere in this issue).

- At a Landmarks Commission hearing December 3 on St. Bartholomew's Church's application for a certificate of appropriateness for a 47-story office tower based on economic hardship, the Chapter, referring to the Church's expression of need to develop funds to conduct charitable programs and to contribute to the New York Diocese, took exception to utilizing high-rise, sky-darkening construction for such purposes.

- The Executive Committee at its December 3 meeting resolved to recommend to the AIA Board of Directors that it reconsider its stand

Coming Chapter Events

Tuesday, January 7, 5:30 pm. The Urban Center. The Educational/Cultural/Recreational Facilities Committee is sponsoring a panel discussion on the how, when, and where of the design and construction of higher educational facilities in New York State, with Douglas Van Vleck, Chief Contract Administrator of the Dormitory Authority of the State of New York, Arthur Rubinstein or Robert Napier of City University of New York, and Mr. Friedman, General Manager of the State University Construction Fund.

Tuesday, January 14, 5:30 pm. The Urban Center. The Corporate Architects Committee is sponsoring a speaker/panel discussion on "The Facilities Market: Opportunity and Challenge for Architects." Guest speaker will be Anne Falluchi, editor and co-publisher of *Facilities Design and Management* magazine, supported by a panel of executive architects representing IBM, AT&T, American Express/Shearson, Prudential Bache, and other corporations. Topic of the discussion is to be: How different corporate building departments operate, how outside design firms are retained, how projects are executed, what opportunities and problems are associated with the facilities sector. Host will be Paul Segal representing architects in private practice.

Winning entries in the Chapter's competition 1985 Architectural Awards for Unbuilt Projects — will be on display at both the Members Gallery at Chapter Headquarters and at the National Academy of Design from Jan. 22 thru Feb. 14. The opening reception and presentation of awards will be at the National Academy of Design, 1083 Fifth, Jan. 22, 6:30 pm.

Tuesday, February 18. 6 p.m. The Urban Center. The Public Architects Committee is planning a panel discussion entitled "The Urban Design Group Revisited." Participants will be members of the Urban Design Group during Mayor Lindsay's administration.

against the licensing of landscape architects.

- David Castro-Blanco has been appointed chairman of a reconstituted City Agencies Committee, which will represent the Chapter in discussions with City officials on consultant contract provisions, fees, etc.

- Over 50 people joined a Corporate Architects Committee tour in November of the World Financial Center in Battery Park City.

OCULUS NYC / AIA JAN 86

CONTINUING EVENTS

Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. It is due by the 7th of the month for the following month's issue. Because of the time lag between information received and printed, final details of events are likely to change. It is recommended, therefore, that events be checked with the sponsoring institutions before attending.

*Send Oculus Calendar information to:
New York Chapter/AIA, 457 Madison Avenue, N.Y. 10022.*

EXHIBITION

Michael Graves, new drawings, new projects. Max Protetch Gallery, 37 W. 57 St., 838-7436. Closes Jan. 4

ANNUAL CHRISTMAS TREE & BAROQUE CRECHE DISPLAY
The Metropolitan Museum of Art. 879-5500. Closes Jan. 7

EXHIBITION

"City Light" — featuring 75 black and white photographs of the city's architecture — is the inaugural exhibition at the new branch of the International Center for Photography, 77 W. 45 St. 860-1783. Closes Jan. 11

ELEGANT NEW YORK

Exhibition of photographs by Christopher Little of city buildings between 1885-1915. Municipal Art Society, 157 Madison Ave. 935-3960. Closes Jan. 18

FIGURE IN ARCHITECTURE

Exhibition of Michael Graves' drawings with artists Raymond Kaskey and Edward Schmidt. John Nichols Printmakers, 83 Grand St. 226-1243. Closes Feb. 1.

EXHIBITION

The Golden Age of British Photography, 1839-1900. The Pierpont Morgan Library, 29 E. 36 St. 685-0008. Closes Feb. 2

EXHIBITION

Andre Kertesz: Of Paris and New York. Metropolitan Museum of Art. 879-5500. Closes Feb. 23.

EXHIBITION

High Styles: Twentieth-Century American Design. Whitney Museum of American Art, Madison Ave. at 75th St. 570-3633. Closes Feb. 16.

EXHIBITION

American Rustic: Architecture and Furniture for the Landscape. The Dairy, Central Park's Visitor Center at 64th St., east of the Carousel and north of Wollman Rink. 379-3183. Closes Feb. 28.

EXHIBITION

The Architect and the British Country House, 1620-1920. The Octagon Museum, Washington, D.C. 202-638-3105. Closes April 6.

EXHIBITION

New York Re-Viewed, 19th and early 20th century photographs from the collection of the Art Commission. City Hall, Broadway & Murray St. 566-5525. Closes in June.

WEDNESDAY 1

1504: Antonio da Sangallo named architect of St. Peter's in Rome.

THURSDAY 2

1893: Louis Sullivan's Schiller Building opened in Chicago.

FRIDAY 3

1743: Italian architect Ferdinando Galli Bibiena died.

MONDAY 6

CONFERENCE (JAN. 6-10)
Second Century of the Skyscraper, Third International Conference on Tall Buildings. Chicago. For information: V. Tuncer Akiner, Council of Tall Buildings and Urban Habitat, Lehigh Univ., Bethlehem, PA 18015. 215-861-3525.

TUESDAY 7

NYC/AIA PANEL
The Educational/Cultural/Recreational Facilities Committee panel discussion on the how, when, and where on the design and construction of higher education facilities in New York State. 5:30 pm. Urban Center. (See Chapter Reports)

WEDNESDAY 8

EXHIBITION
"The Energy of Light," contemporary architectural projects which utilize light as an esthetic element and a practical energy resource. Pratt Institute Gallery, Fine Arts Center/Chemistry Bldg., 200 Willoughby Ave., Brooklyn. 718-636-3517. Closes Feb. 6.

THURSDAY 9

1939: Albert Speer's Reichs Chancellery opened in Berlin.

FRIDAY 10

1850: American architect John Wellborn Root born.

RESTORE WORKSHOP

A restoration skills training program (Jan. 6-10) in masonry maintenance & restoration. Trinity Church, Boston. For applications: Jan C.K. Anderson, RESTORE, 19 W. 44 St., NYC 382-2570.

MONDAY 13

SOLAR BUILDINGS CONFERENCE
(JAN. 13-15)
Hyatt Regency Hotel, Washington,
D.C. Information: MCC Associates,
Bos 7472, Silver Springs, MD 20907.
301-589-8130.

TUESDAY 14

**NYC/AIA CORPORATE
ARCHITECTS PANEL**
**The Facilities Market: Opportunity
and Challenge for Architects.** See
Coming Chapter Events. 5:30 pm. The
Urban Center.

EXHIBITION
Stuart Davis's New York. Museum of
the City of New York, Fifth Ave. &
103 St. 534-1672. Closes March 16.

WEDNESDAY 15

WORKSHOP (JAN. 15-FEB. 14)
Computer Aided Drafting held on
Wednesdays and Fridays, 2-5 pm.
Manhattan Technical Institute, 154
W. 14th St. 989-2662. (See also Fri. 17.)

THURSDAY 16

FRIDAY 17

WORKSHOP (JAN. 18-FEB. 15)
Computer Aided Drafting held on
Saturdays, 9 am-3 pm. Manhattan
Technical Institute, 154 W. 14th St.
989-2662. (See also Wednesday 15.)

MONDAY 20

DEADLINE
To register in the Capitol
Architectural and Planning Board of
Minnesota competition (see Names &
News). Kenneth W. Paolini, CAAPB
Competition Advisor, Minnesota
Capitol Landscape Design
Competition, P.O. Box 306,
Prudential Center, Boston, MA
02199.

TUESDAY 21

EXHIBITION
Design and architectural drawings by
members of the international
consortium, "Memphis," a group
formed in Milan in 1980-81. Cooper-
Hewitt Museum. 860-6868. Closes
April 13.

WEDNESDAY 22

**UNBUILT PROJECTS
EXHIBITION AND RECEPTION**
Winning entries in Unbuilt Projects
Competition will be on display at both
the Chapter Members Gallery in The
Urban Center and at the National
Academy of Design, Jan. 22 thru Feb.
14. Opening reception and
presentation of awards at National
Academy, 1083 Fifth, Jan. 22, 6:30 pm.

THURSDAY 23

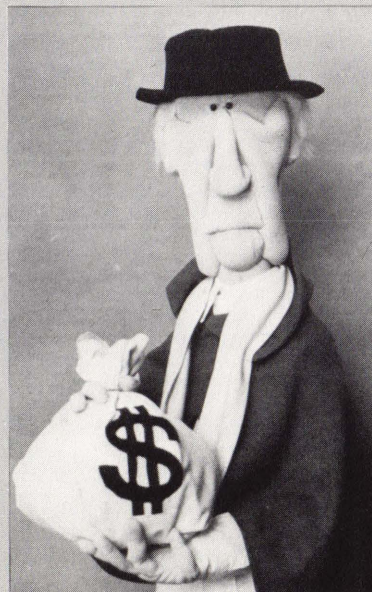
1870: American architect Henry
Mather Greene born.

FRIDAY 24

1906: Plans approved for Antonio
Gaudi's Guell Park, Barcelona

MONDAY 27

TUESDAY 28



THURSDAY 30

*Frank Lloyd Wright in puppet form.
Illustration in the October issue of
Columns, the newsletter of the Dallas
Chapter of AIA, accompanying the
announcement of a Chapter workshop
on "The Power, Image, and
Compensation of the Architect."*

FRIDAY 31

**ANTONIO SANT'ELIA EXHIBITION
OPENS IN NEW YORK, FEB. 3**
More than 80 architectural drawings
by the Italian Futurist artist and
architect will have their premier
showing in America at The Cooper
Union, Cooper Square. 254-7474.
Closes Feb. 28.

