Myron Goldfinger Architect

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for June and Thira and Djerba

for June Matkovic Goldfinger who permitted me complete freedom in the design of our home some twenty-five years ago. June has also been my best critic and supporter through the years, and has complemented my architecture by carrying through the interior design with her superb taste and creative spirit.

for Thira and Djerba Goldfinger, those precious islands, who put up with their dad over the years in that house on the hill.

Acknowledgments

To my mother and father, Bertha and William Goldfinger.

To the University of Pennsylvania who presented me with a scholarship to have an architectural education, and the Ford Foundation and the Architectural League of New York for supporting me with grants to further my architectural development.

To the privilege of having known three great individuals in Architecture. First, Louis Kahn, one of the great architects of the twentieth century, whose teachings and works inspired me, and who honored me by writing the foreword to my book *Villages in The Sun*. Sibyl Moholy-Nagy, the perceptive architectural critic and historian, and Bernard Rudofsky, the unique philosopher/architect. Their insights into human habitations greatly influenced me.

To Norman McGrath, the noted architectural photographer whose professional career has paralleled mine and who has photographed most of my buildings. In addition, Norman and Molly McGrath were wonderful clients and still enjoy the house I designed for them. I met a traveler from an antique land Who said: Two vast and trunkless legs of stone Stand in the desert . . . Near them, on the sand, Half sunk, a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command, Tell that its sculptor well those passions read Which yet survive, stamped on these lifeless things, The hand that mocked them, and the heart that fed: And on the pedestal these words appear: "My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!" Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare The lone and level sands stretch far away.

Ozymandias - Percy Bysshe Shelley

Foreword

Atlantic City, New Jersey was a strange place to grow up. Of course I didn't think so at the time. However any place of fifty thousand people which grows into a colossus of one million for ten weeks every year must be strange. In any case, I spent my boyhood in a railroad flat in the Inlet section one half block from the beach and wedged in between the Tartars' apartment and the Gales' house.

And if you had been there in winter you would have seen this solitary figure of a young boy walking along the deserted boardwalk—well past the piers projecting deep into the surf—past the convention hall where Miss America was yearly crowned—into the upper class neighborhoods of Ventnor and Margate and the elite community of Marvin Gardens, the premier residential property of Monopoly.

Why does someone become an architect? I knew at thirteen—years after I sketched the facade of Aunt Bessie's house in Allentown and in spite of the fact that my advisor at Atlantic City High did not advise me to take the required advanced math which I made up the summer after graduation. And so I entered Penn.

I guess we all search for a certain meaning and understanding of life. I know I am always building the houses I never lived in as a boy.

Introduction

All Architecture must eventually fade and return to dust. Only its descendants survive through generations of evolvement as in all species. The fashion of the moment is so temporary. Only the timeless basic geometry repeats in time—sometimes covered with rich tapestry—sometimes hidden within distorted complexities. But ultimately the basic order returns.

I found this in the repetitive and organic architecture of the Mediterranean—timeless and honest. And honesty is the basis for all good architecture—naked—stripped of the fashion of the moment. The birds nest. The termites mound. The spiders web. Honest systems of design.

And all in nature has its exceptional building. The hammocks of the Everglades, the floating gardens of the Sargasso sea, the lilies of the sand dunes. What excitement to see on the way to El Oued across the Tunisian border the isolated farmhouse with its lush oasis set within the endless stretches of sand. Or the dignity of a fishing shack slapped together on the marshlands of northern Sardenia. Or the contrasting textures of earth and sky and structure of a storage shed in Andalusia. These are the basic truths of Architecture—timeless and eternal. Rich art forms that serve their function well.

At Penn in the Architecture history courses we were taught all about the familiar classic structures of western art—Egyptian and Greek temples, Roman monuments, and Gothic cathedrals. But what a great surprise and experience to discover the rural towns and villages and farmhouses between the major cities of Europe via Eurailpass travel—the strong simple geometry, the honesty of basic form, the absence of decoration. It was so right. It was so natural. It had been built by humble people and developed through generations of experience. This was a different form of education. No names or places to remember. Anonymous builders. Almost as in the animal kingdom—a natural process of development of habitat. Building Blocks. Simple structure. Clarity of purpose. And what striking forms. What power. What sculpture.

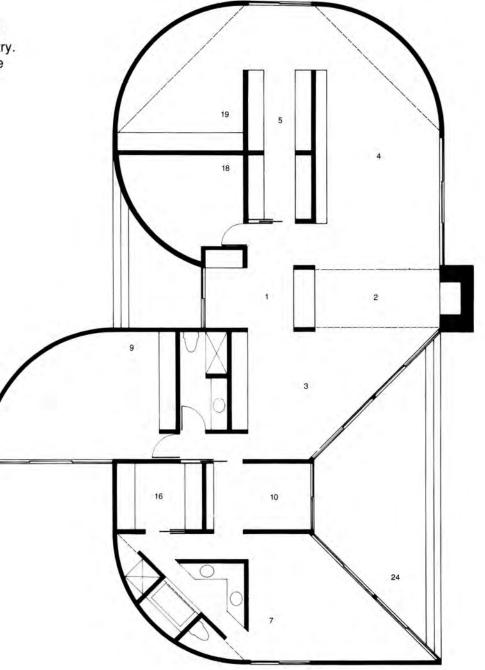


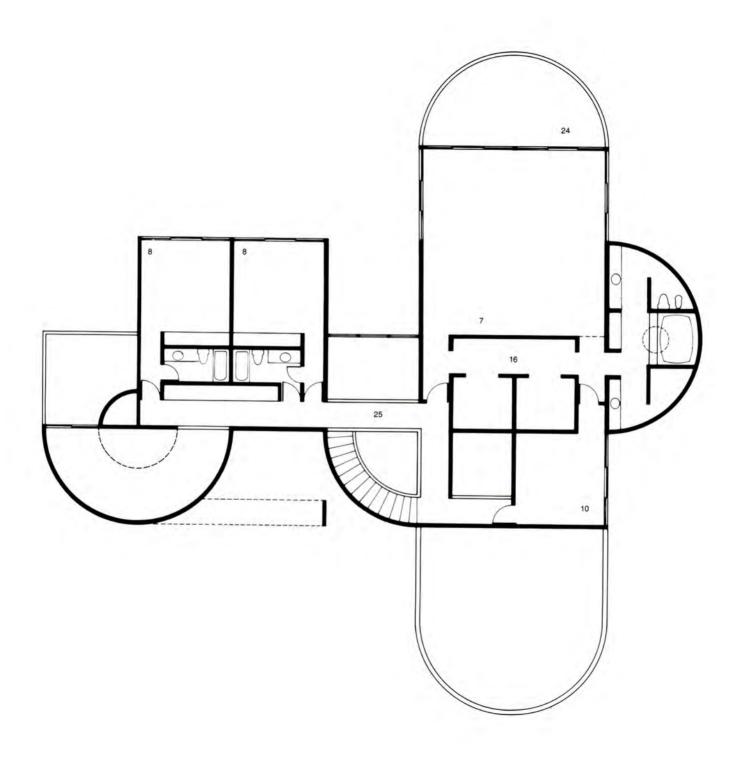
The Plan

The plan represents the clear outline of the architectural intent in terms of the relationship of spaces and the rhythm of the geometry. In addition, I believe a plan on the highest level is in itself a noble work of art.

Key to Plans:

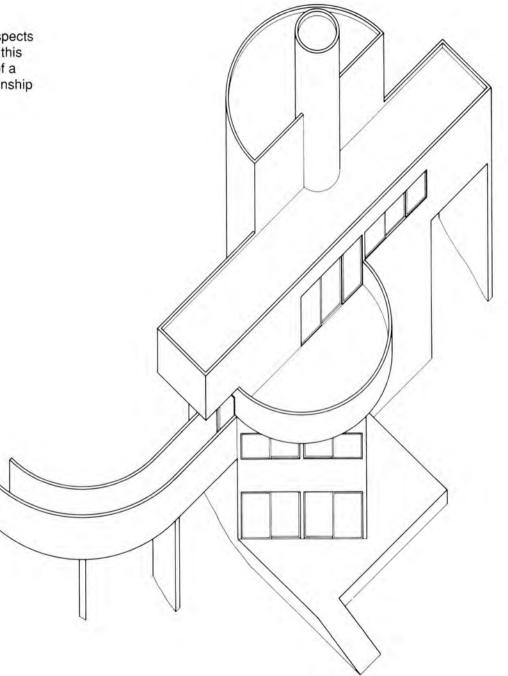
- 1. Foyer
- 2. Living Room
- 3. Sitting Room
- 4. Dining Room
- 5. Kitchen
- 6. Breakfast Room
- 7. Master Bedroom
- 8. Bedroom
- 9. Guest Room
- 10. Study
- 11. Studio
- 12. Playroom
- 13. Family Room
- 14. Entertainment Room
- 15. Exercise Room
- 16. Dressing Room
- 17. Storage Room
- 18. Utility Room
- 19. Laundry
- 20. Housekeeper
- 21. Garage
- 22. Porch
- 23. Terrace
- 24. Deck
- 25. Bridge
- 26. Swimming Pool

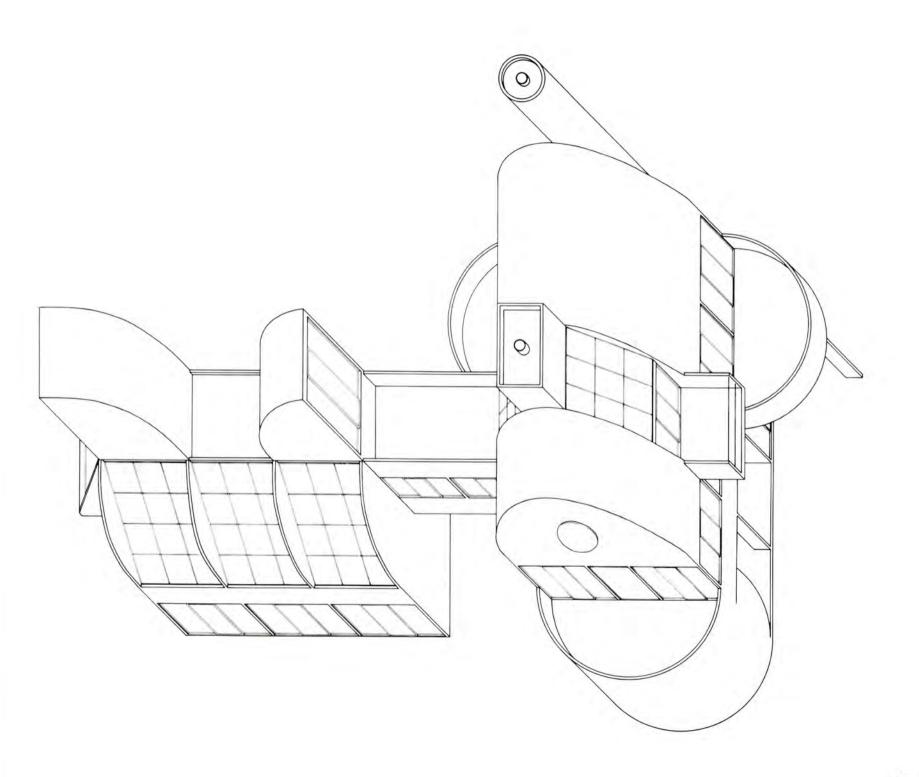




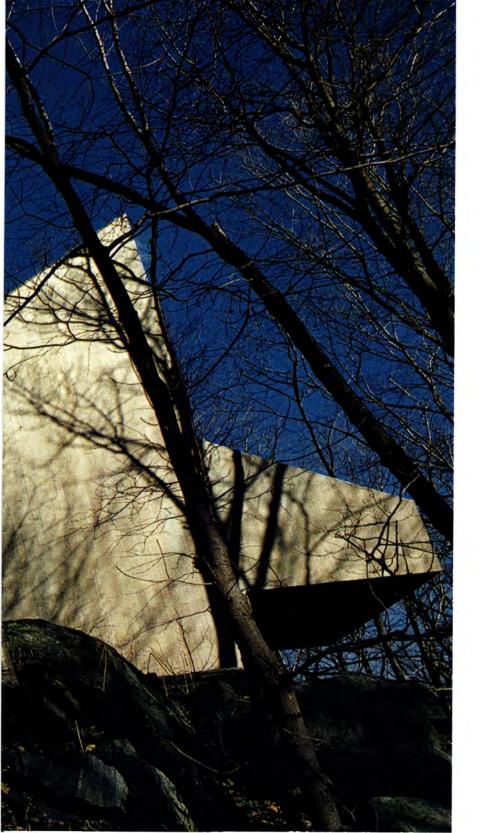
Isometrics

Isometrics are drawings representing the three-dimensional aspects of a building. Although a building is never generally seen from this vantage point, it describes in drawing form the total measure of a successful design, the richness of the massing, the interrelationship of the forms, the strength of the composition.





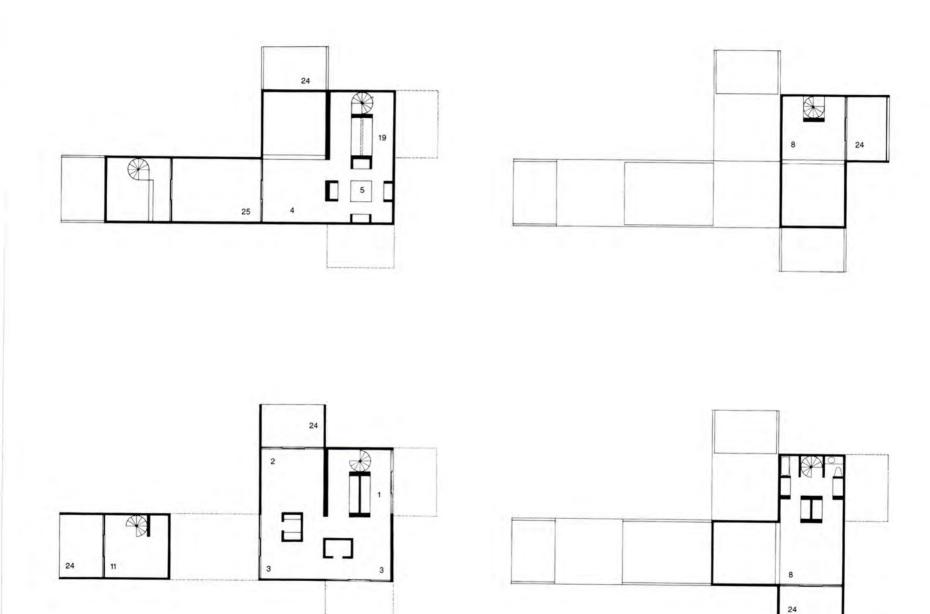




A Tree House

This house was designed as a residence for the architect and his family in a heavily wooded site in Waccabuc, New York. It was conceived as a prototype for a prefabricated building system with a basic module of fifteen foot square. The four-story main house has a square base of four modules which spirals upwards by omitting one module at each floor level and terminates into a single module at the top. Each pitched roof is at right angles to the next which fuses the structure together externally and creates a sweeping interlocking series of vertical spaces within. The studio consists of a three-story tower of one module which is connected to the main house by a second story bridge. Architectural Record stated "The cedar clad house is so intensely sculptural, inside and out, and so dramatically related to its rocky, wooded site that technical considerations seem to matter little. It is a very complicated building, no matter how rational the basis of its design." (pages 16-25)







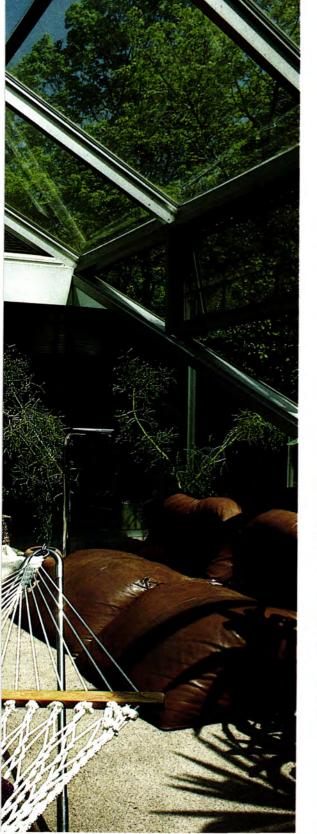
















Architecture in the Woods

A three-story tower residence on a steep hillside along the west bank of the Hudson River in Orangetown, New York with sweeping views of the valley. (pages 26-27)

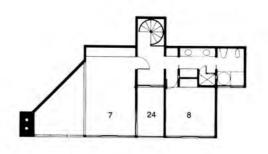
An economical two-story rectilinear plan in Bedford, New York with strong alternately pitched roof forms creating dramatic flexible vertical interior space. (pages 28-31)

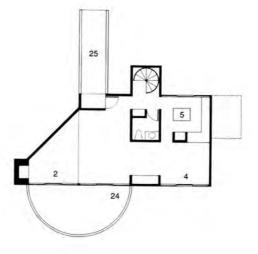
A one thousand square foot cabin at Lake Katonah, New York with living spaces and utility core on the first level and a sleeping balcony above. (pages 32-33)

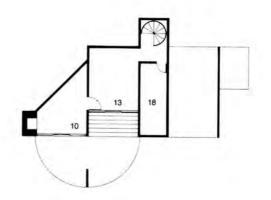
A modular three-story mountain house at Wilmington, Vermont. Multiple balconies at different heights and large glazed openings on all sides and at all levels capture the surrounding forest. (pages 34-35)

A hilltop residence in Putnam County, New York with distant views of water and rolling hills. Architectural Record said, "The strength of the house derives from the skill with which its several geometries are reconciled. Rectilinear, triangular and circular forms are fused together into a unified composition with hints of symmetry and a clear, rather forthright, internal logic. There is a formality mixed with informality, assertiveness with reticence and subtlety; yet the design, even at its most exuberant moments retains an orderly sense of function." (pages 36-39)

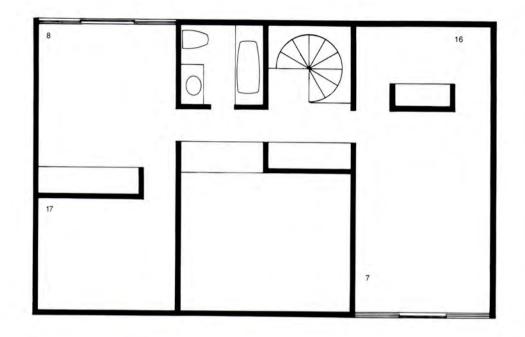
A large linear lakefront residence in Westchester County, New York nestled into the trees and rocks, with varied geometric forms articulating different functions and creating human scale. The building rises as an organic growth from the horizontal rock strata on the lake side, and the sloping terrain dictated a bridge entrance on the second level which contains the major living spaces and decks for best views. A tropical swimming pool in a glazed conservatory is the major central focus as viewed from multiple areas above and below. (pages 40-47)

