

OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 48, Number 6, February 1987

1986 Architectural Projects Awards "What Might Be"



Photo: Stan Ries

OCULUS

1986 Architectural Projects Awards "What Might Be"

Volume 48, Number 6, February 1987

Oculus

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the American Institute of Architects
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The Chapter's Architectural Projects Awards acknowledges 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 works of many of our most creative minds, for reasons beyond their control, are never seen either as executed works or as drawings and models. To recognize unbuilt projects is to honor and exhibit the most progressive thinking and creativity at the present time.

The Chapter, in recognition that many individuals may be involved in the creative design process, asked entrants to include the names of partners in charge, design partners, design directors, project designers, and other key project staff members involved in the design phases.

Since projects of all sizes and types add to our knowledge and appreciation of architecture, the Chapter encouraged submission of large and small projects, of projects programmatic and theoretical, new and remodeled, designed to be located anywhere in the world.

Projects designed since January 1, 1981 were eligible for awards. Individuals or firms with individuals holding a degree from an accredited school of architecture and who work or reside in New York City were eligible to enter projects in the non-commissioned category only. Commissioned or non-commissioned projects could have been entered by any architect registered in the United States or architectural firm within the five boroughs of New York City.

The Jury

Kenneth Frampton, Architect and Author, Chairman, Division of Architecture, College of Architecture, Planning, & Preservation, Columbia University, New York City.

Dr. Christian Norberg-Schulz, MNAL, Architect and Author; Professor, Dean, Arkitekt hogskolen, Oslo, Norway.

Werner Seligmann, FAIA, Architect; Dean, School of Architecture, Syracuse University, Syracuse, New York.

Hans Hollein, Hon. FAIA; Architect and Professor; Vienna, Austria.

Eric Owen Moss, AIA, Architect; Professor, Southern California Institute of Architecture, Culver City, California.

Jean-Pierre Estrampes, Architect; Editor-in-Chief, *L'Architecture d'Aujourd'hui*, Paris, France.

A total of 169 entries was received. On Saturday, December 6, the Jury selected 7 Awards and 9 Citations.

Reception-Exhibition

A reception to honor the 1986 Architectural Projects Awards recipients will be held in the Spring at the National Academy of Design, where an exhibition of the winning projects will be on display. The exhibition will provide exposure for the creative achievements of the winning New York City architects and designers.

The Chapter's Awards Committee

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John Steigerwald
Harry C. Wolf III
Carlos Zapata



Photo: Bernard Rickenbach

Standing: Frampton, Seligmann, Estrampes. Seated: Moss, Hollein, Norberg-Schulz

General Comments of the Jury

Owing to the December rush, the only juror able to provide written comments was Kenneth Frampton. His comments give some idea of the jury's approach and deliberations.

Frampton: Participation as a juror two years running (continuity of one jury member from last year's jury) is something of a privilege, since one has the illusion that one can see certain shifts in the accepted modes of approach, and so on.

Above all there are some signs that the historicist/revisionist approach previously assumed with such confidence is beginning to falter. It seems at times to be degenerating into puerile forms of self parody and

pastiche-revival. The piling up of pseudo-classical elements into gargantuan skyscrapers no longer seems to possess the courage of its own convictions. Some of the rejected South Ferry projects seem to have yielded the most grotesque results in this regard, but numerous other entries point to the same end.

Even where tradition is meticulously followed and appropriately applied from a contextual point of view, as in the Cape Cod marina project, the result is somewhat heavy in feeling, particularly when one compares the extremely sensitive sketches of existing context to the over-sectioned replica of virtually the same thing.

Architects often fail to acknowledge

that a "different repetition" is necessary or they fall into absolutely grotesque distortions of traditional form.

The resulting awards would suggest that this year, in one way or another, there was a jury consensus in favor of a certain level of modern sobriety. This is perhaps related to the amount of time we spent discussing the issue of appropriateness.

A number of designs seems to us to be marred in various ways by a failure to give sufficient attention to what was appropriate from a symbolic standpoint, particularly where the work in hand was ostensibly a monument or a public building.

Awards

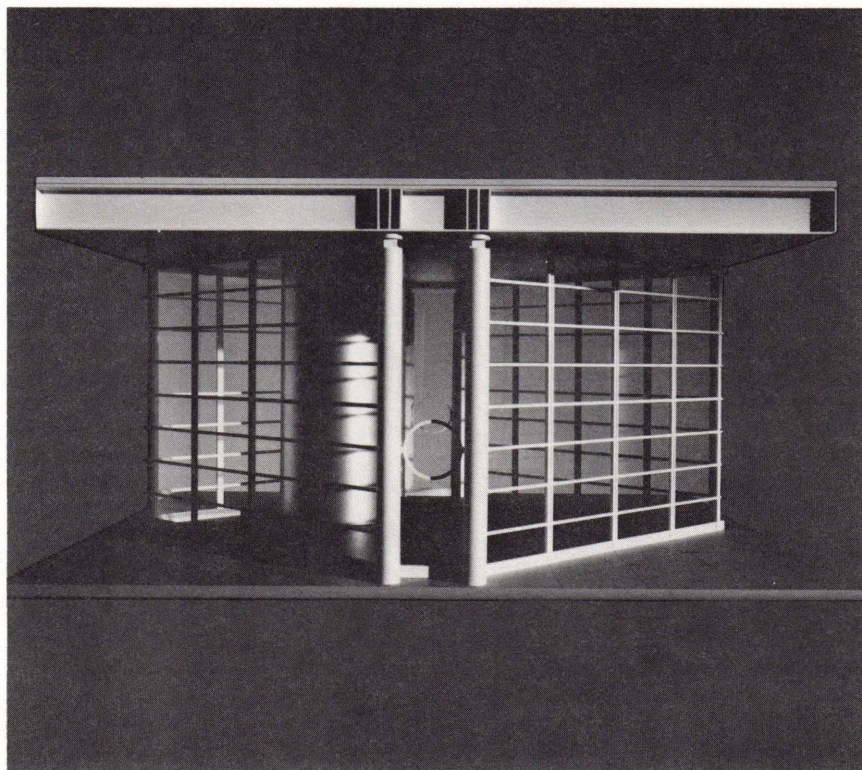
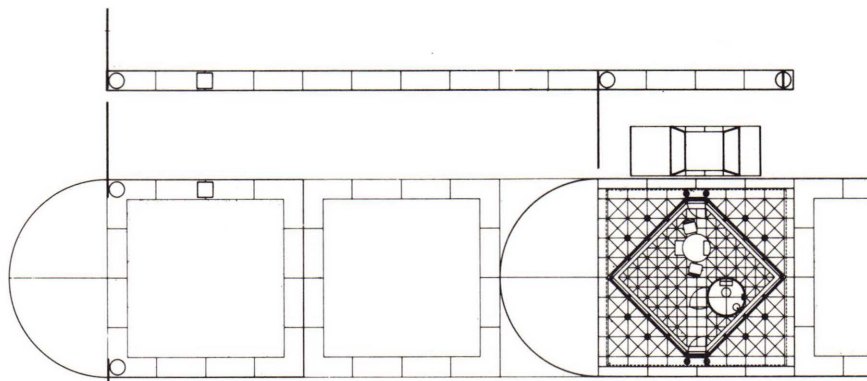
Project: Vehicle Control Facility
Architect: Wolf Associates
Design Team: Harry C. Wolf, Thomas Phifer, Lee Ledbetter

Architect's Description:

There is an intention here to take what is often seen as an inconsequential structure and give it the same care and attention as gatehouses have been given in earlier times. The simple steel structure of the roof is supported by paired columns separated at the center, giving definition to functional activity. Here the glass is clear and the door uninterrupted save for the porthole hatch within the door. In the "bow" and "stern" the glass is tinted but not reflective, a deep bottle green set in white frames.

Jury Comment:

It makes a poetic out of the constructional and structural form. A completely fresh architecture is created out of this Miesian genre . . . A remarkably elegant rich work for such a small program.



Project: Expo 1992
Location: Seville, Spain
Architect: Emilio Ambasz & Associates
Design Team: Emilio Ambasz, Partner in Charge; Dwight Ashdown, Project Manager
Design Team: Guillermo de la Calzada, Katherine Keane, Jonathan Marvel, Dominique Nerfin, Peter Robson
Collaborators: Suns Hung, illustrator; Daniel Gallagher, Andreas Gruber, model makers
Professional Advisor: Javier de la Calzada
Consultants: Mee Industries, Travers Associates

Architect's Description:

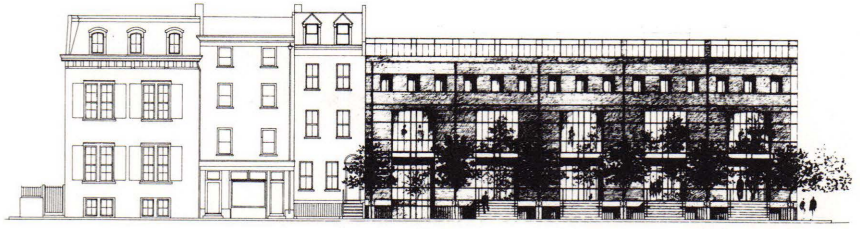
Developed to celebrate the 500th anniversary of the discovery of America, this master plan proposes to use the waters of the Guadalquivir River both to float most of the exhibition buildings on barges and to transport visitors on ferries.

