

OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 47, Number 9, May 1986

A new Midtown view.

Photo: John Hall

OCULUS

1986 Distinguished Architecture Awards

Volume 47, Number 9, May 1986

Oculus

Editor: C. Ray Smith
Managing Editor: Marian Page
Art Director: Abigail Sturges
Photography: Stan Ries
Typesetting: Susan Schechter
Printing: The Nugent Organization, Inc.

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

George S. Lewis, *Executive Director*
Cathanne Piesla, *Executive Secretary*

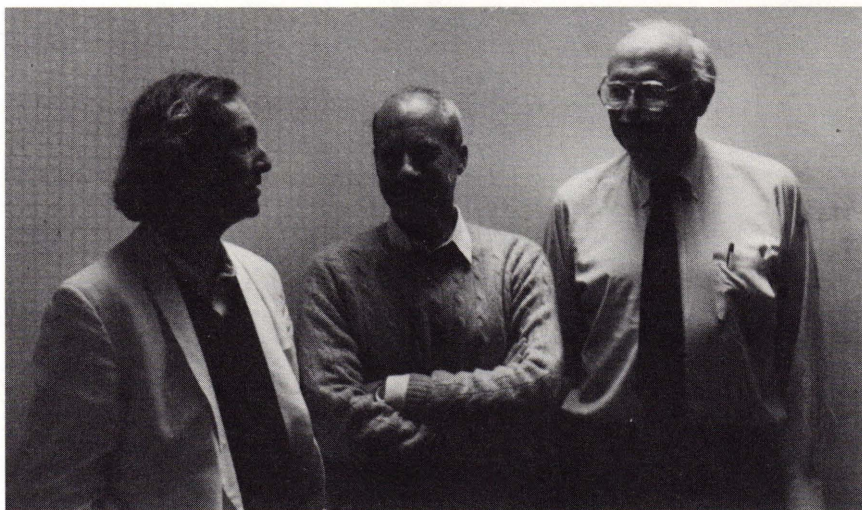
Executive Committee 1985-86:

Paul Segal, *President*
Randolph R. Croxton, *First Vice President*
Rolf Ohlhausen, *Vice President*
Martin Raab, *Vice President*
Thomas K. Fridstein, *Treasurer*
Barbara Neski, *Secretary*
Michael Adlerstein
Steven Goldberg
Denis G. Kuhn
Lenore Lucey
James McCullar
L. Bradford Perkins, Jr.

NYC/AIA Staff

Carol Jones
Regina Kelly
Eileen McGrath
Patricia Scotto

© 1986 The New York Chapter of
the American Institute of Architects.



NYC/AIA Awards Jury for Completed Buildings, 1986: Robert Mangurian, Norman Foster and Charles Moore.

The Distinguished Architecture Awards is the highest professional recognition of the New York Chapter/AIA for design excellence. It provides nationwide exposure for the considerable and influential achievements of New York City's architects. It is of greatest significance that winners are selected on the basis of good design, not building size or type or cost. It is the Chapter's interest that the premiated designs for 1986 reflect the broad diversity of design projects being done.

Projects completed and constructed during the period of January 1, 1982 to present were eligible for awards. They must have been designed and submitted by members of NYC/AIA or by any other architect practicing in New York City. Projects can be located anywhere in the world.

The Jury

The 1986 jury was composed of three distinguished architects:
Norman Foster, RIBA, Principal, Foster Associates, Architects, London, England.
Robert Mangurian, Principal, Studio Works, Venice, California; Professor, Southern California Institute of Architecture.
Charles Moore, FAIA, O'Neil Ford Professor of Architecture, University of Texas, Austin; Principal, Charles

Moore Architects, Austin, Texas; Partner, Moore Ruble Yudell, Los Angeles; Partner, Centerbrook, Centerbrook, Connecticut; Partner, Urban Innovations Group, Los Angeles.

A total of 112 entries was received. On March 9 and 10 the jury selected two Honor Awards, four Awards, and seven Citations.

Reception-Exhibition

A reception to honor the NYC/AIA Distinguished Architecture Awards recipients will be held on June 4 at 6 pm at the Urban Center. The reception will also formally open the month long exhibition of the premiated projects of the NYC/AIA Distinguished Architecture Awards Program at the Urban Center.

The Chapter's Awards Committee

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

General Comments of the Jury

Charles Moore: It is a rather special thing to judge the work of the NYC/AIA because quite a few of the world's best styled, most extensively published, more influential buildings emanate from here. In spite of that, I was astonished that there were as few big buildings entered as there were. There were more interesting little buildings—special places where acute attention is given to a very limited number of surfaces and details. They proved to be energy filled and ardent. They were exciting works.

It frequently happens on AIA juries that there seems to be a special energy, and special excitement on some very tiny projects that have a few very carefully considered details, and that is reflected here.

Another thing that is characteristic at this time in New York—or I guess anywhere else—is that the range of sources are more evident than they used to be: so we have a house based on Alvar Aalto and a shop based directly on Scarpa, some neo-shingle, some middle Kahn, and some interesting attention to 19th-Century granite detail. I don't know if that is bad or good, but it seems to be the way things are. So we have tried, in what we have assembled, to be as impartial as we can about the sources and to use our judgment on how good, how successful the submissions in each of these categories were.

A jury in Albuquerque, say, would see a way of doing things that's special to that area, although you would see deviations from it too. But here we see buildings designed by New York architects but built in every corner of the world. So there is no—nor would you expect there to be—regional consistency. There are many world-class architects in this picture so we are seeing an array of exciting buildings. I was surprised there weren't more exciting big buildings entered.

Norman Foster: This has been an unusually interactive jury. We probed, debated, and shared our enthusiasms and doubts. In our own ways we tried

to be impartial in our search for projects that were good of their kind. Like similar juries that I can recall, the task of choosing the very few at the top proved to be the easiest of the decisions. Much more difficult was the separation into awards and citations, over which we agonized backward and forward—finally reaching a consensus without the need for any individual minority reports.

I personally find New York quite magnetic. There is a drive, energy, and diversity about the place that is inseparable from its architecture, and I find these qualities reflected in this year's award submissions. The diversity is extraordinary. No one influence or approach dominates; anything seems to go—projects ranging in size from small conversions to large scale edifices and in locations spread across the nation and abroad.

As a jury we were all critical of the general standard of communication. If architects have to indulge in such obscure language to communicate with their peers, then how will they ever get across to their real audience—the people out there?

However it is a privileged position to sit in judgment, and any such criticisms would be common to a jury in most places in the world today. So it is important to retain a sense of balance. Apart from what I understand is a record entry, the most encouraging conclusion is that in the widest context we found the standards set by the New York Chapter to be impressively high.

Robert Mangurian: We see a strange, shaky kind of pluralism that sometimes borders on revivalism. Also, in some of the projects we are citing, the pluralism comes from using sources that are not very far away. This helps the designers let the buildings have qualities that wouldn't otherwise be there.

Foster: In some ways the assessment was a bitter/sweet experience because the diversity, instead of producing a richness or true plurality, seemed to

be more a mask for indecision. Buildings that were evocative of other styles or influences just did not seem to have anywhere near the depth, strength, or conviction of the original models that presumably inspired them. Maybe that is why Meier's buildings stand out in a totally different league for me from the others, notwithstanding the reservations that, in a way, all of us share about those.