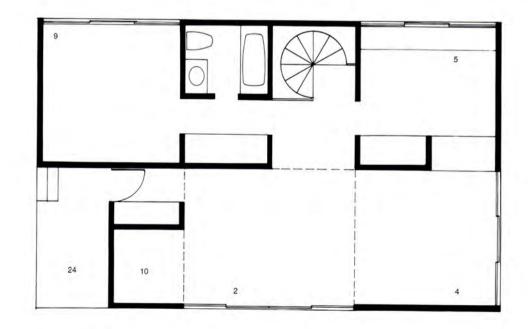








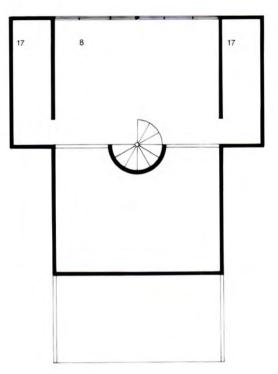


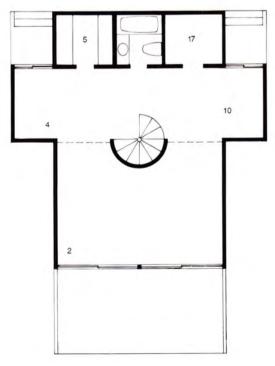










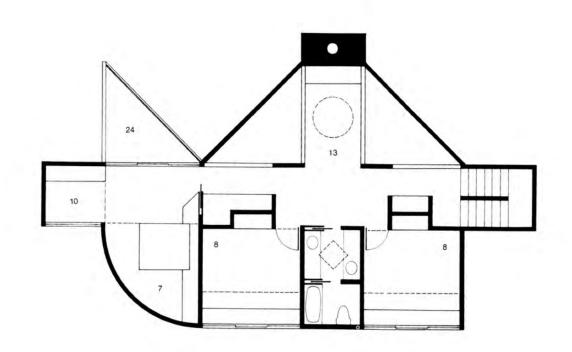


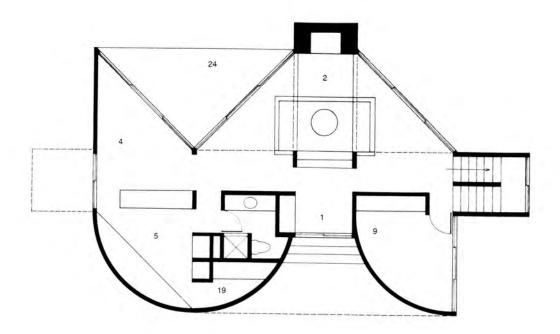








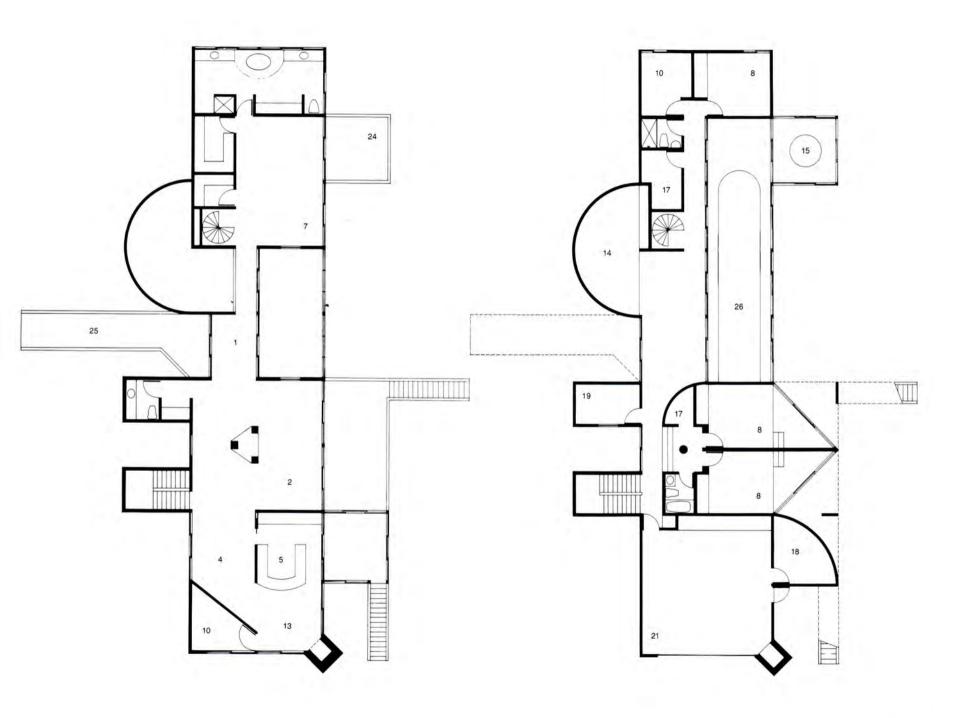


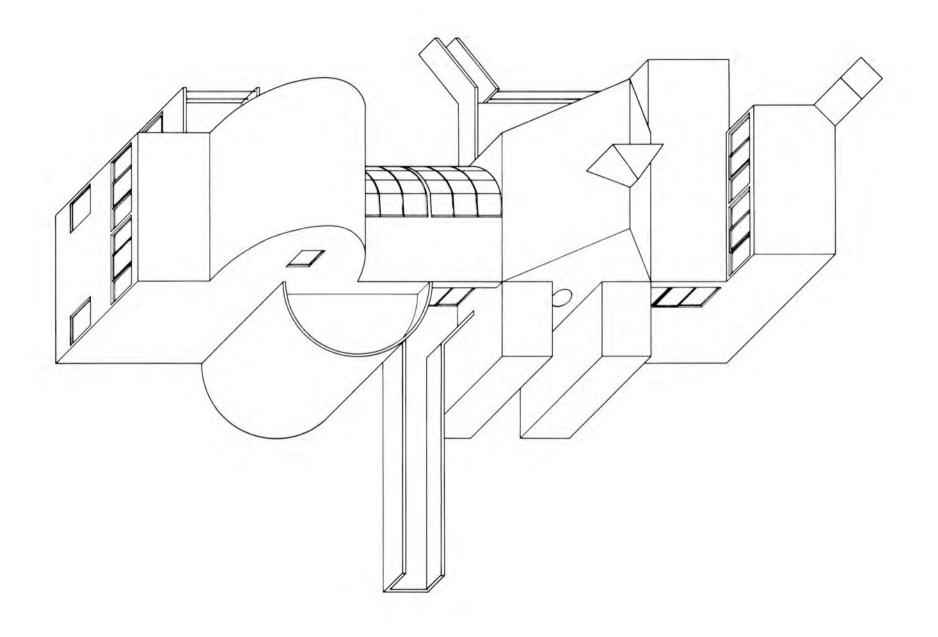


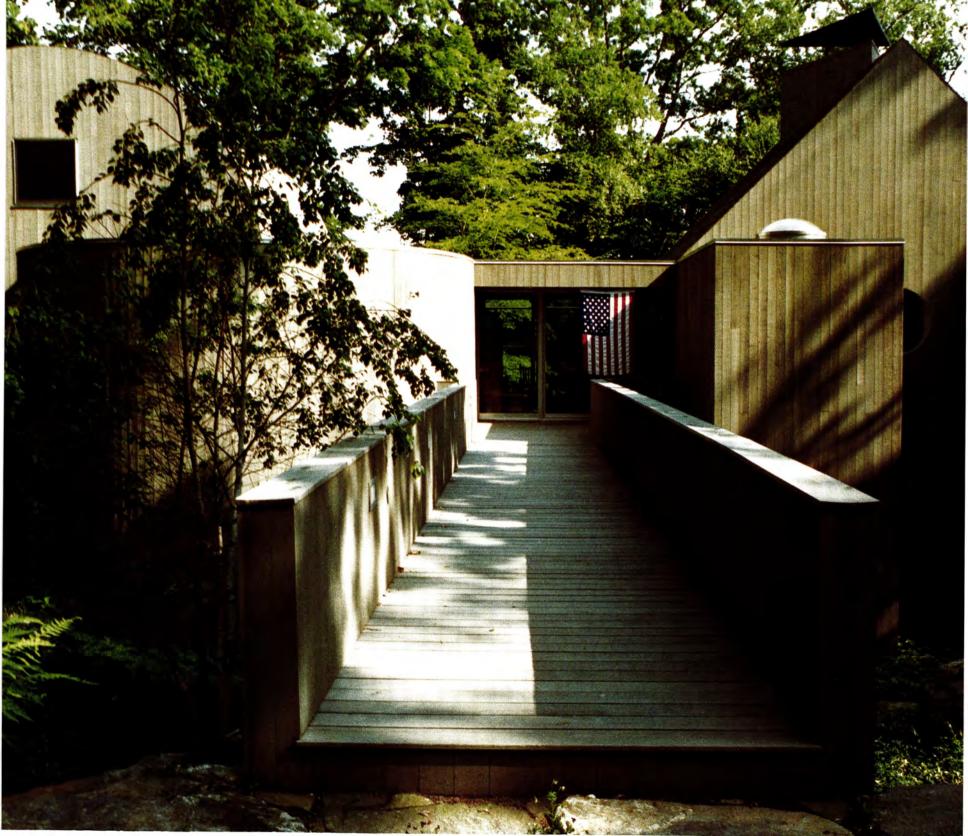






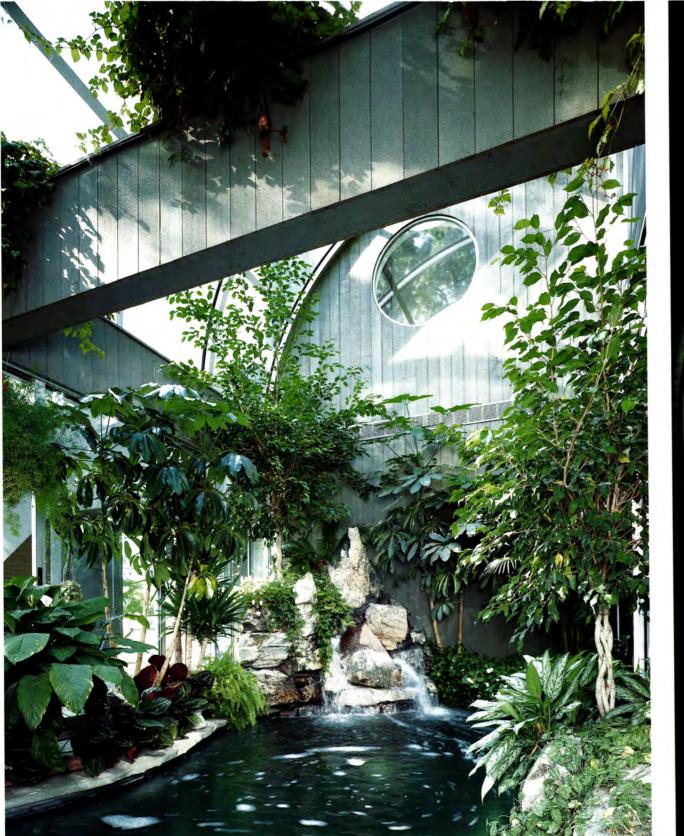






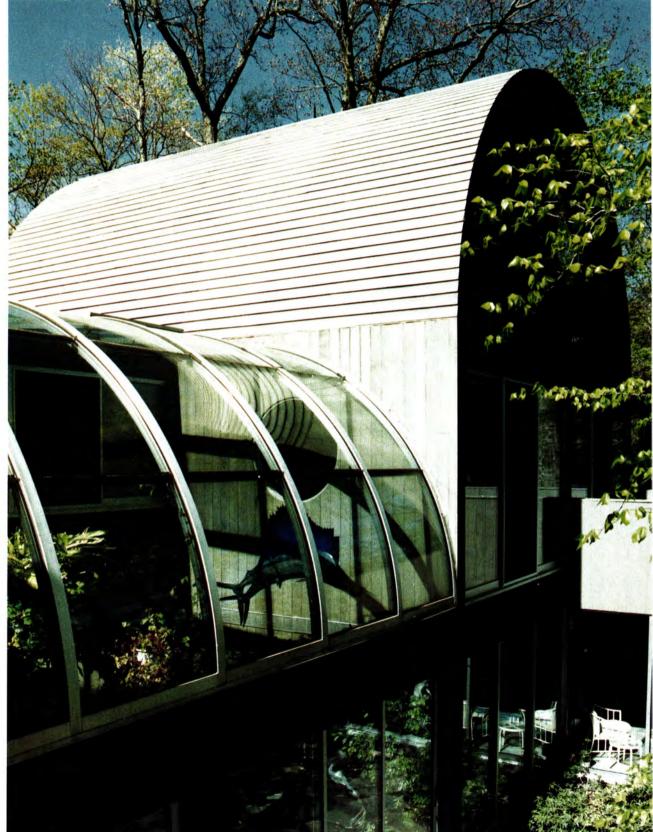














Vacation Architecture

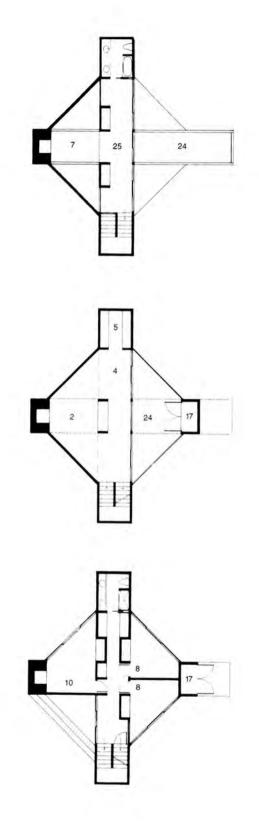
A three-story tower in Chappaquiddick, Massachusetts consisting of three vertical pylons containing stairs, utilities, and triple stacked fireplaces arranged in a triangular plan that forms a rigid structural frame. Architectural Record stated, "The play of triangular and right angle forms gives the massing unusual energy. The interior spaces derive much of their sculptural excitement from the intersection of bridges and the lines of force they generate so freely. The master bedroom, more of a spatial event than a room perhaps, is the climax of the design and celebrates its importance by opening to almost everything: the main living spaces below, the view to the horizon, the sky above." (pages 48-51)

Two examples of the variations within a system of a basic two-story rectilinear design with integrated outdoor swimming pool and entertainment deck. In both houses all the major living spaces are on the ground floor with a central multi-level atrium.

The first house in Quogue, New York which is contained within the trees, has multiple vertical accents with strong pitched roofs defining the bedrooms. (pages 52-55)

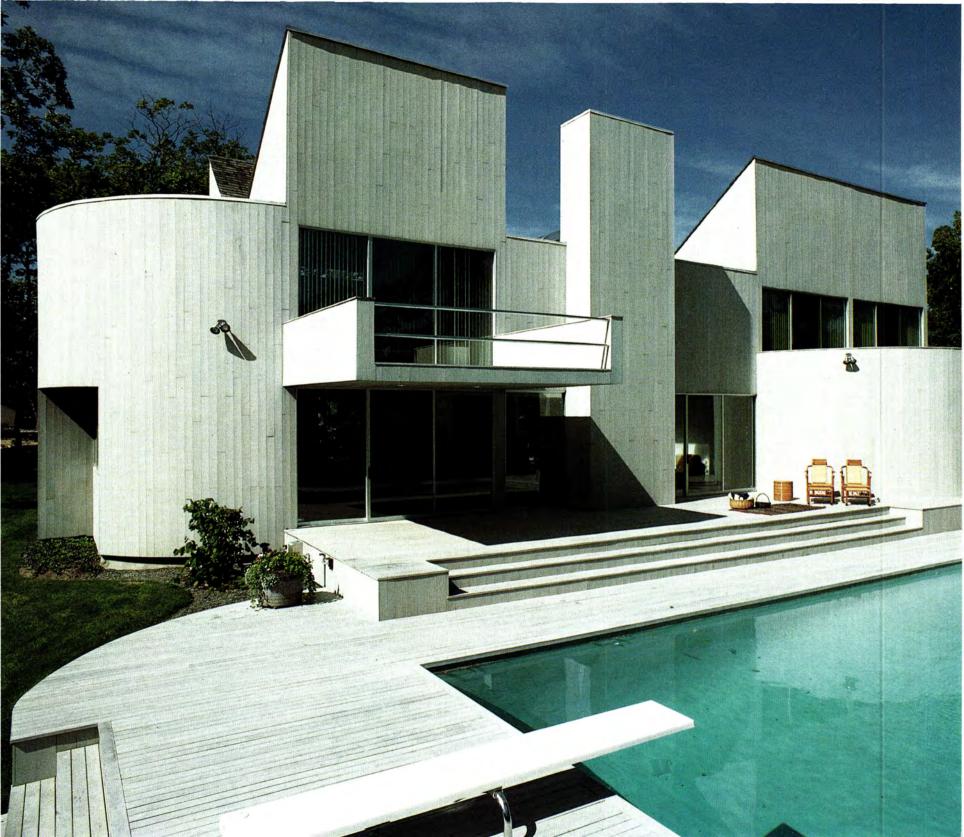
The second house, in Shinnecock, New York has a vertical shaft containing a staircase leading to a roof garden with distant views, and the drama of a barrel-vaulted roof with triangulated skylight is shared by both the master bedroom and the living room atrium. (pages 56-61)

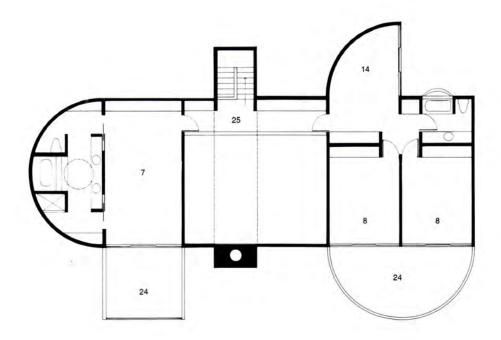
A three-story residence with dramatic ocean and marshland views in Sagaponack, New York. The major living spaces are on the second floor, with the master bedroom suite on the third floor, and a large roof terrace above. (pages 62-67)

