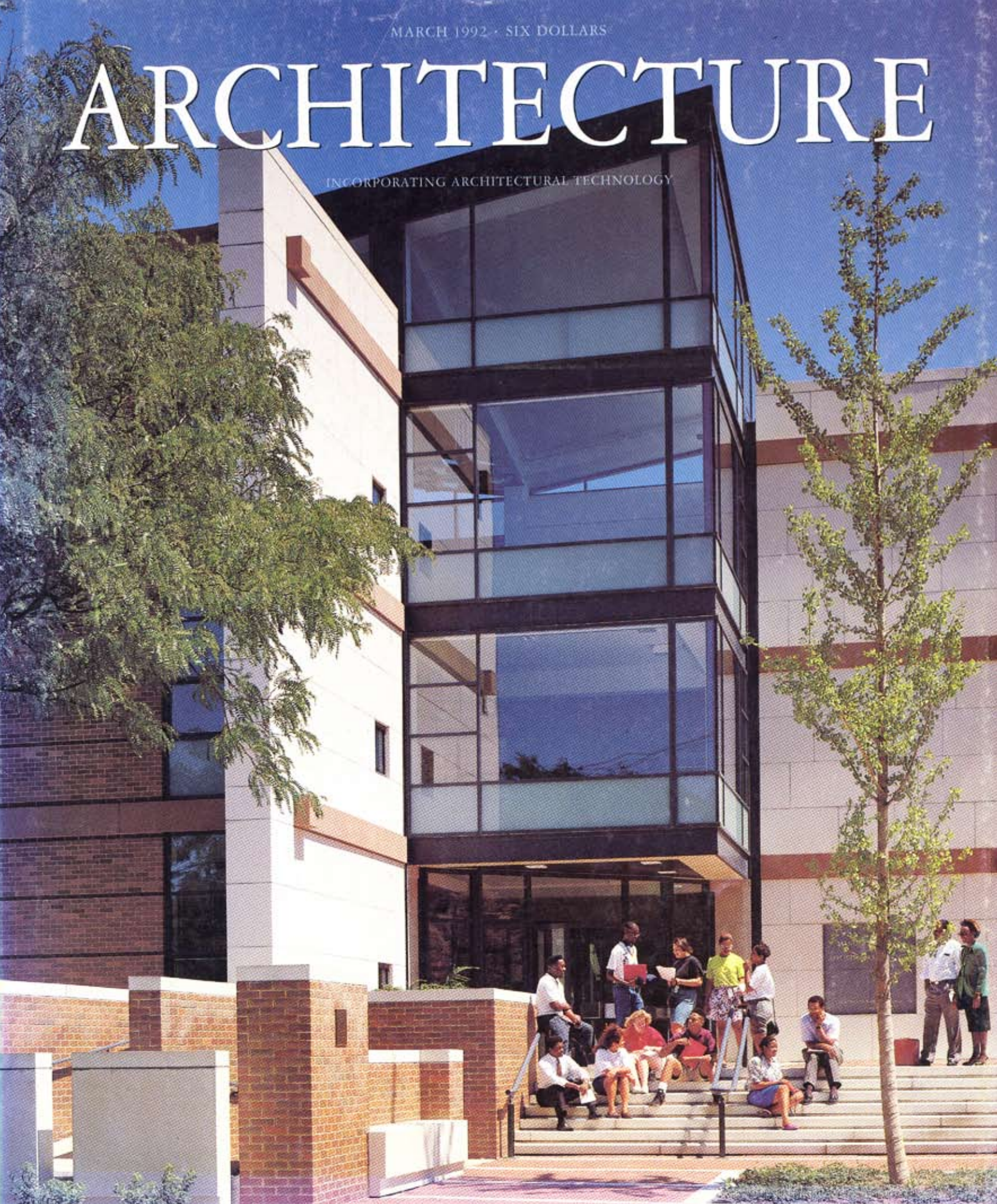


MARCH 1992 • SIX DOLLARS

# ARCHITECTURE

INCORPORATING ARCHITECTURAL TECHNOLOGY





# HONOR

1992 AIA Honor Awards

in common with new projects," maintains Peter Forbes, echoing comments made by other jurors. "The best preservation architect is the one who is invisible. The original building is the key. So whom do you award?" But Juror Gail Thomas, among others, is disappointed with this attitude. "I feel the onus is on the AIA and architectural community to make some critical statement about the art of preservation. It needs to celebrate that, rather than ignore it."