Foster: I think there is another point, and that is that we're aware of buildings in the New York area that are not in front of us here for an award, but are buildings that really command our respect. So I think the architecture of the scene is actually better than the picture painted here. It's livelier in the sense that it's getting input from other areas.

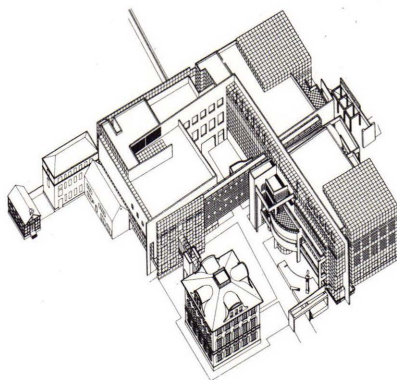
Moore: I think the magazines have gotten here ahead of us. I don't want to sound nostalgic, but I think 20 years ago there would have been a chance for some real surprises for a jury like this in finding things that nobody would have guessed the existence of, and the thrill of discovery. I didn't have that sense at this jury.

Certainly many of the things that we are looking at have already been published. The media has become so strong that there is a certain *deja vu* to the whole thing.

Foster: In many cases the over striving for novelty and effect merely appeared as a veneer on otherwise pedestrian buildings. This may explain why so many submissions were bereft of photographs showing interiors and people. In some cases this was probably justified by the recency of completion, but in other cases one was left with the feeling that the project was more an exercise in facadism, wearing this season's fashionable coat.

Mangurian: I would say we have serious or strong reservations concerning all of the projects we've cited. All of us for different reasons, sometimes the same, feel they fall
cont'd. p. 15

Honor Award



Project: Museum for the Decorative Arts

Owner/Client: City of Frankfurt am Main

Location: Frankfurt am Main, West Germany

Architect: Richard Meier & Partners, Architects, New York

Design team: Richard Meier, Gunter R. Standke

Collaborators: Hans Christoph Goedecking, Bernd Echtermeyer, Jim Tice, Hans Li, Marc Hacker, Andrew Buchsbaum, Stanley Allen

Engineers: Structural—G. Rosenbloom, Frankfurt. Mechanical—Pettersen & Ahrens, Frankfurt.

Lighting—A. Zitnik, Frankfurt.

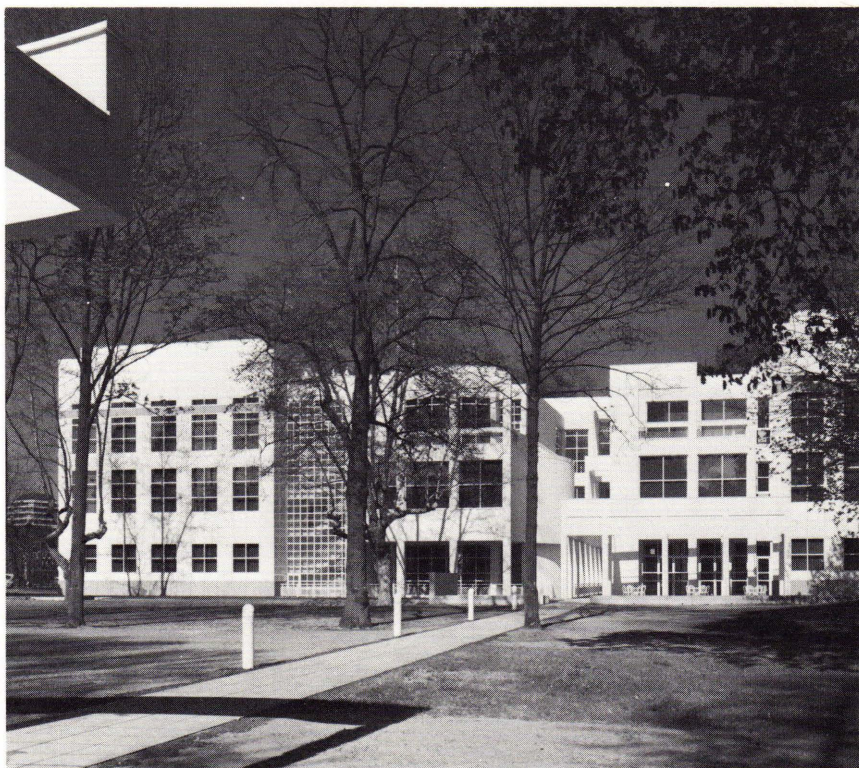
Contractor: Construction

Management—F.A.A.G., Frankfurt.

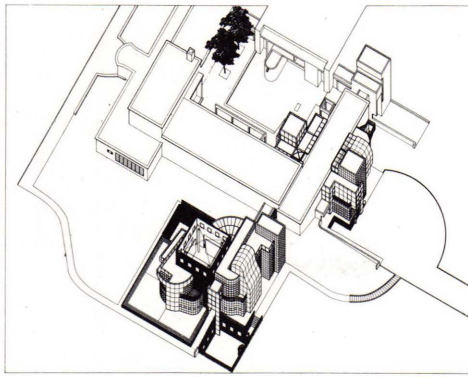
Photographer: Ezra Stoller/ESTO, Mamaroneck, New York

Architect's Description

The organizational grid of the new complex is derived primarily from two geometries: that of the Villa Metzler, a near-perfect cubic volume, and that of the slightly skew angle to the site of the river bank and existing buildings. The Villa is inscribed into one quadrant of a larger square plan, a sixteen-square grid that takes in the entire new complex. This grid is then overlaid by another of the same size, but rotated $3\frac{1}{2}$ degrees to establish a frontal relationship with the other buildings on the embankment. The superimposition of these two basic grids generates the design at nearly every scale, giving rise to a shifting and subtle interplay within the highly ordered set of formal relationships.