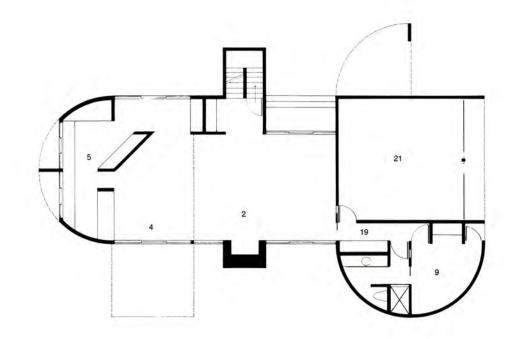








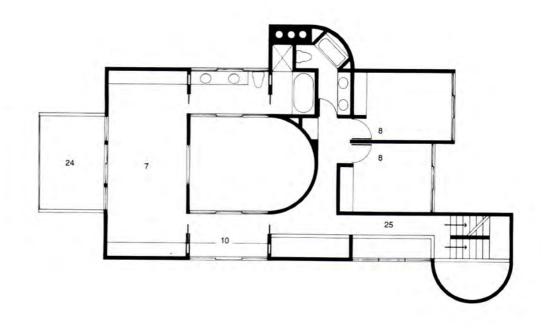


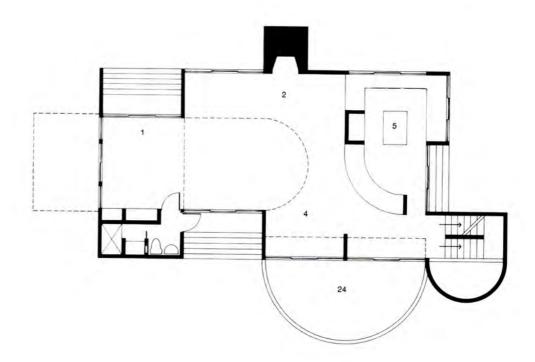


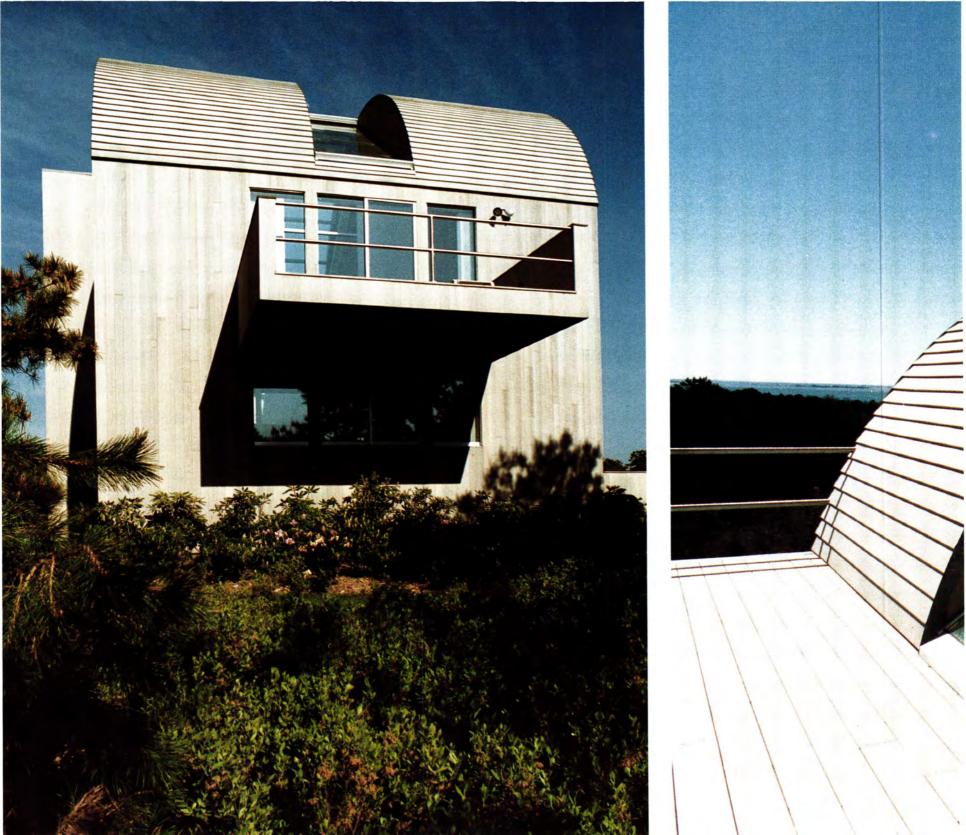


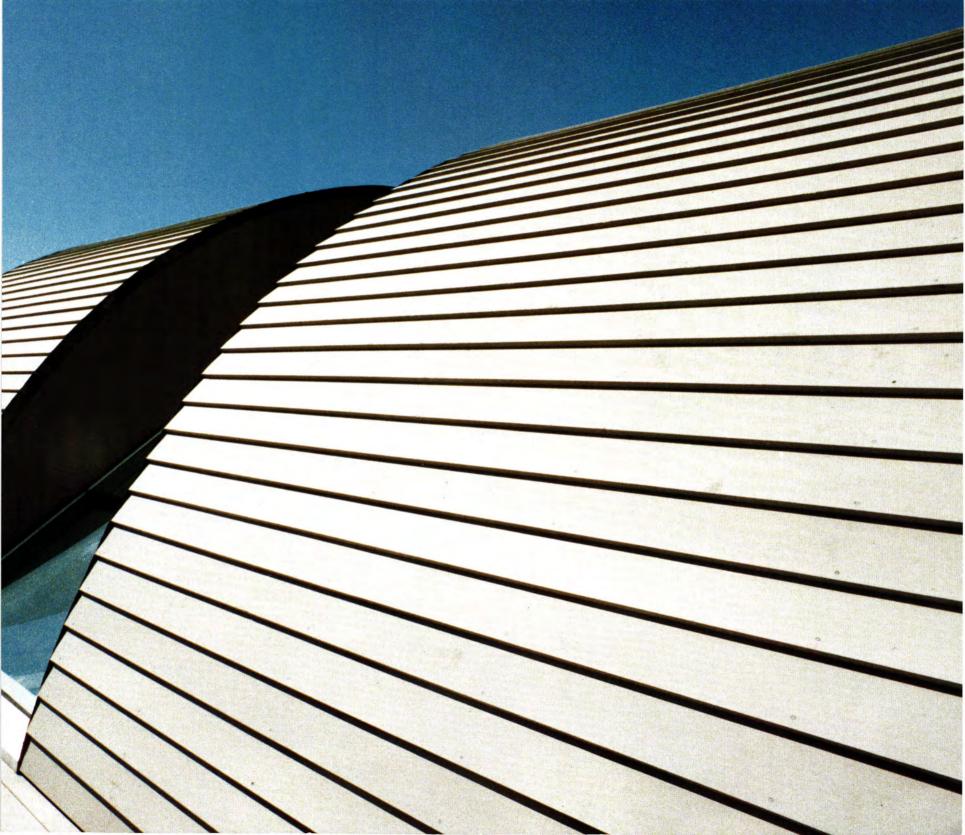


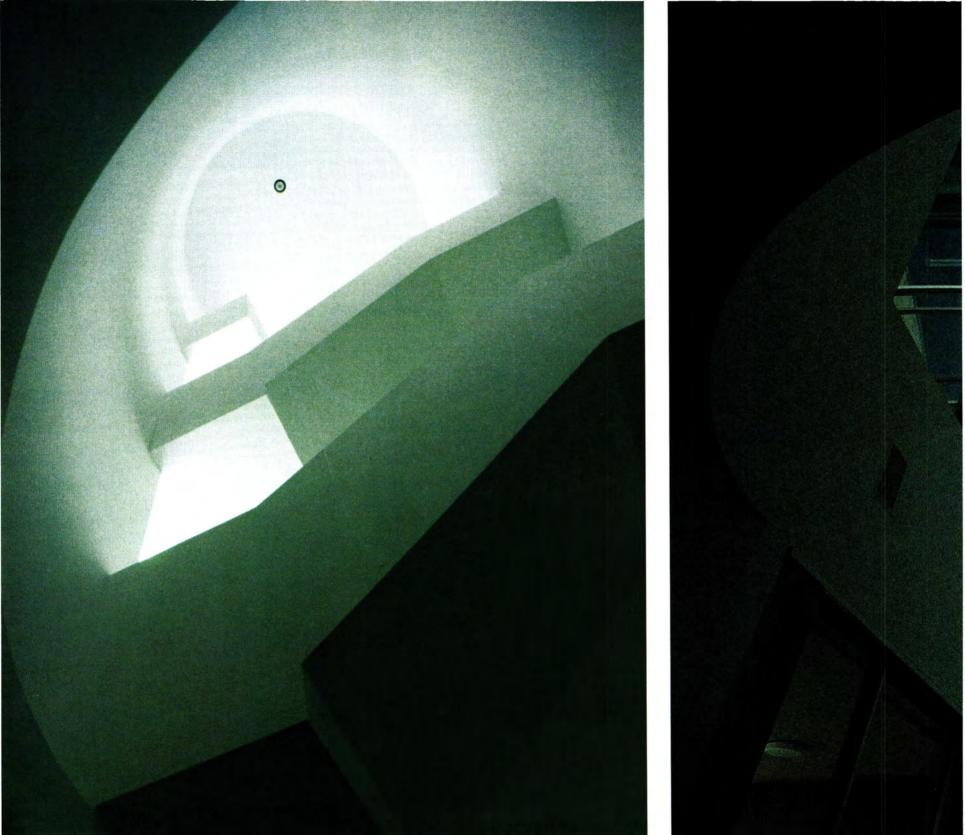






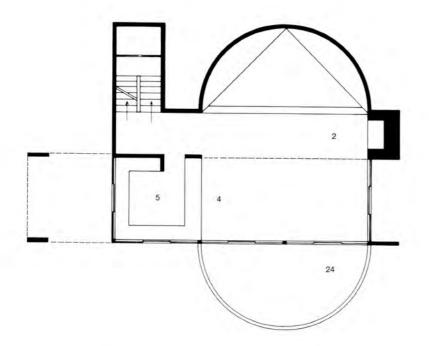


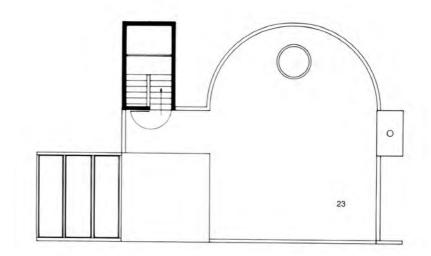


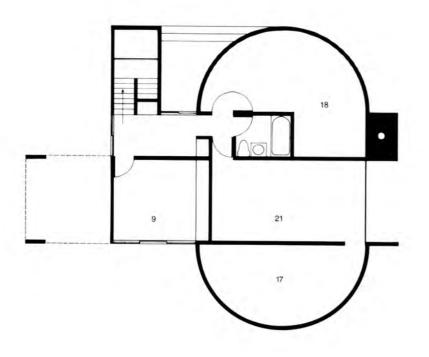


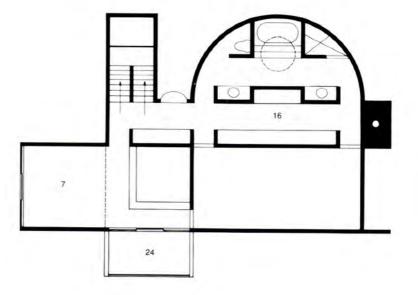








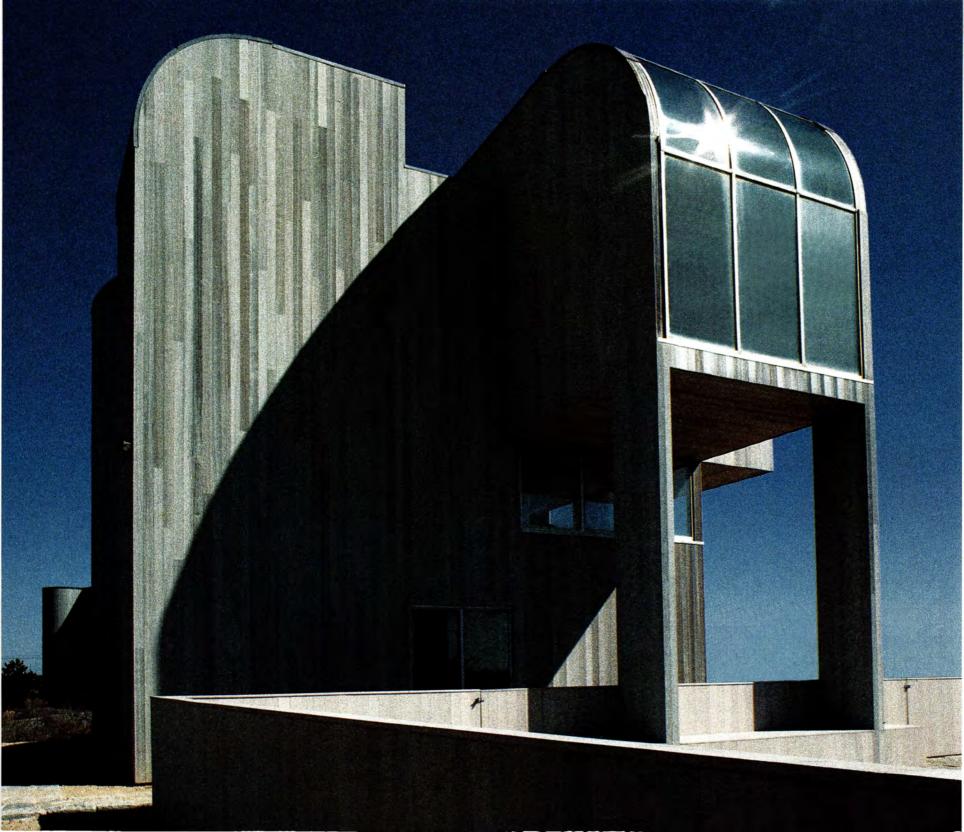












Architecture in the Sky

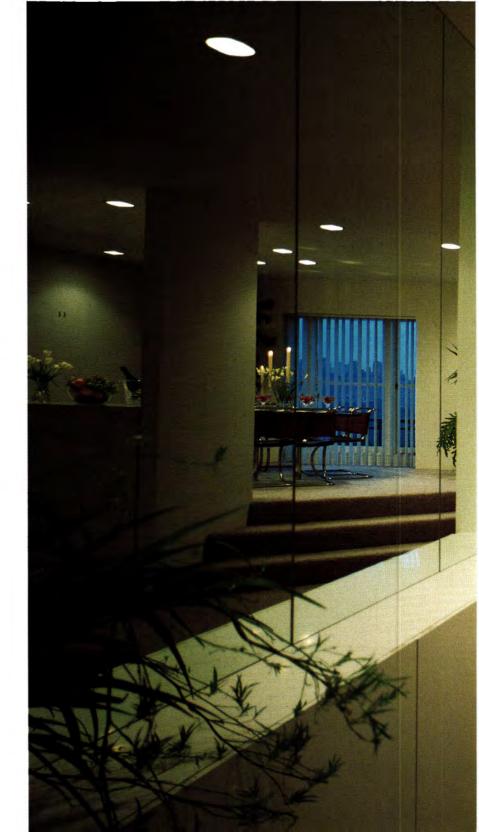
The high ceilings in this apartment in a traditional structure overlooking Central Park in New York City afforded the opportunity to create a series of platforms to vary the vertical space and create a better view of the park below. Existing partitions were removed to develop an environment of open spaces. Large mirrors were introduced to reflect the light and view and enlarge the spatial experience. (pages 68-71)

In addition to restructuring the wall partitions in this Fifth Avenue apartment, the architect designed geometric furniture to compliment the interior architecture and to define zones in the living spaces. (pages 72-73)

A screening room and pied-á-terre atop one of New York's classic landmark buildings with skyline views in all directions. (pages 74-75)

A billiard table was the focal point in this adult-fun-house apartment located on a high floor in a modern apartment structure. Raised platforms, mirrored walls, built-in furniture and high gloss materials created a 'Broadway' experience. (pages 76-77)

A duplex penthouse apartment overlooking Central Park was completely restructured architecturally including considerable built-in furniture. Walls and furnishings were carried out in soft colors. A rooftop media room-conservatory was added providing panoramic views by day and night. (pages 78-83)







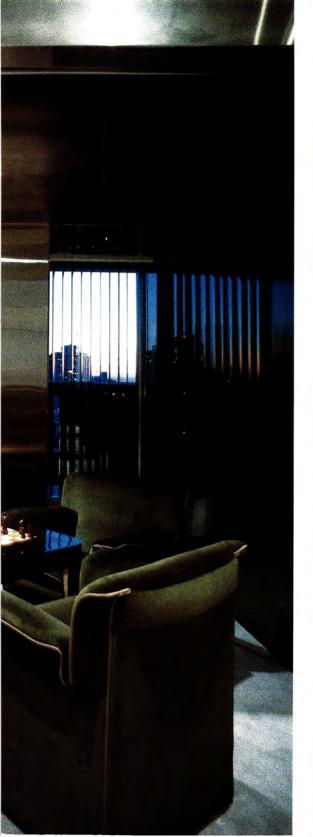


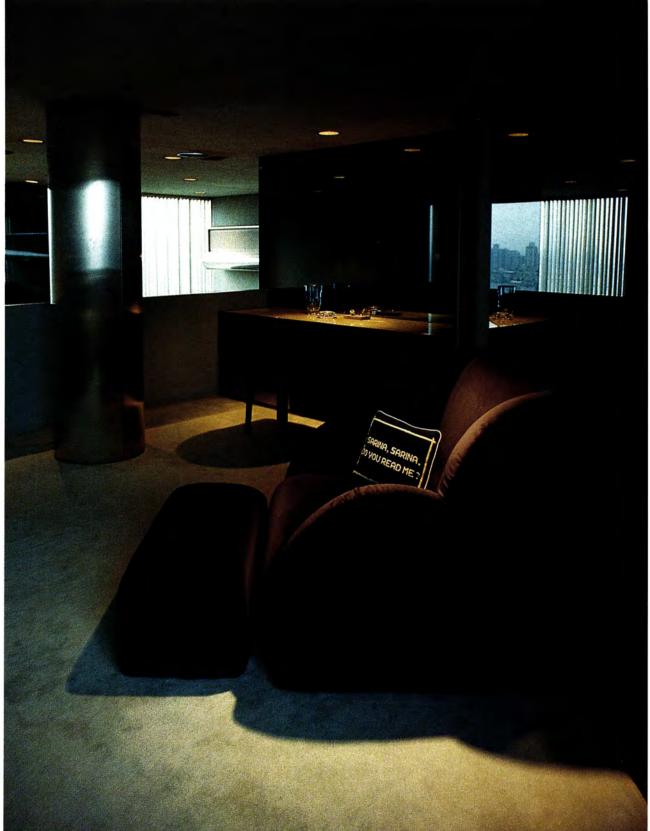
















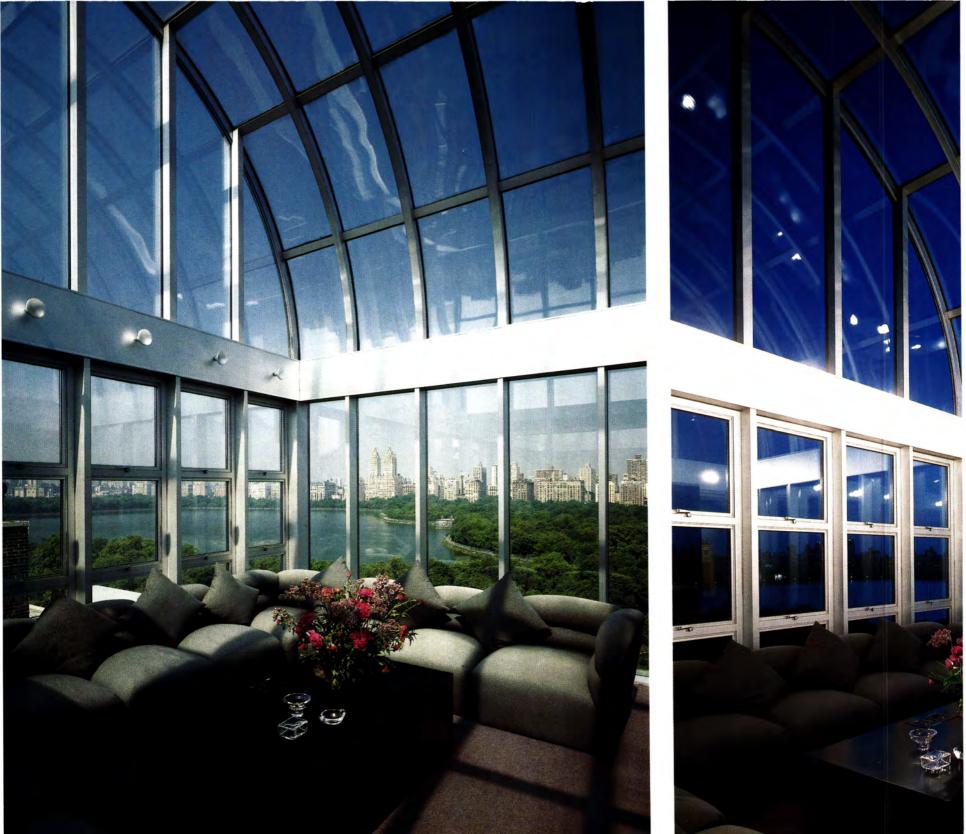




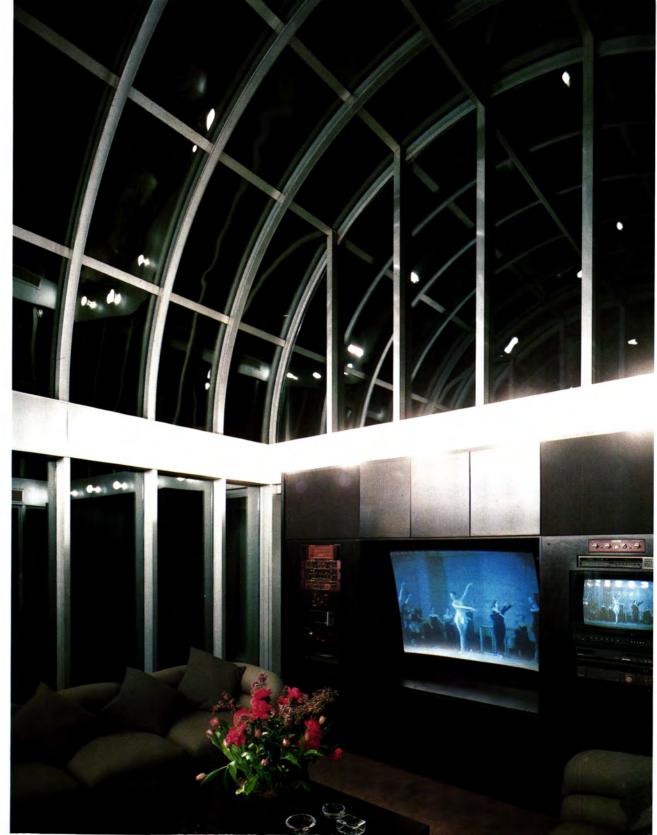














Recycled Architecture

Originally this turn-of-the-century structure in Bedford, New York served as a carriage house and the program called for a conversion into a residence with spacious living areas. The central element was converted into a large living room and master bedroom suite. The stable was adapted for use as a gallery and the former chauffeur's quarters for use as guest and study rooms.

The major space was designed as a contradiction of formalism of design and informality of living. In addition to creating a grand modern environment, the architect preserved and accentuated details of the original building including major wood sliding doors, a hand-operated elevator platform with original hardware, and massive truss timbers.

This project was one of ten national Honor Awards presented by the American Institute of Architects for 1976. The jury stated, "A solution displaying the architect's polite and restrained treatment of the facade in contrast with an exciting and beautifully detailed handling of inside space." (pages 84-91)

An alteration to a one-story cottage on waterfront property in Sands Point, New York. A duplex master bedroom and study suite with roof terrace above was built into a triangular tower atop the existing first floor. The massing relates to historic shingle style buildings in the area and the roof terrace represents a modern interpretation of a widow's walk. The half-round stair cylinder serves as a strong vertical accent which recalls the silo forms of the old farmhouses on Long Island. (pages 92-97)

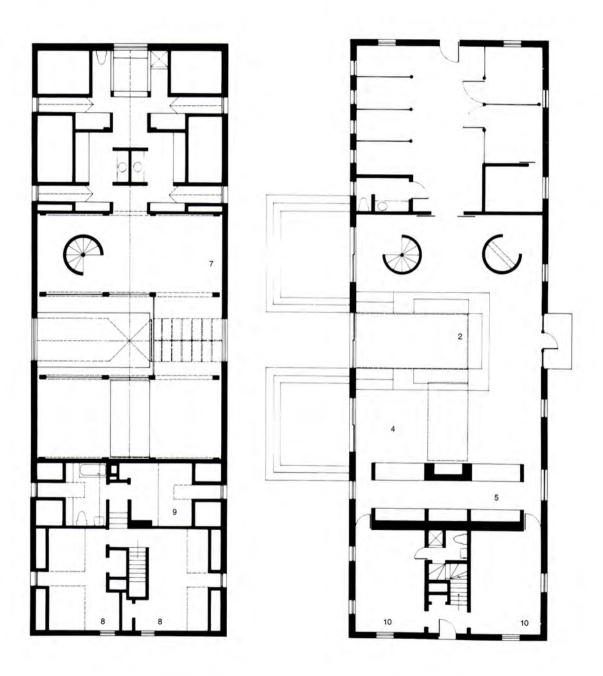














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Architecture in Suburbia

A large two-story residence in Greenwich, Connecticut. The linear massing is broken up with a series of stepped elements both vertically and horizontally. The entrance is secluded by a courtyard portico allowing for privacy, and the rear expanses of glass open onto a large swimming pool and grand terraces. (pages 98-101)

A fragmented pinwheel design in Chappaqua, New York with a central square living space overlooked on three sides by a second story open corridor and crowned with a grand barrel-vaulted ceiling glazed at one end. (pages 102-107)

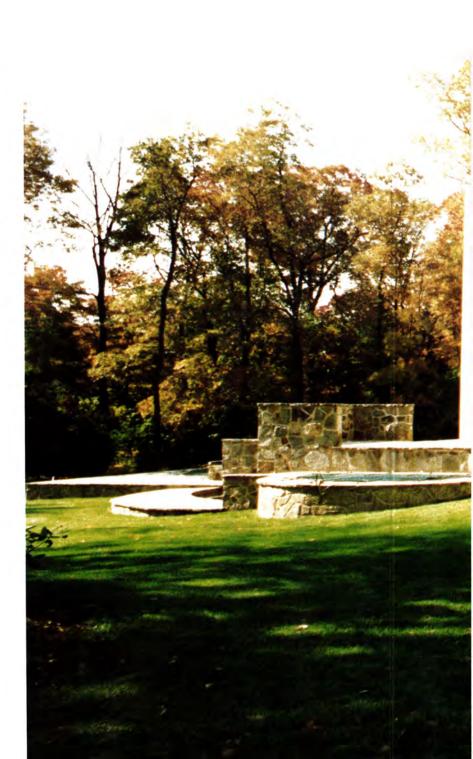
The program called for a one-story residence in Hohokus, New Jersey. The garage and service spaces shelter the front facade from the street, and high ceilings and skylights add drama to the interior spaces. (pages 108-111)

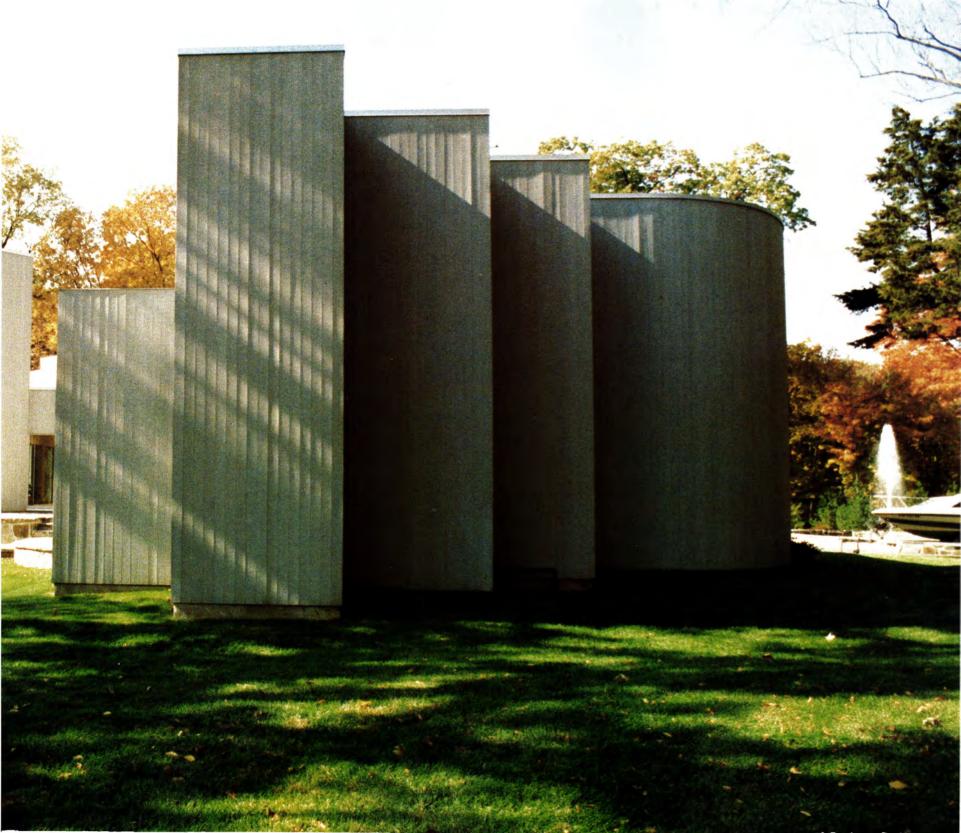
A rectilinear residence in Kings Point, New York which features a conservatory as part of the living room and a triangulated interior plan forming a room-within-a-room kitchen in the voluminous space. (pages 112-113)

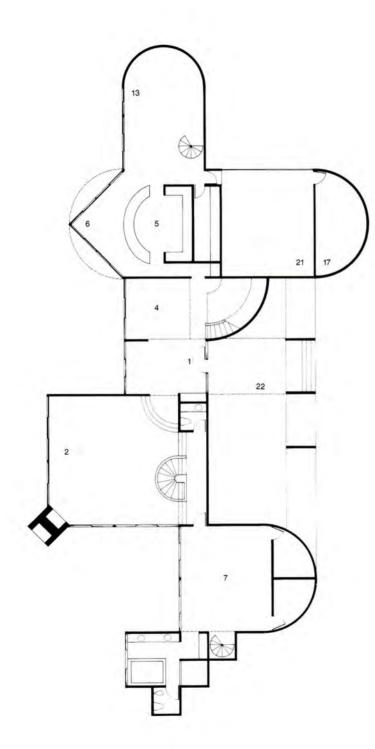
A cubistic residence in Livingston, New Jersey with projecting decks, bridges and terraces creating a dynamic swimming pool environment at the rear. (pages 114-115)

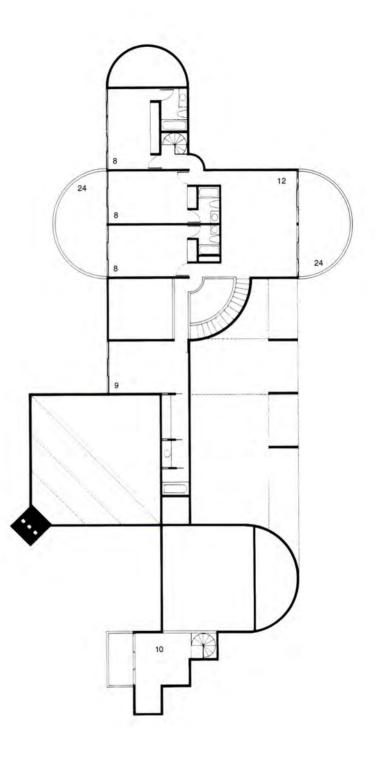
A residence in Saddle River, New Jersey with strong massing of circles, triangles and cubes dominated by a three-story living room volume and bold cantilevered ends. A connecting bridge links the master bedroom suite and the children's wing and defines the living and dining spaces. (pages 116-121)