Jury Comment:

The use of water to bind all the pavilions together is an astonishing gesture that makes this so convincing.



Awards



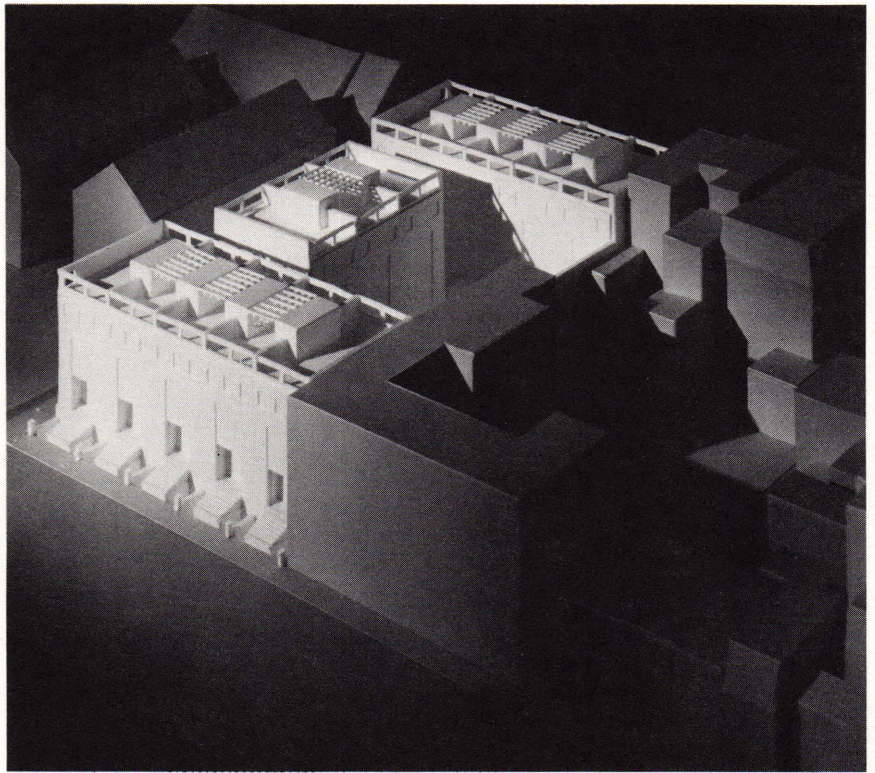
Project: Washington Square West Housing
Owner/Client: Berger and Berger
Location: Philadelphia
Architect: Wolf Associates
Design Team: Harry C. Wolf, Thomas Phifer, Lee Ledbetter

Architect's Description:

True to the traditions of William Penn, these townhouses are to be constructed of Pennsylvania ironspot brick. They reflect the Quaker emphasis on simplicity and recall the early presence of craftsmen from Holland and Germany with such features as glazed brick header course, as in fact found at the existing house on the corner. Arranged in a 5-3-5 pattern, the townhouses reinforce the street pattern laid out by Penn. Facades suggest the disposition of space within.

Jury Comment:

A compact contextual solution to a piece of infill... astonishingly well organized with regard to access and the inner court.



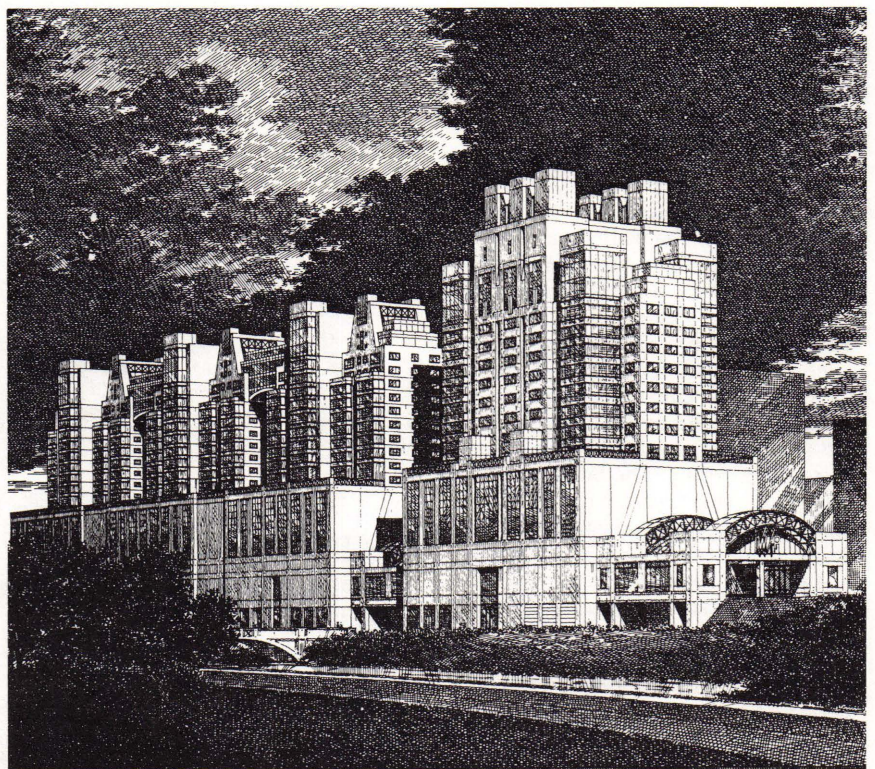
Project: Station Center
Owner/Client: Penn Central Corporation
Location: White Plains, New York
Architect: Kohn Pedersen Fox Associates
Design Team: Bob Cioppa, Partner in Charge; Bill Pedersen, Partner in Charge of Design; Paul Gates, Senior Designer.

Architect's Description

This composite urban building, composed of four elements, contains the main White Plains commuter railroad station along with 300 units of housing; 200,000 sq. ft. of office space; a health club; 6,500 sq. ft. of retail space; and attendant parking. The project acts as gateway, both as railway station and through two portals that allow entry and exit to the city.

Jury Comment:

The whole development is very densely compacted and precisely organized and composed... seems to be a new type... very impressive... beautiful... understated.



Awards

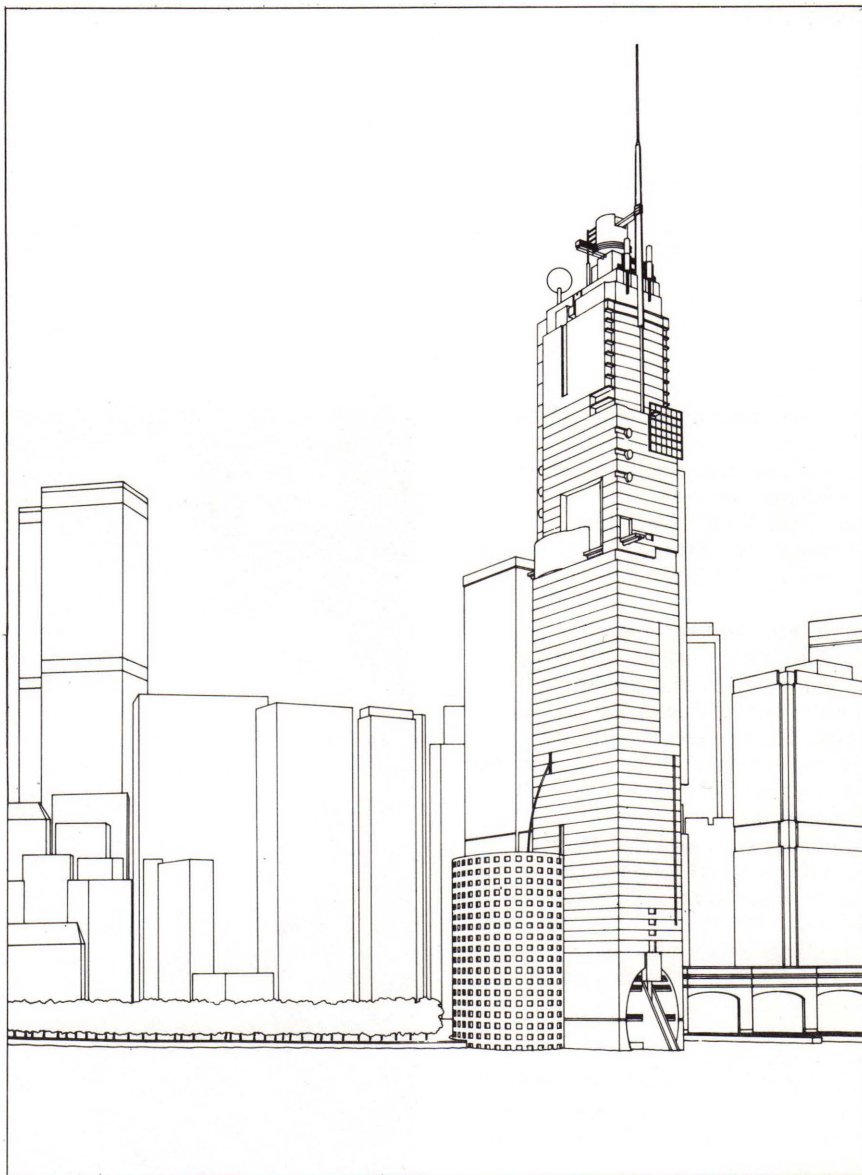
Project: South Ferry Plaza
Location: New York, New York
Architect: Peter Pran and Carlos Zapata
Collaborators: Maria Wilthew
Consultants: Ellerbe Architects & Engineers

Architect's Description:

The building design is necessarily asymmetrical to respond to the asymmetrical urban setting. Placed partly on land and partly on water, the building defines the edge condition. The exterior expresses the main, varied functions. It creates a strong link and extension to New York City's skyscraper design heritage.