Honor Award

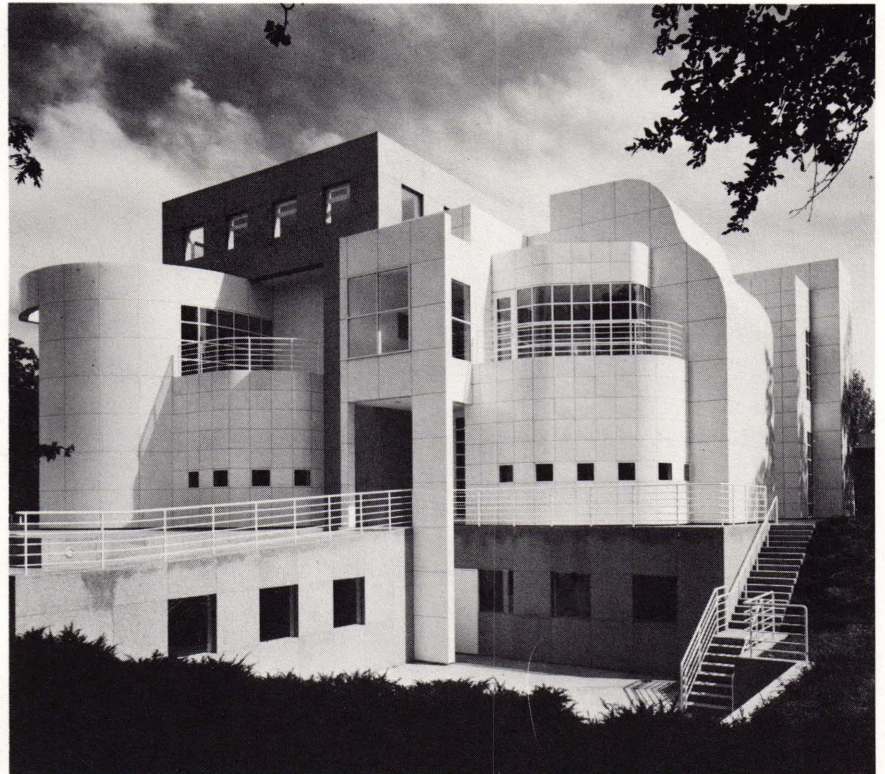


Project: Des Moines Art Center Addition
Owner/Client: Edmundson Art Foundation
Location: Des Moines, Iowa
Architect: Richard Meier & Partners, Architects, New York
Design team: Richard Meier, Gerald Gurland, Michael Palladino
Collaborators: Andrew Buchsbaum, George Kewin, Hans Li, Vincent Polsinelli, Sandra Schwartz
Engineers: Structural — Severud-Perrone-Szedgezdy-Sturm, New York. Mechanical — John L. Altieri, P.E., Norwalk, Connecticut
Landscape Architects: The Office of P. De Bellis, White Plains, New York
Contractor: Ringland, Johnson, Crowley, West Des Moines, Iowa
Photographer: Ezra Stoller/ESTO, Mamaroneck, New York

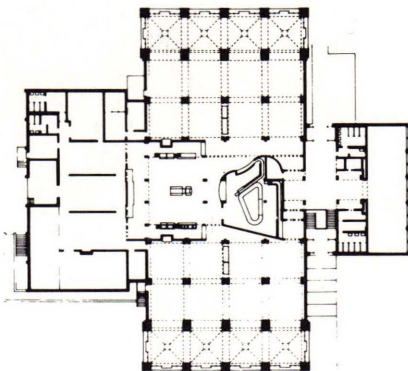
Architect's Description

The Des Moines Art Center was designed in 1948 by Eliel Saarinen. It consists of a U-shaped sequence of gallery spaces, all of one-story height except for a double-height gallery in the west wing and a two-story education annex attached to it. In 1965 I.M. Pei designed the first addition to the center, on the south side of the site facing a public park, closing the U-plan to create a sculpture courtyard. Because of the slope of the site and the addition's proximity to the education wing, the Pei building could rise two full stories without overwhelming the low profile of the existing complex. The site for the second addition to the art center is mostly on the north side of the original building. The problem was to design an addition that would respect the older building's horizontality.

An analysis of the site and program suggested dividing the new addition into separate volumes that would allow for expansion in required areas, rather than introducing a third large building mass. On this premise, three new additions were located with respect to the existing operations.



Awards



Project: Alterations and Additions to the Observatory Dining Hall
Owner/Client: The University of Virginia at Charlottesville
Location: Charlottesville, Virginia
Architect: Robert A.M. Stern Architects, New York. Associate Architects—Marcellus Wright, Cox & Smith, P.C., Richmond, Virginia
Engineers: Structural—Harris, Norman & Giles, Consulting Engineers, Richmond, Virginia. Mechanical—H.C. Yu & Associates, Richmond, Virginia
Consultants: Lighting—Cline Bettridge Bernstein Lighting Design, New York.
Contractor: Kenbridge Construction Company, Inc., Kenbridge, Virginia
Photographer: Timothy Hursley/The Arkansas Office, Little Rock, Arkansas. T. Whitney Cox, Richmond, Virginia

Architect's Description

The additions to this ten-year-old facility are metaphoric "porches" intended to camouflage the existing building and ameliorate its disjunction with the University's Jeffersonian architectural tradition.



Project: The Pace Collection Showroom

Owner/Client: Leon Rosen, President
Location: New York
Architect/Designer: Steven Holl Architects, New York
Engineers: Structural—Paul Gossen, New York. Mechanical—John Liu, New York.
Consultants: Peter Barna, New York
Contractor: Chris Clark Construction Corporation, New York
Photographer: Paul Warchol, New York

Architect's Description

In the base of the small limestone commercial building on the Southwest corner of Madison Avenue and 72nd Street in New York City, a small furniture showroom is inserted. The maximum glass exposure on Madison and on 72nd was requested by the client. A close spacing of window mullions eliminated the need for typical roll-down security gates.



Chapter Reports

by George Lewis

• Members are urged to join the architects' March on Albany on Monday, May 12, to meet with their senators and assemblymen concerning, particularly, the liability crisis, but also funding for NYC housing, housing for the homeless, A/E procurement, and other matters. Further information has appeared in a special mailing.

• The City has been requiring architects to take responsibility for asbestos removal even though they cannot obtain insurance coverage. The Chapter is vigorously pushing the City to hold architects harmless.

• Of 14 projects which received 1986 AIA Honor Awards, four were by Chapter architects: A residence in Dallas by Edward Larrabee Barnes Associates, with Armand P. Avakian Associates; 500 Park Tower by James Stewart Polshek & Partners, with Schuman, Lichtenstein, Claman & Efron associated; the D. Samuel and Jeane H. Gottesman Exhibition Hall at the New York Public Library by Davis Brody & Associates and Georgio Cavaglieri Architects; and the IBM Corporate Office Building in Purchase, N.Y. by I.M. Pei & Partners.

Public Architects



New York Metropolitan Area

Public Architects Directory Available. A directory of architectural personnel working in 42 public agencies in the New York metropolitan area has been compiled by the Public Architects Committee as part of its project "Architects in Public Service," which is funded by a \$44,000 grant from NEA. Copies may be obtained at the Chapter office.



The Carlo Scarpa exhibition in the Members Gallery attracted wide attention. Hundreds came to the opening. A show of Unbuilt New York Projects by Louis Kahn

opens May 5, continuing the Chapter's series of exhibitions of fine drawings, funded in part by the N.Y. State Council on the Arts.

Coming Chapter Events

• Friday, May 2, 2 pm. The Health Facility Committee is sponsoring a field trip to Passaic Hospital, Passaic, NJ, recently completed by Russo + Sonder. 838-9670.

• Monday, May 5, 6 pm. The Chapter's Members Gallery at the Urban Center. Reception and opening of exhibition: *Louis Kahn—Unbuilt New York Projects*, with a talk by Anne Griswold Tyng on Kahn. The talk is at 6 pm., the reception at 7 pm.

• Tuesday, May 6, 5:30 pm. The Urban Center. The Computer Applications Committee is sponsoring a round-table discussion on P.C. CAD: Some Shared Experiences. The issues: Hard and soft costs, hidden costs. It's here . . . What Now — applications, management, productivity. The Bottom Line. Speakers: Hans Christian Lischewski of Russo + Sonder, Michael Zenreich of Eli Attia, Dan Lewis of Lewis Design and Planners, Barry Milliken of SOM, E. Lee Kennedy, and George Salinas of McGraw Hill will be the moderator.