A three-story residence set into sloping terrain in Short Hills, New Jersey. The approach to the house is up a steep driveway directly to a garage carved into the front facade. A prominent entrance stair leads to the major living areas on the second floor. The third floor is devoted to a large master bedroom suite overlooking the living room with a grand barrel-vaulted sleeping space, a study, and elaborate dressing and bath areas. (pages 122-125)





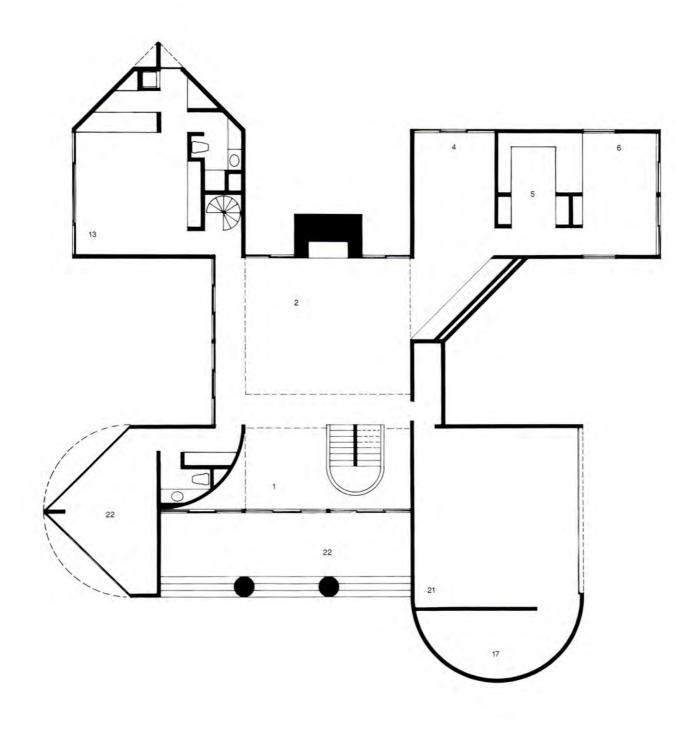


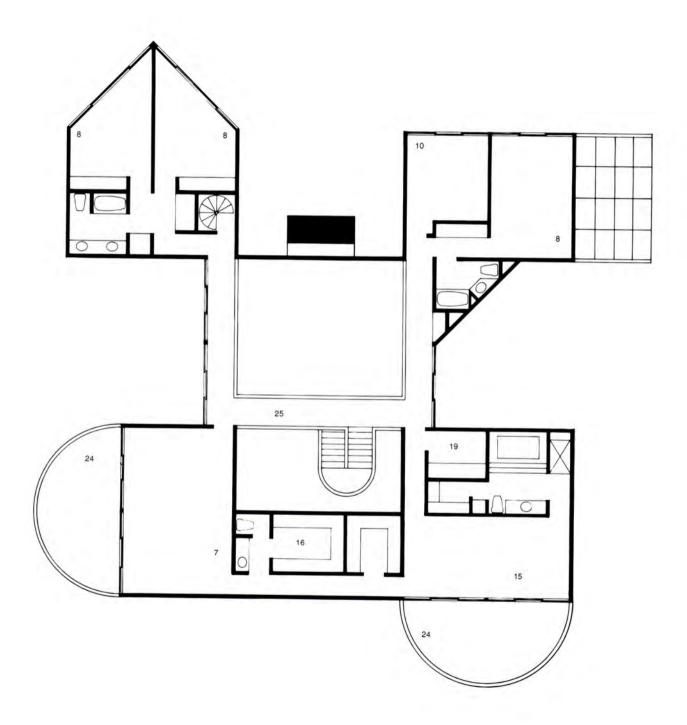


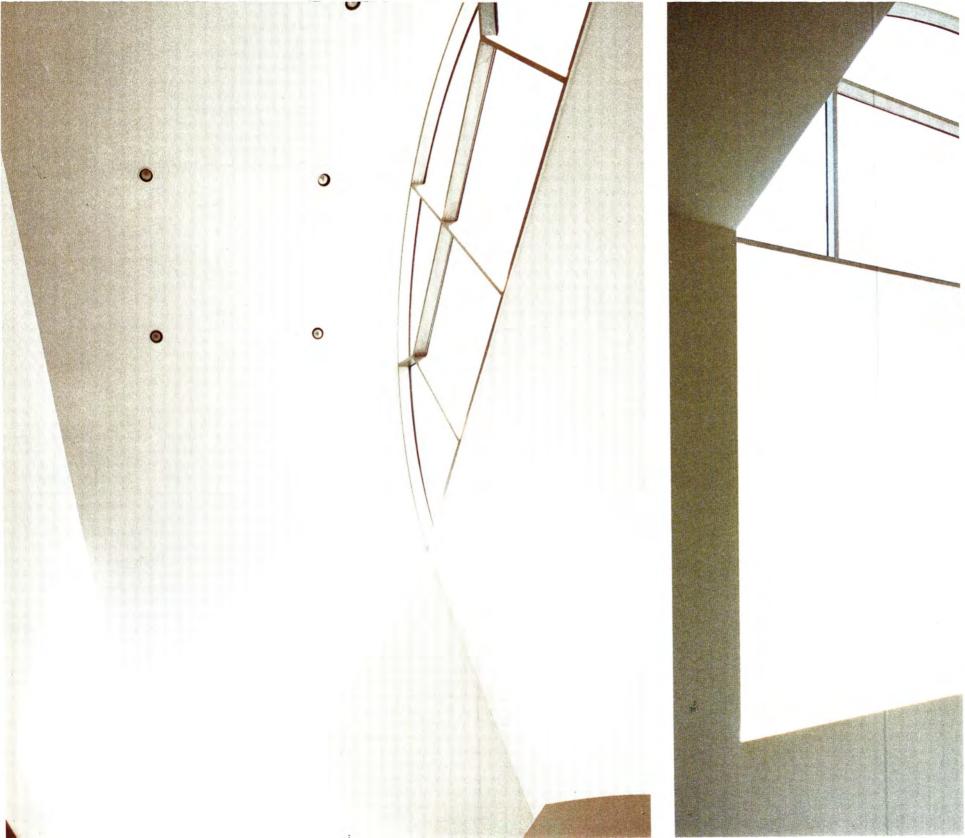






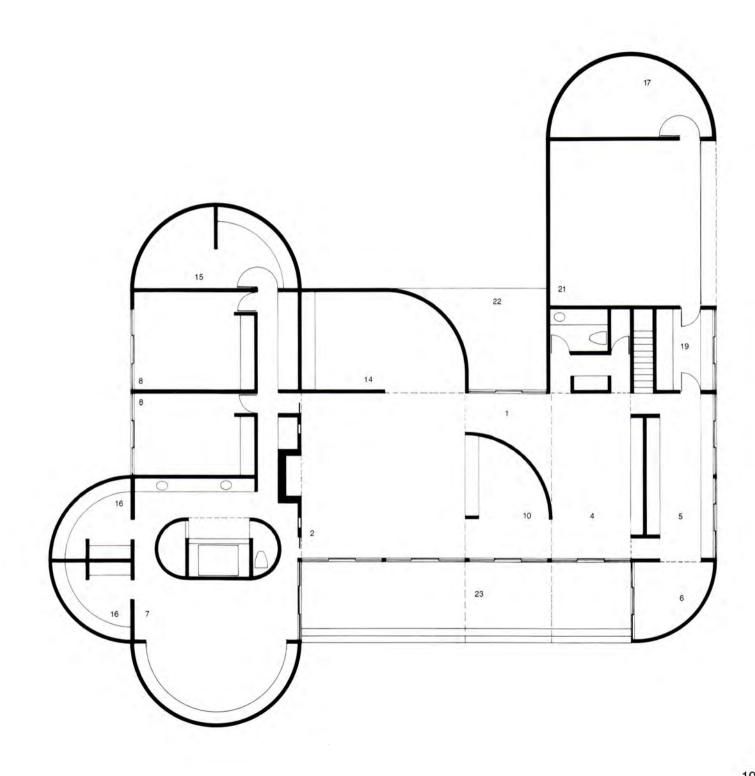








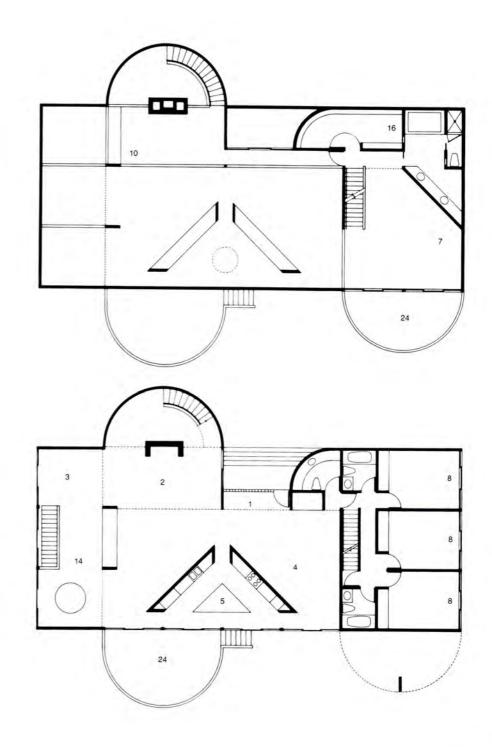


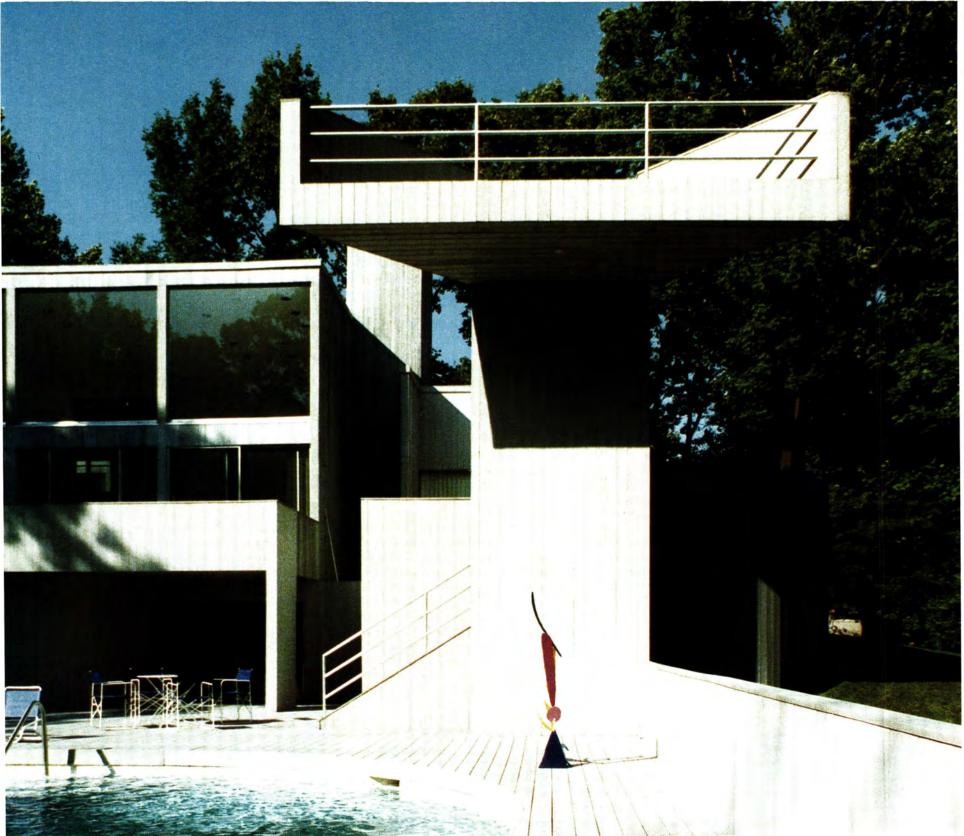






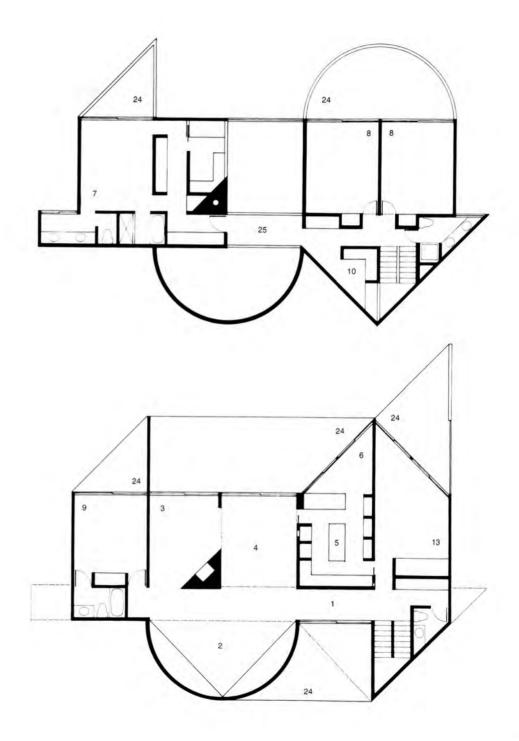


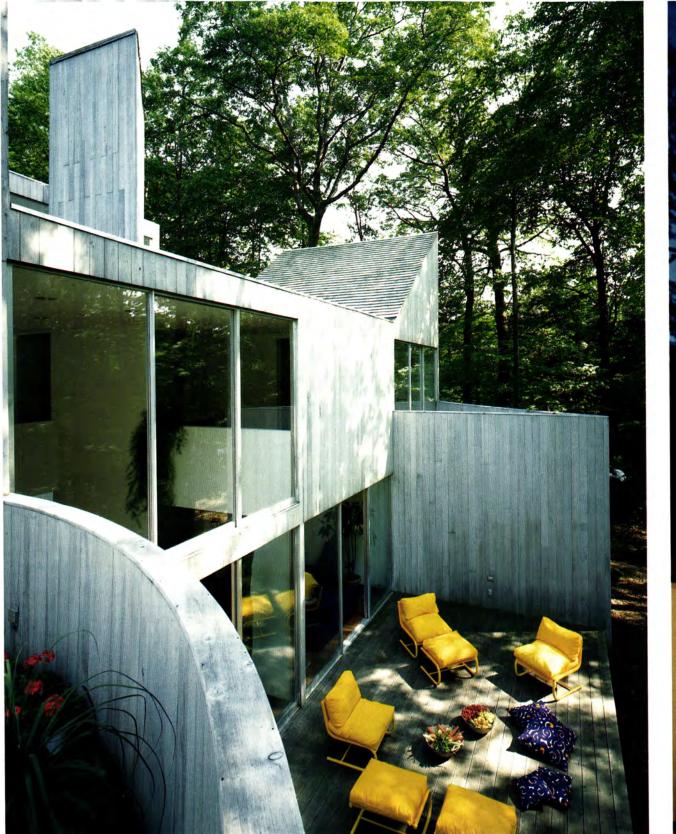


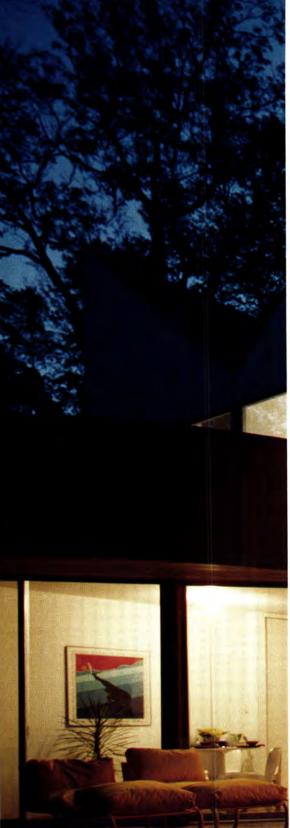




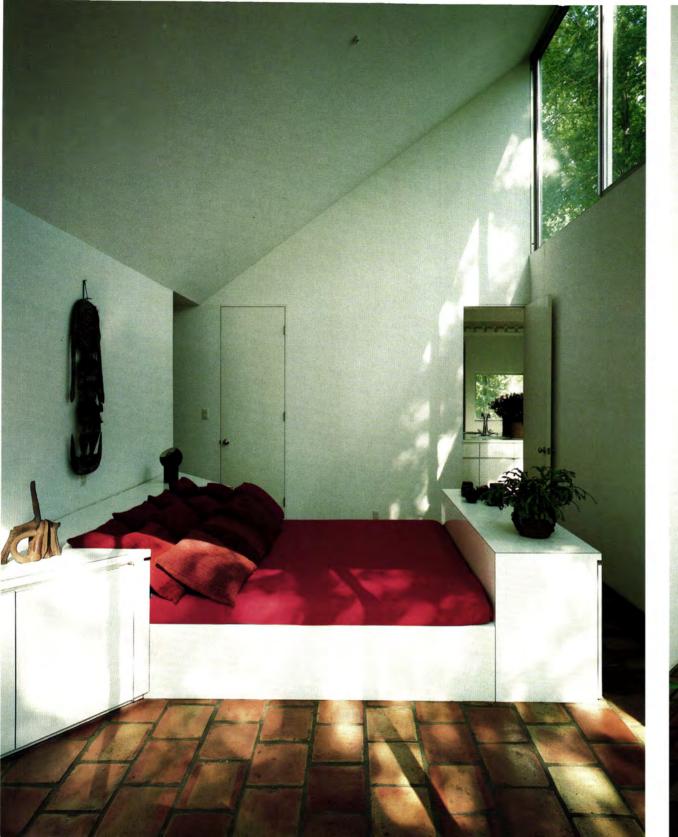




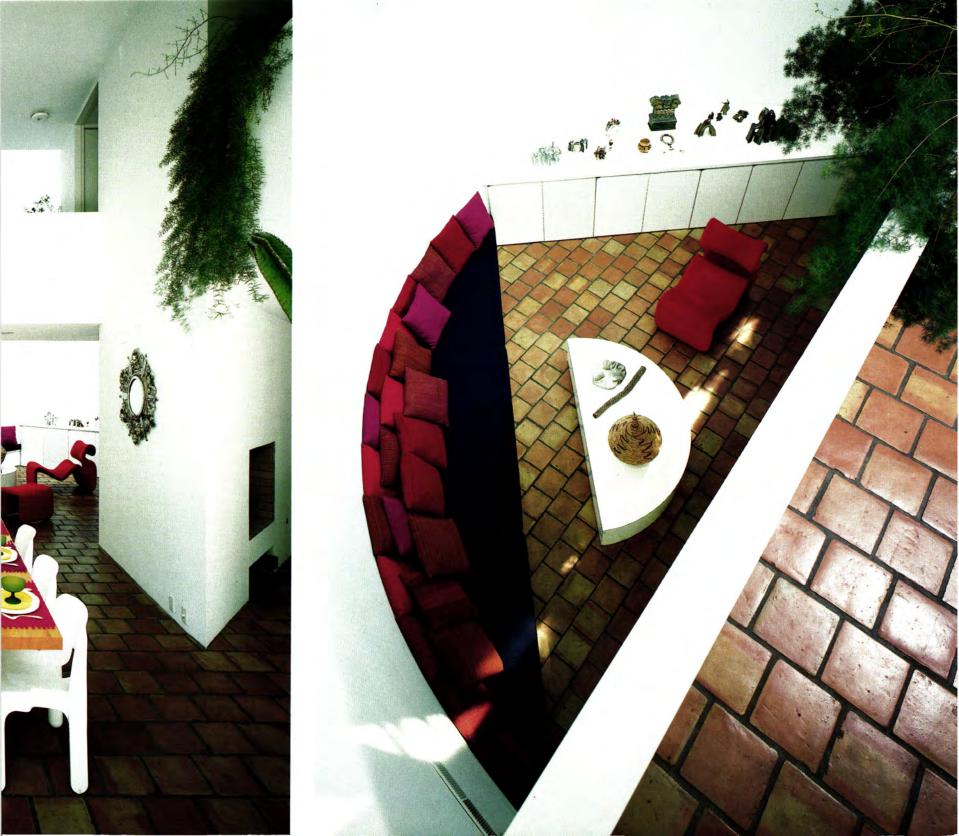




















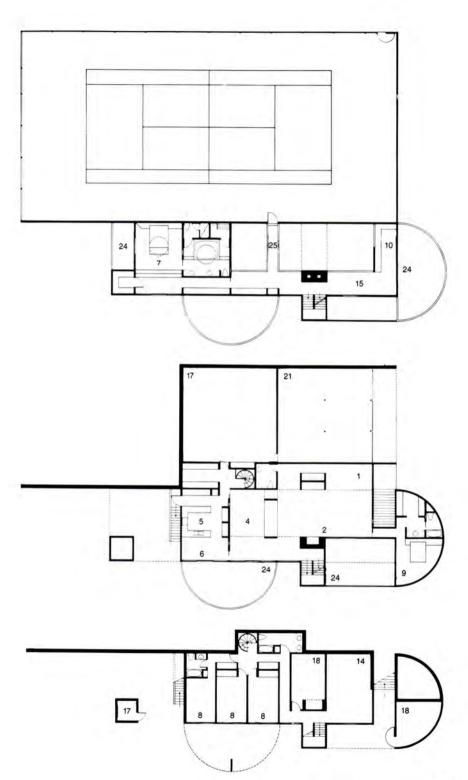


Tennis Court House

This house was built on a sloping waterfront property in Sands Point, New York. In order to preserve most of the natural landscape, the design solution was to incorporate the tennis court as part of the house and to minimize the driveway and parking area. The garage becomes a major element of the entrance facade and it is crowned by the solid end wall of the tennis court above. An outdoor stair by the entrance porch permits private egress to the pool area and lower children's rooms.

The major living spaces are on three levels broadside to the fine views, as expressed in the rich forms and large glazed areas of the west facade. The master suite is private and occupies the top floor. An internal bridge, which defines the living and dining areas below, permits direct access to the tennis court. The major living and dining areas are on the intermediate floor level with generous decks on the water side and underground garage and storage spaces behind. On the lower level the recreation and children's rooms are set into the hillside opening onto the pool terrace.