Jury Comment:

The project owes a lot to Constructivism and to the reinterpretation of Rationalism. The way the highrise is modulated by elements cut out of it or added on to it is exhilarating... free and vigorous... an exceptional gesture.



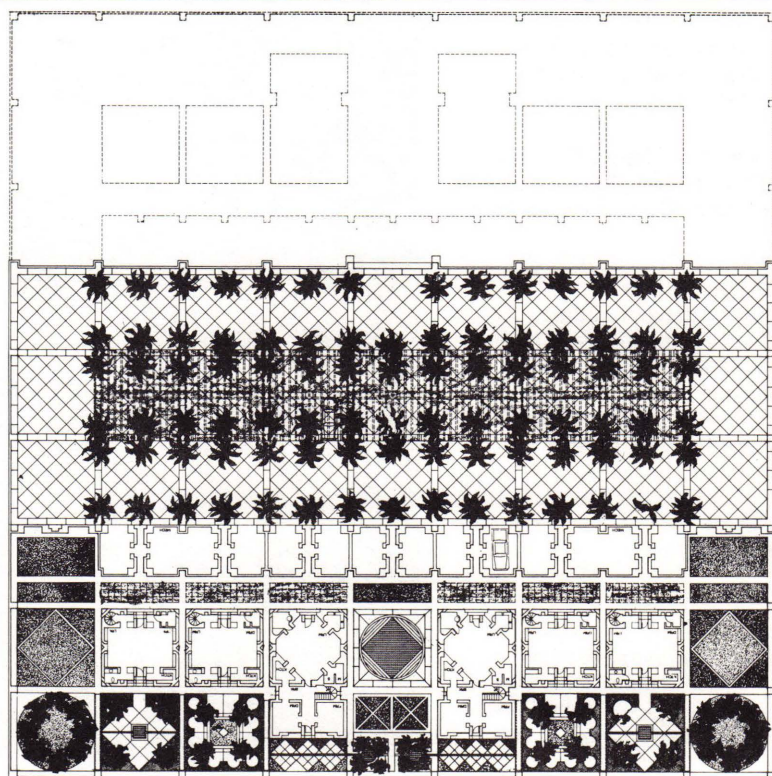
Project: U.S. Embassy Staff Residences
Owner/Client: U.S. Department of State
Location: Doha, Qatar
Architect: Wolf Associates

Architect's Description:

The tradition of the walled oasis — a garden and building within the wall to establish protection for that most precious resource, water — is an appropriate precedent for modest housing that reflects the traditions of the region. The parking area is a walled court, with an umbrella of palms; surfaces are paved with sand-colored local stone. The buildings are simple volumes, literally cubic, masonry with stucco coating, and window penetrations are small in scale and take advantage of the depth of the wall to defend against heat and glare.

Jury Comment:

Impressive is the creation of a place in the desert using traditional Islamic strategies... a domain is clear and lucid... ingeniously developed.



Around the Chapter

by Lenore M. Lucey

It's time to become more involved in the Chapter's professional activities. There are many COMMITTEES on which you may serve, and by doing so, affect the practice of Architecture in the City and State:

- **State and Legislative Affairs** coordinates with the State Association's Legislative Affairs Committee and Illegal Practice Task Force. In the pipeline are the Statute of Limitations, Professional Liability, Illegal Practice, and the proposed Interior Designers Licensing Bill.
- **City Contracts** is working closely with the City on the Chapter's agenda: better contracts, a more equitable fee structure, and appropriate selection procedures.
- **Transportation** has a longstanding relationship with senior management of the MTA, and is working toward improvement of conditions for the MTA's consulting architects.
- **Housing** has worked diligently over the past year with the Mayor's Office and the Building Congress on Affordable Housing for the City, and other housing related issues.

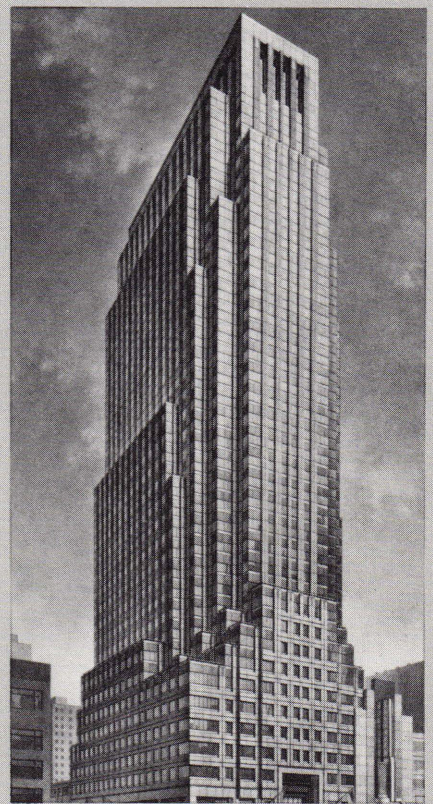
This is just a small sampling of the Committee activities available to you as a benefit of your membership. Take advantage of the opportunity to work with other members to better the climate of practice, enhance your practice skills, and learn about new developments by joining a Committee now.

... And also the 1988 CONVENTION. Send in your survey and plan to participate over the next year! As part of your involvement, mark your calendar now for this year's convention June 19-22, in Orlando, Florida. The location and the theme, "Fact, Future + Fantasy," promises an interesting meeting, and a strong NYC/AIA showing will enhance attendance prospects for 1988.

Names and News

Two New York architects who will be honored at the 1987 AIA National Convention in Orlando (June 19-22) are: **Joseph Monticciolo**, "who has championed design creativity and the expansion of architects' stature and influence in government." He was selected to receive the Edward C. Kemper Award, the Institute's highest service award; and **J. Max Bond Jr.** was selected as the 1987 recipient of the AIA's Whitney M. Young Jr. Citation "in recognition of a significant contribution to social responsibility."

... **Lo-Yi Chan** of Prentice & Chan, Ohlhausen, has been commissioned to design the Arthur M. Sackler Museum of Art & Archaeology at Peking University, Beijing, China ... NYC/AIA is co-sponsoring a series of seminars with the Italian Marble Center on March 9, 10, 11, and 14, which will address current issues in the use of stone in architecture, interior design, preservation, and sculpture. For reservations: The Italian Marble Center 980-1500 ... **Fox & Fowle Architects** are the designers of a 35-story office building now under construction at 1675 Broadway ... **The Public Art Fund**, which "gives some of today's most innovative artists the opportunity to place works in unconventional sites—spanning geographic and social boundaries and making art accessible to the widest possible audience," says its president Susan K. Freedman, is planning to celebrate 1987—its tenth anniversary—"with an unprecedented number of exciting new art works." The fund gratefully accepts contributions: Public Art Fund, Inc., 25 Central Park West, Suite 25R, NYC 10023, 541-9423 ... **Lee Harris Pomeroy Associates** are converting two early 20th-century buildings on the campus of The City College of New York for use as an art and dance center ... **Marquis Associates**, designers of the Rosa Parks Senior Citizens Housing Project in San Francisco, were presented a Certificate of Special Recognition along with the San Francisco Housing Authority "for successful participation in an exemplary community effort to improve the shelter and neighborhoods of the Nation's poor



Fox & Fowle building for 1675 Broadway.

and disadvantaged" ... **Emilio Ambasz** is among those taking part in the Pacific Design Center's WESTWEEK 1987 design conference (March 25-27), which "will explore the style and substance of structures in architecture, design, and product." The conference will also explore the human brain "from which all these created structures come" ... The Institute of Design & Construction offers courses, seminars and programs in preparation for the Architectural Registration Licensing Examination (R.A. License). Courses include a "Dry Run" for the Architectural Design Section. Enrollment to all Review programs is limited and early registration is recommended. For Bulletin on Architectural License Review Programs: Institute of Design & Construction, 141 Willoughby St., Brooklyn, 718-855-3661 ... **Stanley Abercrombie** will lecture on George Nelson's Design Legacy at Cooper-Hewitt Museum on March 23 ... **Armstrong Cumming Architects** and **Quennell Rothschild Associates** have relocated their offices to 118 W. 22 St.

