PROPOSITION: ARCHITECTURE, P.C.
STEVEN HOLL, ARCHITECT • JAMES TICE AND FAY SUELTZ • ROBERT A.M.
STERN ARCHITECTS • USA DESIGN GROUP • STEVEN FORMAN, ARCHITECT • KARMI ASSOCIATES • GREEN CARD • DER SCUTT ARCHITECT CHARLES WOLF/KATHRYN DEAN WALTER DAVIDSON, ARCHITECTS GWATMANN ARCHITECTS • JOHN PEDERSEN FOX ASSOCIATES P.C. • SHELTON, MINDEL ASSOCIATES • PERKINS GED DIS EASTMAN ARCHITECTS • THE GRAD PARTNERSHIP • RUSSO + SON DER, ARCHITECTS, P.C. • UKZ, INC. MICHAEL MOSTOLLER AND FRED TRAVISANO ARCHITECTS • BOBROW & FIELDMAN, ARCHITECTS, P.C.
PETERSON, LITTENBERG ARCHITECTS • GIULIANO FIorenZOLI RICHARD MEIER AND PARTNERS ARCHITECTS • PROPOSITION • PRO
1985
Architectural Awards for Unbuilt Projects

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, Philips 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.
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 Goshaw—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: 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 particularly 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: Berlin Housing
Credits: Richard Meier and Partners Architects
Project Team: Richard Meier, Gunter Standke, Hans Christophe Goedeking, 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.
Jury Comments

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 Iaeucci, 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 sit 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

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

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 program potential encouraged by non-traditional family structure where at least one family member chooses to combine the workplace and home.
Appropriateness, it was decided proposal. A Certificate of interpretation is not at all the case. Because many Chapter members have taken a position on the Whitney Museum unanimously that the Chapter not strong, well-reasoned, but opposing exactly this point, it has been 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.

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."

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, 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.

Coming Chapter Events

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.

• 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.
CONTINUING EVENTS

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. 860-1753. Closes Jan. 11

ELEGANT NEW YORK

EXHIBITION

FIGURE IN ARCHITECTURE

EXHIBITION

EXHIBITION

EXHIBITION

THURSDAY 9

FRIDAY 10
1850: American architect John Wellborn Root born.

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)

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.
<table>
<thead>
<tr>
<th>MONDAY 13</th>
<th>TUESDAY 14</th>
<th>WEDNESDAY 15</th>
<th>THURSDAY 16</th>
<th>FRIDAY 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOLAR BUILDINGS CONFERENCE (JAN. 13-15)</td>
<td>NYC/AIA CORPORATE ARCHITECTS PANEL</td>
<td>WORKSHOP (JAN. 15-FEB. 14)</td>
<td>FRIDAY 17</td>
<td></td>
</tr>
<tr>
<td>Hyatt Regency Hotel, Washington, D.C. Information: MCC Associates, Box 7472, Silver Springs, MD 20907. 301-589-8130.</td>
<td>The Facilities Market: Opportunity and Challenge for Architects. See Coming Chapter Events. 5:30 pm. The Urban Center.</td>
<td>Computer Aided Drafting held on Wednesdays and Fridays, 2-5 pm. Manhattan Technical Institute. 154 W. 14th St. 989-2062. (See also Fri. 17.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MONDAY 20</th>
<th>TUESDAY 21</th>
<th>WEDNESDAY 22</th>
<th>THURSDAY 23</th>
<th>FRIDAY 24</th>
</tr>
</thead>
<tbody>
<tr>
<td>To register in the Capitol Architectural and Planning Board of Minnesota competition (see Names &amp; News). Kenneth W. Paolini, CAAPB Competition Advisor, Minnesota Capitol Landscape Design Competition, P.O. Box 306, Prudential Center, Boston, MA 02199.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MONDAY 27</th>
<th>TUESDAY 28</th>
<th>THURSDAY 30</th>
<th>FRIDAY 31</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FRIDAY 24</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1870: American architect Henry Mather Greene born.

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.

*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."*
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 Chowninsheld 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 Halband, 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 “Beyond 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: 914 – 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 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.}

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.

...
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: 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.
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: Veraison Vineyard
Credits: UKZ, Inc.
Simon Unger, 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 Demetrion, 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.

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: 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: 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: 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 sixth 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—a 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 Goedeking, 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.
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° 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
The New York Chapter of the American Institute of Architects is grateful to the following for their sponsorship of OCULUS

Beylerian
The Civale Corporation
Cosentini Associates
Domestic Marble & Stone Corporation
Empire Office Equipment Inc.
H.S. Hochberg & Son, Inc.
Lane's Floor Coverings, Inc.
John Langenbacher Co. Inc.
National Reprographics
The Office of Irwin G. Cantor, Member Cantor/Seinuk Group
Rose Associates, Inc.
William Sommervile
Spec'built
Stewart Technical Sales Corp.
Tobron Office Furniture