Large glazed wall areas, three major skylights and the extensive use of reflective mirrors create a very light and open experience in what is essentially a one-facade structure. The two-story living room serves as a major circulation atrium and pivotal element as well as the heart of the residence. (pages 126-133)















Architecture in the Landscape

A two-story residence in Pocantico Hills, New York set on a vast expanse of lawn overlooking a natural pond. Special features include a large entertainment center, indoor swimming pool and a bird watching promontory. The interlocking of basic geometric forms creates a strong sculptural presence. (pages 134-139)

This house is situated at the end of a long linear tree-lined driveway in Westhampton, New York. A series of monumental steps lead to the major living spaces on the second level and the interiors are dominated by large semi-circular massing. (pages 140-143)

This house was built in two stages on a gently sloping hillside in Far Hills, New Jersey. A triangulated three-story addition was created in harmony with the original structure. (pages 144-147)

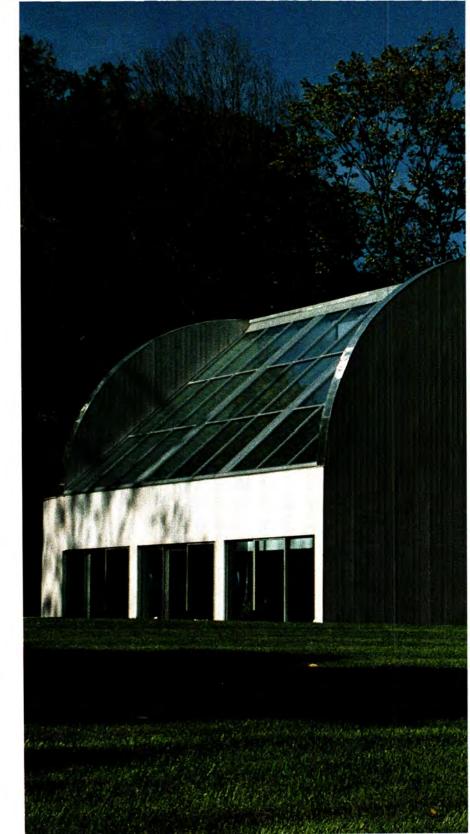
This residence in Westchester County, New York evolved from the basic structure and foundation of an original square building on the site which became the nucleus. The projecting arms radiate from this core. A second story triangulated element contains the elaborate linear master bedroom suite which faces a dramatic lake view. (pages 148-151)

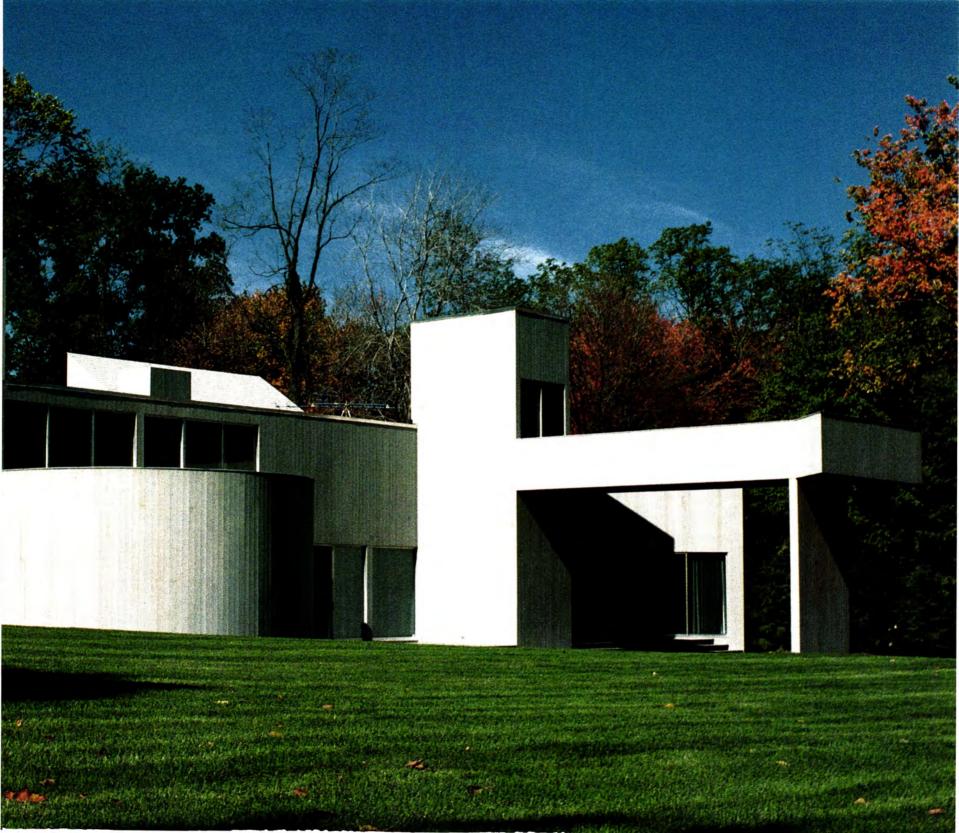
A noble residence set upon a hill in Chappaqua, New York which dominates the surrounding countryside. The major feature is a great hall with a sweeping staircase, a connecting bridge, and a skylit cupola. (pages 152-155)

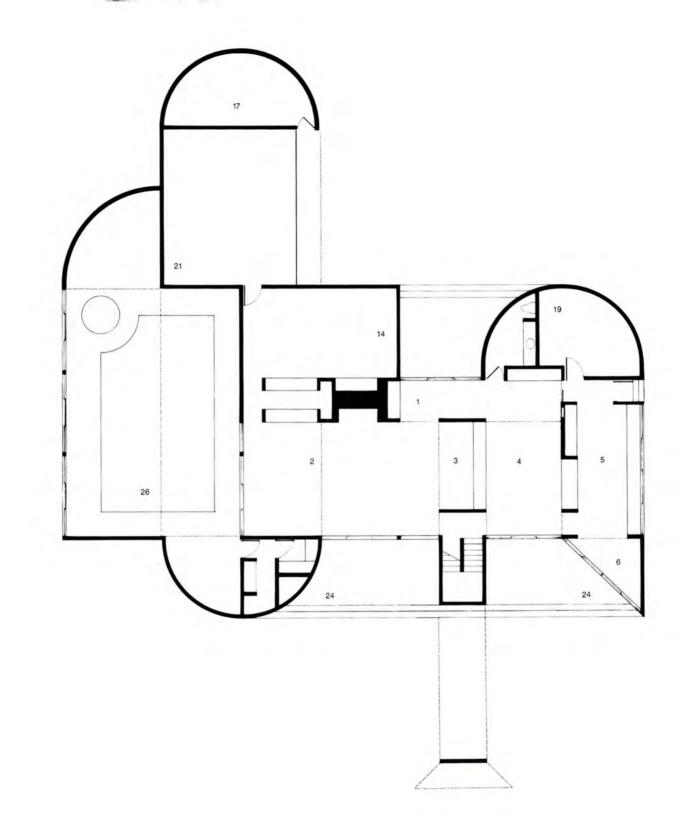
A two-story L-shaped house in Sands Point, New York with a diagonal arcade defining a triangular entrance courtyard. Concealed behind the austere entrance facade, large glazed walls open the major living areas to a nearby bird sanctuary and water views. Three vertical pylons anchor the strong horizontal massing of the house. (pages 156-161)

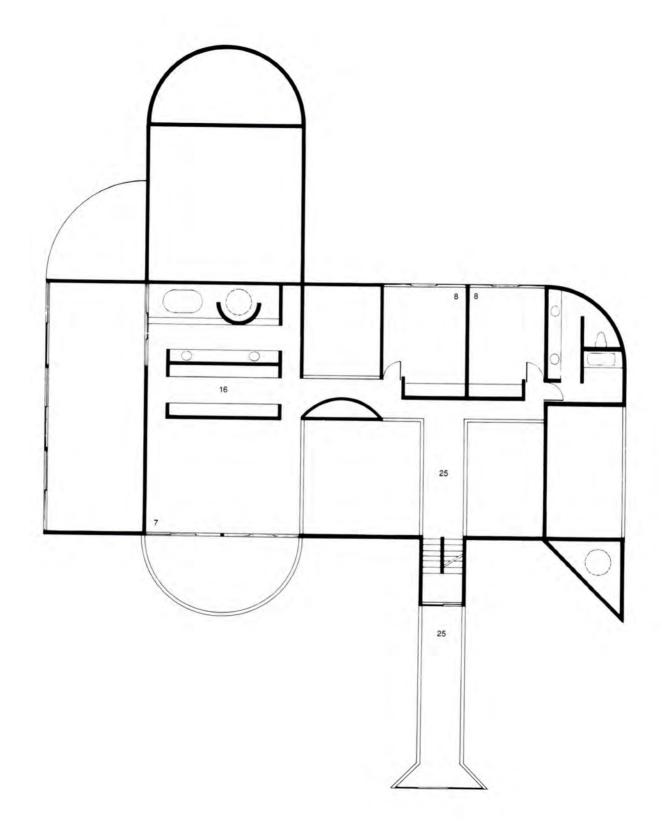
A pristine white woodland retreat within a heavily forested estate in Westchester County, New York. A geometric sculptural glass pavilion was created with a formal entrance portico and a grand interior living space which opens out onto terraces, gardens and swimming pool. The master bedroom wing and the service wing angle out from the towering living center to define the entrance circle. (pages 162-165)

A water pavilion for meditation on a private estate in Bedford, New York. (pages 166-167)