Names and News

Chapter member **Joseph Bresnan** has been appointed Executive Director of the Landmark Preservation Commission, succeeding another Chapter member, **Frank Sanchis**, who is now Vice President for Historic Properties at the National Trust in Washington. Bresnan moves from the Parks Department, where he most recently was Deputy Assistant Commissioner. . . . A comprehensive exhibition of the architecture and furniture of **Ludwig Mies van der Rohe** will be presented by the Museum of Modern Art (February 10-April 22) to commemorate the architect's centennial (1886-1969). A symposium is being organized in conjunction with the exhibition by architectural critic and writer **Franz Schulze** . . . **A. Corwin Frost** has been appointed Director of Planning, Design, and Projects of the Facilities Engineering Department of CBS . . . **James Marston Fitch** was awarded the National Trust for Historic Preservation's 1985 Louise du Pont Chowninshield Award "for his success in dealing with every conceivable facet of preservation in a career that spans over 50 years as an author, critic, teacher, and practitioner. In a very real sense, he epitomizes both the restless amateur spirit that gave birth to the preservation movement and the solid professional integrity and expertise upon which its future relies" . . . Architects **Frances Halsband**, **Azha Hadid**, **Craig Hodgetts**, **Mary McLeod**, and **Rafael Moneo** will serve as judges for the Architectural League's Young Architects Forum 1986, the theme of which is "Behind Closed Doors" . . . The City of New York, Parks & Recreation has two positions open — one in construction and one in design — in its Capital Projects Division, which is responsible for the development and construction of permanent long-term improvements to the city's parks. For more information: **Robert Walsh** or **Lisa Satta**, 360-8208 . . . **Daniel T. Casey**, **Thomas V. Czarnowski**, and **Gajinder Singh** have been named associates of **Edward Larrabee Barnes Associates** . . . The Saint Louis Chapter of AIA has announced its second

"Architectural Photography Competition" offering \$2,000 in prizes. Open to all AIA members, associates, student members, and professional affiliates except professional photographers, the deadline for mailing entries is March 31, 1986. For further information: 314-621-3484 . . . **Eric DeVaris** and **Judy Solomon**, two members of NYC/AIA's Corporate Architects Committee, participated as jurors in the annual design awards program held by *Corporate Design & Realty* magazine in October. Under the direction of **Roger Yee**, the jury judged over 200 entries of contract furniture and furnishings for 15 award categories . . . The **Pratt Journal of Architecture**, a new publication in the field, has brought out its first issue. The Journal, explains **Sidney Shelov**, "is an annual publication including scholarly essays and critiques as well as projects and built work. The approach . . . is both analytic and synthetic, incorporating work by distinguished architects, artists, critics, historians, and professionals in allied disciplines to complement the contributions of Pratt students, alumni, and faculty." *Architecture and Abstraction* is the theme of the first issue, which is available for \$10 from **Sidney Shelov**, AIA, Associate Dean, Pratt Institute School of Architecture, Higgins Hall, Brooklyn 11205 . . . Some of Central Park's historic bridges designed by **Frederick Law Olmsted** and **Calvert Vaux** are being restored by **Beyer Blinder Belle** . . . **Ephraim Wechsler** has been named Associate of the firm of **Russo + Sonder** . . . The Capitol Area Architecture and Planning Board of the State of Minnesota is sponsoring an international design competition to select an urban landscape design plan for the area surrounding the Minnesota State Capitol. Open to architects, landscape architects, urban designers, and environmental designers, the deadline for registering is January 20, 1986. For more information: **Kenneth W. Paolini**, CAAPB Competition Advisor, Minnesota Capitol Landscape Design Competition, P.O. Box 306, Prudential Center, Boston, MA 02199 . . . The American Society of Interior Designers

Chapter Comments on the South Ferry Plaza Project

The Departments of Transportation and Ports & Terminals should be complimented for the thoughtfully prepared Design Guidelines in the Request for Proposals. The goals are clearly expressed and do not inhibit the opportunity for creative design.

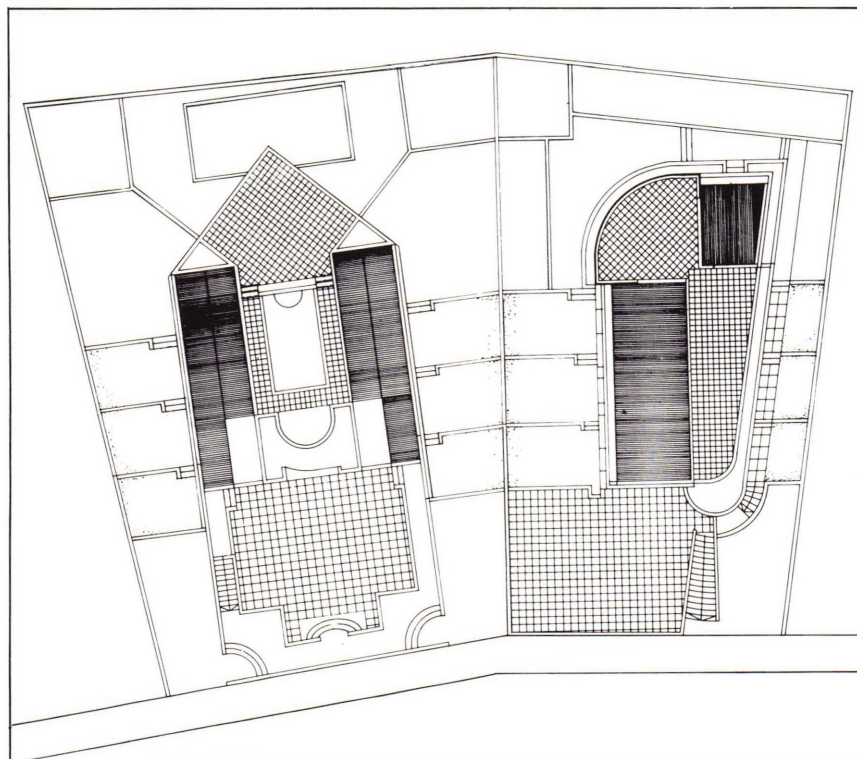
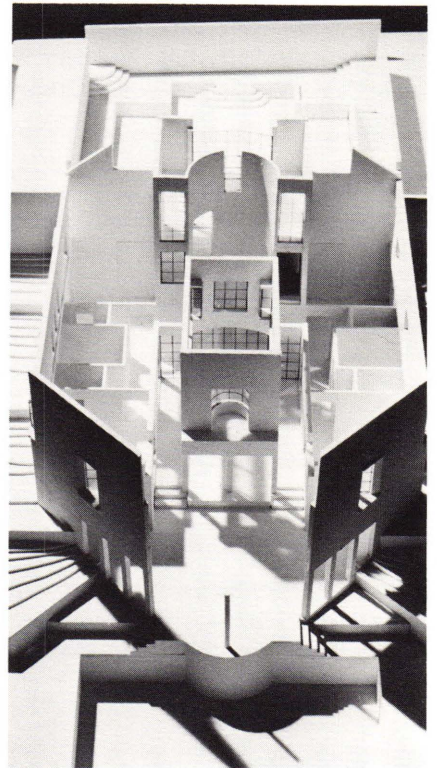
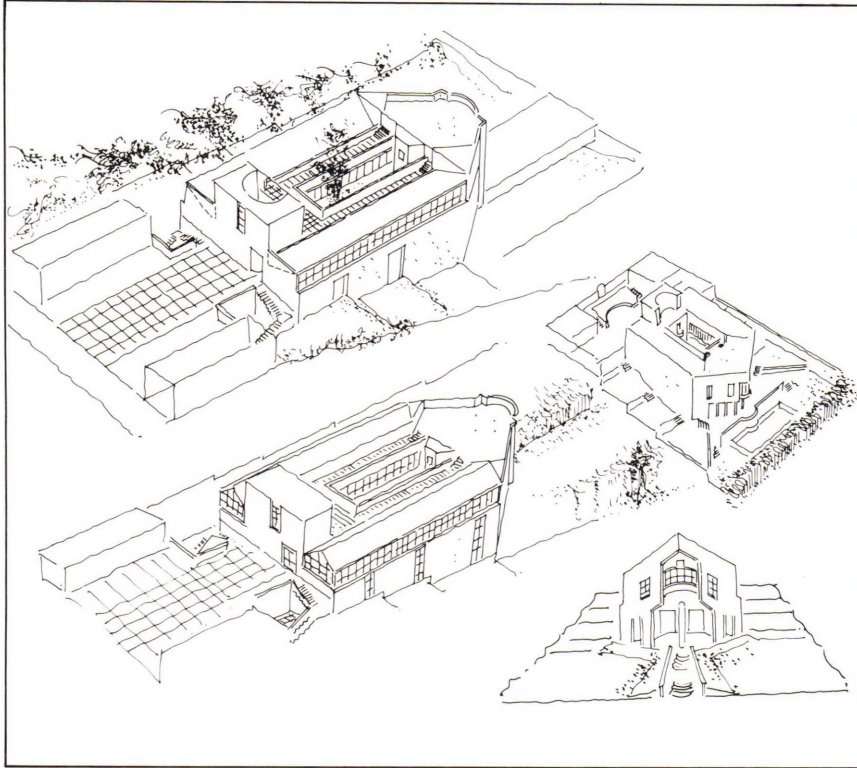
Unlike the procedure for the recent choice of a developer for the Coliseum site, Architecture and Design are listed prominently among the Request for Proposals' Selection Criteria. However, the section on the Selection Process says almost nothing about who the people will be who will do the selecting. It is imperative that an individual or individuals with keen architectural and urban design judgment be included among them.

The design must be of the very highest quality. The buildings will be there to be seen and used by generations of New Yorkers and visitors. Further, once the selection of a developer and architect is made, the sponsors must be prepared to oversee the detailed development of the design as it is incorporated into the construction documents; and once the project is complete, to ensure that the integrity of the overall design is maintained.

Also prominent among the Selection Criteria is a statement that preference will be given to submissions that will provide the maximum economic benefit to the City of New York. This must not be taken to mean the maximum immediate return. Just as the buildings will be there long into the future, so must the economic benefits to the immediate area as well as to the City be evaluated as to their effect for many years to come.

announced the organization's first national campaign to support state-by-state title registration of interior designers. The model legislation that the ASID is pursuing prohibits persons not licensed from identifying themselves as "interior designers," but it does not prohibit the practice or performance of services.

Honor Awards



Project: Two Adjacent Houses
Credits: Karmi Associates
 Ada Karmi-Melamede, Principal
 H. Leshem, Project Manager
 Avi Lupa, Project Designer
 Talia Pundik, Project Designer

Project Description:

The houses are set back from the street and the public eye by sunken "outside rooms" which front on the main entry. Nestled deep into the slope they shelter their own private domains. These private spaces are diametrically opposed. In the Leshem house, a patio is created within the house, allowing the "outside green" to proceed through a series of gates by which it is transformed. In the Frankel house, a long sloping corridor — or valley — is formed, allowing the outside green to penetrate through an enlarged threshold, locked between columns, by which it shifts its axis to become introverted and dynamic.

Honor Awards

Jury Comments

cont'd. from p. 14

juxtapositions of large and small proportions. It is the detailing that makes the crucial effect in achieving such attention.

Beeby on The Veraison Vineyard:

This project dealt with a multiplicity of ideas that had an abstract clarity or organizational system that is quite powerful. But wedded to this was the use of local American traditions in terms of construction methods and the forms of the buildings. And the richness of the dialogue that is set up between these two apparently disparate notions of architecture creates a poetry that is quite powerful.