• Saturday, May 10, 8:30 am. The Urban Center. The Public Architects Committee is sponsoring a tour of the North River Sewer Treatment Plant and Riverbank State Park. Located

between 137th and 145th Streets in the Hudson River and still under construction, this 28-acre, \$1.2 billion joint-use facility is the latest and most dramatic addition to NYC's infrastructure. Ted Long of TAMS, architect of the Plant, will begin the Plant tour at 9 am. Joe Copella, project manager for Richard Dattner, will then present the Park. The tour is expected to last 3 hours. Since parking at the site is difficult the Chapter is renting a bus. Please call immediately to reserve a seat, for which there will be a charge of \$5. Maps with access instructions are available at the Chapter for those who don't want to go by bus. 838-9670.

• Tuesday, May 27, 6 pm. The Guggenheim Museum. The Art and Architecture Committee is sponsoring a program with Aldo Giurgola, Pam Berg, and Lynn Utzon talking about the collaborative efforts of artists and architects on the Volvo headquarters, Goteborg, Sweden, and the Australia Parliament House, Canberra. \$5 person.

• Wednesday, June 4, 6 pm. The Urban Center. Distinguished Architecture Awards reception and opening of exhibition.

OCULUS NYC/AIA MAY 86

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.

MONDAY 5

EXHIBITION AND RECEPTION

Louis Kahn—Unbuilt New York Projects with a talk on Kahn by Anne Griswold Tyng. Talk: 6 pm. Reception: 7 pm. The Chapter's Members Gallery at the Urban Center. 838-9670.

EXHIBITION

Winning projects from the fifth Architectural League Young Architects Competition. The Urban Center. 753-1722. Closes May 31.

MONDAY 12

PRESERVATION WEEK, MAY 11-17

This year's theme: "Celebrate Our Historic Places, Our Past for Our Future."

CONTINUING EVENTS

A BUILDING TO CELEBRATE

New York Public Library exhibition. Gottesman Hall, Fifth Ave. and 42 St. 221-7676. Closes May 31.

EXHIBITION

"Moving Arrows, Eros, and Other Errors: An Architecture of Absence," Peter Eisenman's 1985 Venice Biennale project. John Nichols Printmakers, 83 Grand St. 226-1243. Closes June 7.

TUESDAY 6

ROUND TABLE DISCUSSION

Sponsored by NYC/AIA's Computer Applications Committee on "P.C. CAD: Some Shared Experiences." 5:30. The Urban Center. 838-9670.

LECTURE

Henry Hope Reed on "The Beaux Arts in New York City". 6 pm. Trustees Room, NY Public Library, Fifth Ave. and 42 St. \$5. 930-0855.

ALL-DAY SEMINAR

On exporting architectural and engineering services. 561-2031.

TUESDAY 13

ARCHITECTS AT WORK

Visit to Beyer Blinder Belle in the Municipal Art Society's series. 1-2:30 pm. 935-3960.

LECTURE

Henry Hope Reed on "The New York Public Library & its Branches: Their Architecture" in series on the architecture of the Fifth Ave. Library and New York City. 6 pm. Trustees Room, 5th Ave. & 42 St. \$5. 930-0855

RICHARD MORRIS HUNT

Exhibition of the 19th-century architect's drawings. The Metropolitan Museum of Art. 879-5500. Closes June 15.

EXHIBITION

European architectural drawings from the 17th to early 20th centuries. Stubbs Books & Prints, Inc., 28 E. 18th St. 982-8368. Closes July 19.

WEDNESDAY 7

INTERN ARCHITECTS COURSE II

"Project Management II: Budget and Management Fees and Services—methods of predicting, monitoring, and controlling time and costs, implications of fee bases on management systems," fourth in NYC/AIA's 6-session course. 6-8 pm. NIAE, 30 W. 22 St.

CONFERENCE

Annual meeting of the Vernacular Architecture Forum. Kingston, N.Y.

WEDNESDAY 14

INTERN ARCHITECTS COURSE II

"Office Management 1: Financial—forms of offices, financial control and management of office finances, cash basis/accrual basis, technical/support, benefits, overhead issues, AR, AP," fifth in NYC/AIA's 6-session course. 6-8 pm. NIAE, 30 W. 22 Street

THURSDAY 1

DEADLINE

The Bard Awards, The City Club of New York, 33 W. 42 St. NYC 10036. 921-9870.

EMERGING VOICES 1986

Fred Koetter & Susie Kim, Boston; Mark Simon, Essex, CT in the Architectural League series. 6:30 pm. The Urban Center 753-1722

THURSDAY 8

EXHIBITION

"Deco Details: Architectural Reliefs"—24 hour viewing in "Broadway Windows" at Broadway and East Tenth St. Sponsored by the Friends of Terra Cotta. 598-2528.

LECTURE

First in series of slide presentations by winners of the Architectural League's Young Architects Competition—Mike Cadwell, Sulan Kolatan and William MacDonald, Steven A. Lombardi. 6:30 pm. The Urban Center, 753-1722.

THURSDAY 15

LECTURE

Second in series of slide presentations by winners of the Architectural League's fifth Young Architects Competition—Neil M. Denari on "Monastery 8305;" Keith Hone on "House in Oldwick;" Studio Terminals: Eric Kahn, Russell Thomsen on "The Absolute and Autonomous Object; and Linda Trobaugh on "Farish Street Sculpture." 6:30 pm. The Urban Center. 753-1722.

FRIDAY 2

AIA/HFC FIELD TRIP

To Passaic Hospital, Passaic, NJ, recently completed by Russo + Sonder. Sponsored by the Health Facility Committee. 2 pm. 838-9670.

PRIDE OF PLACE ON SAT, MAY 3

Sixth episode in the 8-part PBS documentary with Robert A.M. Stern examining "The Places Within." 8 pm. Channel 13.

FRIDAY 9

TOUR ON SAT. MAY 10

NYC/AIA's Public Architects Committee is sponsoring a tour of the North River Sewer Treatment Plant & Riverbank State Park. Bus leaves Urban Center 8:30 am. Reservations required. (see Coming Chapter Events)

PRIDE OF PLACE ON SAT, MAY 10

Seventh episode in the 8-part PBS documentary with Robert A.M. Stern examining "Proud Towers." 8 pm. Channel 13.

FRIDAY 16

SEMINAR, MAY 16-17

On Architectural Terra Cotta. 7 pm on May 16; 10 am-4 pm on Sat. May 17. Sponsored by Friends of Terra Cotta. Greenwich House Potters: 242-4106.

PRIDE OF PLACE ON SAT, MAY 17

Final episode in the 8-part PBS documentary with Robert A.M. Stern examining "The Garden and the Grid." 8 pm. Channel 13.

MONDAY 19

SEMINAR

"Long-range Planning & Strategic Facility Management," a 2½-day seminar (May 19-21). Washington, D.C. For more information: Sue Sogren, Program Coordinator, Facility Management Institute, 3971 South Research Park Drive, Ann Arbor, Michigan 48104. 313-994-0200.

TUESDAY 20

ARCHITECTS AT WORK

Visit to Stephen Lepp Associates in the MAS's visits to architects' offices. 1-2:30 pm. 935-3960.

LECTURE

Kate Simon, author, on "Fifth Avenue—The Last 75 Years" in series on the architecture of the Fifth Avenue Library and New York City. 6 pm. Trustees Room, New York Public Library, 5th Ave. & 42 St. \$5. 930-0855.