As was the case last year, no office towers, schools, or public buildings made the final cut. Has the privatization of America in the 1980s sounded a death knell for the public realm, or have architects forgotten how to symbolize it memorably? And, unlike last year, modest or quirky projects, or those with a strong social agenda—such as low-income or elderly housing—also fell by the wayside. Inexpensive designs and Croesian ones were held to the same high standard, with no allowances made for social value or good intentions. "We did not give awards for nonarchitectural issues," explains chairman Freed. "We asked ourselves, 'Has the social agenda really contributed anything architecturally?' If the answer was 'no,' we threw it out."

But, as with everything else this year, this view was far from unanimous. "The AIA should not be reinforcing elitism," claims juror Bobbie Sue Hood. "[The profession] is failing to reach out into all those commercial areas—shopping centers, multifamily housing—that make up a big part of contemporary practice. We didn't do very well on that score." Despite Freed's statement about a "broad range of winning projects," the majority of the awards went to designs for wealthy institutions and corporations, or for private clients with high standards and plenty of money to spend. Given the stylistic superficialities of the past decade, this conservative turn is perhaps understandable. But it's worth remembering that it was a half century's absorption in grand statements and rarefied architectural issues that sparked the Postmodern revolt in the first place. It is a revolution that many people, including a majority of this year's AIA honors jurors, want to forget. ■

—DAVID DILLON



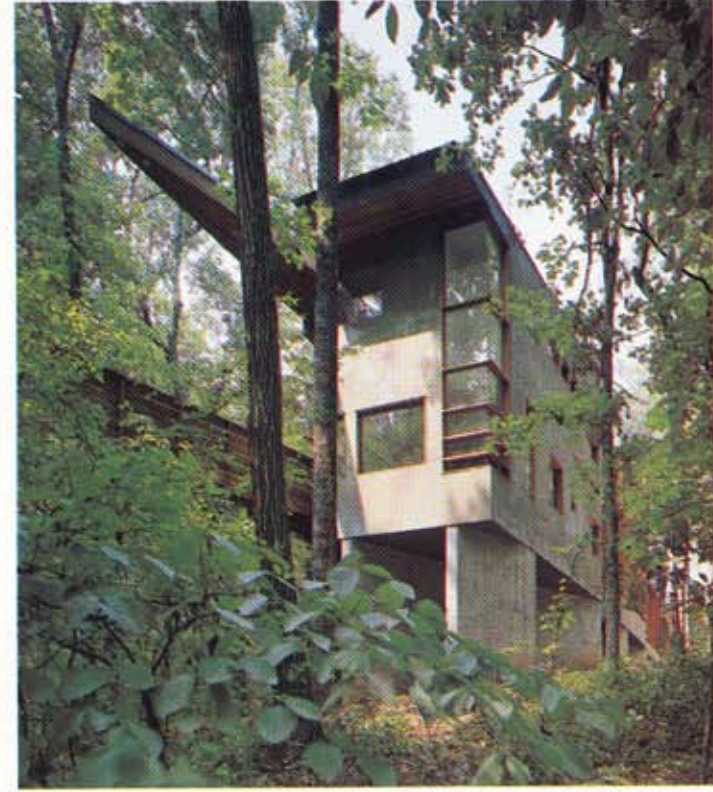
**Carraro House**  
Kyle, Texas  
Lake/Flato Architects

"DARING AND INNOVATIVE, this unusual house reexamines the use of building types and challenges the conventions of residential architecture. A gritty collage of industrial materials, this home reflects the owner's unpretentious approach to living."



**Croffead House**  
Charleston, South Carolina  
Clark and Meneff Architects

"PERCHED ON A BLUFF at the confluence of two rivers, the Croffead House explores geometry without compromising livability. Vast, expansive windows relieve the denseness of the concrete block exterior."



**House Chmar**  
Atlanta, Georgia  
Scogin Elam and Bray Architects

"THIS EXQUISITE HOUSE accommodates the profound spiritual lives of the owners while respecting the rhythms and cycles of the environment in which it is sited. Long and slender, it sits in the footprint of a fallen tree."