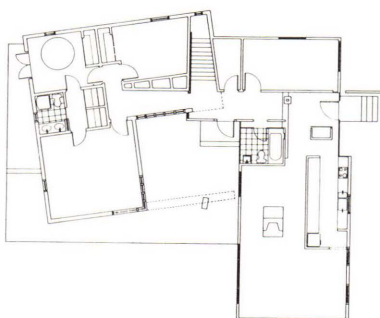
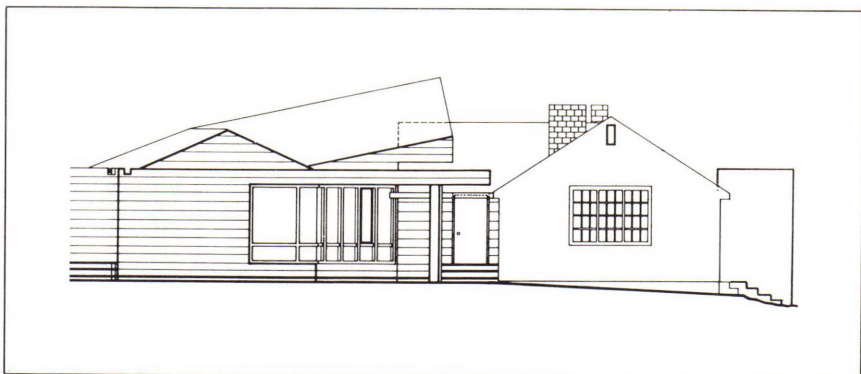
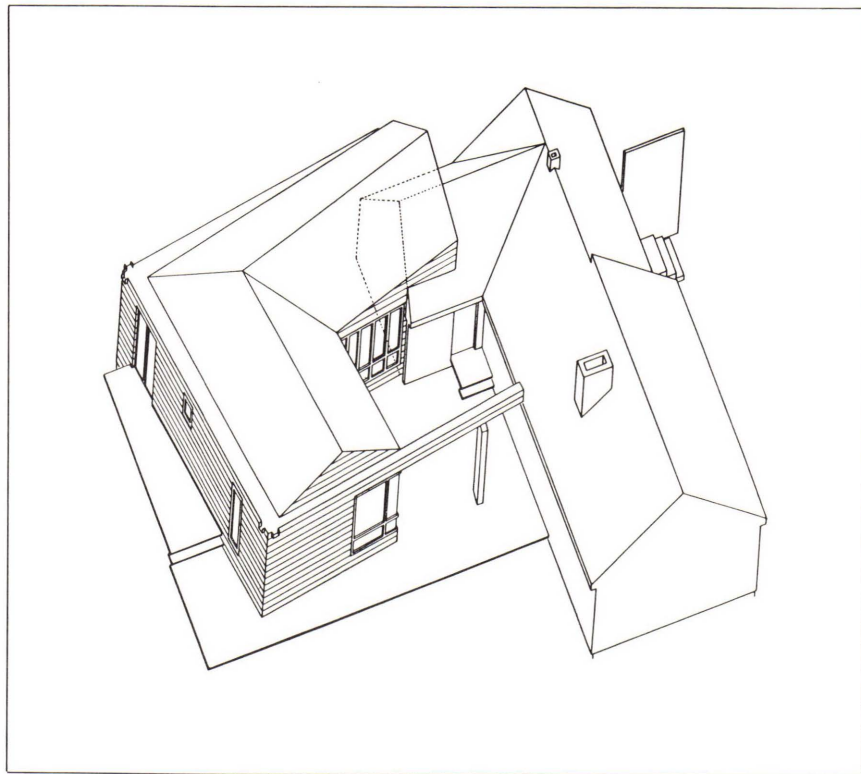
Davis on The West Houston Street Hotel:

I would like to register an objection to the award given to the West Houston Street Hotel. The objection is not entirely based on the mediocrity of the design, though that is part of it. I did not vote for it and object to it on the grounds of content.

I feel that often in architectural competitions and criticisms, little heed is paid to the content or meaning of the building, and particularly what it attempts to do in a particular region or site.

This neighborhood was originally a light industrial neighborhood, and was, in the 60s, in a state of advanced decay. It was rescued by a group of intrepid artists who moved into the area and developed homesteads. The presence of the artists and what they did to the neighborhood totally reclaimed the area. And the city finally granted the artists and residents the legality to residential occupation in these spaces.

Ultimately, the extraordinary attractiveness of, the presence of, the artists in the neighborhood has, unfortunately, fostered an enormous amount of commercial exploitation—especially on the first floors of the buildings. And I think the presence of a transient hotel, which simply means an attempt to capitalize upon the

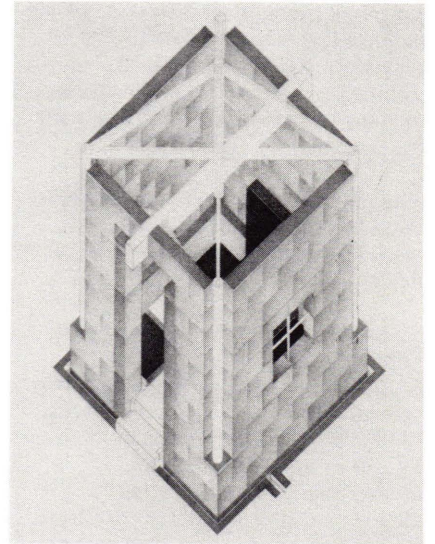
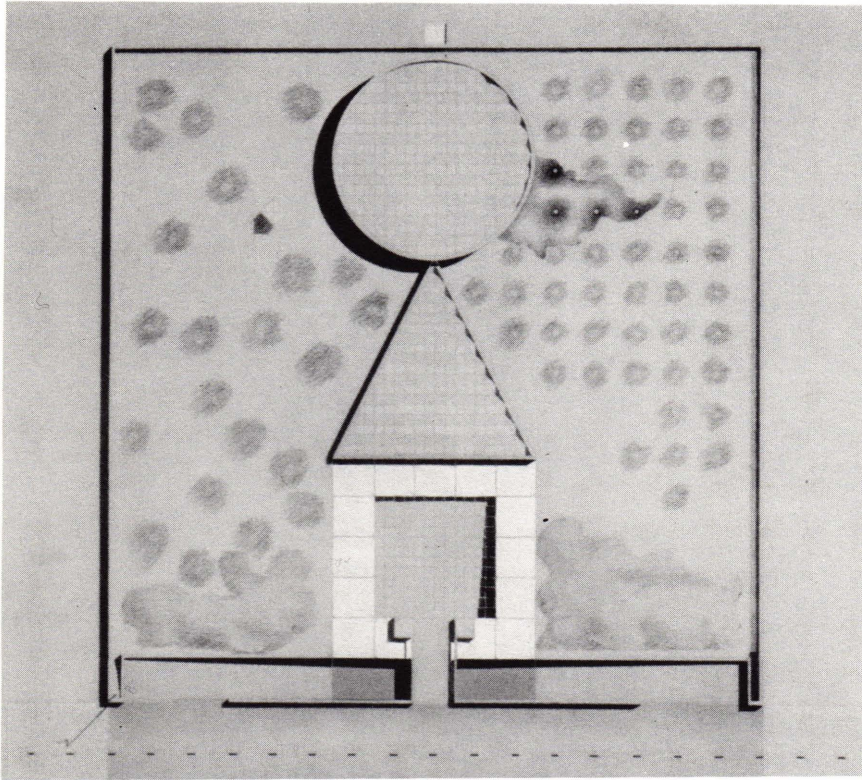


Project: House Addition in Connecticut
Credits: Green Card
 Veronique Berthon, Principal
 Pascal Quintard-Hofstein, Principal

Project Description:

Given as constraints: no Modernism, no flat roof, a "dramatic" entrance, a wooden structure, a jacuzzi, a house sitting on a deck.

Our answers: an attempt towards Modernism, no flat roof, a "place," an "anchor" versus an articulation.



Project: Borderline Villa with Garden Pavilion

Credits: USA Design Group

Livio Dimitriu, Principal

Ciro Asperti, Design Assistant

Frederick Contini, Design Assistant

Daniel Montroy, Design Assistant

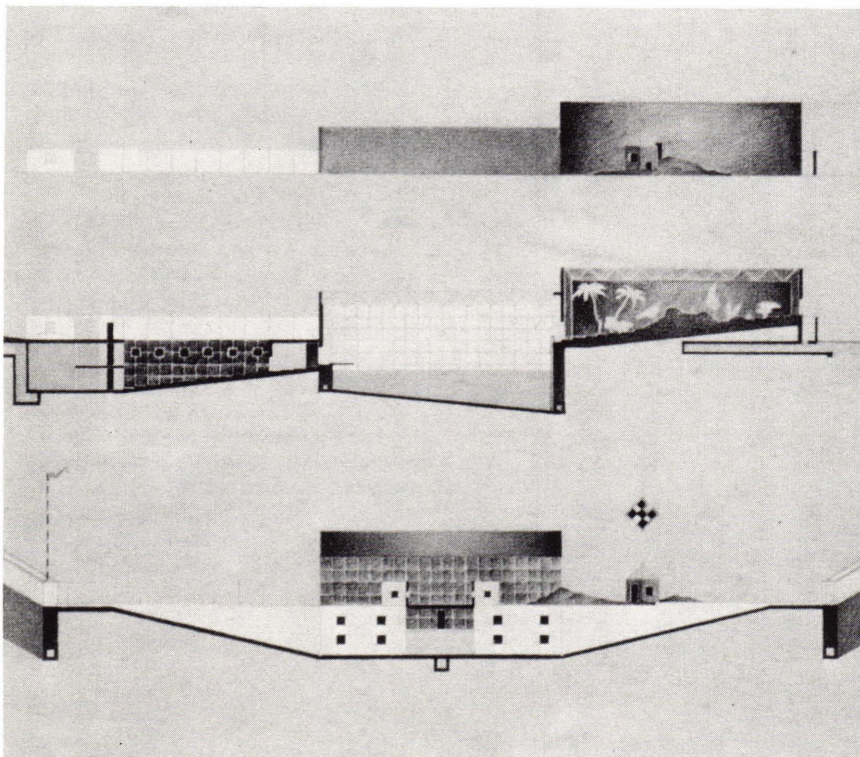
Jorge Obando, Design Assistant

Seibe Tetero, Design Assistant

Giovanni Bonfardeci, Model Maker

Vincenzo Fiore, Model Maker

Giuseppe Pennisi, Photographer



Project Description:

The Villa is in the Egyptian desert, along the Cairo-Alexandria highway, in an area irrigated by the government. The site is 100m x 100m enclosed by a wall. To enter the villa on foot one crosses a pedestrian bridge from the highway to the top of the living unit, which is sunken into the ground. All the living spaces are oriented towards the central stepped section atrium.

The circulation in the cylinder is contained inside a double wall system and culminates at the highest point of the project in a look-out platform, from which the desert can be observed northwards.

A pavilion for the gardener and the owners preferred dog Felix (Happy) has been elaborated on as a sample of the architectural character.

Honor Awards

Jury Comments

gentrification and modification of the neighborhood brought on by the artists, is abominable. It will ultimately, if this process continues, destroy the character that has been brought to it by the artists.

Therefore, I believe that this project must be opposed on the level of content—as opposed to the level of form.