TUESDAY 27

NYC/AIA ART & ARCHITECTURE COMMITTEE

Aldo Giurgola, Pam Berg, and Lynn Utzon will speak about the collaborative efforts of artists-architects on the Volvo headquarters, Goteborg, Sweden, and Australia Parliament House, Canberra. 6 pm. \$5. Guggenheim Museum.

LECTURE

Suzanne Stephens on "Fifth Avenue—The Next 75 Years" in series on the architecture of the Fifth Avenue Library and New York City. 6 pm. Trustees Room, New York Public Library, 5th Ave. & 42 St. \$5. 930-0855.

TUESDAY 3 JUNE

A/E SYSTEMS '86, JUNE 3-27 McCormick Place, Chicago. For information: Conference Director, PO Box 11318, Newington, CT 06111, 203-666-6097.

PANEL DISCUSSION

Architects and conservationists including Brendan Gill, Thomas Bender of N.Y.U., Henry Cobb of I.M. Pei, Michael Sorkin, architecture critic of *The Village Voice*, and Daniel Rose of Rose Associates, Inc. discussing "The Face of New York" in series on the architecture of the Fifth Avenue Library and New York City. 6 pm. Trustees Room, New York Public Library, 5th Ave. & 42 St. \$5. 930-0855.

WEDNESDAY 21

INTERN ARCHITECTS COURSE II

"Office Management II: Liability Insurance—general issues, present crisis, risk management," final session in NYC/AIA's course. 6-8 pm, NIAE, 30 W. 22 Street.

WOOD WORKS

Architects and Designers Showcase (May 21-22) sponsored by the Architectural Woodwork Institute-Empire State Chapter. 10 am - 8 pm. International Design Center, Center Two, Long Island City.

WEDNESDAY 28

SLIDE LECTURE

"Deco Details: Terra Cotta Architecture in New York." Co-sponsored by the Friends of Terra Cotta and the Municipal Art Society. 6-8 pm. The Urban Center. 228-8265.

WEDNESDAY 4 JUNE

DISTINGUISHED ARCHITECTURE AWARDS

Awards reception and opening of exhibition (June 4-27). 6 pm. The Urban Center.

ACC CONFERENCE, June 4-7

A national conference to assess the crafts movement. Sponsored by the American Craft Council. Oakland, California. For registration forms: ACC Conference Office, P.O. Box 30756, Oakland, CA 94604.

THURSDAY 22

LECTURE

Third in series of slide presentations by winners of the Architectural League's fifth Young Architects Competition—Thomas Hanrahan & Victoria Meyers on "Leach/Roskam Residence"; Taeg Nishimoto on "House at Tumagoi, Japan"; and Christopher Scholz, Ted Krueger, Kenneth Kaplan on "Lamp/Table." 6:30 pm. The Urban Center. 753-1722.

THURSDAY 29

LECTURE

Fourth in series of slide presentations by winners of the Architectural League's fifth Young Architects Competition—David Gregor & Irene Keil on "Times Tower"; David Hertz on "Concrete Furniture Installations"; and Stefanie Bradie on "The Reality of Toys." 6:30 pm. The Urban Center. 753-1722.

THURSDAY 5 JUNE



FRIDAY 23

WALKING TOUR ON SAT. MAY 24

"Downtown Deco," one of three spring tours sponsored by the Art Deco Society. 2:30 pm. at Customs House, Bowling Green & Broadway. 758-9447.

WALKING TOUR ON SUN. MAY 25

Sponsored by the Friends of Terra Cotta. 11 am. For reservations: 228-8265.

FRIDAY 30

WALKING TOUR ON SAT. MAY 31

"Living it up on CPW," last of three walking tours sponsored by the Art Deco Society. 2:30 pm. at Sopia Bros., Columbus at 61 Street. 758-9447.



FRIDAY 6 JUNE

SAH FOREIGN TOUR, JUNE 7-29

Extensive tour of China—Beijing, Datong, Taiyuan, Luoyang, Xian, Kaifeng, Zhengzhou, and Shanghai. 215-735-0224.

AIA NATIONAL CONVENTION, JUNE 8-11

San Antonio Convention Center. Theme: *The American Architect*. 202-626-7396.



Names and News

Eason Leonard of I.M. Pei Architects will be a member of a panel discussing the "Bank of China, Hong Kong" at a May 6 seminar on exporting architectural and consulting engineering services (see calendar) The Construction Specifications Institute has invited AIA members to the C.S.I. Product Show "A Tribute to the Architect" on May 6 from 11 am to 7 pm at the Armory, Park Avenue and 67th Street. There will be a wine and cheese reception from 5 to 7. Call Talbot Love 925-4305 or Paul 201-384-2622 Jerry Maltz has been named the Deputy Assistant Director/Architecture for the Bureau of Building Design of the NYC Department of General Services "Redevelopment: Times Square—Urban Design and Economic Development Issues in West Midtown" is the subject of a visual presentation and panel discussion on May 9 at City University Graduate Center. Panelists will be Frederic S. Papert, president, 42nd Street Development Corporation, Lauren Otis, chief urban designer, Department of City Planning, Michael Sorkin, architect and critic; Susan Fainstein, professor of urban planning, Rutgers University, will be the moderator (see calendar) Parsons School of Design and the New School for Social Research will launch a graduate program in architecture and design criticism next September. Program curriculum has been developed in consultation with an advisory committee whose members include Peter Blake, Arthur Drexler, Paul Goldberger, Mildred Schmertz, and Ingrid Sischy. The program, which will lead to a Master of Arts in Liberal Studies degree, will emphasize the writing of criticism Edward T. Shiffer Architect and Litchfield Associates/Architects have announced the joining of the two firms to become Shiffer, Litchfield & Associates, Architects This year's judges for NYC/AIA's \$12,000 Arnold W. Brunner Grant are William Ellis, chairman; George R. Collins, Professor of Art History, Columbia University; Percival Goodman; Peter Kastl; Nancy Miao; William Pedersen; Steven K. Paterson; Lee Harris Pomeroy; and Stuart Wrede, Curator, Department of

Letters

Dear Editor:

In your April issue you printed a letter from the Ad-Hoc Committee to Save the Whitney to the Board of Trustees of the Whitney Museum. The letter was followed by a list of organizations and institutions which creates an extremely misleading impression. The Architectural League of New York has never signed any letter or petition regarding the proposed expansion of the Whitney. We *did* tell the Ad-Hoc Committee, many months ago, that the placement of our name and others at the end of their letter had led many readers to the totally wrong conclusion that we

Architecture and Design, Museum of Modern Art Jurors for this year's Skidmore, Owings & Merrill's Annual Travelling Fellowships for gifted students of architecture were Thomas Beeby, Vartan Gregorian, Charles Gwathmey, and SOM partners David Childs, Marc Goldstein, and Craig Hartman. An additional grant to a non-tenured educator for excellence in design studio teaching was judged by Emilio Ambasz, Jonathan Barnett, Cesar Pelli, Jaquelin Robertson, Werner Seligman, and James Stirling The American Institute of Architects recently published *Design for Aging: An Architect's Guide*, and *Urban Design in Action*, which outlines the history, theory, and development of the AIA's problem-solving Regional/Urban Design Assistance program. . . . The American affiliate of Oxford University Press is about to begin a 70-volume architectural series titled "The Buildings of the United States" under the editorial direction of the Society of Architectural Historians. Co-editors in chief are Adolf K. Placzek and William H. Pierson, Jr., professor emeritus at Williams College. The series is modeled on *The Buildings of England* by Nikolaus Pevsner; the first titles are scheduled to appear in 1988 and then at the rate of about five volumes a year At a ceremony at the Jacob K. Javits Convention Center in March, Joseph Patrick Bresnan received the W. Allison and Elizabeth Stubbs Davis Award in recognition of his outstanding contribution to Parks .