Competitions

The Architectural League of New York has called for entries in its sixth Annual Young Architects Forum. This year's theme, "Bridges," addresses "the various and creative solutions which some individuals seek to achieve harmony or to maintain a distinct separation between their personal, pedagogical, or professional endeavors." The competition is open

cont'd. p. 10

OCULUS NYC/AIA FEB 87

CONTINUING EVENTS

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

*Oculus welcomes information for the
calendar pertaining to public events
about architecture and the other design
professions. It is due in writing by the 1st
of the month for the following issue.*

*Because of the time lag between
information received and printed, final
details of events are likely to change. It is
recommended that events be checked
with sponsoring institutions before
attending.*

MONDAY 2

MONDAY 9

1956: Frank Lloyd Wright's Price Tower opened in Bartlesville, Oklahoma.

EXHIBITION

Tokyo: Form and Spirit. IBM Gallery, Madison & 56 St. 407-6100. Closes Feb. 7.

MARIO BOTTA

Exhibition. The Museum of Modern Art. 708-9400. Closes Feb. 10.

EXHIBITION

The Machine Age in America, 1918-1941. The Brooklyn Museum. 718-638-5000. Closes Feb. 16.

TUESDAY 3

1989: Alvar Aalto born (1898-1949)

TUESDAY 10

1840: British architect Sir Jeffrey Wyattville died (1766-1840).

EXHIBITION

Oskar Kokoschka, 1886-1980. Solomon R. Guggenheim Museum. 360-3555. Closes Feb. 16.

EXHIBITION

Bauhaus. MIT Museum, Cambridge, Mass. 617-253-4422. Closes Feb. 28.

EXHIBITION

Craft Today: Poetry of the Physical. The Craft Museum, 40 W. 53 St. 869-9425.

WEDNESDAY 4

1634: Inigo Jones commissioned to rebuild Old St. Paul's in London.

WEDNESDAY 11

SEMINAR

Movement Joints in Brickwork. 11:30 am. To register: Glen-Gery Brickwork Design Center, Amster Yard. 211 E. 49 St. 319-5577.

AUCTION

Antique and contemporary decorative and applied arts to benefit Gay Men's Health Crisis. 8 pm. Sotheby's, 1334 York Ave. For more information: Nancy Feinstein 807-6664 or Bart Boehlert 687-4444.

CRYSTAL PALACES

Views of Crystal Palaces in London and New York. Cooper-Hewitt Museum. 860-6868. Closes April 26.

EXHIBITION

The golden Age of Ottoman Architecture: Sinan, Sultan Suleyman's Court Architect. The Octagon Museum, Washington, DC. 202-626-7467. Closes May 24.

THURSDAY 5

SYMPOSIUM

"The State of the American City," sponsored by AIA Urban Design & Planning Committee, and Natural Resources Committee with Yale School of Architecture. New Haven. Contact: Bruce Kriviskey 202-626-7452.

LECTURE SERIES

Building New York: The Death of a Vision — The Eighties, moderated by Amanda Burden. 6:30 pm. The Architectural League. 753-1722.

THURSDAY 12

PAUL KLEE

Museum of Modern Art. 708-9400. Closes May 5.

EXHIBITION

Harlem Renaissance: Art of Black America. The Studio Museum in Harlem, 144 W. 225th St. 864-4500.

LECTURE SERIES

Building New York: The Death of a Vision — The Future, moderated by Hugh Hardy. 6:30 pm. The Architectural League, 753-1722.

EXHIBITION

A celebration of Architectural Heritage Year sponsored by MTA's Art for Transit office and the Preservation League of NYS. 42nd St.-Ave. of the Americas Subway Station. 878-7178. Closes May.

DEADLINE

For entries in the International Illumination Design Awards sponsored by the Philadelphia Section, IES: General Electric, 1000 Continental Drive, King of Prussia, PA 19406, Attn: Li Huang.

FRIDAY 6

1872: Swiss engineer Robert Maillart born (1872-1940)

FRIDAY 13

BLUEPRINTS FOR LEARNING

Architects in Schools Conference co-sponsored by AIA/San Francisco and LEAP (Learning through Education in the Arts Project). San Francisco. 415-362-7399.

MONDAY 16

1817: First gas illumination of a U.S. street in Baltimore.

TUESDAY 17

NYC/AIA INTERIOR COMMITTEE
"Writing a Successful Interior Design Contract" discussed by C. Jaye Berger. 6 pm. The Urban Center. (See Coming Chapter Events)

EXHIBITION

Gaudi in Context: Building in Barcelona, 1873-1926. Cooper-Hewitt Museum. 860-6868. Closes June 9.

LECTURE SERIES

First of 5-Tues. lectures on Antonio Gaudi—The Architect and the Catalan Culture. 8 pm. Cooper-Hewitt Museum. 860-6868.

WEDNESDAY 18

WORKSHOP

"Artists in Space: Fibre and Ceramic Artists and Architects Discuss the Role of Artisanhip in Public Space." 6-7 pm. Artisanspace Gallery, Fashion Institute of Technology, 227 W. 27 St. 760-7911.

LECTURE

"Why Buildings Stand Up—The Strength of Architecture" by Dr. Mario Salvadori. 6-7:30 pm. The Municipal Art Society, The Urban Center. 935-3960.

THURSDAY 19

WORLD OF ENGINEERING EXPO
Sponsored by the Arizona Consulting Engineers Association (Feb. 19-20). Phoenix Civic Plaza, Phoenix, Arizona. 617-965-0055.

FRIDAY 20

TOUR ON SAT. FEB. 21
A Bertram Goodhue Pilgrimage led by David Garrard Lowe, architectural historian. 9am - 1 pm. The Cooper Hewitt Museum. 860-6868.

MONDAY 23

PSMJ FOUNDERS CONFERENCE

The changing role of the entrepreneur, opportunities for new business in the changing economic climate, etc. (Feb. 22-28). Beaver Creek, Colorado. For more information: Anita Stasiowski 617-965-0055.

TUESDAY 24

1619: French architect Charles LeBrun born.

WEDNESDAY 25

SEMINAR

Brick Veneer Over Metal Studs. 11:30 am. To register: Glen-Gary Brickwork Design Center, Amster Yard, 211 E. 49 St. 319-5577. No charge.

THURSDAY 26

CONFERENCE

Second Annual Engineering & Technology Conference and Construction Expo '87 (Feb. 26-27). Valley Forge Convention Center, King of Prussia. 1-800-243-9774 or 203-233-3654.

FRIDAY 27

DEADLINE ON FEB. 28

To submit entries in the Architectural League of New York's 6th annual Young Architects Forum. This year's theme: "Bridges." The Architectural League of New York, 457 Madison Ave. NYC 10022. 753-1722.

MONDAY 2 MARCH

1881: American architect Raymond Hood born (1881-1934).

TUESDAY 3 MARCH

GOTHIC REVIVAL LIBRARY

Inaugural installation of the final 19th-century period room to be installed in The American Wing, which comes from an 1859 Gothic Revival house by Clarke Withers. The Metropolitan Museum of Art. 879-5500.



FRIDAY 6 MARCH

CONFERENCE

The American Institute of Architects Interiors Committee on interior design education. Boston Design Center. For more information: Ravi Waldon 202-626-7429.

Names and News

Design Credits (continued)

Coming Chapter Events

cont'd. from p. 7

to architects, designers, and planners, who are ten years or less out of graduate or undergraduate school. February 28 is the deadline. For entry forms and further information: 753-1722 . . . The Snug Harbor Cultural Center, Inc. is sponsoring a year-long, one-stage, "RFQ" National Design Competition for the adaptive re-use of its historic 1892 Music Hall. The 850-seat proscenium theater, designed by New York architect Robert W. Gibson, will be the cornerstone for the development of performance facilities on the 80-acre site, which is listed on the National Register of Historic Places, and encompasses some of the finest Greek Revival architecture in the U.S. The key challenge for competing firms will be to adapt a historic theater for contemporary use without compromising its character, and to integrate a new addition with an older building fabric within the context of the development of a building complex of national significance. A Request for Qualifications has been issued nationally to architectural firms with expertise in preservation, theater design, and adaptive re-use. For more information: Sandra L. Schiavone, Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island 10301, 718-448-2500.

Media Notes

Brendan Gill has resigned as *The New Yorker's* theater critic to revive "The Skyline," the magazine's architecture column that Lewis Mumford gave up in 1963 . . . Sharon Lee Ryder has been named the new senior editor for interior design in the AIA's *Architecture* magazine.