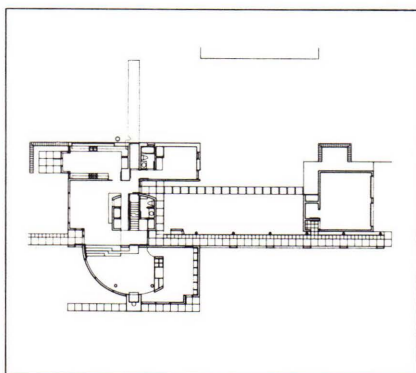
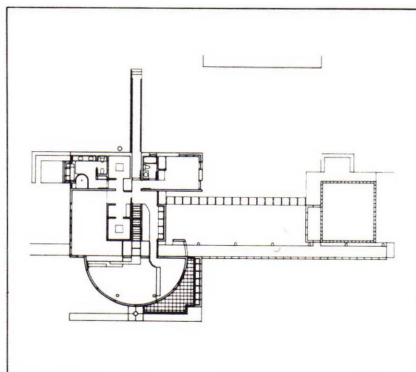
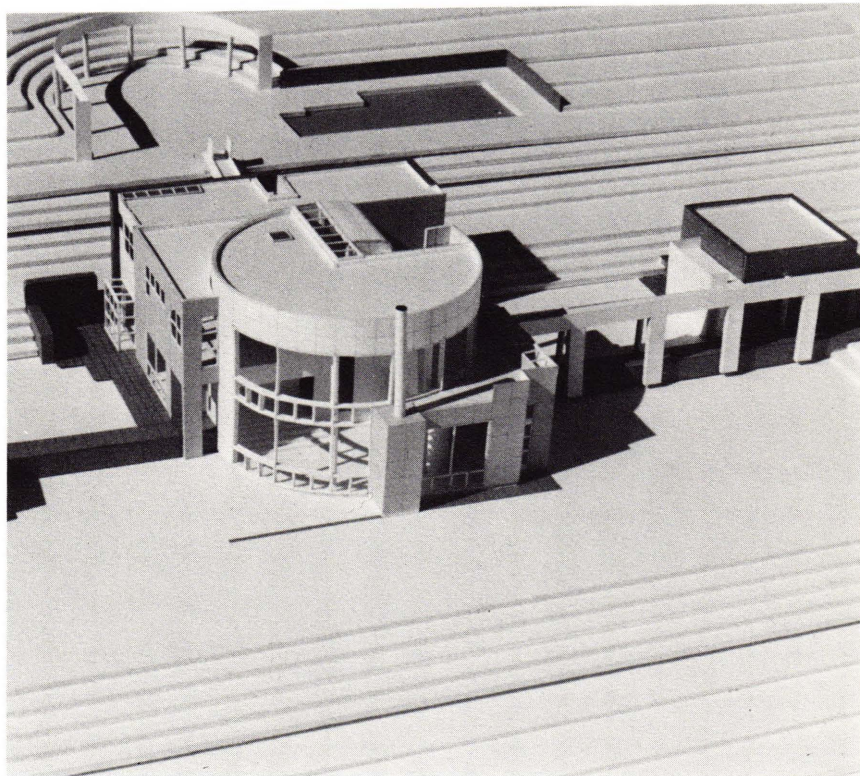
Plater-Zyberk on Groupe Bouygues Headquarters:

As for our right to re-call projects for special attention, I want to mention the French corporate headquarters. It combines both rational and picturesque strategies in its disposition of an enormous program. Its use and translation of an early twentieth century Scandinavian precedent provides the appropriate structure for a clearly developed organization.

Conclusion

Frampton: I happen to share many of Davis's reservations vis-a-vis the architectural language used in many cases. However, I would like to add two observations. The first is the surprising way in which the neo-Corbusian language of the so-called New York Five, is now fortunately being relinquished. We have, in fact, had very few entries that use what some ironic critics used to call "the Long Island cubistic potato-field syntax."

My second observation is about the curious coldness displayed in many of the projects that tried to receive some form of classical syntax. Often the "classicism" displayed is extremely coarse, and just beneath the surface one could detect a frightening positivism.



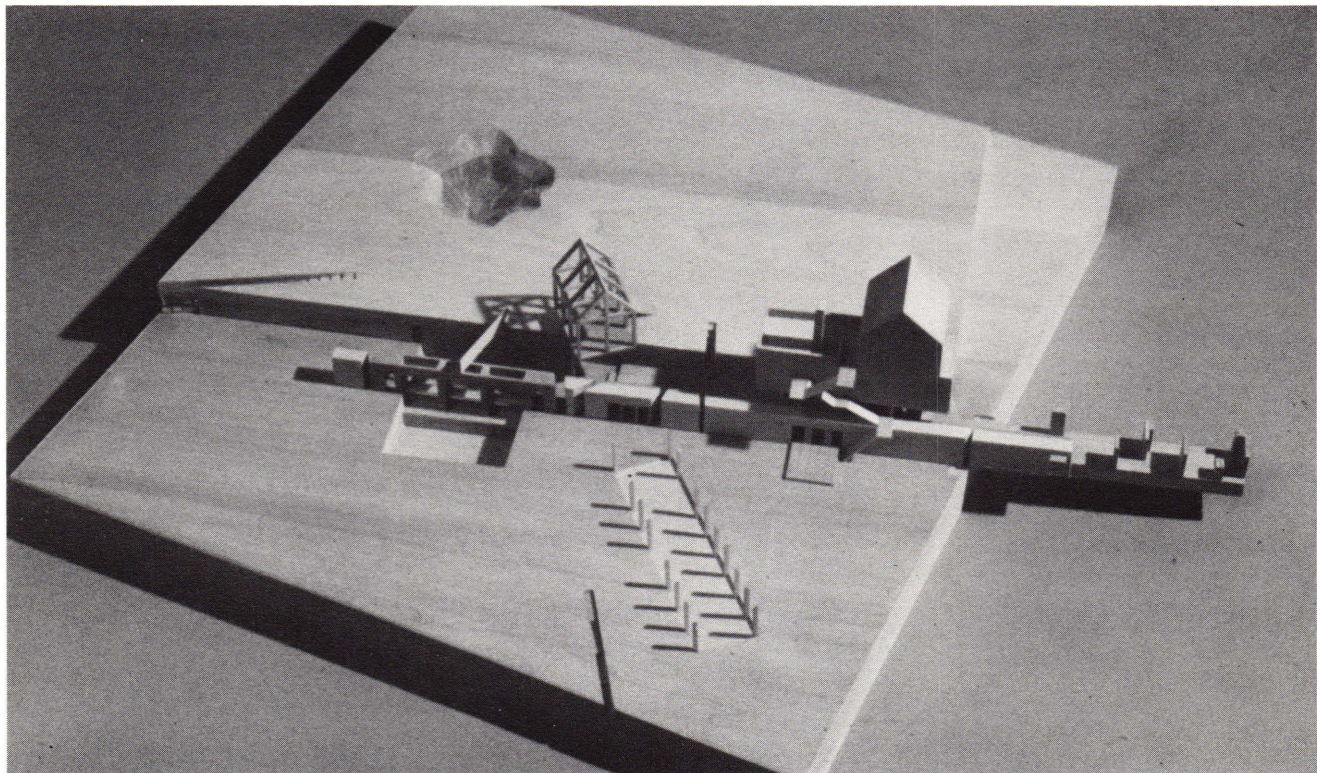
Project: Gotta Residence

Credits: Richard Meier and Partners Architects

Project Team: Richard Meier, Michael Palladino, Charles Crowley, Mark Mascheroni

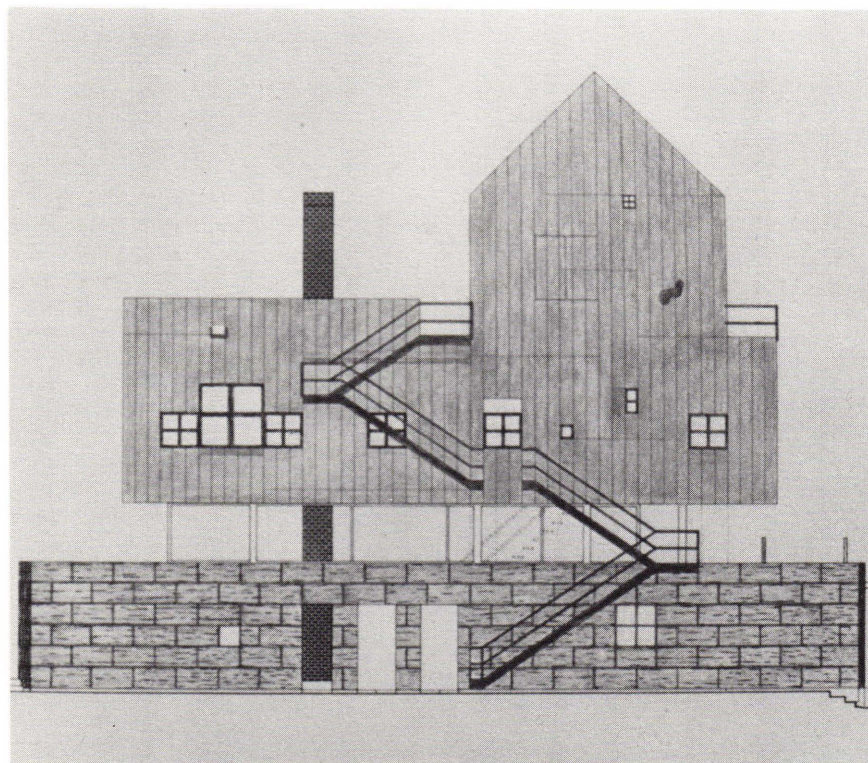
Project Description:

The site for this house is a seven-acre sloping field with a wooded area to the northwest and views to the south and east. Two perpendicular axes extend from the center of the house to remote areas of the site, extending the interior spaces into the landscape and positioning the house in the field. The elevated entry axis connects the garage to the house, bisecting it in plan and shearing it in section. At the entry, the skylit perpendicular axis leads to the second floor and across the bridge to the pool and gardens.



Project: Veraison Vineyard
Credits: UKZ, Inc.
Simon Ungers, Principal
Todd Zwigard, Principal
Tom Kinslow, Associate

Project Description:
Solution: The concept, an ensemble of archetypal elements and spaces, responds to the nature of the existing structures and site conditions. The focus of the proposed rehabilitation is the spatial sequence within the main barn. A grand stair within the four column entry hall leads to the piano nobile or mezzanine, then continues to the tasting platform (also the roof of the entry hall) and finds its termination in the cafe structure.



Awards

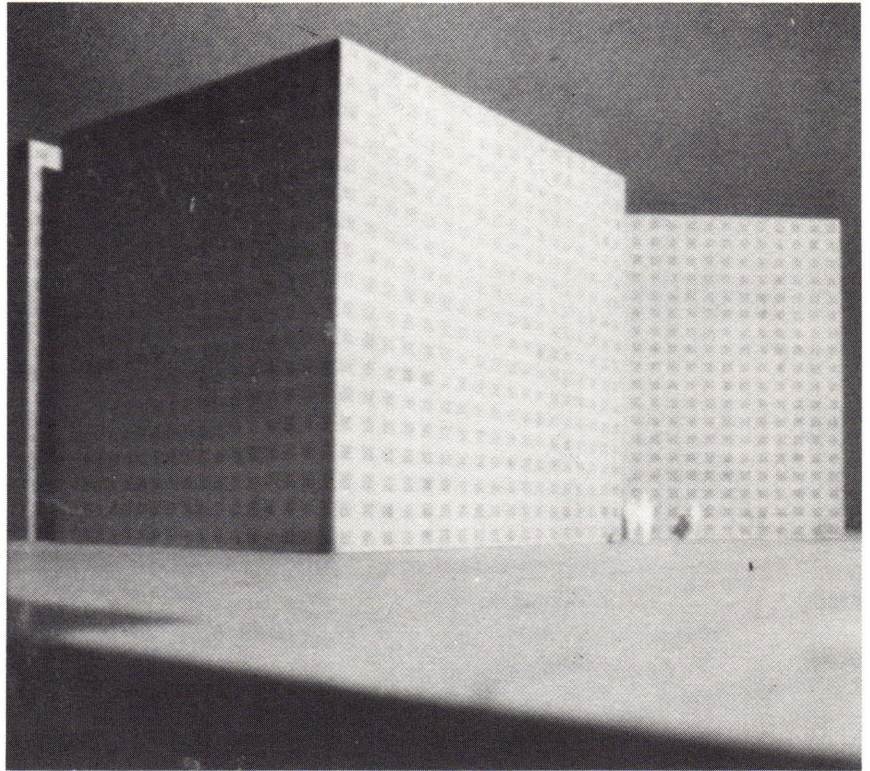
Project: U.S. Embassy
Abu Dhabi, UAE
Credits: Wolf Associates, Architects

Project Description:

The American Embassy is conceived of as four great blocks sitting on a plinth. At a distance these 14.5 meter high cubes appear like great blocks of stone, as if left in the desert by some former civilization.