Ad Hoc Committee To Save The Whitney
11th Floor North
20 West 20 Street
New York, N.Y. 10011

Board of Trustees
The Whitney Museum of American Art
945 Madison Avenue
New York, N.Y. 10021

To the Board of Trustees,

We strongly urge that the Board of Trustees of the Whitney Museum abandon the presently proposed design for the expansion of the building. The existing facility is internationally recognized as a significant work of Marcel Breuer's, one of the major architects of the twentieth century. The expansion, as now proposed, would totally destroy the architectural integrity of the original building.

We do not question the Museum's need for expansion nor the Museum's option to select an architect that it feels represents an important current trend in architecture. We are, however, deeply concerned that the Whitney appears willing to allow the destruction of a world-renowned work of architecture in conjunction with its new building program. This is particularly distressing given the Museum's role as a caretaker as well as exhibitor of the visual arts of our culture.

We believe that it is possible to develop a strong and important new building that would, at the same time, respect the existing museum. We also believe that it is the obligation of the Museum to protect and preserve all works of art, including architecture, for which it has taken responsibility.

Architecture
Architectural Record
Avenue Magazine
City Planning Commission
Community Board 8
Landmarks Preservation Commission
Museum News
New York Construction News
Progressive Architecture
The Architectural League
The Daily News
The Municipal Art Society
The New Yorker
The New York Times
The New York Post
The Village Voice

and other groups supported the position of the Ad-Hoc Committee. Since the Ad-Hoc Committee has not corrected this impression, we would appreciate it if *Oculus* would.

Frances Halsband
President, The Architectural League

Dear Editor:
The letter you reprinted from the Ad Hoc Committee to Save the Whitney condemning Michael Graves' design, incorrectly includes *Architectural Record* in a list of supporters of the Ad Hoc Committee's position. We have not lent our name to their cause, nor do we intend to do so. Please print a correction as soon as possible.

Mildred F. Schmertz, FAIA
Editor, *Architectural Record*

Dear Editor:
Regarding the letter published in your April issue (p. 18) on the Whitney Museum expansion, it should go without saying that we were not signers. We were simply on the long list of organizations that received copies.

Unfortunately, the format of the letter does not make this clear. Some readers could infer that the letter represents our position—and that of all the other listed organizations.

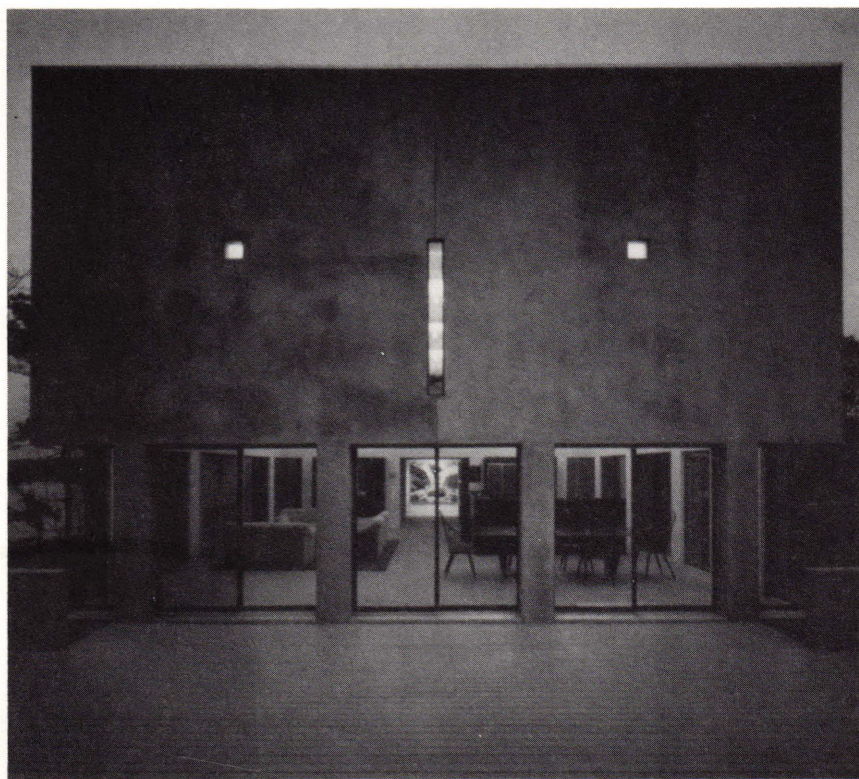
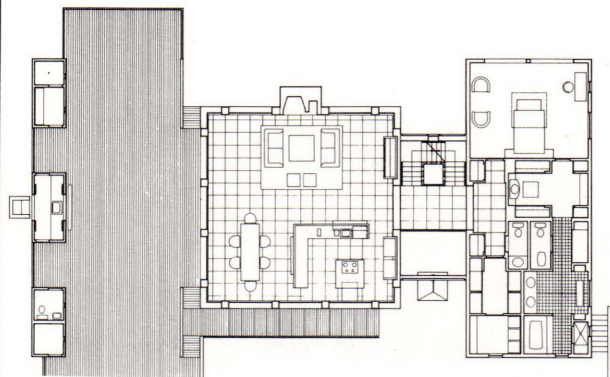
Please set the matter straight as soon as possible.

John M. Dixon
Editor, *Progressive Architecture*

Dear Editor:
Oculus has gotten to be *very good*. These "monograph" issues are superb, a real contribution, historically significant, deserve an award, even. Thank you.

Christopher Gray
The Office of Metropolitan History

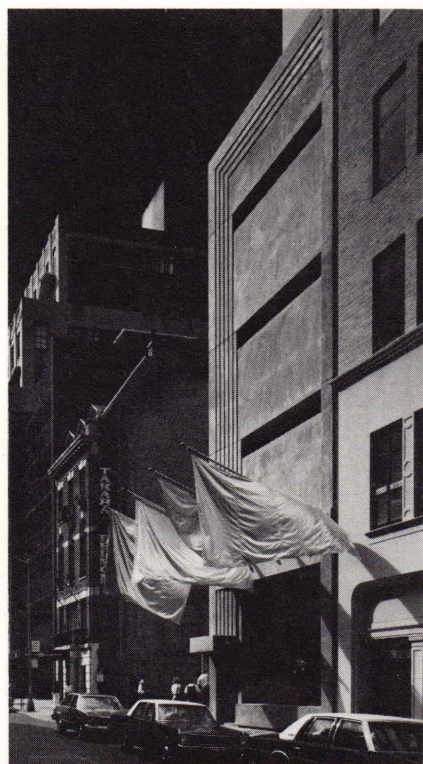
Awards



Project: Eisenberg Residence
Owner/Client: Gerald and Rosalind Eisenberg
Location: Hampton Bays, New York
Architect: Tod Williams and Associates, Architects, New York.
 Principal designers—Tod Williams and Robert McAnulty.
 Assistants—Mojdeh Baratloo, Peter Thaler, Steven Abbott.
Engineers: Frank Taffel and Associates, New York
Consultants: Lighting—Richard Shaver, New York. Landscape—A.E. Bye, Greenwich, Connecticut
Contractor: Kurt Andreassen Construction, Quogue, New York. Woodworking—Yoshi Morohashi, New York.
Photographer: Paul Warchol, Oberto Gili

Architect's Description

The clients' desire was to maximize the potential view of the one-acre wooded site. They wanted to live primarily on one level. This living level and its adjacent terraces nearly filled the buildable area of the site.