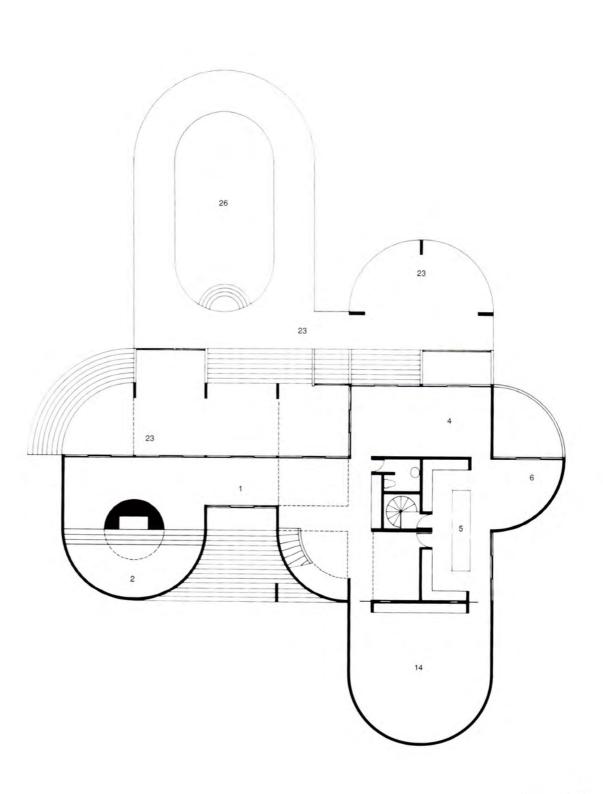




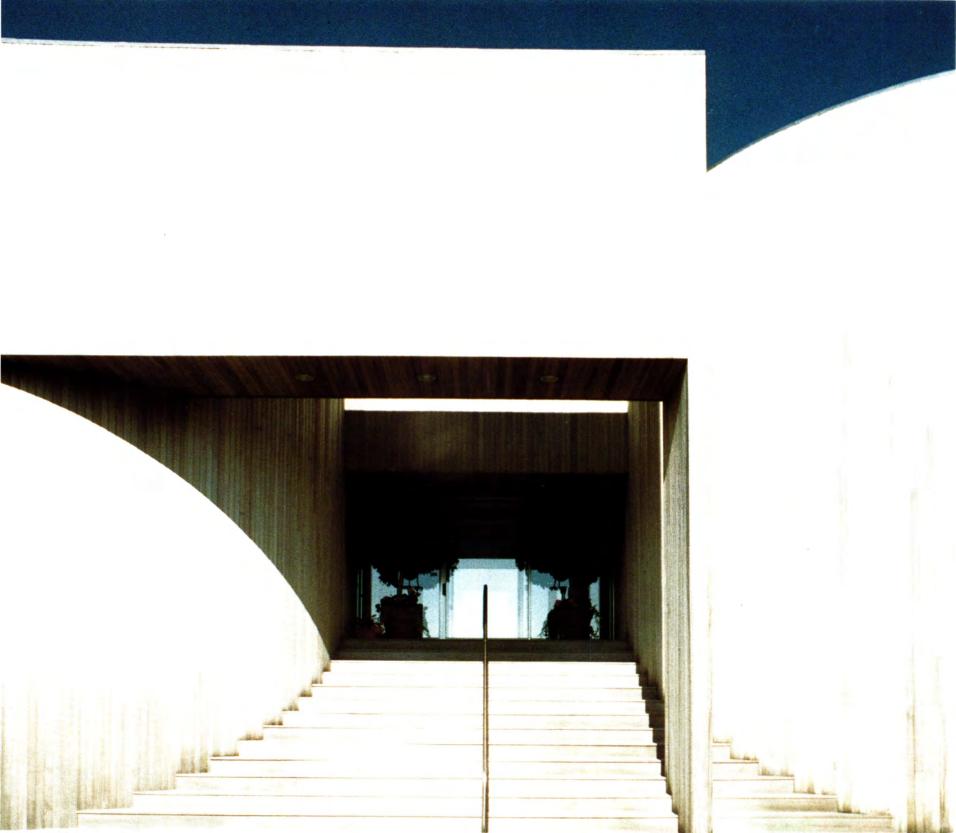


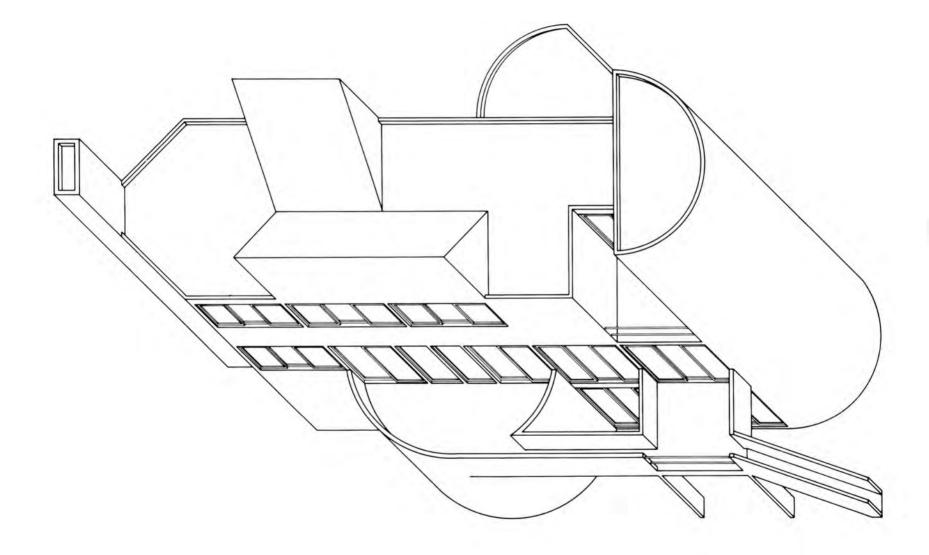




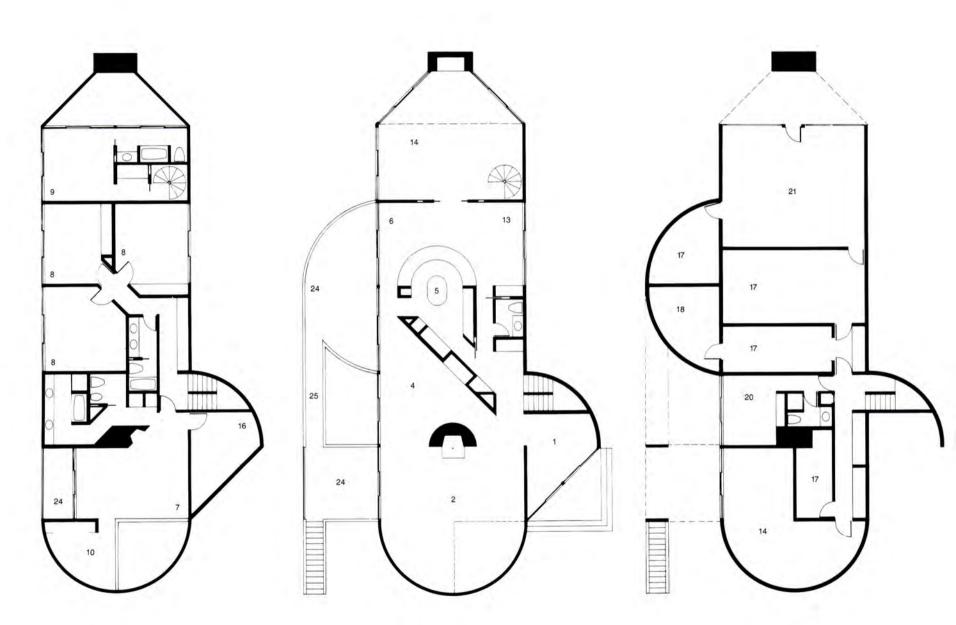






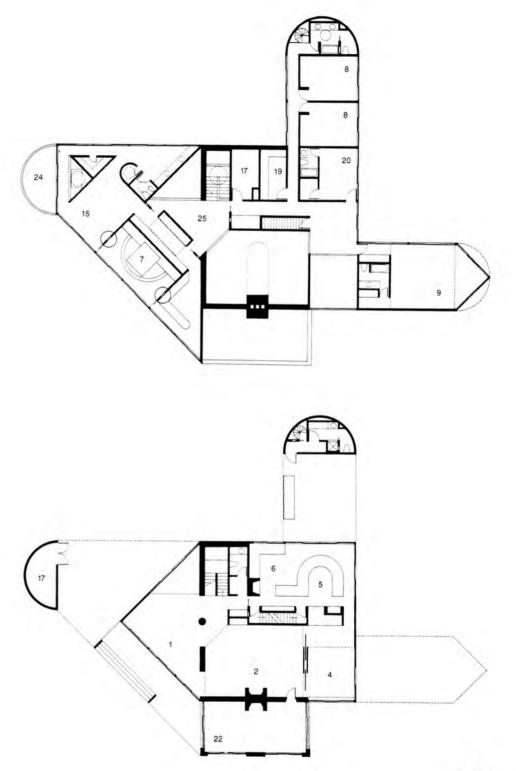
















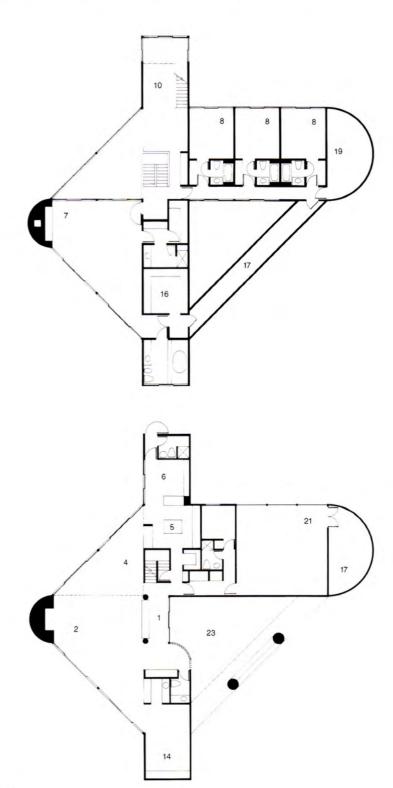


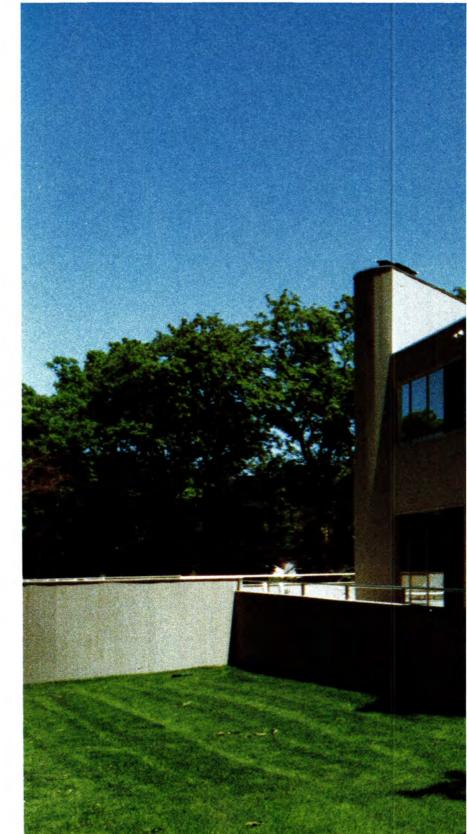








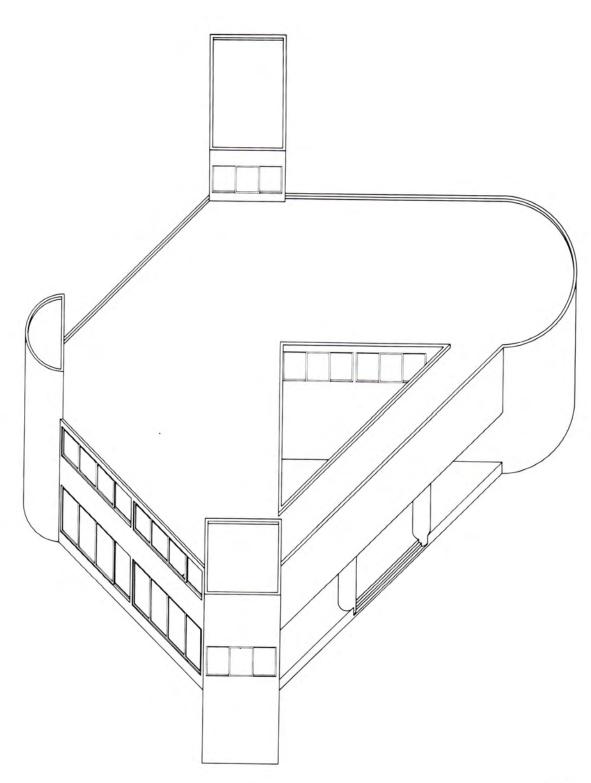


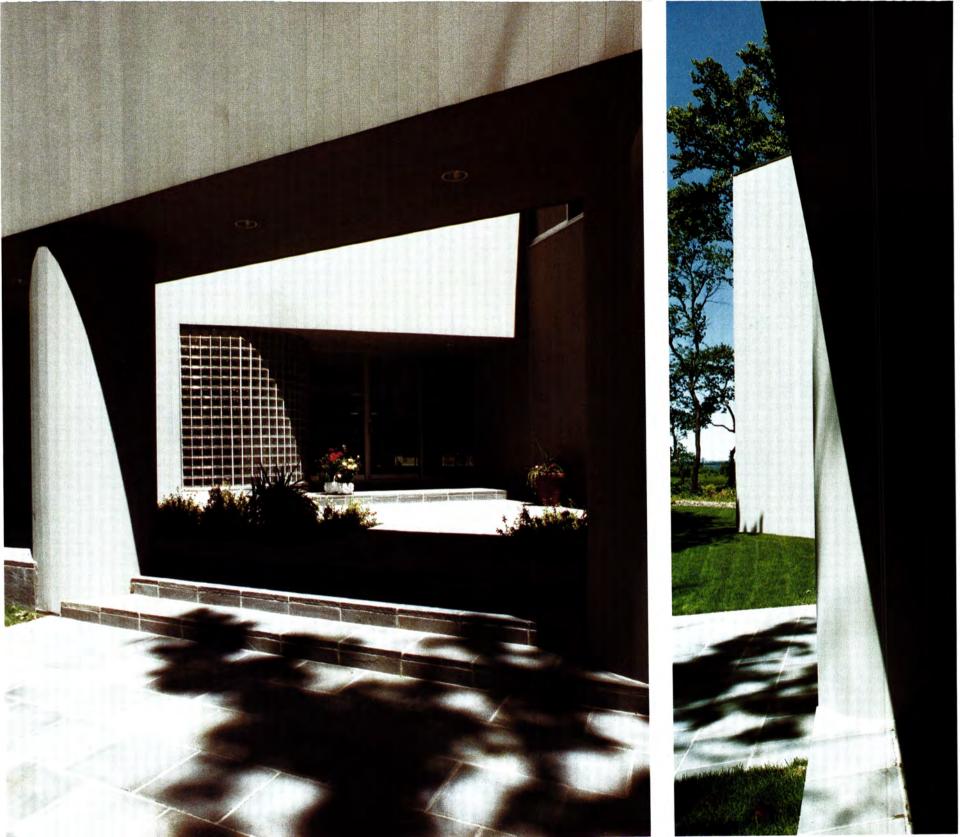




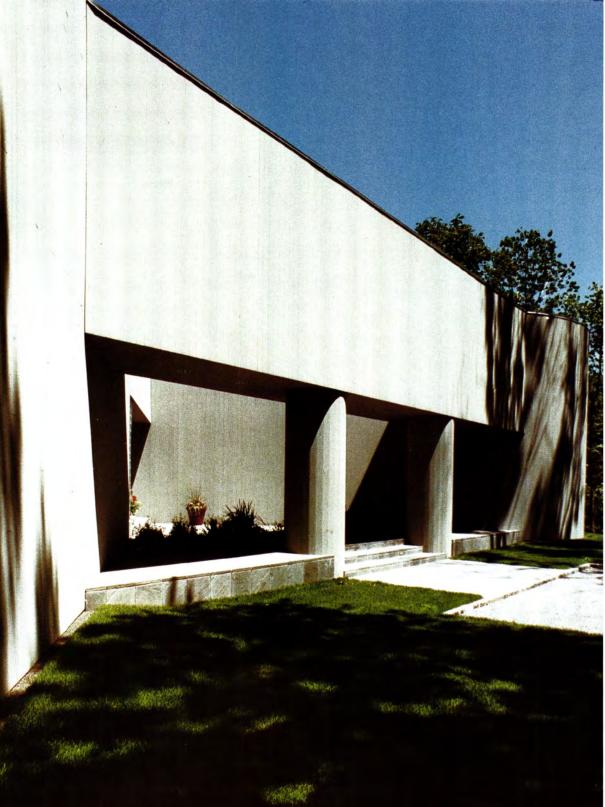




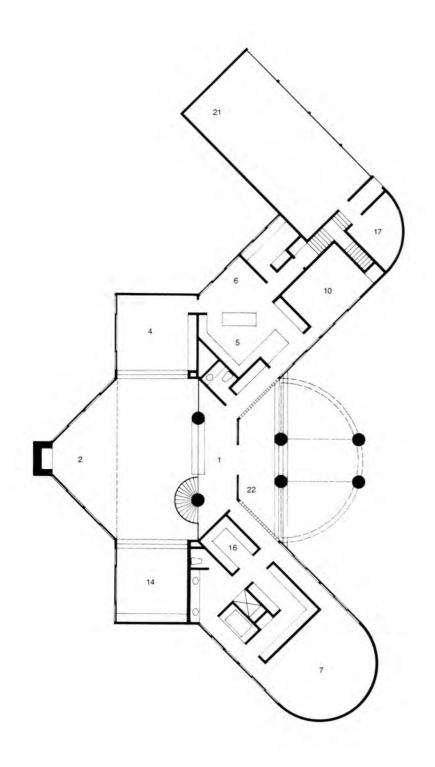


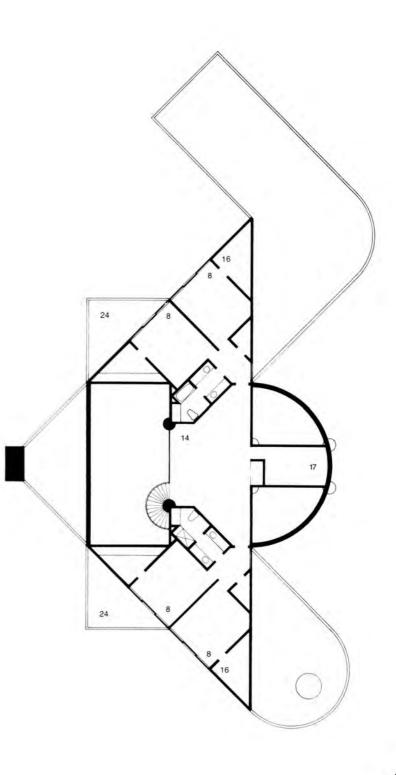


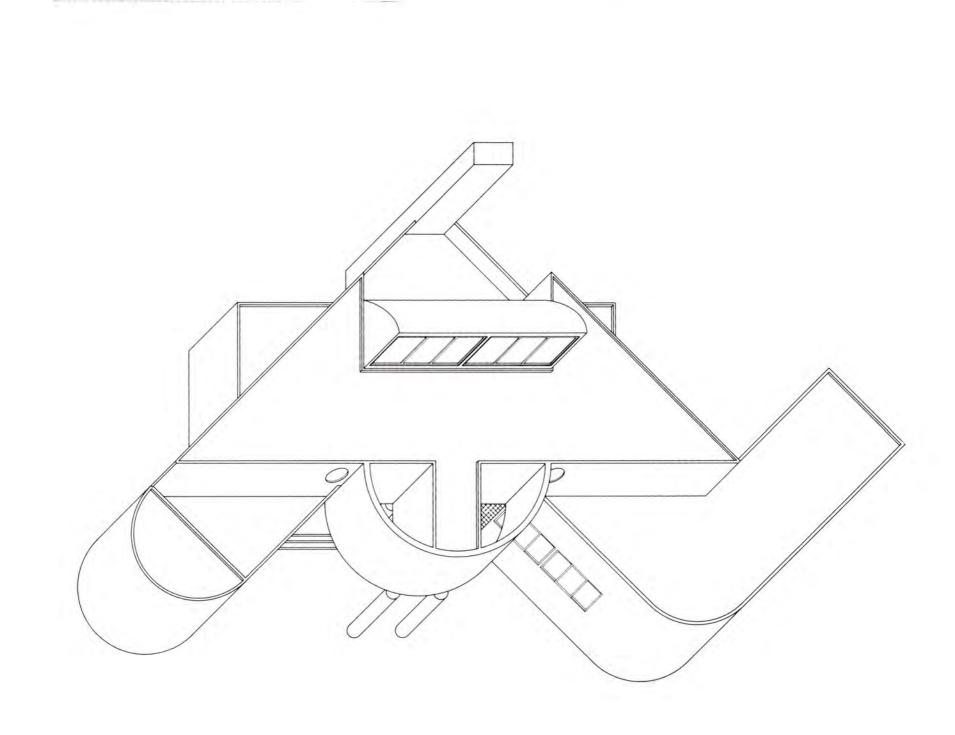




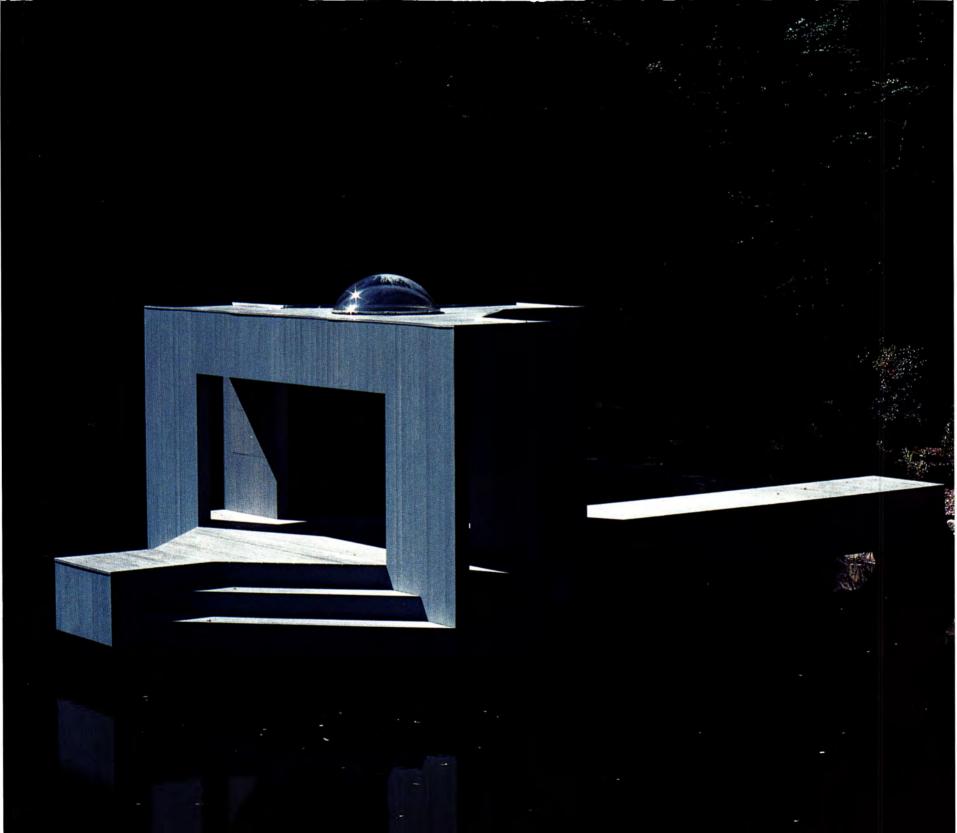


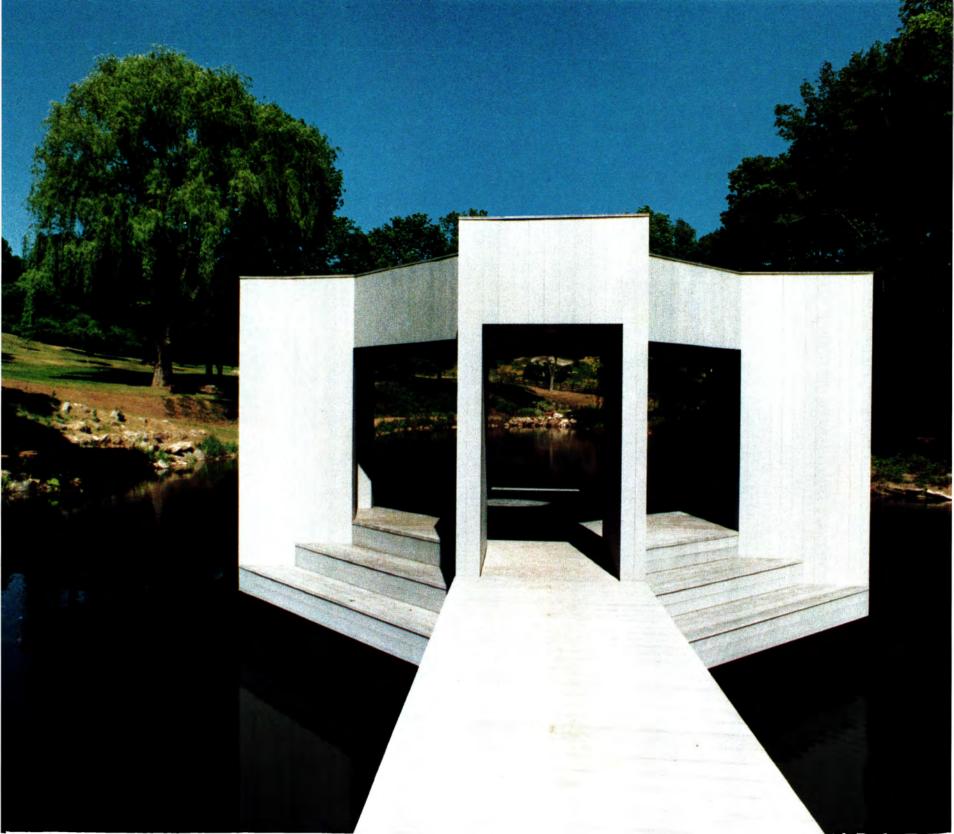












A Hillside Castle

A long winding driveway past a lake and through the trees permits various visual aspects of the external form and builds up the anticipation of the experiences within this house in Montague, New Jersey. A bridge connecting the house end with the hill creates an entrance courtyard for both guests and vehicles, and serves as a protective canopy.

The entrance vestibule separates the two major vertical spaces—the two-story music/sitting room and the four-story grand foyer containing the staircase. The vertical circulation spine asserts itself as a major element of the total design and terminates as a bridge across the living room. All major internal spaces flow both vertically and horizontally through the alternating geometry of circle and square.

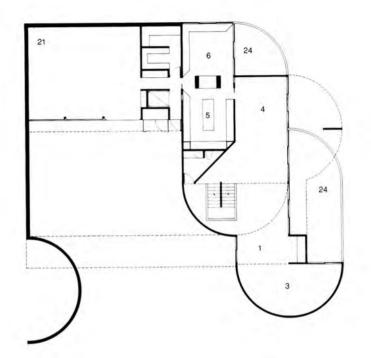
As viewed from the exterior, the forms are rich and varied yet ordered and consistent. Each facade has its own unique appearance, and as a whole a dynamic and imposing building mass is achieved—a true manor house in proper scale on sixty landscaped acres. (pages 168-177)



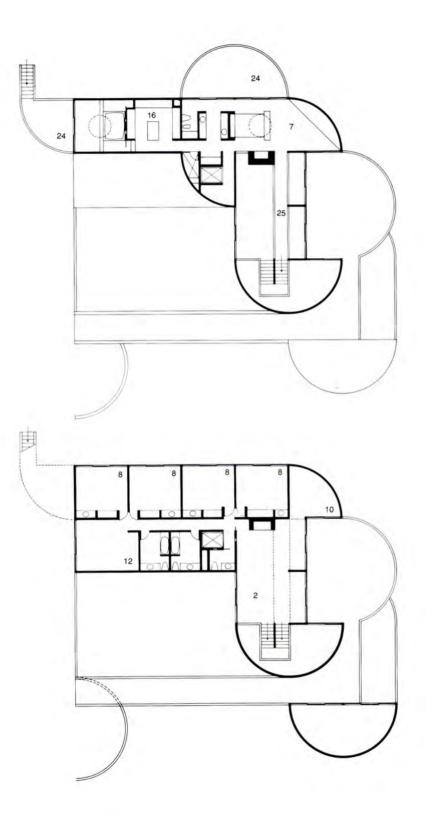




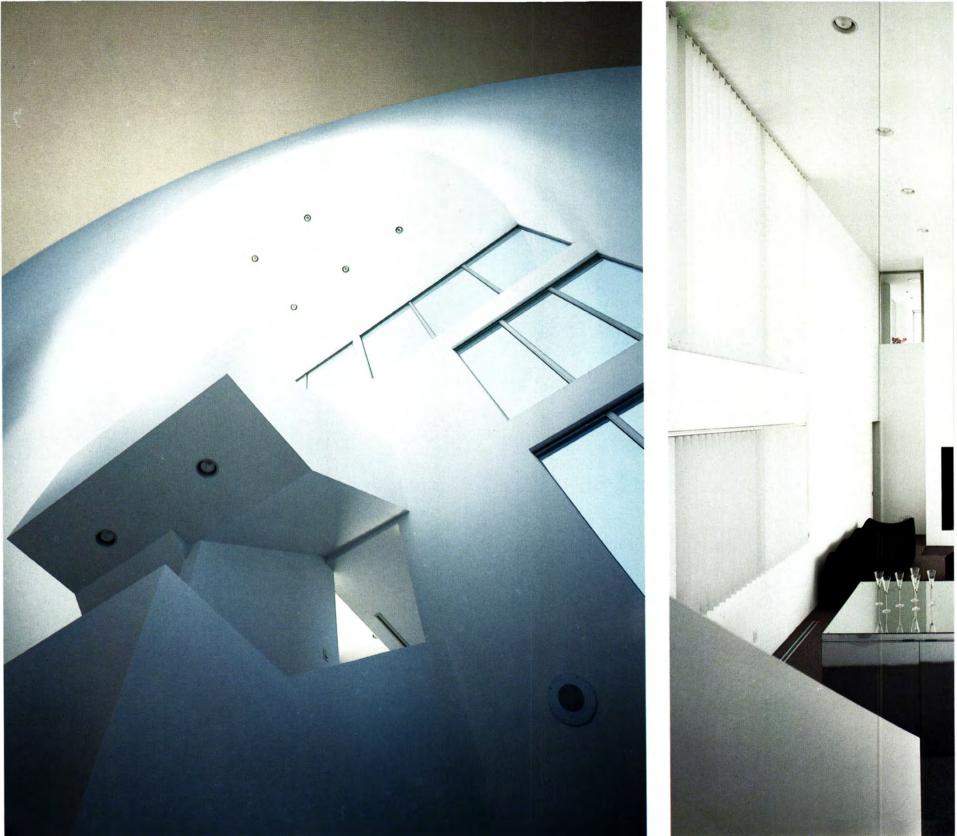




















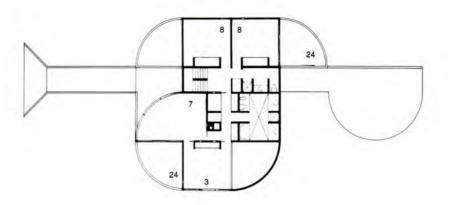
Architecture by the Sea

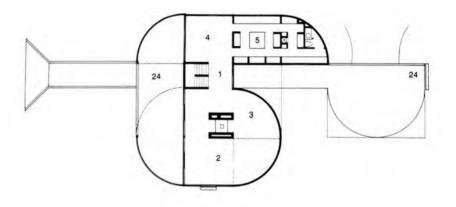
A sea captain's house overlooking Long Island Sound in Sands Point, New York. The three-level house is built into a hillside and the round forms, decks and railings recall naval architecture. (pages 178-183)

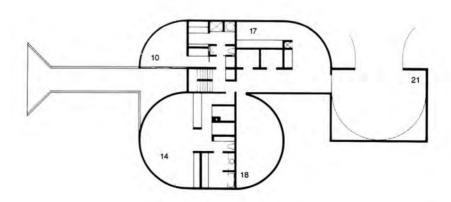
The triangular shape of this house was dictated by the zoning envelope of an odd lot in New Rochelle, New York. The house sits upon a large series of stone walls, stairs, and terraces, which rise from the beach and create continuity with neighboring properties. The living room and the swimming pool are visually joined through a glass wall, extending exterior views and interior experiences to both of these major spaces. An intermediate level permits the dining room and kitchen to overlook the living room to the view beyond. (pages 184-187)

A two-story residence on an urban lot in Manhattan Beach, New York overlooking the sea. A glass block wall was created to admit light and permit privacy along the street elevation. The projecting balconies and central roof terrace allow panoramic ocean views. (pages 188-191)

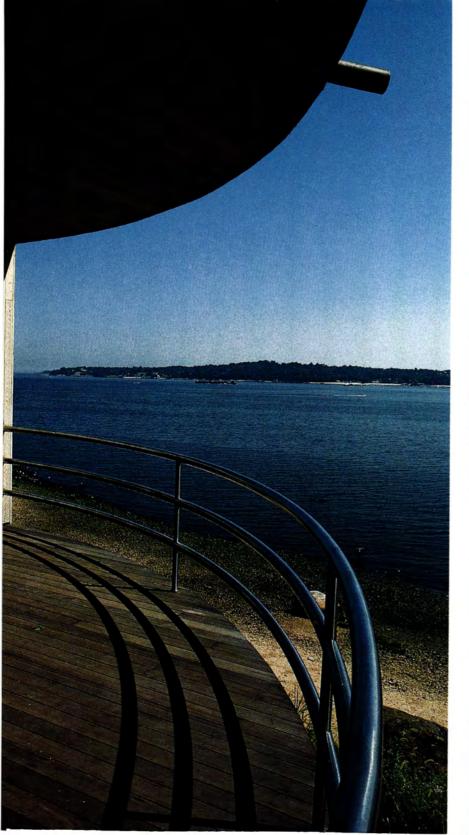
A beachfront residence in Bridgehampton, New York. The house is contained and private yet spacious on the interior, with strong projecting bedroom balconies cantilevered over the dunes on the ocean side. A transparent wall enriched by the triangulated architectural forms permits each major space a grand view of sand and sea. (pages 192-197)