The cubes are separated slightly from each other by a sliver of blue reflective glass, as though the sky comes between each, with the southeastern cube rotated slightly, inflecting to the corner site and giving suggestion of entry.

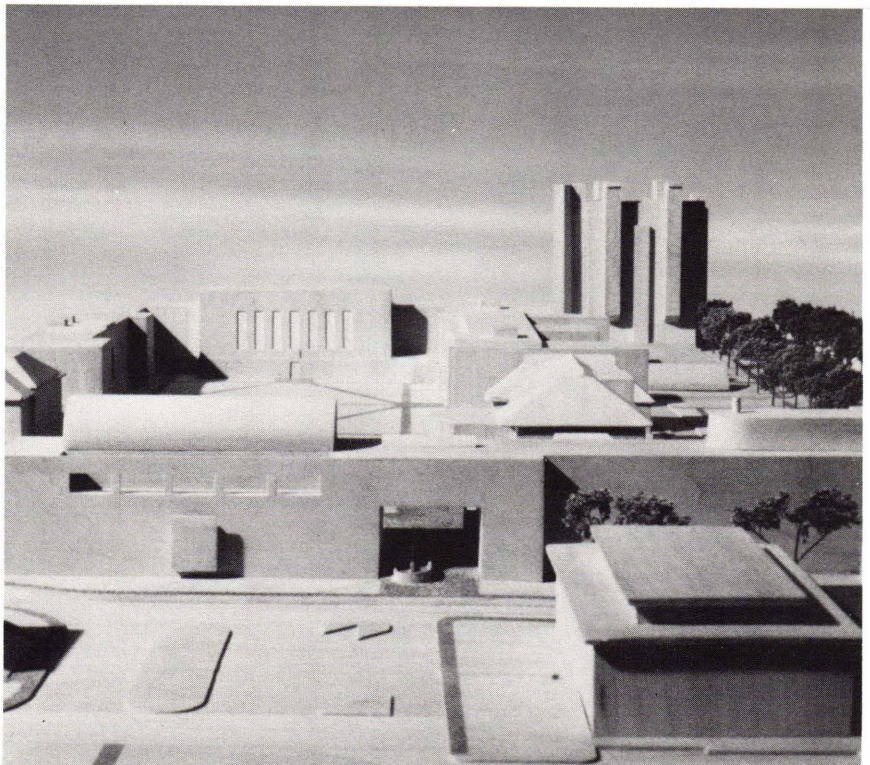
Remote controlled by security personnel, a great section of this wall pivots to allow entrance into the center court.

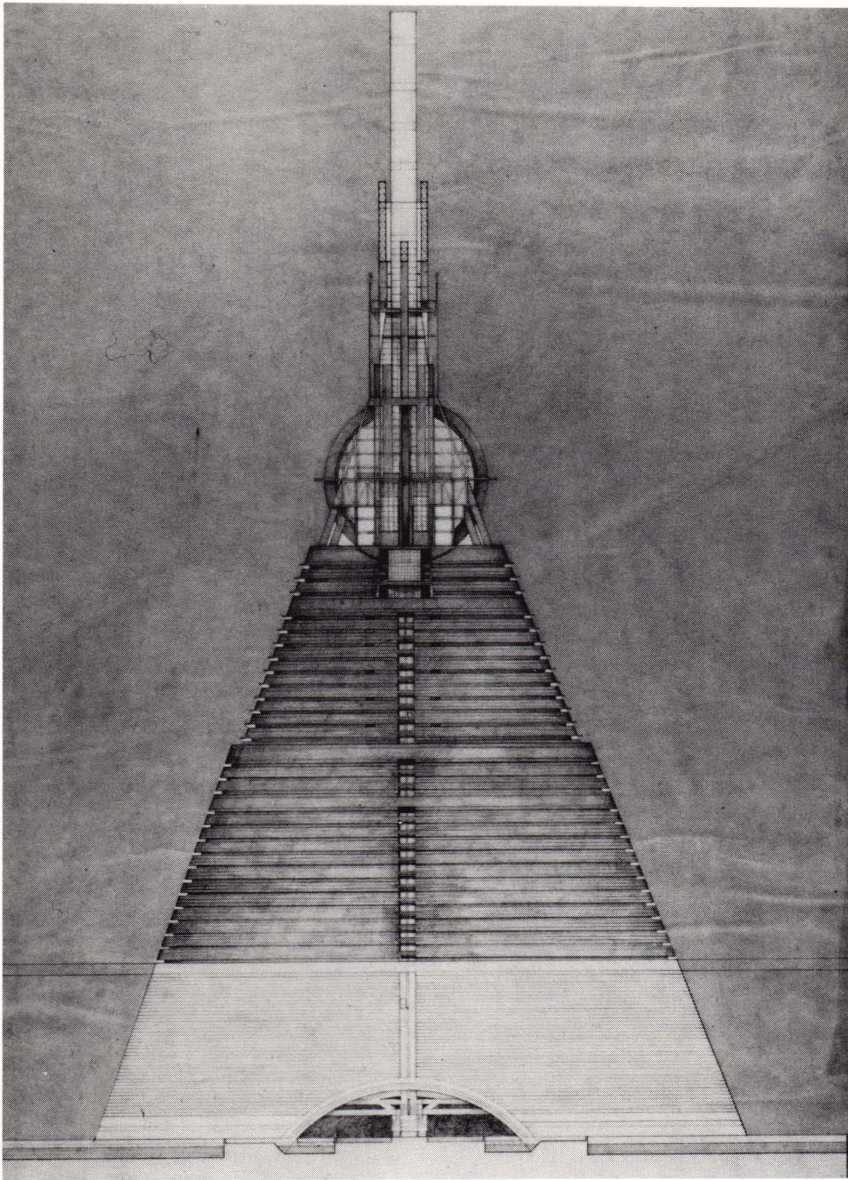


Project: Administration, Academic Building, School of Agriculture, Cornell University
Credits: Gwathmey Siegel & Associates Architects
Bruce Nagel, Associate
Thomas Phifer, Associate
Thomas Levering, Project Architect
Daniel Rowen, Project Architect
Project Team: Paul Cha, Thomas Demetrios, Joan Jasper, James Jorgensen, Thomas Lekometrios, Randall Logan, Neil Troiano, Stephen Connors, Peter Guggenheimer

Project Description:

The new building is a four story linear structure sited across the west end of the quad and extending to the corner. This 170,000 square foot building addresses the pertinent issues of a major college structure: context, materiality, scale, image, and symbol in a manner that is both supportive of the program and of the history of the school.





Project: Oceanfront Hotel, Coney Island
Credits: Giuliano Fiorenzoli, Project Designer
 Jerry Silverman, Promotion
 Ann Koll, Drafting

Project Description:

The project for an ocean-front multi-purpose hotel is the result of a larger scale study that focuses on the future use of the well known site of Coney Island amusement park. A new urban corridor has been conceived to infiltrate through the existing community. Two large structures, will celebrate the terminal point of such a corridor. In the vertical unfolding of the 800 foot tall tower, specific elevated stations can be found such as a fully indoor large courtyard suggestive of a more private use of the upper part of the building.

Louis Checkman



Project: West Houston Street Hotel
Credits: Der Scutt Architects
 Der Scutt, Designer
 Margot Wellington, Consultant
 Edwards & Zuck, P.C. Mechanical Engineers
 Anthony Vairamedes, Structural Engineer

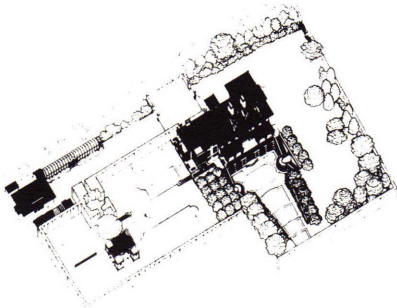
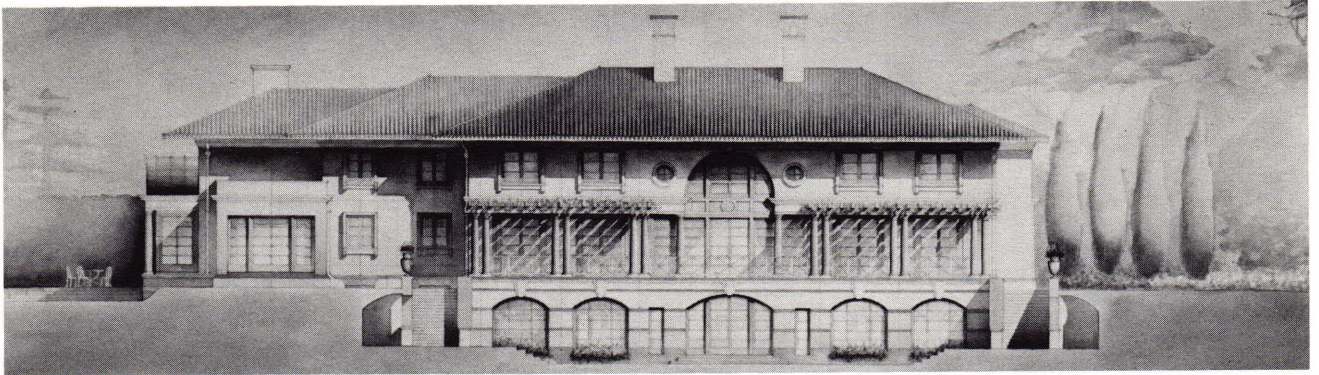
Project Description:

The site has a plot area of only 7500 square feet and is extremely challenging in that its configuration is in the shape of an "L" with the westerly portion only 25 feet in width; the easterly portion is 50 feet, length of site is 200 feet.

Heavy gauge metal panels will be used for spandrel profiles, and columns will be extruded; both will be finished in a matte, mellow off-white surface to assimilate the original cast-iron painting intended to appear as stone.

The six-story building will have 80 hotel rooms with the ground floor planned for hotel services including a cafe-lounge, restaurant, and retail.