Project: OMO Norma Kamali Building
Owner/Client: Norma Kamali
Location: New York
Architect: Joint venture—Rothzeit Kaiserman Thomson & Bee, New York, and Peter Michael Marino, Associates, New York
Engineers: Structural—Robert Silman Associates, New York. Mechanical—Goldman Sokolow & Copeland, New York.
Consultants: Lighting—Jerry Kugler, New York
Contractor: All Building Construction Corporation, New York
Photographer: Paul Warchol, New York

Architect's Description

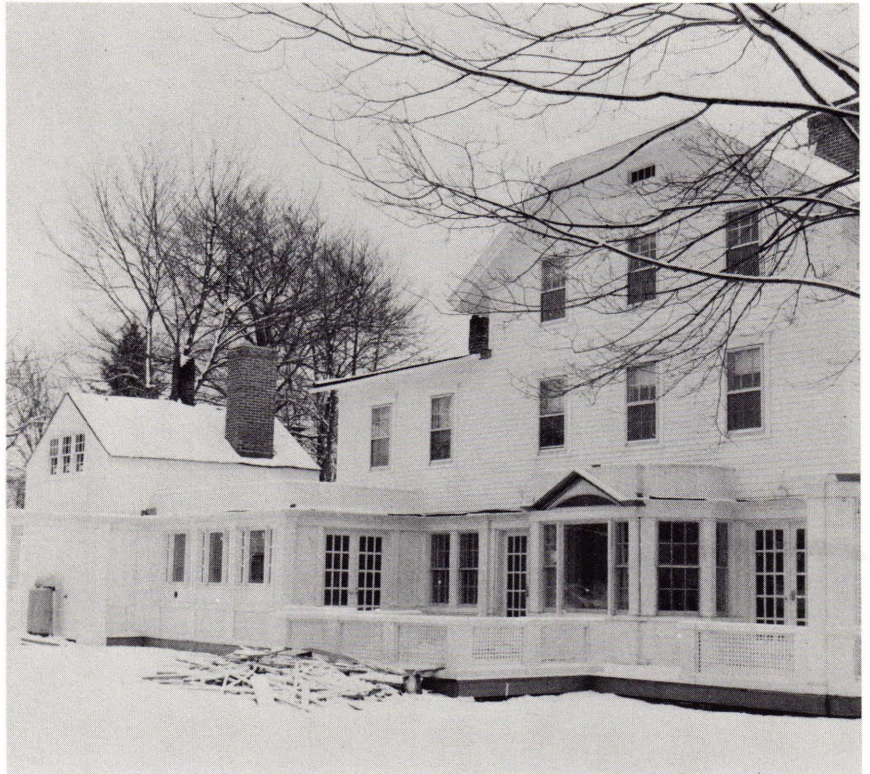
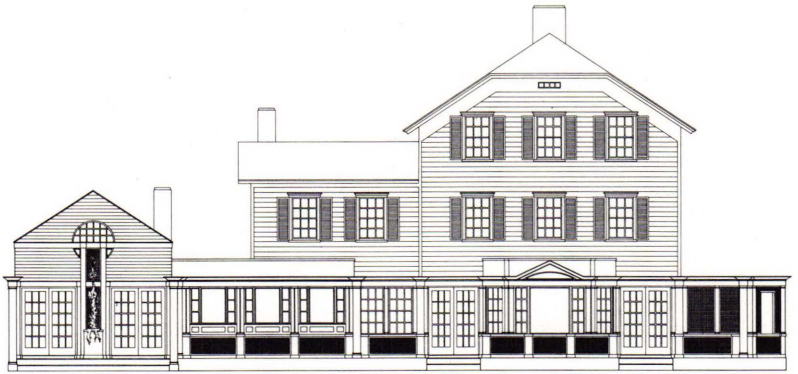
A retail headquarters for the prominent fashion designer was created in a gutted Manhattan townhouse. Program spaces include showrooms, retail areas, sales offices, and a workshop. The client requested strong monolithic forms enclosing a sequence of intimate spaces to create a continuous sense of discovery.

Citations

Project: Boltres House Renovation
Owner/Client: George R. Boltres
Location: Remsenburg, Long Island, New York
Architect: Hagmann/Mitchell Architects, New York. Principal designer — David H. Mitchell
Contractor: Jerry G. Crampe and Sons, Riverhead, New York
Photographer: David H. Mitchell

Architect's Description

The owner requested that the architect "open up" the first floor of the house and add an intimate outdoor living space onto the rear. The architect has removed the walls separating the dining room and the living room to create a larger single space; in it the respective rooms are then defined by means of wood posts and articulated trim.



Project: Rubenstein Residence
Owner/Client: Michael and Juliet Rubenstein
Location: Watermill, New York
Architect: Michael A. Rubenstein, New York
Engineers: Structural — Robert Silman Associates, New York. Mechanical — Abraham Joselow, New York
Contractor: Lynch-La Fountain, Westhampton, New York
Photographer: © Peter Aaron/ESTO, Mamaroneck, New York

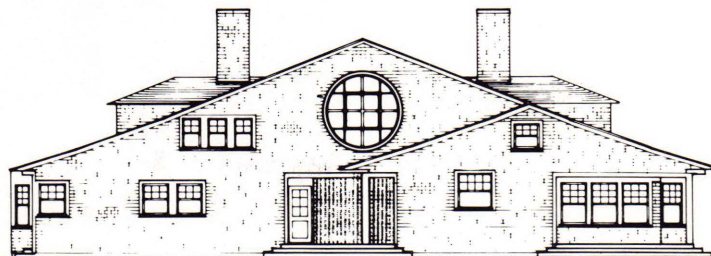
Architect's Description

The project is a year-round vacation house for two adults and occasional guests. Separate work-study areas were required.

The primary exterior architectural concern was to make facades that would take their character from the differing views and the varied nature of outdoor activities. Stucco was chosen as the cladding material to reflect the shadows of the surrounding trees.



Citations



Project: Residence at Farm Neck
Location: Oak Bluffs, Massachusetts
Architect: Robert A.M. Stern Architects, New York
Engineers: Structural — Robert Silman Associates, New York. Mechanical — The Office of Shelley Karten, New York
Contractor: Burnham and Magnuson, Edgartown, Massachusetts
Photographer: Peter Aaron/ESTO;
 © *Architectural Digest*

Architect's Description

This house responds to its vast site and to a complex program with an archetypal gable form evocative of McKim, Mead and White's Low House and Grosvenor Atterbury's Swayne House. While the clear gable form establishes a big scale enhanced by the near symmetry of the principal facade, a projecting smaller gabled wing on the entrance side implies a more intimate entrance court.