Book Notes

Historic Building Facades: A Manual for Inspection and Rehabilitation published by the New York Landmarks Conservancy is intended to serve as a reference tool for protecting, repairing, and replacing facade components on pre-World War II urban buildings, with special attention to Local Law 10 . . . *Guide to Quality Control for Design Professionals* has been published by Practice Management Associates, Ltd.

Dear Editor:

In my small office, all design principals and basic concepts are my direct responsibility, but credit is given to every person who works with me on the various matters.

Giorgio Cavaglieri

Giorgio Cavaglieri, Architect

Dear Editor:

As an architect currently practicing public relations, I applaud your giving attention to the question of architectural credits in the October issue of *Oculus*. This is a broad subject with many ramifications, both for the individual practitioner and the profession as a whole.

In other creative fields, such as the film or music industries, a system for according recognition in an equitable manner was put into practice long ago. Clear, ongoing communication with the media is of equal importance to our profession if the achievements of the architect and his collaborators are to be adequately recorded.

Given the time pressures and concerns of editors, it is up to the architect, or his representative, to take positive action — starting with the promotion of good communication among members of the building team and ending with the supply of accurate information about the project at the right time to the appropriate publication.

Without this expenditure of effort, the distribution of credits becomes a matter of chance, with the results you have described so clearly in your article.

Edward Paul Gordon

Salisbury, Salisbury, Gordon & Norris, Inc.

Dear Editor:

The Architects in Industry Committee /AIA is very much concerned with the issue of Design Credits for those of us architects who are employed in corporations. Corporate architects represent 5 percent of the New York Chapter/AIA membership and 6 percent of the national AIA membership. I suggest that these percentages would justify that in your

• Tuesday, February 17, 6 pm. The Urban Center. The Interiors Committee is sponsoring a lecture on "Writing a Successful Interior Design Contract" by C. Jaye Berger, an attorney specializing in an architect and interior designer clientele. She will advise upon the key facets of developing a contract for interior design services.

discussion on Design Credits you include the issue of design credits for architects employed by corporations.

An approximate 25 percent of these architects actually perform design functions in their organizations; another 25 percent are directly involved in the design process by assisting the hired architectural consultant in interpreting the corporate design goals. The remainder of the 50 percent are indirectly involved in such administrative functions as corporate real estate management, corporate facilities management, etc.

The contributions of the corporate architects in the quality of corporate architectural design, which represents 25 percent of the total construction activity in the US, are not appreciated enough by both the architectural profession and the corporate world. In very rare cases are corporate architects credited in published projects.

P. Eric DeVaris

Senior Architect, AT&T

Chairman, Architects in Industry Committee/AIA

Letter

Dear Editor:

In the fine December issue on Public Architects, the page on the Housing Authority [pg. 9] states we have \$1 million/year in CIAP work. This should have read \$100 million. I hope you will publish the correction so that firms interested in working for us will not think we are spending only \$1 million over 80 A/E contracts! Actually we do over \$200 million a year in replacement work when all funding sources are counted and welcome qualified A/E's. Richard P. Rosenthal, A.I.A. Director of Design and Capital Improvement, New York City Housing Authority

Award

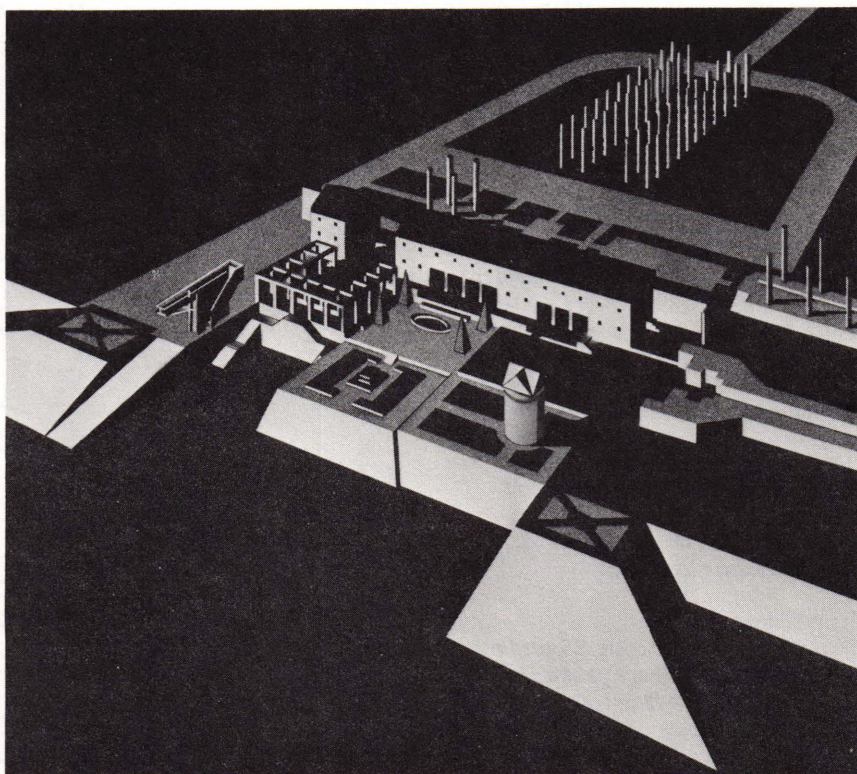
Project: Le Canalou, residence
Owner/Client: Renee Frederick
Location: Bennett Point, Maryland
Architect: Masque; Douglas Frederick, Ann Cederna
Engineers: Raymond Di Pasquale, structural
Consultants: Esteban Sennyey, Mark Shapiro

Architect's Description:

Related to proportional systems of Malcontenta, the house plays upon objects and edge in the field, and territorial command capabilities of a linear bar. Set pieces in the garden then play against this backdrop. The building as a wall separates public approach territory from the waterside *res privata*. The transition from public to private occurs, however, in that space pushes through the bar onto the terrace.

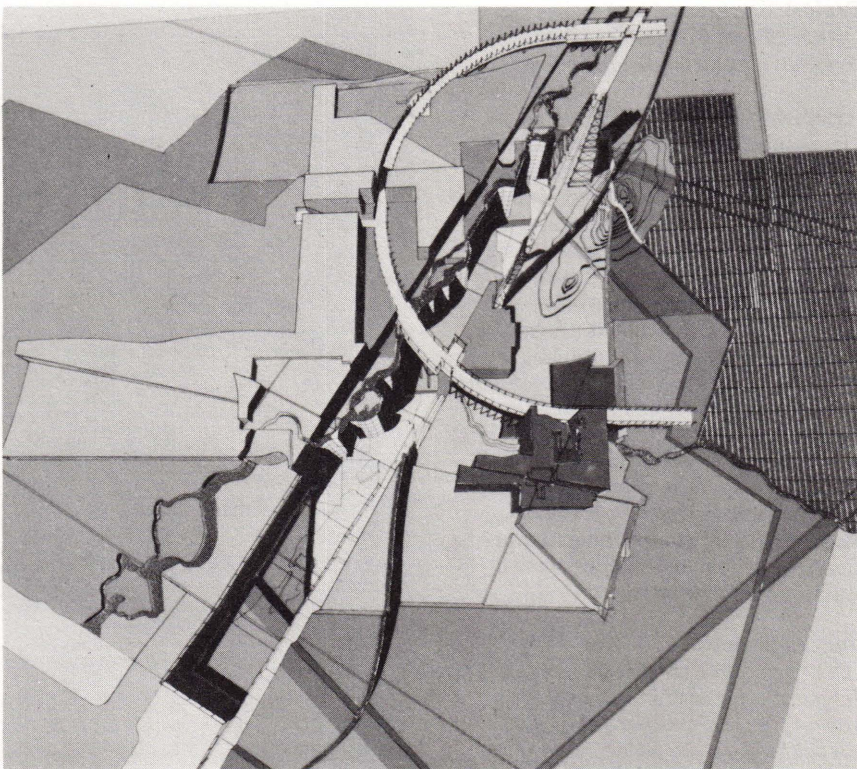
Jury Comment:

It is a house in the grand manner. Impressive is the way the house confronts the water's edge... a vigorous work, grand and unusual.



Citation

Project: University Art Museum
Owner/Client: California State Univ.
Location: Long Beach, California
Architect: Eisenman/Robertson Architects with Hugh Gibbs and Donald Gibbs Architects
Design Team: Peter Eisenman, Partner-in-Charge; Donald Gibbs, Partner-in-Charge; Thomas Leeser, Associate in Charge; Hiroshi Maruyama, Graeme Morland, Project Architects. Assistants: Michael Duncan, Manou Ernster, Judy Geib, Fabio Gherisi, Frances Hsu, Christian Kohl, Paola Marzatico, Fabio Nonis, Joe Tanney, Mark Wamble, Sarah Whiting, Gilly Youner
Engineers: John Altieri, mechanical and electrical
Consultants: Joseph M. Chapman, Inc., security and protection systems; Robert Slutzky, graphics and exhibitions; Jules Fisher & Paul Marantz, Inc., lighting; Hanna Olin, Ltd., landscape architects; Jaffe Acoustics, Inc., acoustics; Boyce Nemec, audio/visual.