Awards



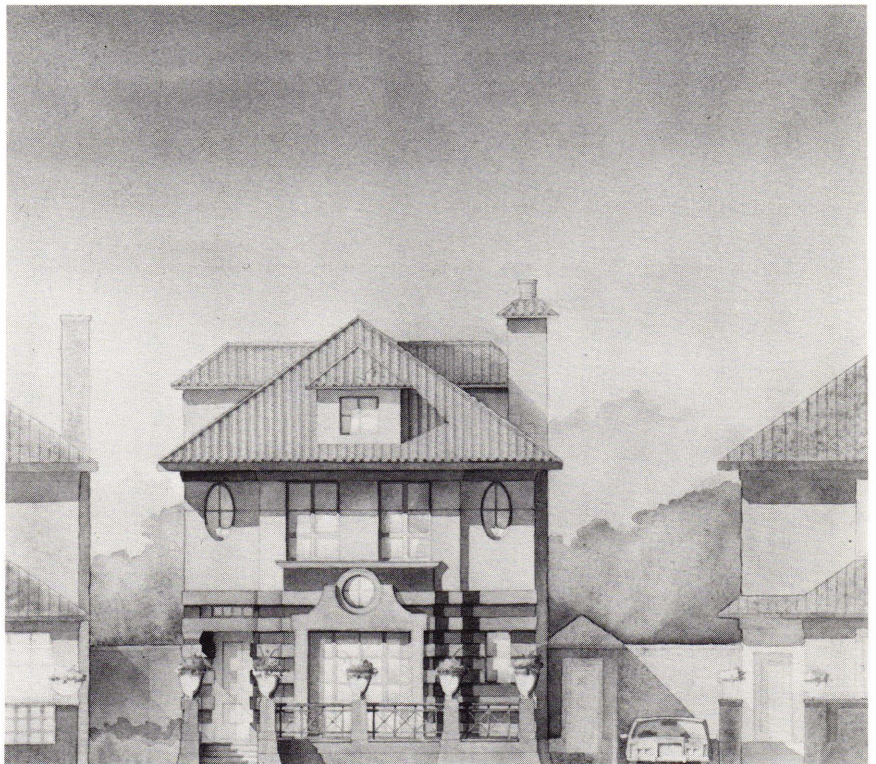
Project: Villa in New Jersey
Credits: Robert A.M. Stern, Architects
 Robert A.M. Stern, Principal
 Thomas A. Kligerman, Project Architect
Project Team: William T. Georgis,
 Robert Ermerins, Ronne Fisher,
 Natalie Jacobs, Victoria Casasco,
 Augusta Barone

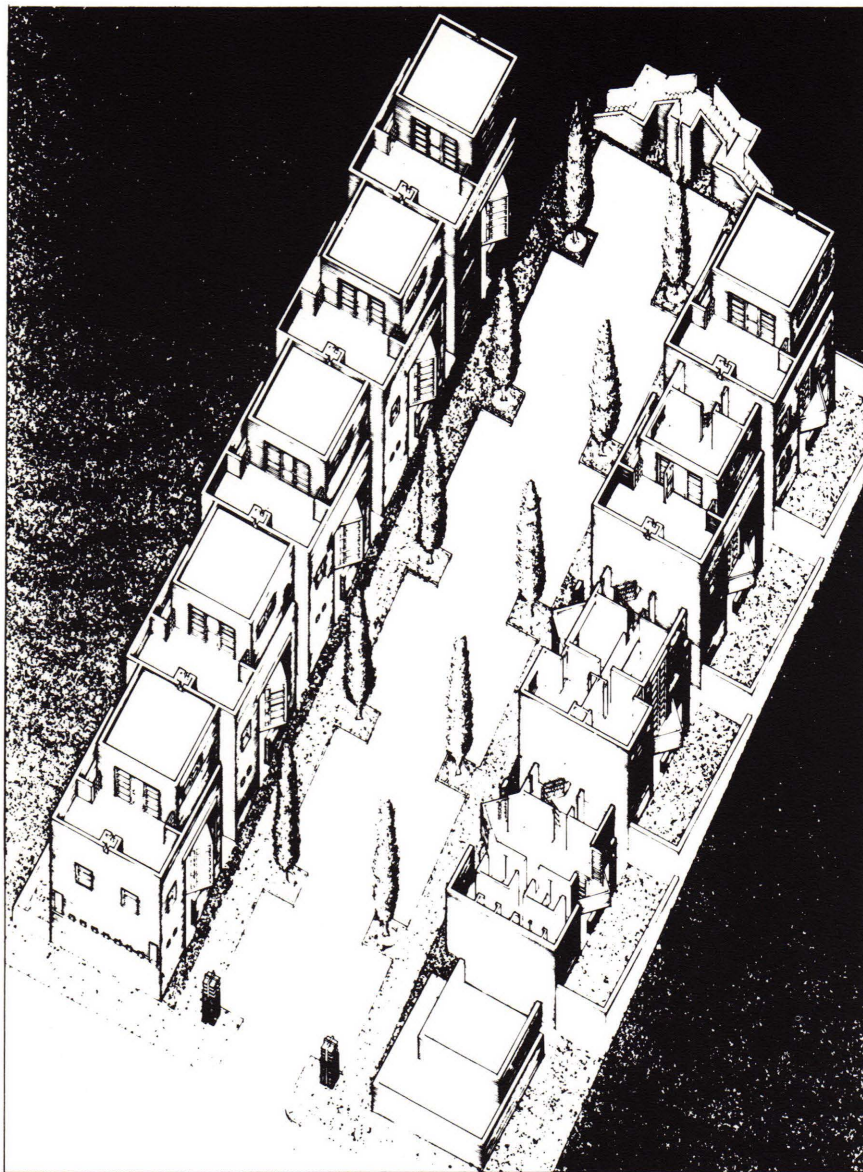
Project Description:
 In a neighborhood where turn-of-the-century Italian villas abound, this design combines stucco walls trimmed

in brick, and a gradated tile roof with an elaborate landscape that includes a sunken court and extensive flower gardens to create an integrated composition of house and garden. The layered plan of the main floor groups services on the north separated from the principal enfilade on the south by a continuous axis of circulation that connects the owner's home-office in the east with the family room in the west. Lounge, dining, and card rooms open to the garden across a terrace shaded by planted pergolas.

Project: Residence, Brooklyn, NY
Credits: Robert A.M. Stern, Architects
 Robert A.M. Stern, Principal
 Alan Gerber, Project Architect
Project Team: Anthony Cohn, David Eastman, William T. Georgis, Warren A. James, Jens Happ, Kristin McMahon

Project Description:
 This single-family detached house occupies a narrow lot in an established neighborhood. The design attempts to redefine the architectural themes that typify the neighborhood houses, and to establish a unique identity through the quality and character of its detailing and the rich mixture of its materials. The basement and first floor are rusticated with alternating bands of red brick and granite, while the second floor is faced with cream-colored stucco. The walls are punctured with painted steel casement windows and capped by a green glazed tile hipped roof.



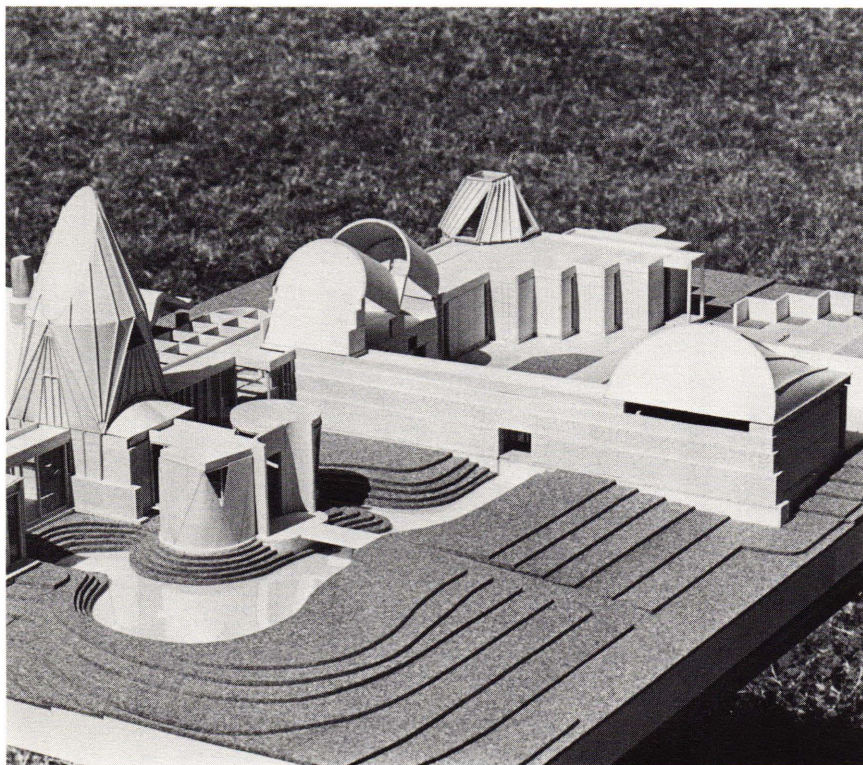


Project: Hillside Housing, Cincinnati, Ohio

Credits: Charles Wolf/Kathryn Dean
Charles Wolf, Project Designer
Kathryn Dean, Project Designer

Project Description:

Located on the hillside of Mount Adams above downtown Cincinnati, the steep grade at the rear of the site previously prevented links between upper and lower slopes. To establish this link, a "street" was developed on the gentle lower slope continuing in the form of a public stair. Seen from the city below, a gateway is formed linking these slopes. Lining this street in the manner of traditional urban housing, the housing blocks edge this gracious public entry court creating private rear garden spaces which open to the south sun. The two-part scheme animates the stepping rhythm moving up the hillside and allows a dual orientation. The lower wrap enfronts the "street" while the tower block returns its orientation to the city with its bedroom/studio opening onto the terrace formed by the lower wrap.



Project: The Marcus Residence

Credits: Walter David Brown, Architects
Walter David Brown, Principal
Jeffrey Michael Schlosberg, Designer

Project Description:

The project is a summer residence on six acres in Northern Westchester County. The residence has been placed in the far edge of a lake, causing the approach to circumscribe the cluster of pavilions that make up the house. There is no house, per se, only this constellation of structures silently undulating to some unseen natural tropism.

The Marcus House is about forms in transition. The house consists of a composition of volumes, or pavilions. The form of each pavilion describes the same space on the interior as it expresses on the exterior.