Project: A House in the Tropics
Owner/Client: Mr. and Mrs. William Howard Adams
Location: Nevis, Nevis-St. Kitts
Architect: Walter Chatham, 1100 Architects, New York
Engineers: Ross Dalland, Robert Silman Associates, New York
Contractor: Noral Lescot, Charlestown, Nevis, Nevis-St. Kitts
Photographer: Francois Halard © 1985, courtesy of *House & Garden*, Conde Nast Publications, Inc.

Architect's Description

Project: A house for two writers.
Program: Two bedrooms, two bathrooms, living and dining areas.
Site: Four acres on the side of a volcano overlooking the Caribbean. The grounds are overlaid with the remains of an 18th-century house and attendant structures.

The 40 ft. x 40 ft. foundation of a 19th-century house was re-used.



Citations

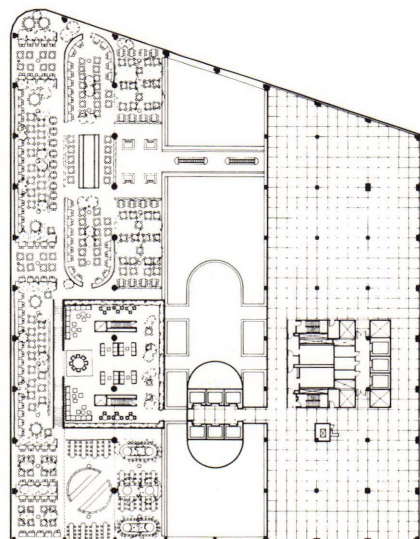
Project: WCCO Television Headquarters
Owner/Client: Midwest Communications Corp.
Location: Minneapolis, Minnesota
Architect: Hardy Holzman Pfeiffer Associates, New York
Engineers: Structural—Meyer, Borgman & Johnson, Inc., Minneapolis, Minn. Mechanical—Michaud, Cooley, Hallberg, Erickson & Associates, Minneapolis, Minn.
Contractors: McGough Construction Co., Inc., St. Paul, Minn.
Photographer: Norman McGrath, N.Y.



Project: Prudential-at-Princeton Enerplex
Owner/Client: Prudential Life Insurance Company
Location: Princeton Forrestal Center, Plainsboro, New Jersey
Architect: Skidmore, Owings & Merrill, New York, and Alan Chimacoff, Princeton University School of Architecture
Engineers: Structural—Skidmore, Owings & Merrill, Chicago. Mechanical—Flack & Kurtz, N.Y.
Consultants: Energy—Berkeley Solar Group, Berkeley, California; Princeton University Center for Energy & Environmental Analysis, Princeton, N.J.
Contractor: Torcon, Inc., Westfield, New Jersey
Photographer: © Wolfgang Hoyt/ESTO, Mamaroneck, New York



Project: Irving Trust Operations Center
Owner/Client: Barclay Green Holdings, Inc. (a subsidiary of Irving Trust Company, Rockefeller Development Center Corporation)
Location: New York City
Architect: Skidmore, Owings & Merrill, New York
Engineers: Structural—Skidmore, Owings & Merrill, Chicago. Mechanical/Electrical—Jaros, Baum & Bolles, New York. Acoustical—Vito Cerami, Cerami & Associates, Inc. Long Island City, New York
Contractor: Turner Construction Company, New York
Photographer: © Wolfgang Hoyt/ESTO



General Comments of the Jury

cont'd. from p. 3

short. I think architects can do so much more.

Moore: There is a point many people have made in the last decade—that a jury like this really should, if at all possible, go visit the things it's talking about. Otherwise it becomes a photographers' competition instead of architecture.

I found it amazing in the submittals, although on short notice, that the conceptual and urbanistic aspects are not explained other than in some photographs—which are not the buildings—and in the standard architect's vainglorious prose, which turns me against almost every building I see. I wish I could invent 1) some way of seeing the buildings, and 2) some way of minimizing the verbiage of some of the descriptions.

Mangurian: A submission for consideration for a Distinguished Architectural Award should attempt to explain the work of architecture through carefully selected photographs, intelligently conceived drawings and models, and clear prose. This documentation thoughtfully assembled in book form would help to explain the conceptual and perceptual aspects of the work and begin to get at the conveyance of intention and meaning.

Comments on Specific Projects

Foster: The Honor Awards stand head and shoulders above the rest. They are in a different league; they surface from the rest. Having said that, it's unfortunate there isn't one photo that shows works of art or people—in buildings that are generated by the contemplation of works of art.

Moore: The Pace Collection Showroom is an elegant, complete, altogether studied, sophisticated work. A bit little, but so perfect in its littleness that it has our admiration.

Moore: The Observatory Dining Hall at the University of Virginia is an extremely handsome, elegant solution

that borrows very closely from the idiom in Charlottesville. And it manages in its scale and its quality of space and light to enhance an already distinguished place.

Moore: The Eisenberg Residence is an almost surreal narrowing of fiction to make an extremely intense and powerful work out of very simple material.

Foster: We all enjoyed the Norma Kamali OMO Building as a piece of architecture, and we all have an impatience to experience it. Although maybe that shouldn't be because it should be in the photograph. It is derivative, but in a way that doesn't in any way undermine its special qualities and its integrity of materials and spaces. We, all in our different ways, found it convincing as a three-dimensional sequence of space.

Citations

Moore: The Boltres House Renovation makes a very comfortable and utterly inhabitable house with attention paid to space and light and a sense of openness. It is a very handsome place.

Foster: The Prudential-at-Princeton Enerplex reveals the whole question of energy research and the relationship of built form as such an important research subject. It was good to see built forms being tested. I think we're very encouraged by evidence of that work, and found the quality of light and space in the example of that building very stimulating.

Moore: There is a bright clear spirit in it. There's a spark to it.

Moore: The House in the Tropics manages with no classical or tropical scenery in the architecture still to give off a feeling of comfortable Shinkelian classicism. It looks breezy and tropical.

Foster: We recognize that the Rubenstein House wouldn't have been possible without the work of Alvar Aalto. There are interesting parallels

with other houses we've looked at which, as it were, came out of totally different influences. The building seemed from the photographs to relate to the site and to produce an enjoyable sequence of spaces that were permeated by natural light.

Mangurian: An Aalto interior requires more than Aalto furniture.

Moore: The WCCO Television Headquarters evoked particular excitement in the way the granite exterior has been treated—in ways that haven't happened in many decades—with great success. The interior detailing is also thorough and impressive.

Moore: The residence at Farm Neck is an unusually relaxed and generous country house in which the shadow of the past doesn't hang too darkly.

Moore: I think the reason we premiated the Irving Trust Operations Center is that in this very bulky building there seemed to be attention to some of the interior space and an attempt to bring a sense of space and light into the interior.

*The New York Chapter
of the American Institute
of Architects
is grateful to the following
for their sponsorship of
OCULUS*

Beylerian

The Cival Corporation

Cosentini Associates

Domestic Marble & Stone Corporation

Empire Office Equipment Inc.

H.S. Hochberg & Sons, Inc.

Institute of Design and Construction
RA License Review Department

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 Somerville

St. Charles Fashion Kitchens of N.Y.C.

Spec'built

Stewart Technical Sales Corp.

Syska & Hennessy

Tobron Office Furniture