Citations

Project: Minnesota Capitol Grounds

Location: Minneapolis

Architect: Wolf Associates, Architects,
with Dan Kiley, Landscape Architect

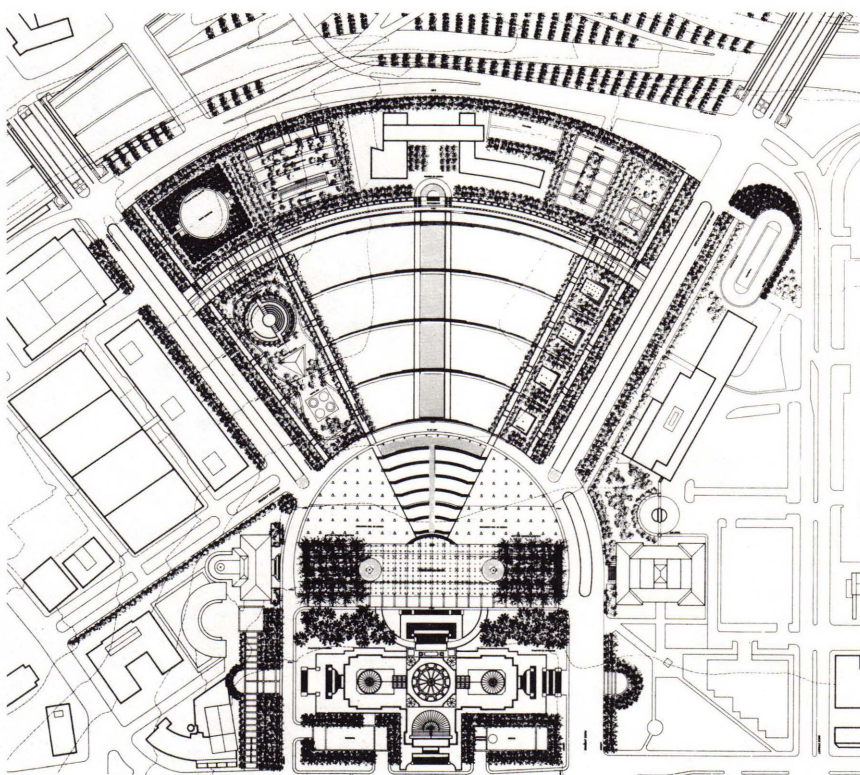
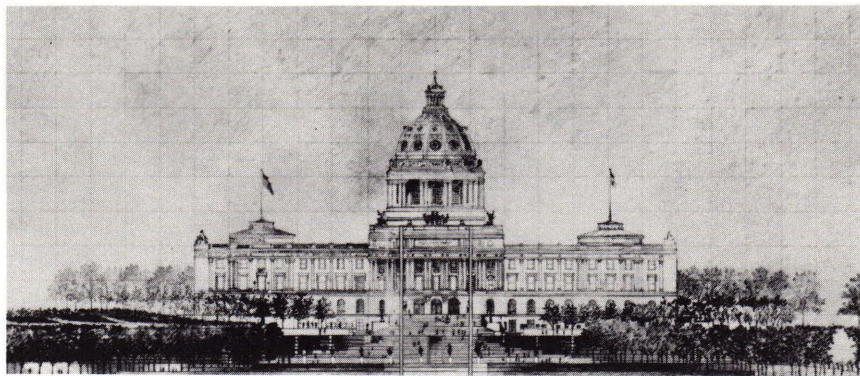
Design Team: Harry C. Wolf, Thomas
Phifer, Lee Ledbetter, Dan Kiley,
Peter Schaudt

Architect's Description:

To provide a comprehensive landscape master plan consistent with the plans of Cass Gilbert. Before the Capitol, white flowers of Siberian crabapples complement its Georgia marble, and a careful analysis of Gilbert's design provides the geometry. This geometry and his planning grid extend out from the Capitol and become the underlying framework between building and setting. The setting is a series of spaces and details that impart a resonant sense of place.

Jury Comment:

Two things carry this project: relating to the existing concept primarily through the number pattern and geometry; and the use of very direct yet well balanced symbolism.



Project: Shotgun Shack

Owner/Client: Michael Lignos

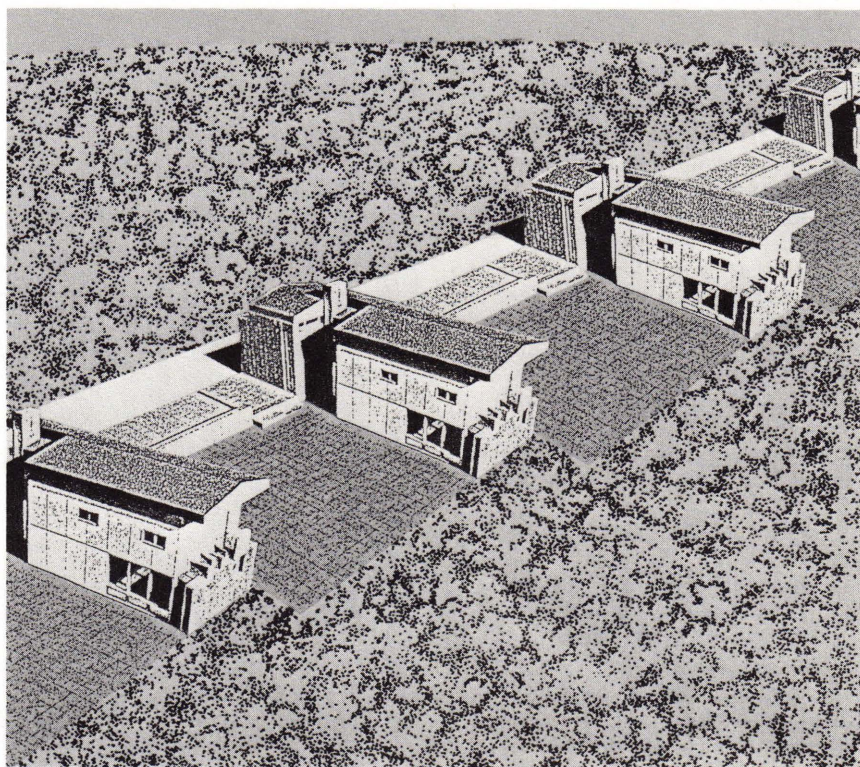
Architect: John Lignos/Dan Stuver

Architect's Description:

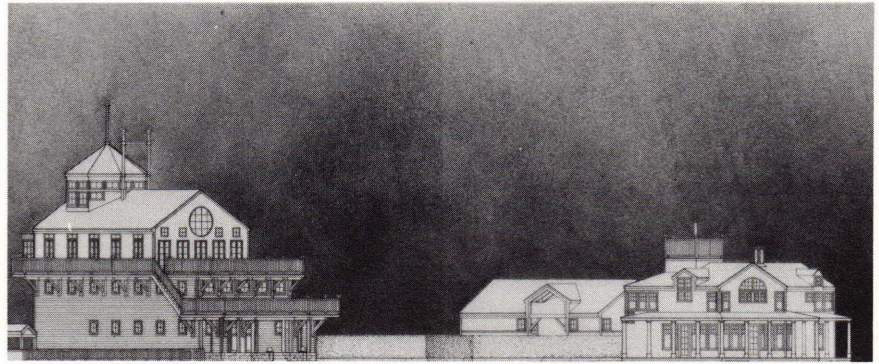
Developed as an alternative housing type for low income families, the Shotgun Shack attempts to illuminate the essential qualities of separated housing with those of urban density. The house of 1,800 sq. ft. is offset on a 100 ft. x 100 ft. lot to maximize a usable lawn. The house is anchored toward the street and public by a large cubic living area. The main entry is displaced from the typical front facade to a subtracted space that joins the living area with the kitchen and dining areas of the ground floor and the bath and bedrooms of the second floor. The Shotgun Shack attempts to define a suburban dwelling with a minimum of means.

Jury Comment:

A very elegant plan and straightforward solution to the problem... a rather unusual imagery that had a direct hold on the jury.