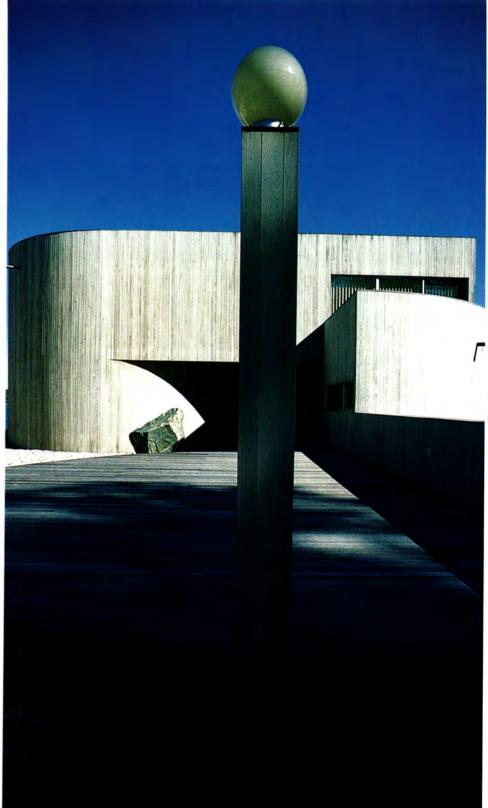








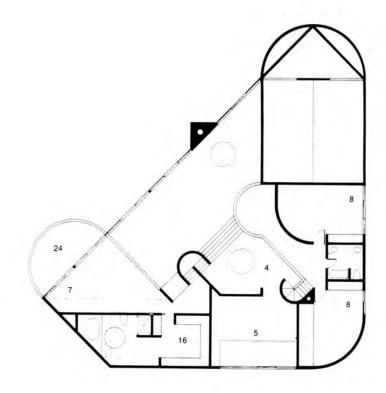


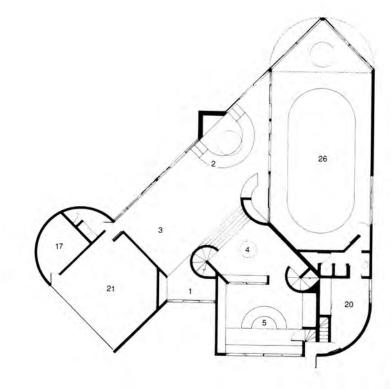






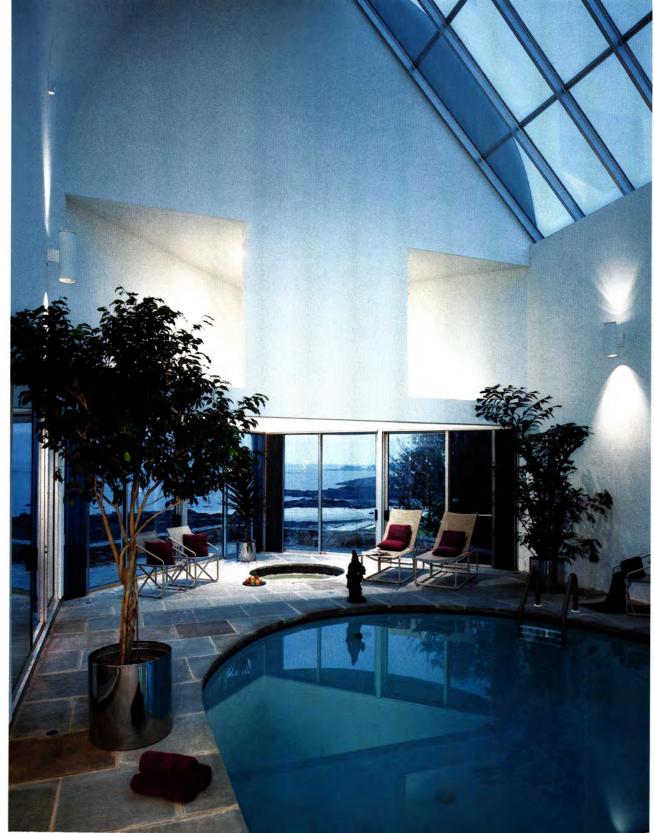


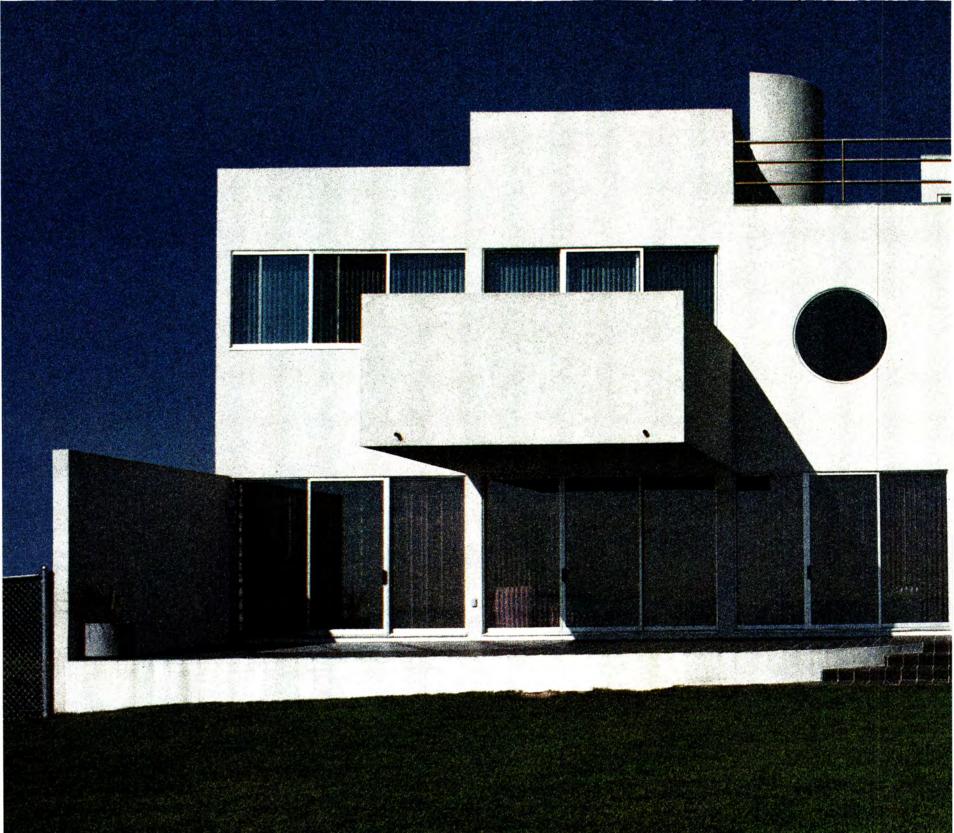


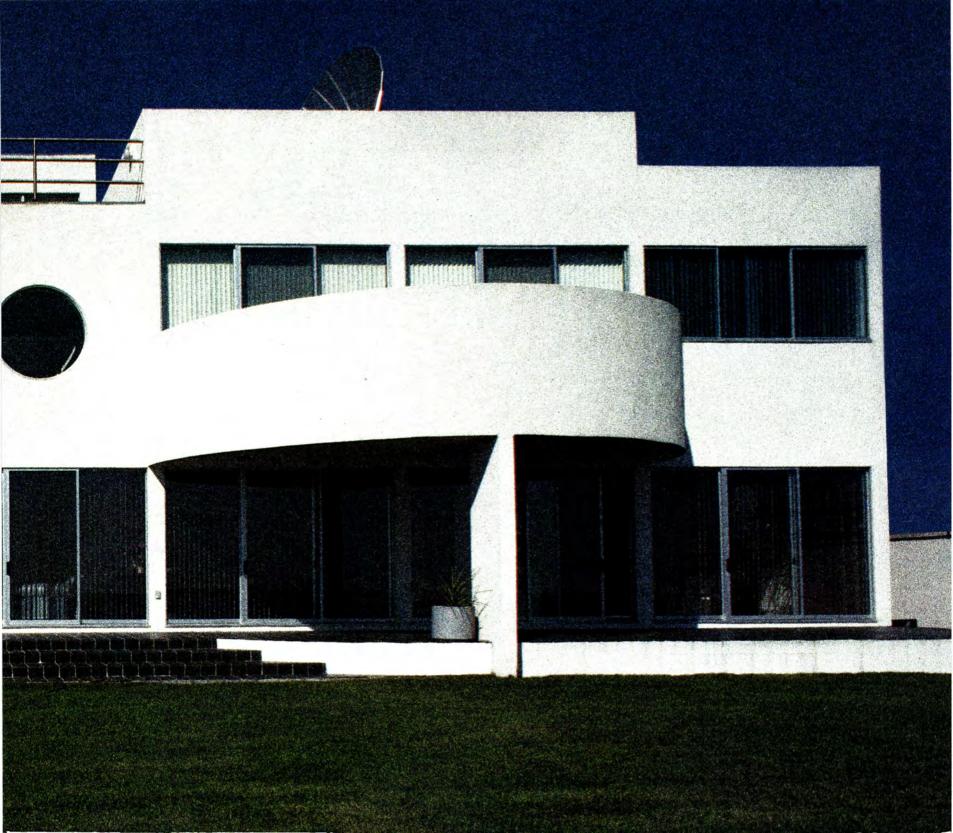


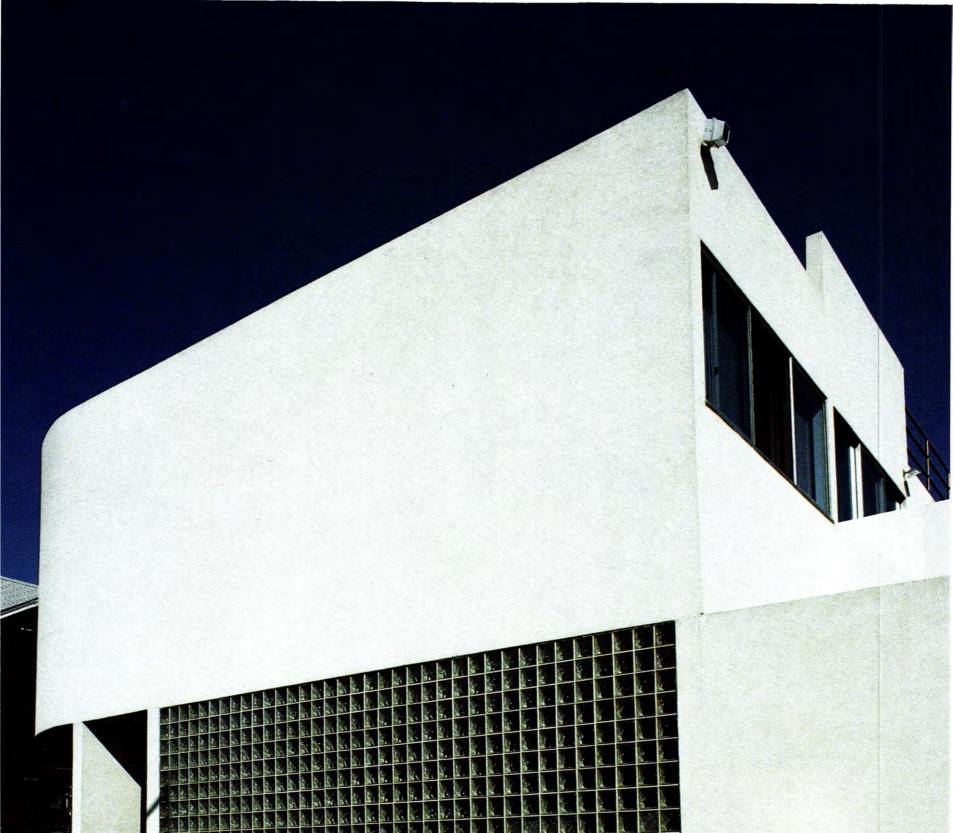


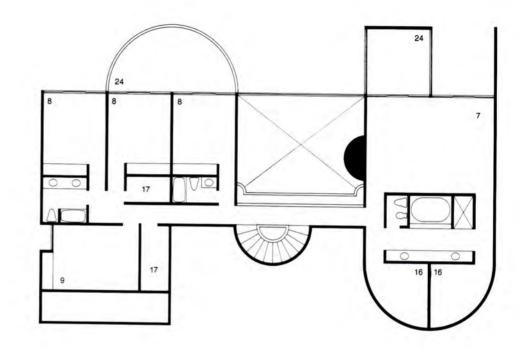


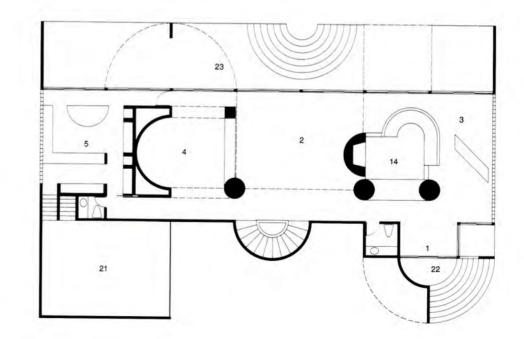






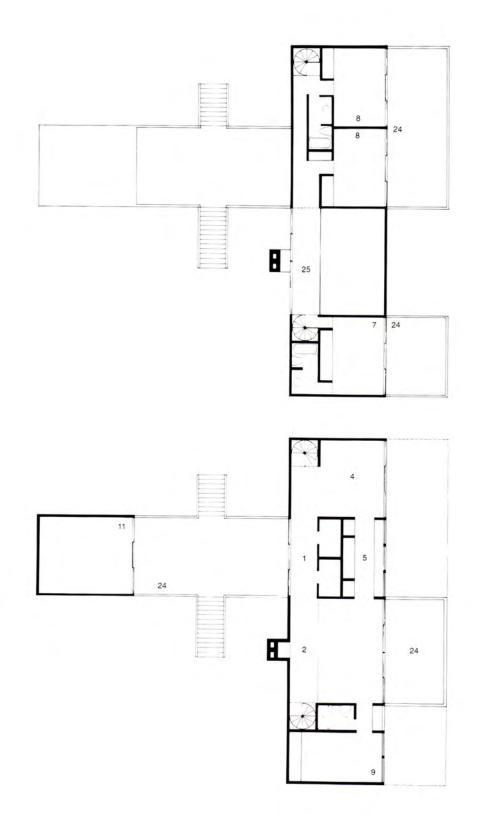






















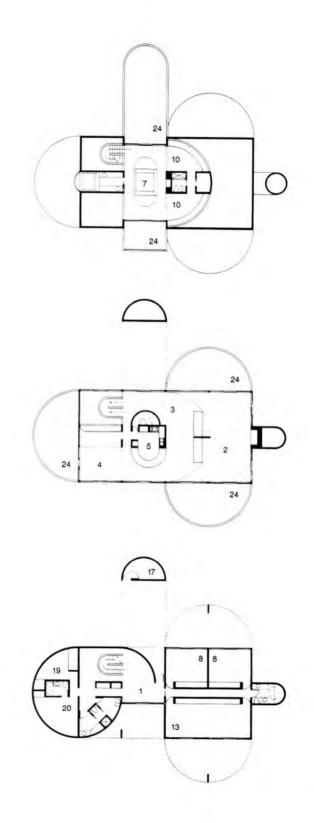
Temple in the Dunes

This unusual setting in Southampton, New York dictated a design which lifted the two major zones, the living spaces and the master bedroom suite, above the sand dunes to afford views in all directions—all within the protective shelter of a grand barrel-vaulted roof.

This building is literally a modern temple to worship the sun. It is a sculptural presence in space amid the dunes. And from the interior there is always the immediacy of sun, sand, and water.

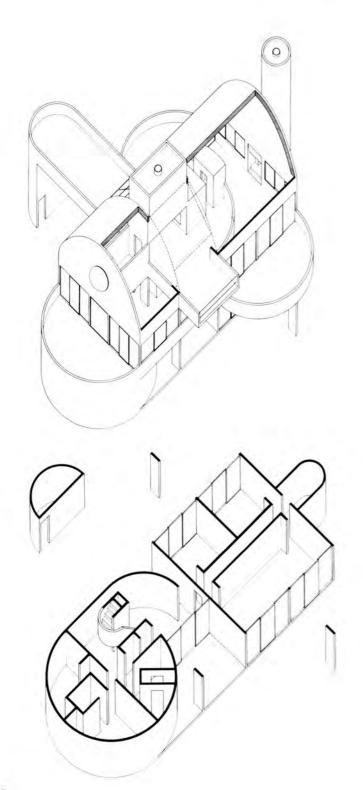
The ground floor consists of the entrance way, cabana, and bedrooms opening onto the beach grasses on all sides. The second floor is completely open to views in all directions, and the living and dining rooms open out onto three large half-round terraces. The third level mezzanine consists of the master bedroom suite under large skylights opening out to dual decks on opposing sides, with curved round study balconies overlooking the living room volume. The views are exceptional from this level.

The external forms are an essay in the interrelationship and interpenetration of round elements of mass and transparent ribbons of glazing. All of these forms are evident from within the interior spaces. (pages 198-207)



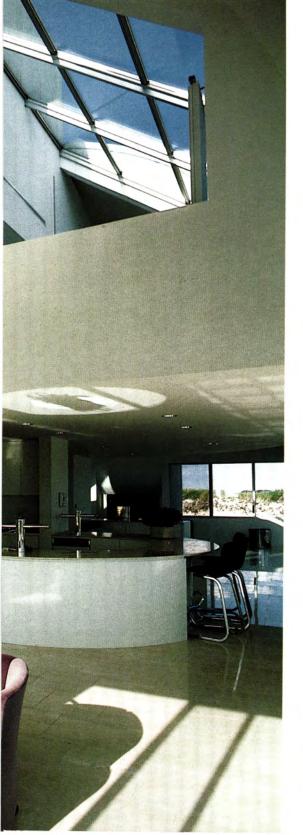


















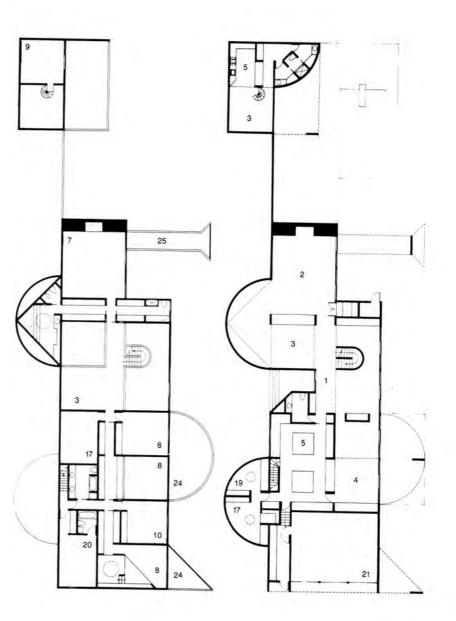


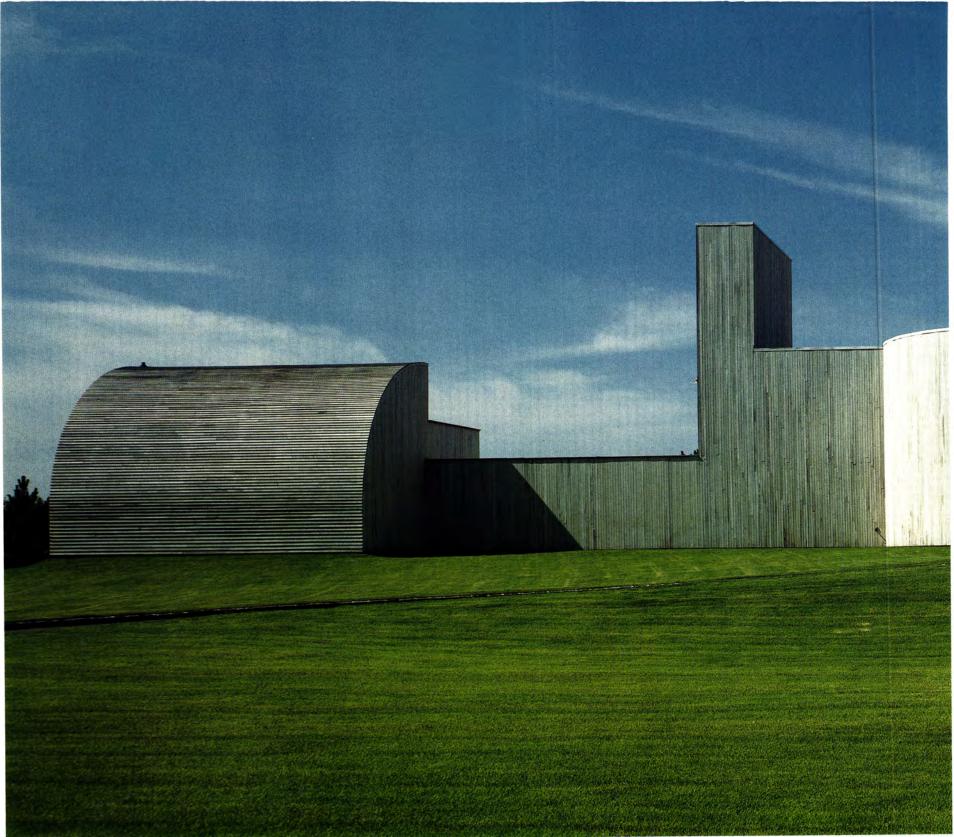
A Luxury Liner

A grand residence on waterfront property in Sands Point, New York which simultaneously accommodates large-scale business entertainment, art display, and the intimacy and comforts of private life.

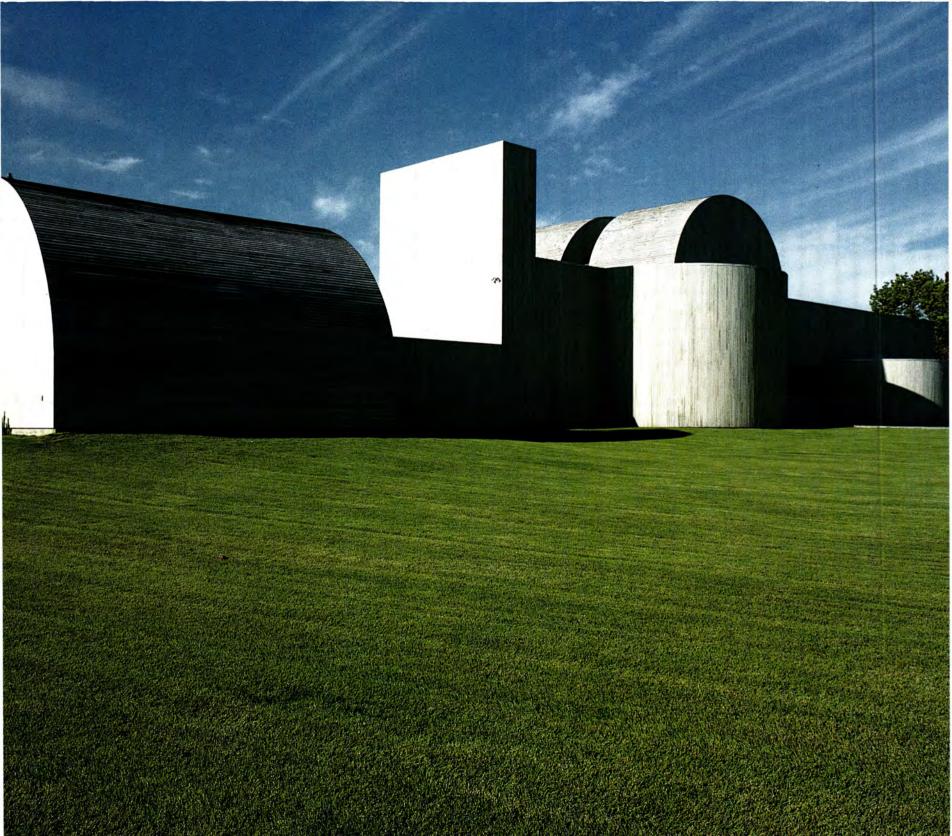
The building is contained and private on the entrance side facing a public road, while open and expansive on the water side where major spaces open onto decks and terraces. The grand foyer, distinctly expressed on the exterior by double drum roofs and between them a triangulated skylight, serves as the display center, entertainment focus, and circulation spine, and provides two seating floors offering multiple spatial experiences.