Awards

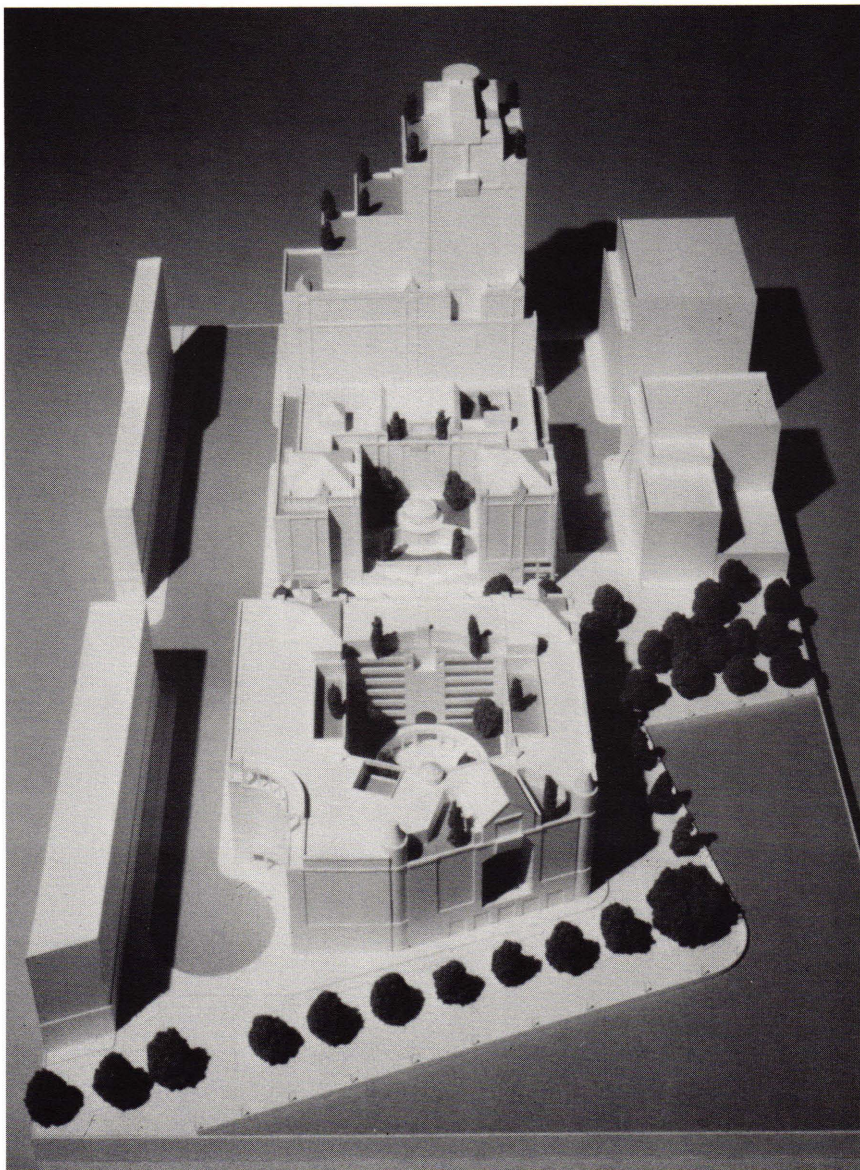
Project: Battery Place Residence
Proposals

Credits: Peterson, Littenberg
Architects

Project Team: Steven K. Peterson,
Barbara Littenberg, Loren Cannon,
Stephen Moser

Project Description:

The most significant aspect is the delicate overlap of public and private spaces. On Site 11 a terraced garden combines two levels of commercial space with a private garden and pavilion for the building's residents. On Site 10 a courtyard contains an open amphitheater space that acts as a foyer for shops, restaurants, a movie theater, and the building's lobbies. Together the three sites function as an interior promenade—an urban amenity to Battery Park City.

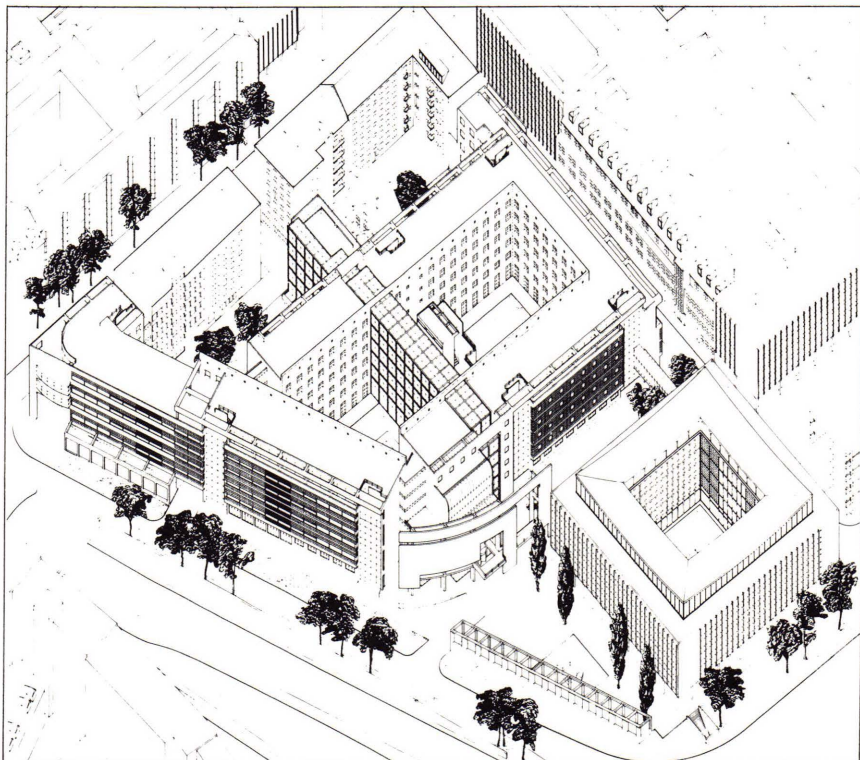


Project: Siemens Office Building
Credits: Richard Meier and Partners
Architects

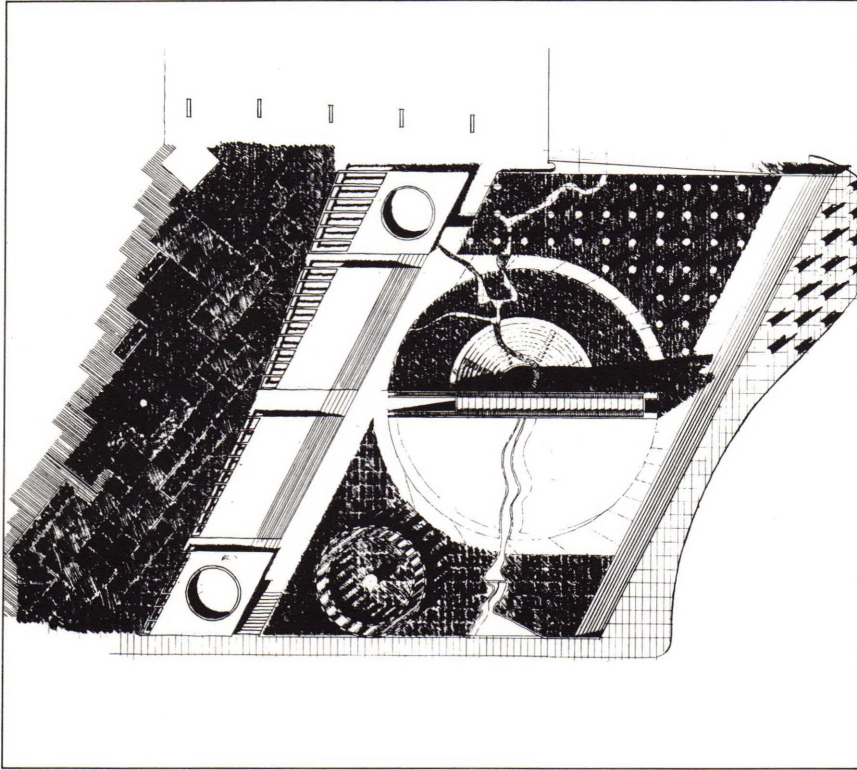
Project Team: Richard Meier, Gunter
Standke, John Eisler, Hans
Christophe Goedecking, Marc Hacker

Project Description:

The proposed building is designed to respond to its site in a number of ways: by integrating the existing free-standing Siemens office buildings into a coherent complex; creating a strong edge along Oskar-von-Miller-Ring so that a continuous street wall is maintained along the ring road encircling the old city; using the site as a bridge between the inner city south of the site and the sector north of the ring road by drawing pedestrians into an entry plaza on the north corner; complementing and according in scale and type with office buildings on the surrounding blocks; and creating a sequence of varied exterior spaces within the site.



Citations



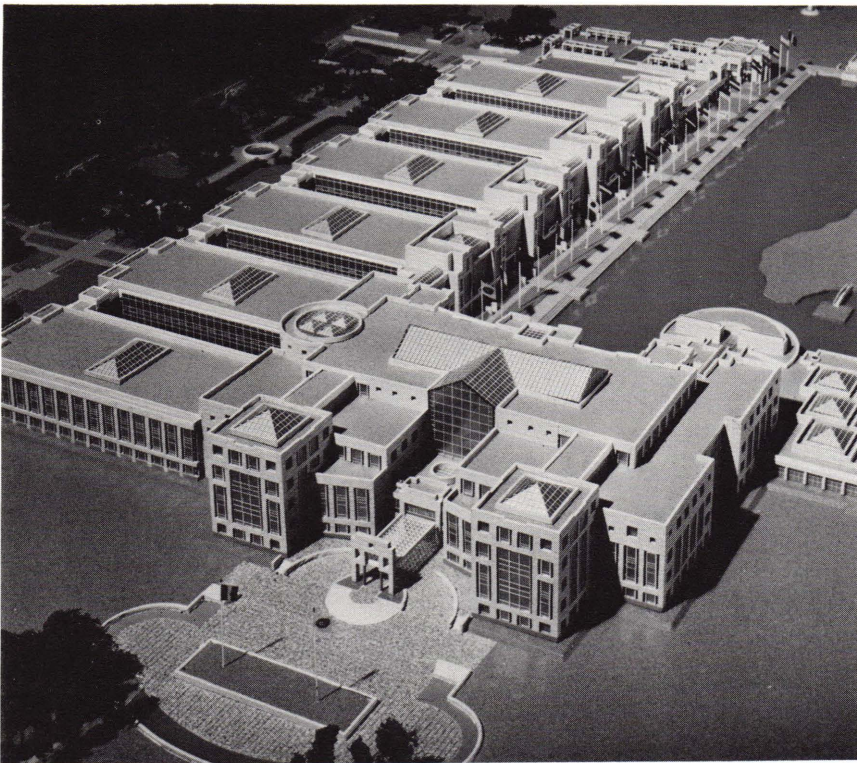
Project: Ft. Lauderdale Public Plaza
Credits: Wolf Associates, Architects

Project Description:

To capture the sun in symbol, a great sundial is incised on the Plaza site and the gnomon of the sundial bisects the site on its north-south axis. The gnomon of the double blade rises from the south at $26^{\circ} 5'$ parallel to Fort Lauderdale's latitude.

To connect the design concept to each of the parts, the geometry of the diagonal of the double square is used throughout.

The two great walls of the gnomon are 16 feet apart and form an axial walkway between the museum to the north and the river to the south. Halfway through the gnomon a circle 32 feet in diameter opens to the east and to the west.



Project: Groupe Bouygues
 Headquarters

Credits: Kohn Pedersen Fox
 Associates PC

Eugene Kohn, Partner in Charge of
 Administration

William E. Pedersen, Partner in
 Charge of Design

Gary Handel, Sr. Project Designer

Ming Wu, Sr. Project Designer

Project Team: Michael Gabellini, Mark
 Thometz

Project Description:

The scheme combines a principal building, situated on this axis, with a series of repetitive and expandable office modules. The ensemble is grouped around a man-made lake which becomes the centerpiece of the landscape plan.

A grand entrance hall organizes the major spaces, which includes all visitor functions, special program areas, and executive offices and facilities.