Citations



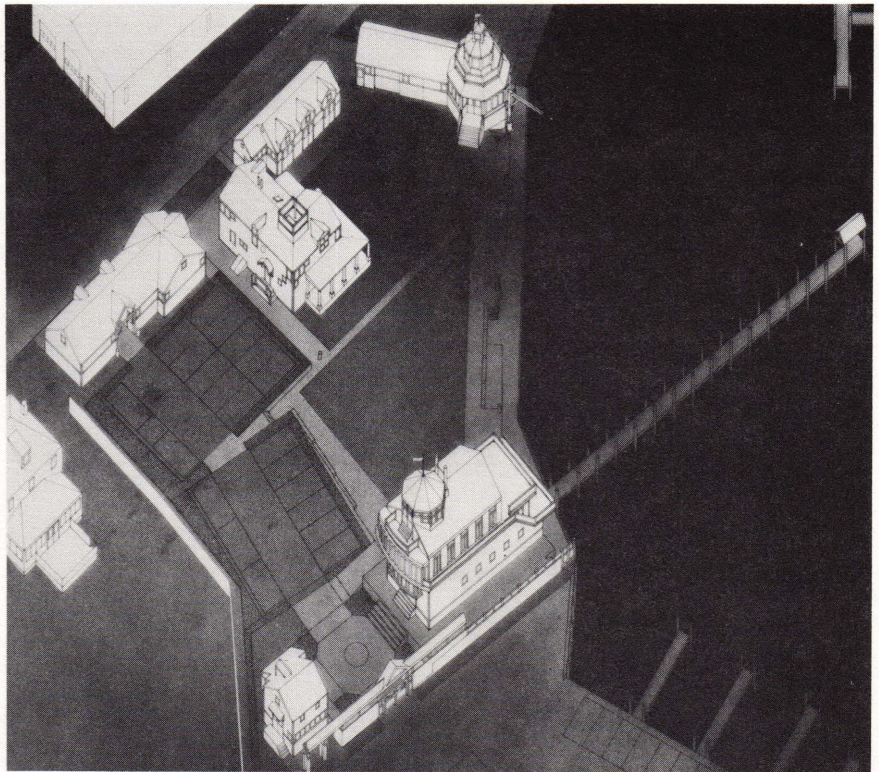
Project: Nauticus Marina
Owner/Client: Nauticus Marina, Inc.
Location: Cape Cod, Massachusetts
Architect: Studio for Architecture
Design Team: Cleveland Harp and Paul S. Naecker, Principals; Keith McPeters, Jacqueline Tatom.
Engineers: Alan W. Jones & Associates, Structural; Thompson Consultants, Inc., Mechanical
Contractor: Rich Building Corp.

Architect's Description:

The client sought an appropriate small marina that would provide a respectful fit into the site. The solution develops a set of building typologies and construction details that respond to the strong character of Cape Cod vernacular architecture, but without cleverness or obvious historical fragmentation.

Jury Comment:

It would be difficult to get more contextual than this . . . most sensitive drawings of the extant context . . . The straight repetition of the existing is, however, heavier in character.



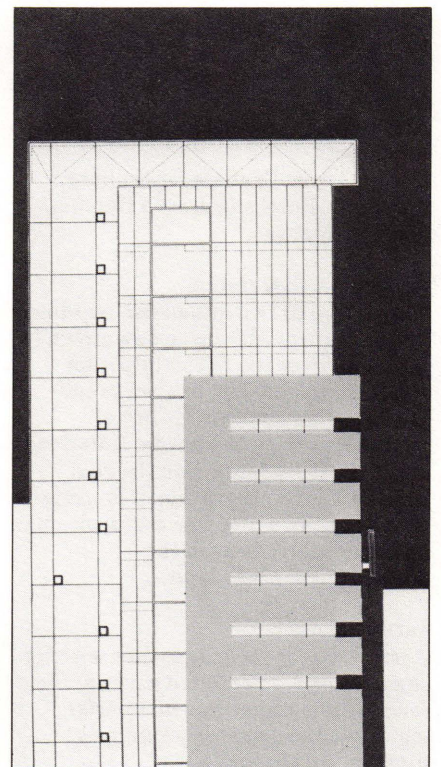
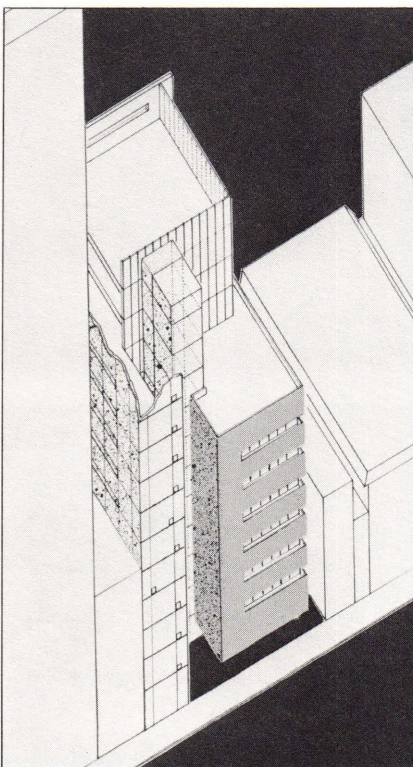
Project: Mid-Rise Office Building
Location: West 42nd Street, New York City
Architect: Green Card
Design Team: Pascal Quintard-Hofstein, Principal; Veronique Berthon, Principal; Michael Himmelstein, Assistant

Architect's Description:

A 12-story office building commissioned by a New York City developer for West 42nd Street between 7th and 8th Avenues. The answer to the zoning—a mid-rise. A building solid, "grounded." A volume lifted. To enter in the gap, the between. A void under the roof, a move toward the Hudson River.

Jury Comment:

Its astonishing economy and energy make this an amazingly vital work. The architect gets a lot out of very little. It is a Constructivist building and one can recognize antecedents all over the place, but it maintains a unique freshness.



Citations

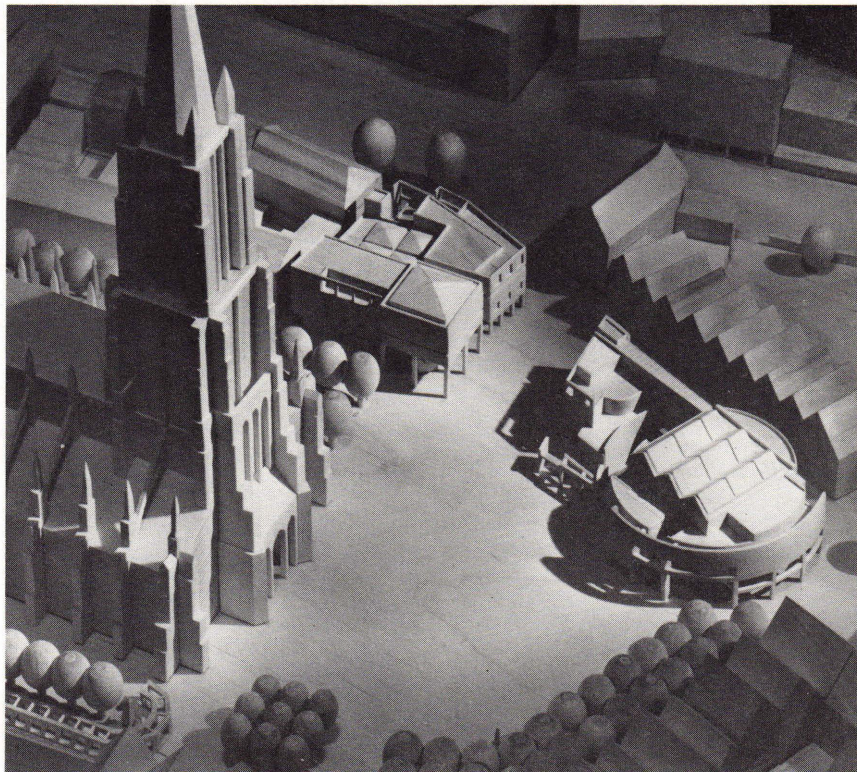
Project: Exhibition-Assembly Building
Owner/Client: City of Ulm
Location: Ulm, Germany
Architect: Richard Meier & Partners
Design Team: Richard Meier, Gunter Standke
Collaborators: Wolfram Wohr, Rainer Scholl, Jonathan Marvel, Lucy Kelly, David Ling, Ludger Kilian, Steven Landau, Ulrike Lauber.
Photographer: © 1986 Wolfgang Hoyt/ESTO.

Architect's Description:

In the Ulm Cathedral Square, the new building is to be a public exhibition space and location for meetings of the city Assembly. The redesigned Square has two inter-related spaces: the main space acts as a secular foyer to the Cathedral; a second is created around the perimeter by a double row of trees.

Jury Comment:

Impressive is the way an uncompromising modern building is added to a traditional European cathedral square and relates to both scale and context.