The solid simplicity of the entrance facade contrasts to the transparent complexity of the water side. Yet, within the strength of this bold expression, there is a sense of peace and serenity. At harmony equally with its two seas, the vast front lawn and the natural seashore beyond, the interior volume is directly expressed in the exterior mass and consists of alternate dramatic and intimate spaces. (pages 208-219)





















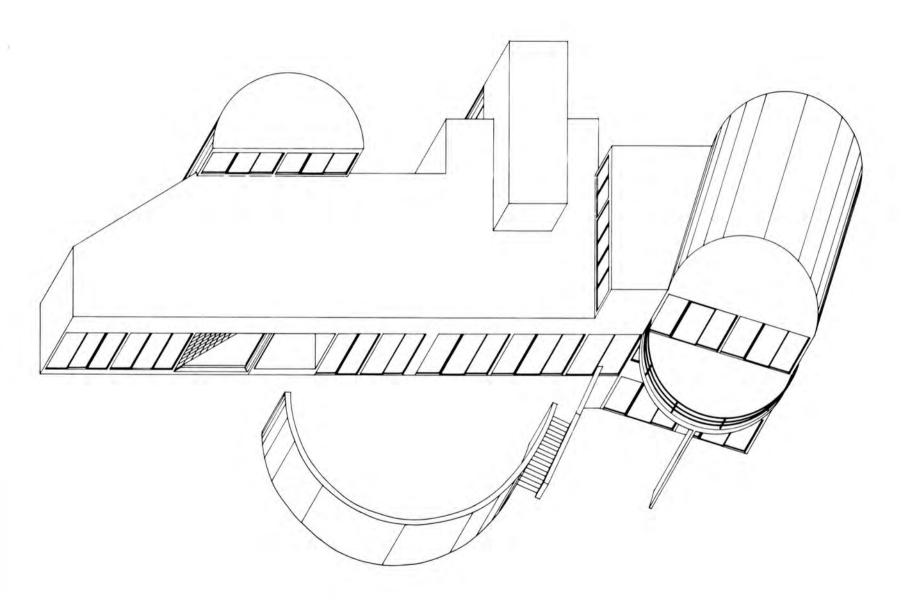


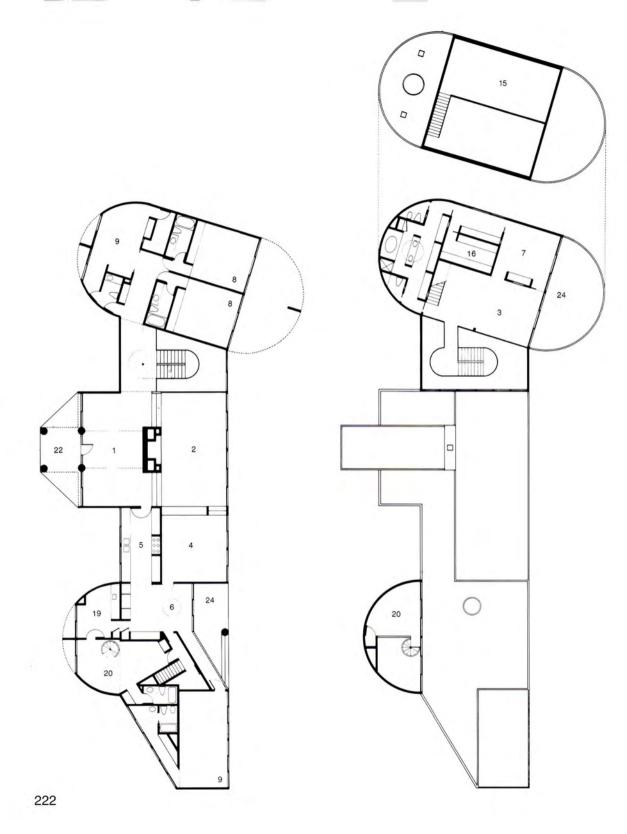


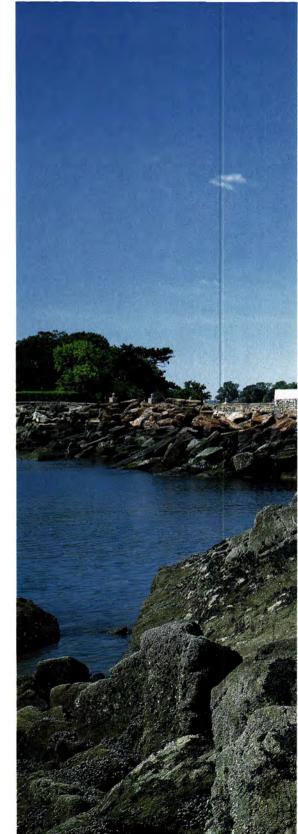


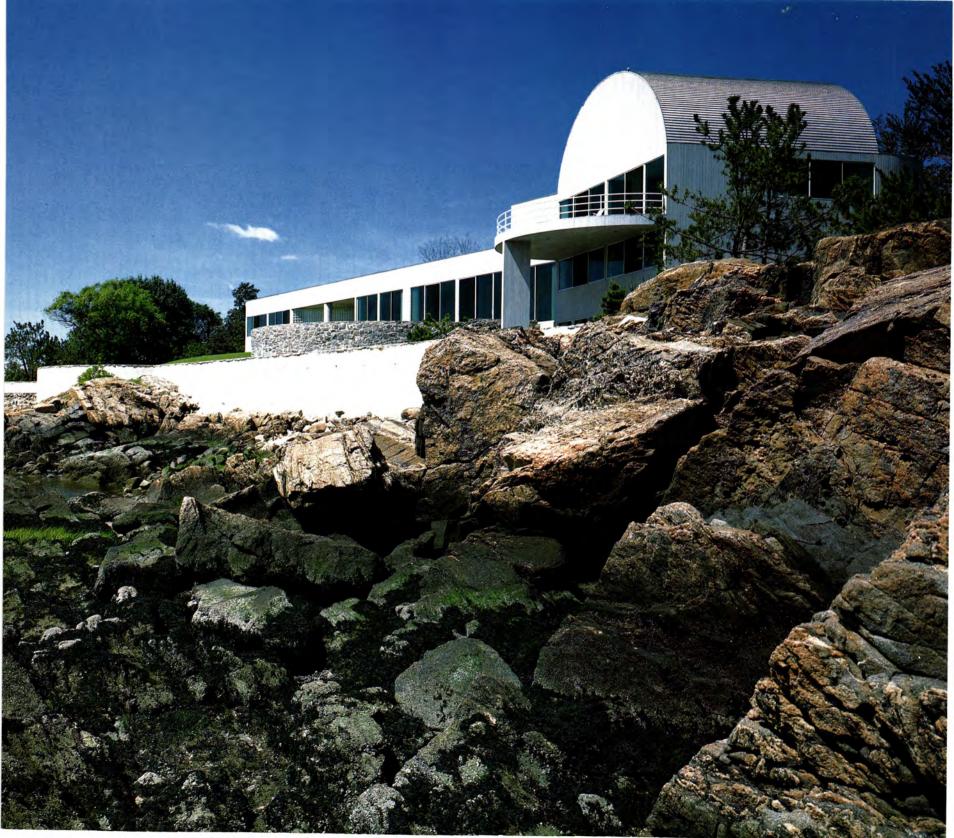
A Museum-Residence

This house on Long Island Sound in New York has been designed as a museum-residence. There is a dialogue between the architecture and the artworks, many of which may be viewed from various positions and spaces. The location on a beautiful waterfront property dictated large expanses of glass to frame the view which in turn enhances the richness of the interior experience. A dramatic sculptural central stair connects the three main levels and is the focal element of the design. (pages 220-235)

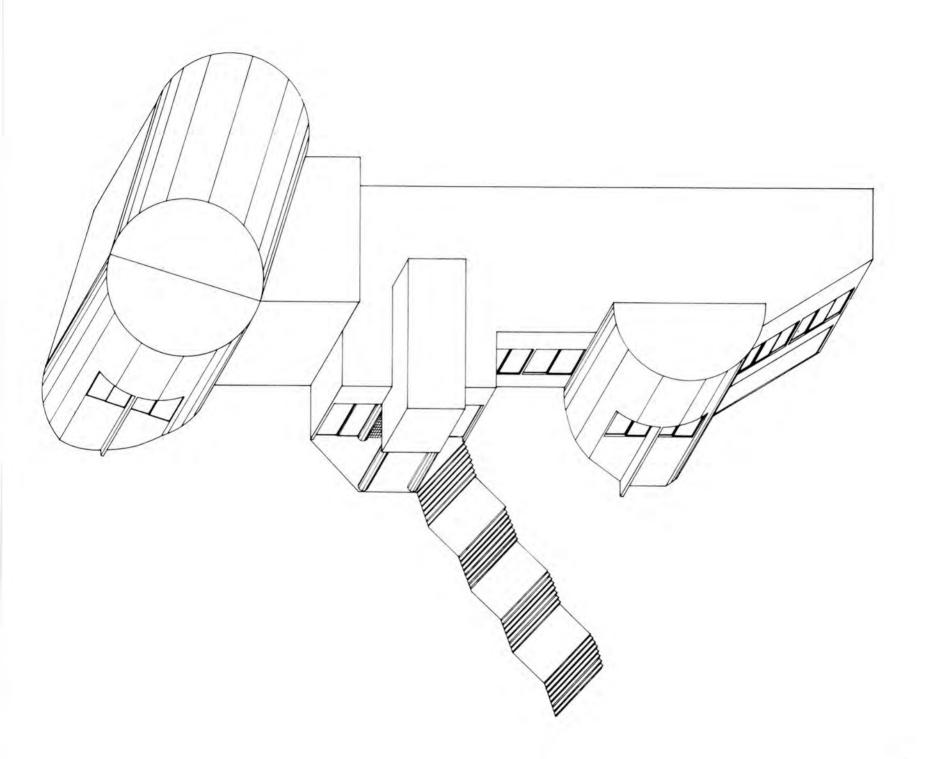




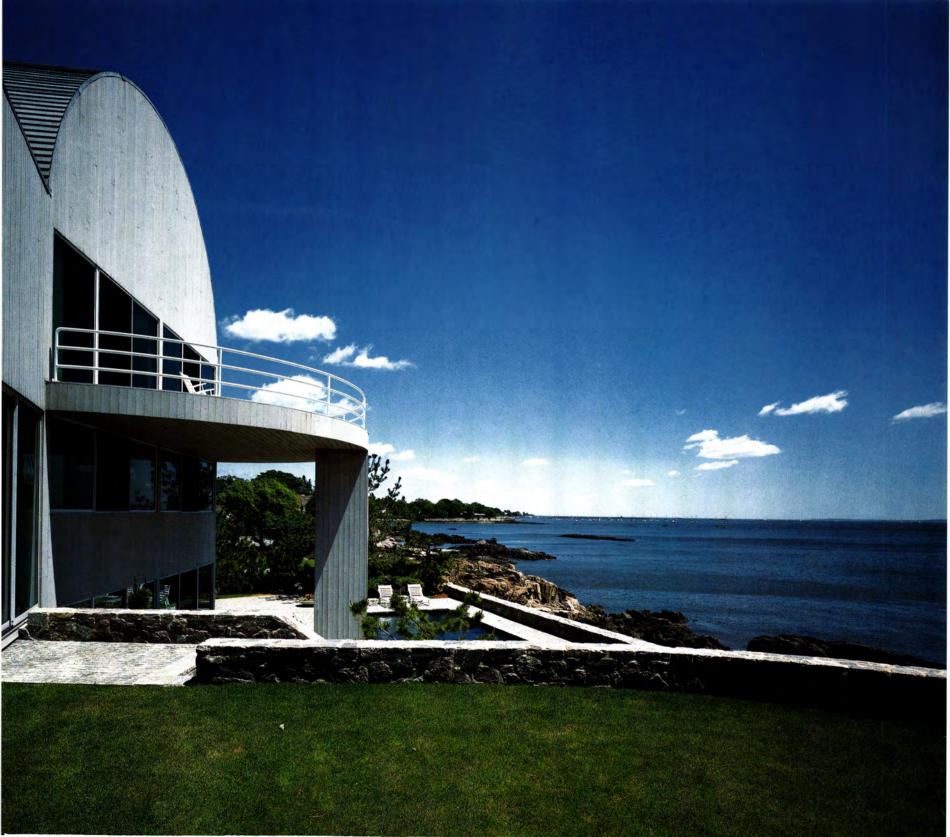






























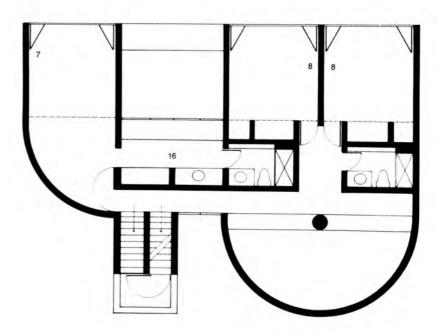


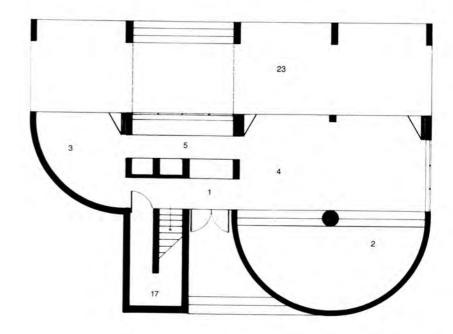
Architecture In The Sun

Covecastles is an intimate resort complex on the Caribbean island of Anguilla, West Indies, consisting of a village cluster of eight beachouses with a centrally located restaurant/cafe, four private villas, and a reception building, on eight-and-a-half acres along a magnificent quarter mile stretch of beach.

In the design of the complex, special considerations were given to storm protection, water collection, natural ventilation, solar energy and ease of maintenance. All buildings are constructed of reinforced concrete with stucco finish. Water is collected on the roofs and deposited in cisterns under each terrace, and the cisterns form a solid deep structural foundation along the water side of all the buildings. There is a prevailing breeze, and all the interior spaces have through ventilation. Solar panels discretely contained in architectural forms provide hot water needs.

The strength of the architectural massing has developed directly from these functions and the appropriateness of these forms recreates the substance of the lessons of the architect's earlier investigations into indigenous architecture. (pages 236-253)







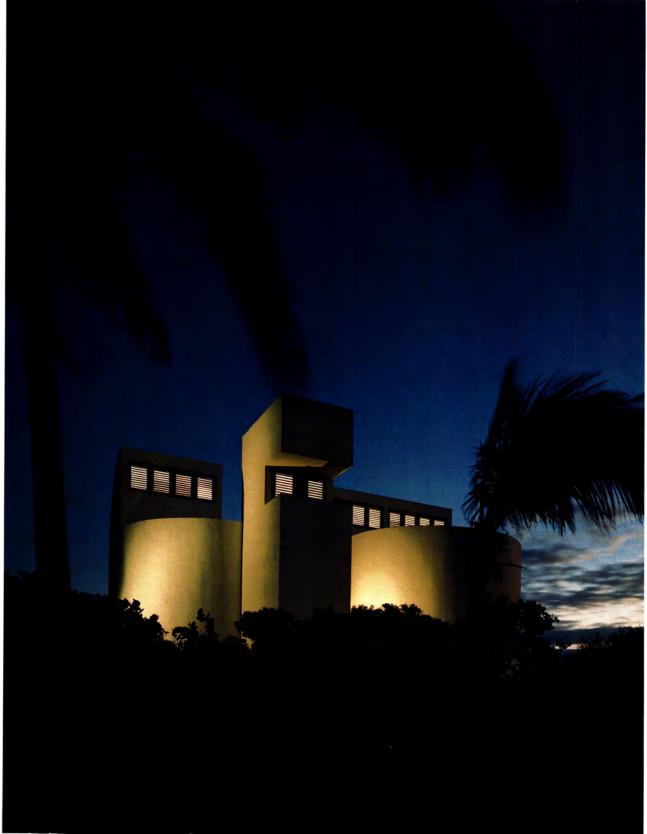








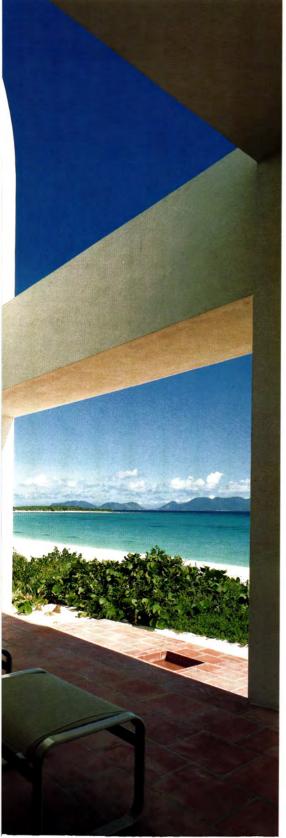


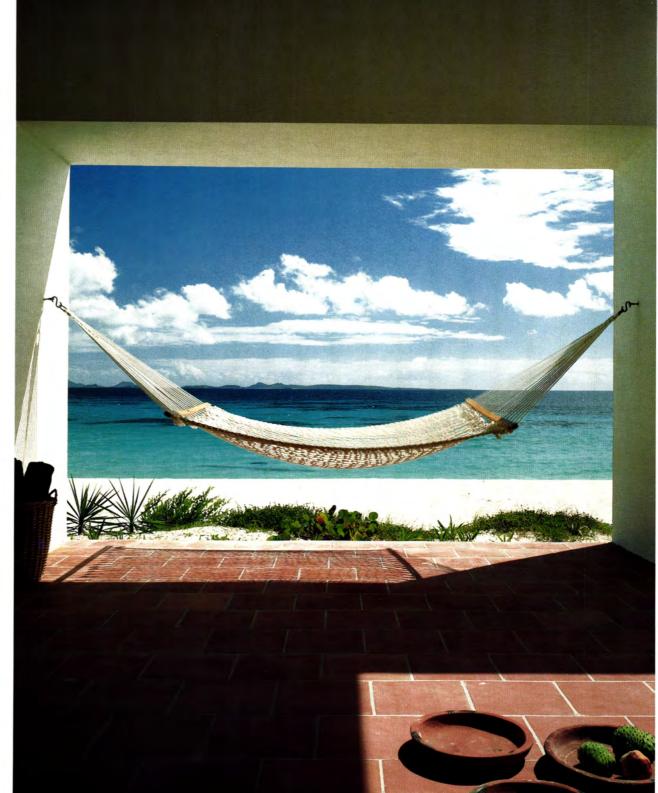






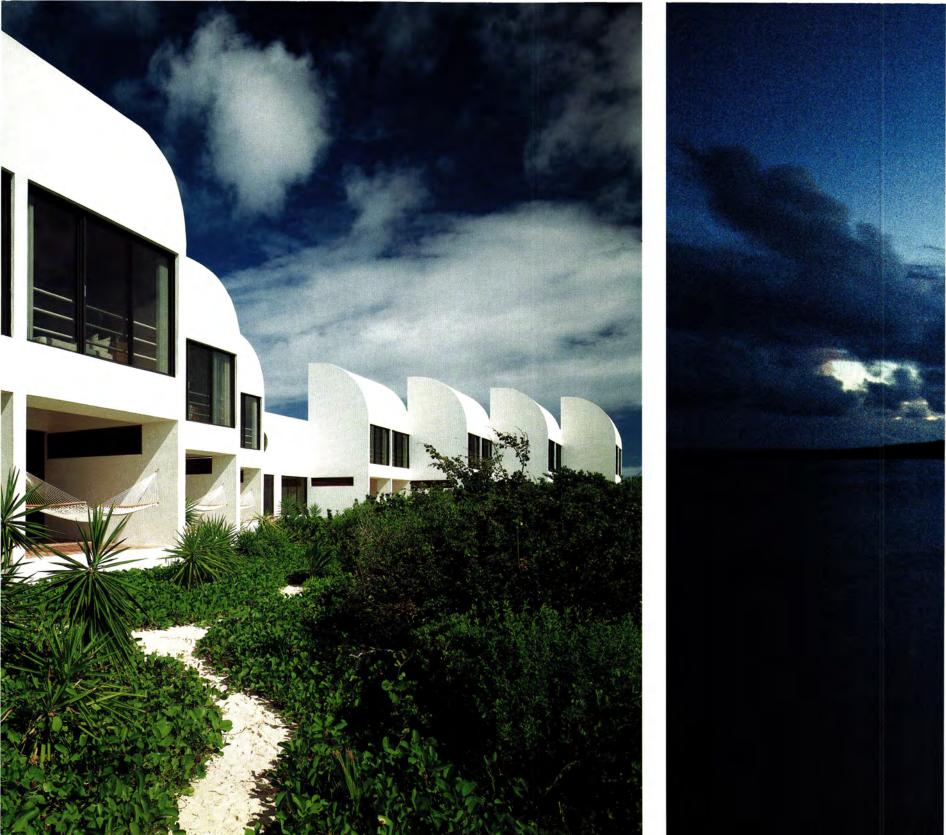






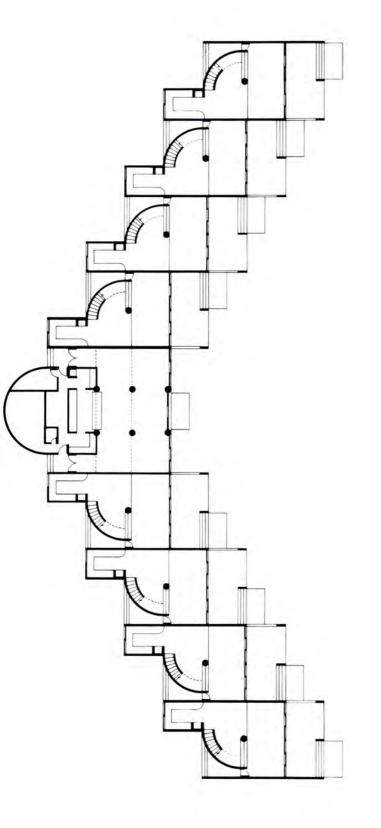


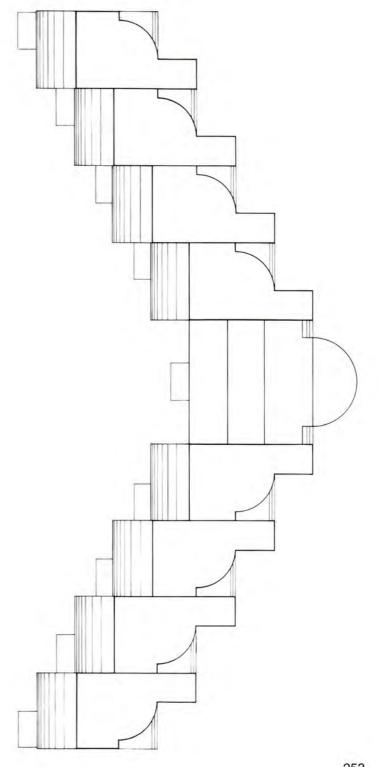












If an Architecture is meaningful, It must fulfill the basic needs for human habitation And do more. The interiors must stimulate the Spirit And the exteriors must have an ennoble sculptural presence. Architecture transcends building. Architecture is Art.

-Myron Goldfinger

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Connaissance des Arts: May 1986 pp 114-117, September 1987 pp 74-79, September 1989 pp 110-117

House Beautiful: August 1973 pp 68-73, May 1974 pp 86-91, July 1974 pp 65-67, May 1975 pp 104-107, March 1976 pp 98-101, March 1978 pp 110-113, March 1979 pp 128-133, December 1980 pp 104-109

House and Garden: June 1971 pp 76-81, September 1973 pp 112-113, November 1977 pp 174-177, June 1980 pp 166-169

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Norman McGrath: cover, 22-23, 24, 25, 30-31, 32, 33, 34-35, 36, 38, 39, 40, 46-47, 49, 50, 51, 68, 69, 70, 71, 72, 73, 76, 77, 84, 86, 87, 88, 89, 90, 94, 95, 96, 97, 108, 110-111, 116, 118, 118-119, 120-121, 122, 123, 124, 125, 126, 128-129, 130, 131, 132, 133, 150, 151, 169, 170, 171, 173, 174-175, 176, 177, 186-187, 196, 197, 210-211, 214-215, 216-217, 218, 219, 222, 223, 224, 226, 227, 228-229, 230, 231, 232-233, 234, 235

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