To Be Exhibited

Project: Codex Corporate Headquarters, Mansfield, Mass.
Credits: The Grad Partnership
 Lowell Brody, Administrative Partner
 Harry Mahler, Sr. Design Partner
 Peter Pran, Design Director
 Peter Lokhammer, Sr. Project Designer
 Michael Neuman, Project Designer
 Fred Travisano, Project Coordinator

Project: Prospect Point Office Building
Credits: Robert A.M. Stern Architects with Martinez/Wong Associates, Inc. and Wheeler/Wimer Architects
 Graham Wyatt, Project Architect
 Thomas Kligerman, Project Architect

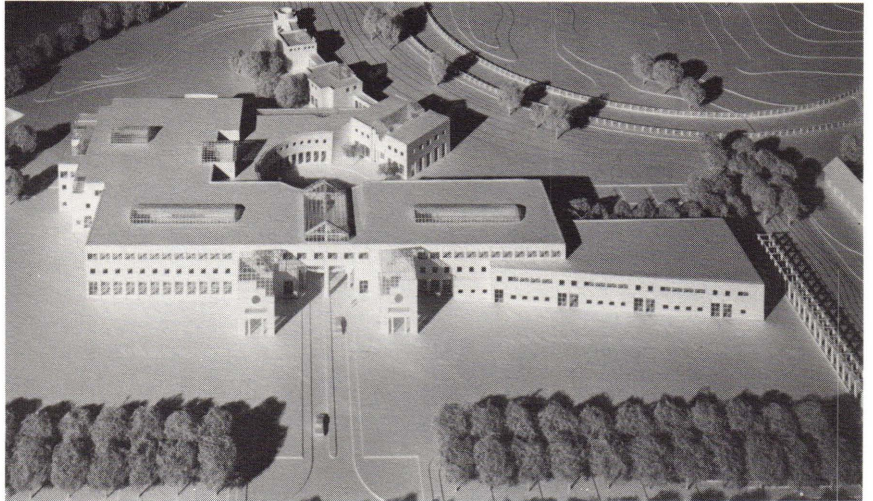
Project: John Berry Athletic Facility, Dartmouth College
Credits: Gwathmey Siegel & Associates Architects
 Jacob Alspector, Associate in Charge
 Joseph Ruocco, Project Architect

Project: 10 Barclay Street
Credits: Perkins Geddis Eastman Architects
 Bradford Perkins, Partner in Charge
 Mary-Jean Eastman Hunter, Partner in Charge
 Jonathan Stark, Project Architect
 Edward Levin, Project Designer

Project: CityPlace, Weybosset Street
 Providence, Rhode Island
Credits: Robert A.M. Stern Architects
 Alan Gerber, Project Architect

Project: "Open House" Adler Residence
Credits: Shelton, Mindel Associates
 Peter L. Shelton, Principal in Charge
 Lee F. Mindel, Principal in Charge
 Tom Ward, Project Architect
 David Murphy, Consultant
 Michael Newman, Presentation
 Tim Cramer, Presentation

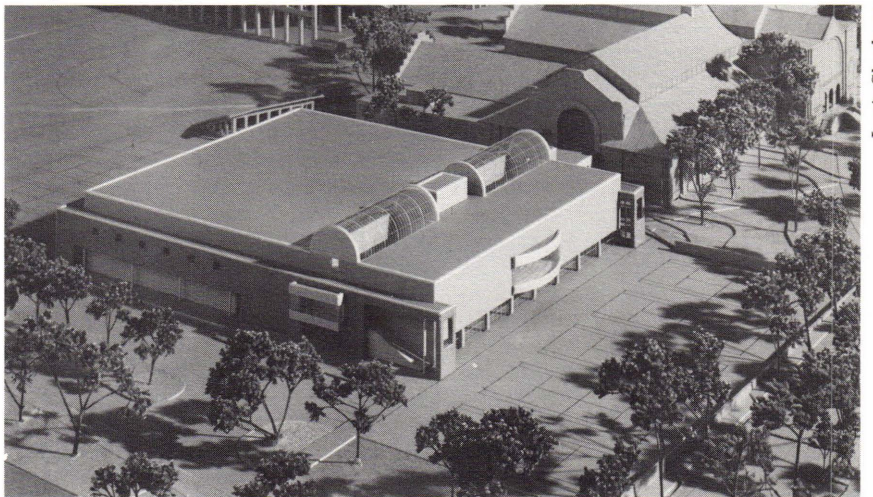
Project: Health Insurance Plan of Greater New York, Physicians Office Building, Staten Island
Credits: Russo+Sonder, Architects, P.C.
 Oliver E. Cutajar, Partner in Charge
 Peter Pran, Design Director
 Carlos Zapata, Project Designer
 Xenia Urban, Project Architect
 Ray Tramontin, Project Manager
 John Nastasi, Architectural Renderer



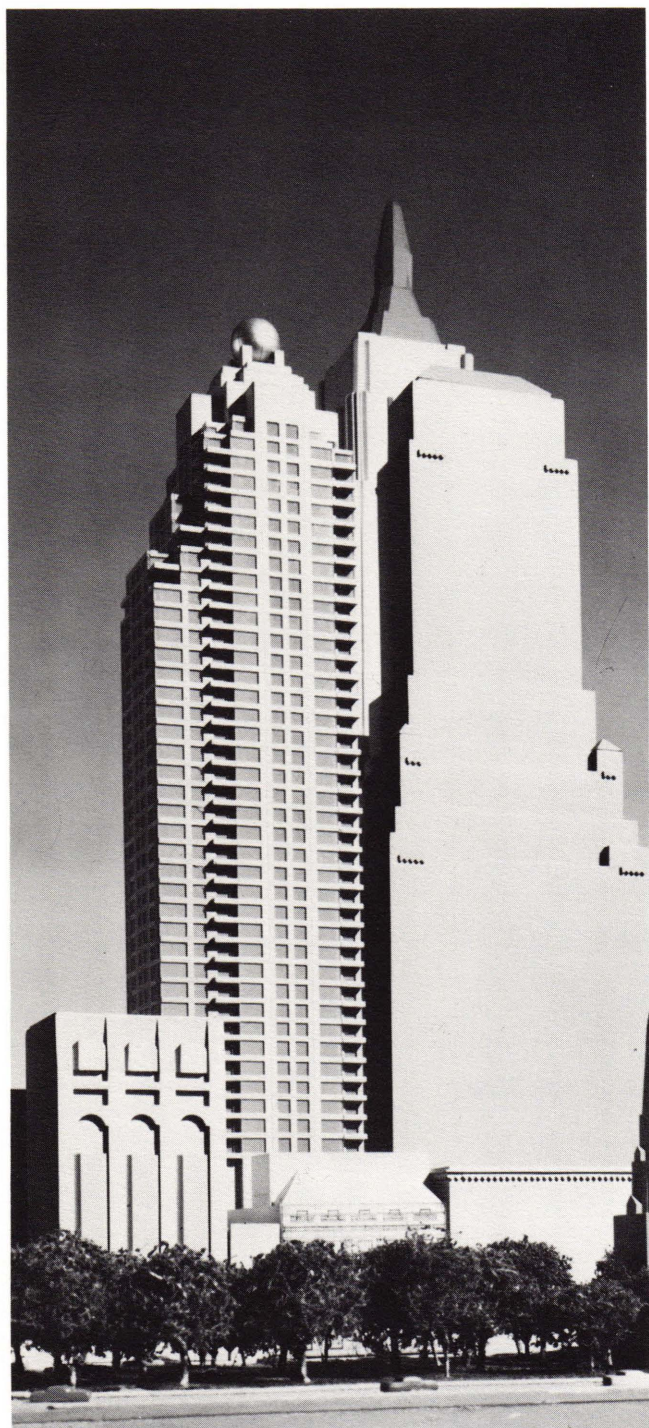
Codex Corporate Headquarters



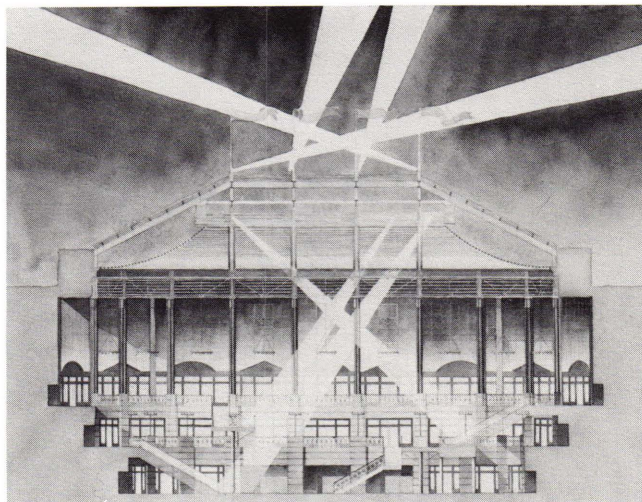
Prospect Point Office Building



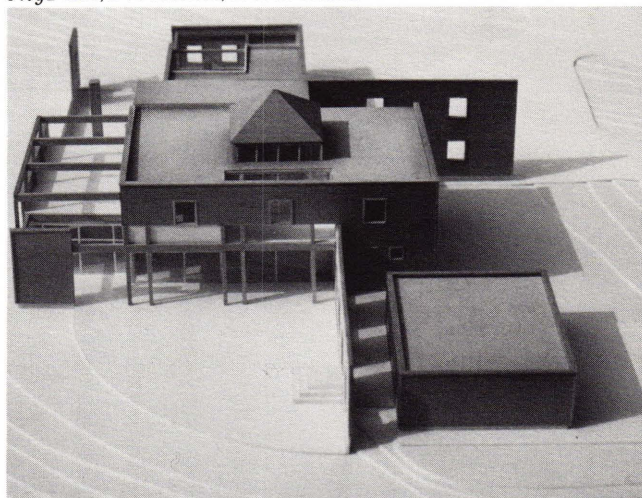
John Berry Athletic Facility, Dartmouth College



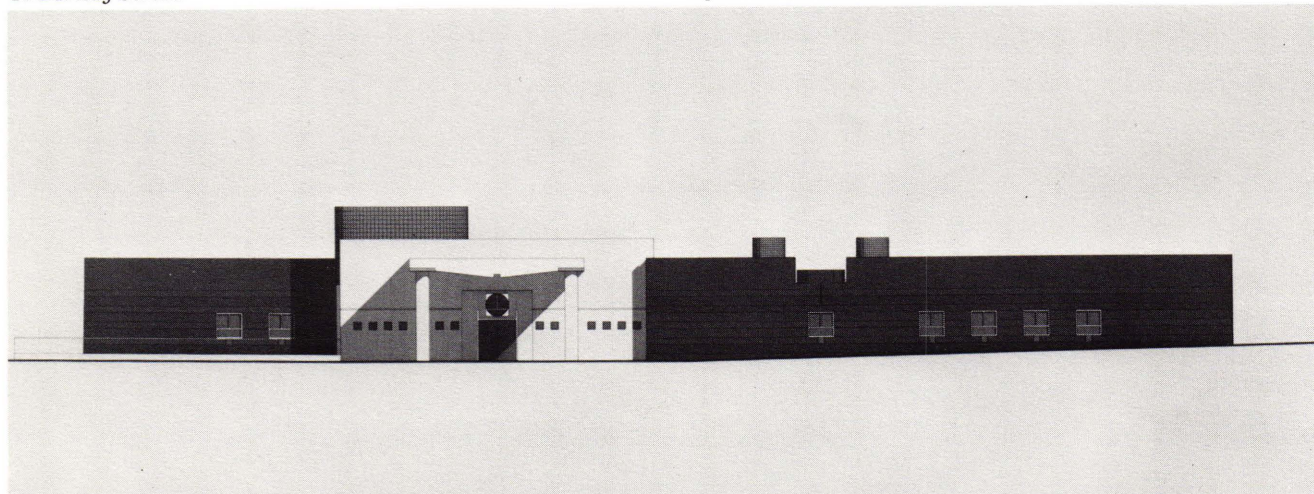
10 Barclay Street



CityPlace, Providence, Rhode Island



"Open House" Adler Residence



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