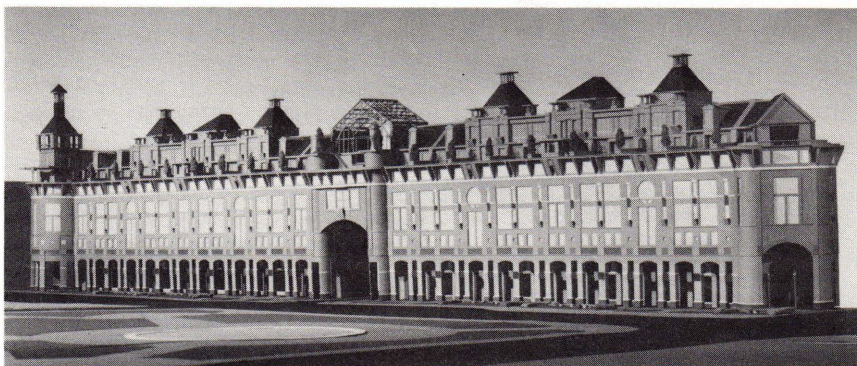
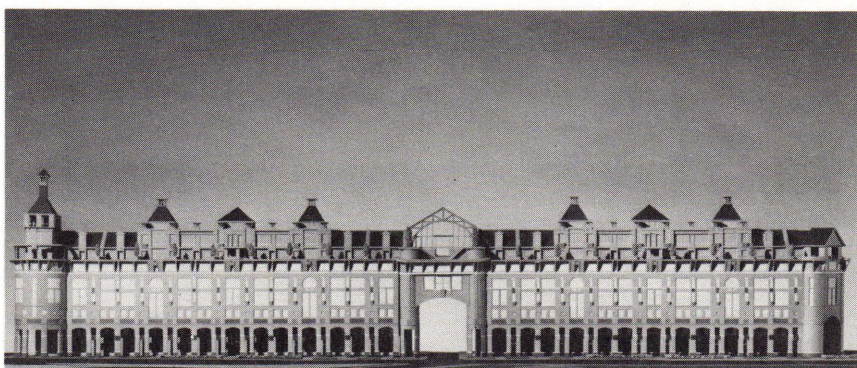
Project: Miller Park Blocks
Owner/Client: Lyndhurst Foundation and Urban Design Consultancy
Location: Chattanooga, Tennessee
Architect: Petersen Littenberg Architects
Design Team: Barbara Littenberg, Steven K. Peterson, Loren Cannon, Stephen Moser

Architect's Description:

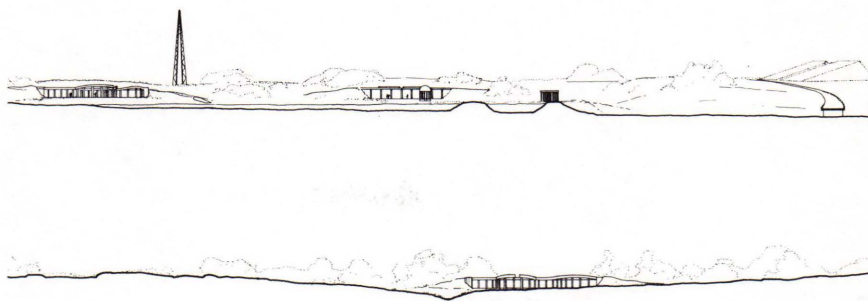
The design of two mixed-use buildings on the main public space downtown is intended to serve as a catalyst for redevelopment. The project is self-consciously urbane in its use of precedents from the heroic American city. House-like forms on the roof postulate a reintegration of housing into downtown life. The composition, however, derives from the architectural order below.

Jury Comment:

Attractive for its urban place making capacity and its detailed architectonic form. It is a rather neo-historicist work but has an astonishing plastic vitality.



Citations



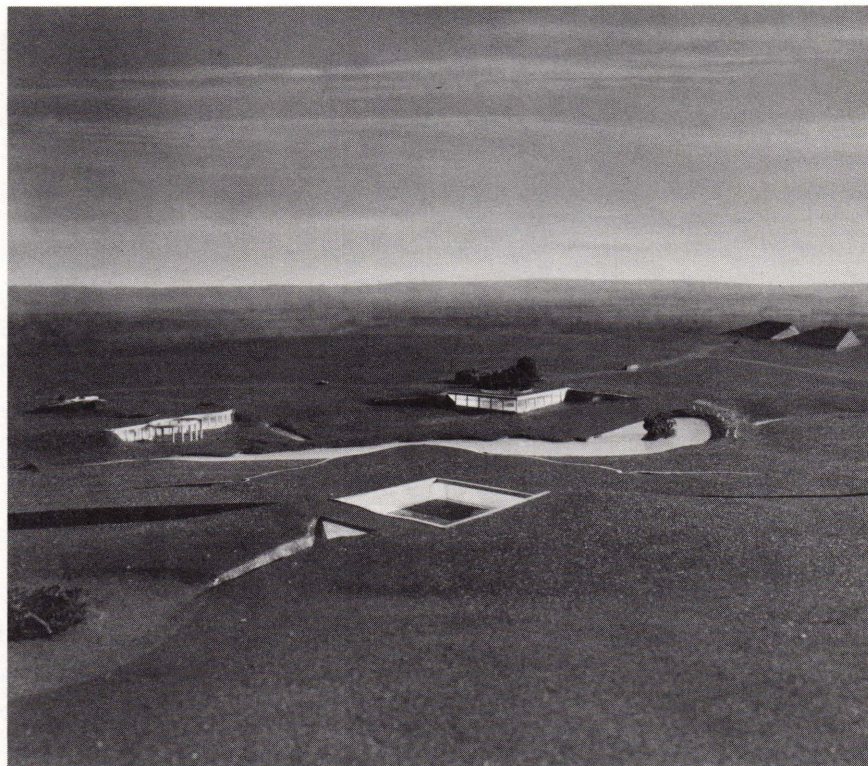
Project: Schlumberger Research Lab
Architect: Emilio Ambasz Associates
Design Team: Emilio Ambasz, Partner in Charge; Dwight Ashdown, Project Manager
Collaborators: Richard Rudman, Ann Cederno, Assistants
Consultants: Daniel Tropiano, model maker
Photographer: © Louis Checkman

Architect's Description:

The problems of a research facility include those of laboratory design, especially servicing, and those of office design, including privacy. This project requires special attention to communication and interaction within project teams as well as flexibility and growth in team size. This led to a flexible modular room system.

Jury Comment:

The most exciting aspect is the use of fissures to make buildings as fissures in the ground. This gives it its fundamental plastic excitement and magic feeling.



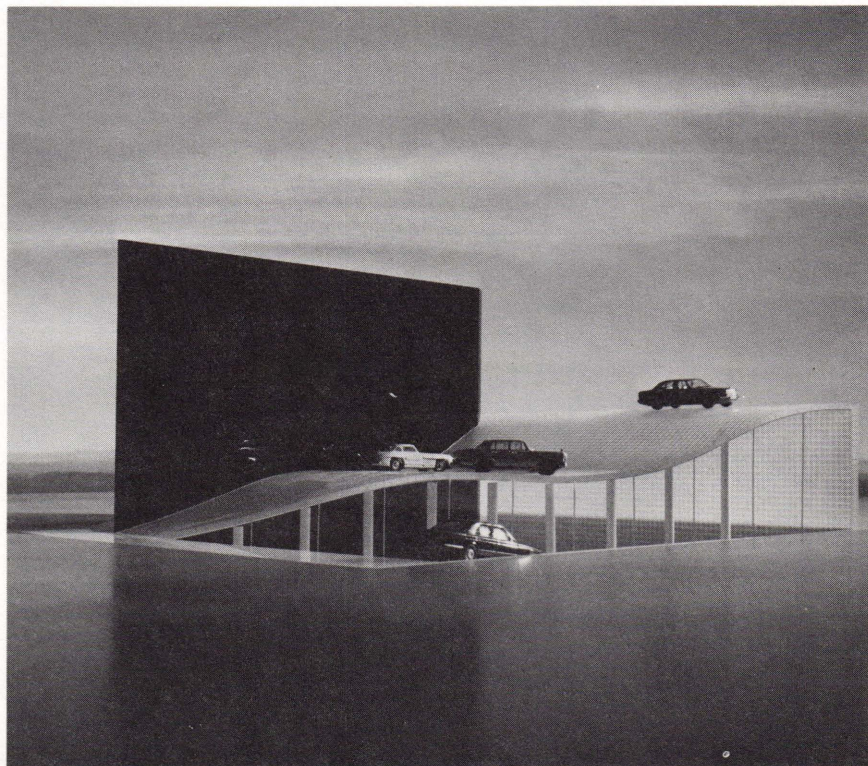
Project: Mercedes Benz Showroom
Owner/Client: Benzel-Busch Company
Location: Englewood, New Jersey
Architect: Emilio Ambasz Associates
Design Team: Emilio Ambasz, Partner in Charge of Design; Evan Douglass, Project Coordinator; Erik Hansell, Professional Consultant; Gary Chan, Assistant
Photographer: © Louis Checkman

Architect's Description:

A tall wall of black marble will serve as a display board as well as backdrop against which to profile new vehicles. The showroom consists of floors ramped four stories down both so that visitors will always have a sense of movement and also will be able to view cars from above, below, and horizontally. Slabs will be of concrete with glass blocks incorporated for the passage of light.

Jury Comment:

This is one of those minimalist projects that take your breath away. A project without any scale. The basic idea is very exciting.



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