

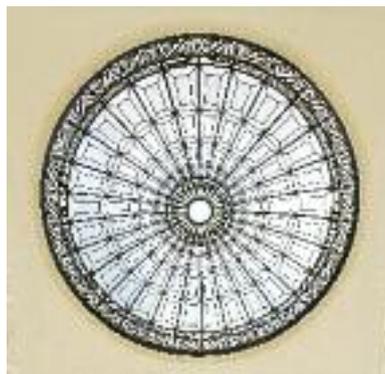
Peter Pennoyer Architects: Apartments, Townhouses, Country Houses (The Vendome Press), \$60

review.

TWO IMPORTANT ARCHITECTURE FIRMS—PETER PENNOYER ARCHITECTS AND IKE KLIGERMAN BARKLEY ARCHITECTS—COME OF AGE, CELEBRATING THEIR 20TH ANNIVERSARIES IN COMPREHENSIVE RETROSPECTIVES. NOW THEY FACE THE QUESTION: WHAT COMES NEXT?



This pool house on a Virginia farm reflects the local vernacular in its raised-seam, red-painted tern roof, and its five-bay porch echoes that of the main house.



The original front door of this Beaux Arts townhouse, on the Upper East Side, inspired this ornate iron laylight at the top of the main stair.



PETER PENNOYER
Peter Pennoyer Architects

WHAT STATEMENT DOES THE BOOK MAKE ABOUT THE FIRM?

That you can mature and learn lessons along the way and share that with a group of people. And develop and not feel that every project has to bear the stylistic mark of the office.

HOW DO YOU ACHIEVE BALANCE BETWEEN HISTORICAL STYLES AND CONTEMPORARY LIVING?

Any project has to start with a real understanding of how the client wants to live. Nothing about the way we live now is remotely like the way people lived 20 or 40 or 80 years ago.

WHAT ARE THE COMMONALITIES AMONG THESE PROJECTS?

It's taking the character of the architecture and distilling it and simplifying it, so even the things that look complicated are made more coherent.

WHY DO YOU THINK TOM WOLFE CALLED YOU A RADICAL?

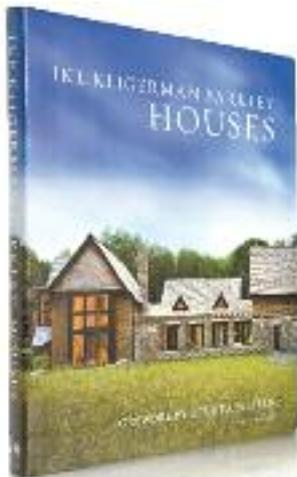
He was saying that my firm doesn't kowtow to fashions. We've always been unfashionable.

THE BOOK TALKS ABOUT THE EXTREMES OF MODERNISM AND TRADITIONALISM. WILL THE FIELD REMAIN AS POLARIZED?

The lines between the people who make things and the people who design things will melt away within 10 years because of digital information being used by computer-driven machinery. That's going to completely change the rules.



In this East River apartment, Pennoyer describes the gallery as the "hinge of the plan," as it connects the front door and foyer to the living and dining rooms. The circle-and-square flooring, in portoro and calacatta gold marbles, evokes traditional Roman design.



Ike Kligerman Barkley Houses
(The Monacelli Press), \$60

“Since we love every style of architecture, it’s natural that we get to work everywhere on all sorts of projects with all sorts of clients. A lot of cross-fertilization of good ideas happens because of this.”

—Joel Barkley



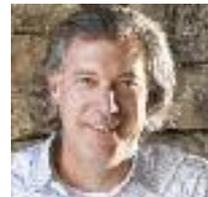
While Ike Kligerman Barkley meshed traditional and contemporary styles in one New England beach house, the firm designed its pool house as a decidedly modern structure.



The stair railing of this New Jersey villa mimics the angles of the home’s most unusual feature: two curtain walls of stainless steel and glass.



This New Jersey home is in a town where English architecture dominates, but it is also near a community with notable Shingle-style houses. So the firm created a hybrid of the two, resulting in an experimental style they dubbed Shinglish.



THOMAS KLIGERMAN
Ike Kligerman Barkley Architects

WHAT DID YOU ENJOY ABOUT PUTTING THIS BOOK TOGETHER?

It was amazing to look back over all these projects that seem so disparate and begin to see that there really are themes in our work, which we hadn’t seen before. It really was a chance to step back and look at things objectively. And that’s been really helpful going forward with work now.

WHAT ARE THOSE THEMES?

One is the thinness of the houses from front to back, that they’re not deep, so there’s a lot of natural light coming from both sides. And they have very open, modern plans.

ROBERT A.M. STERN WROTE THAT THE FIRM’S “ECLECTICISM OF STYLE...HAS WITHIN IT THE CAPACITY FOR A NEW SYNTHESIS.” HOW DO YOU INTERPRET THAT?

It was a bit of a challenge. His challenge is—and it’s a really good one—“You’ve done this. Now what do you do to make it even more distinctly yours? What are the things you’re working on that are really important? How do you pull those out and really focus on those?”

HOW ARE YOU RESPONDING TO THAT CHALLENGE?

We’re trying to make what we do more specifically ours so that, when you look at a building, you say, “That’s an Ike Kligerman Barkley house.” And that’s important.

THE BOOK TALKS ABOUT THE PRINCIPALS’ CHANGING OBSESSIONS. WHAT ARE YOURS NOW?

My obsession is making the synthesis of traditional and modern more apparent. I’m working on a Shingle-style house on Martha’s Vineyard. It has a lot of traditional forms, but I have pushed it to be clearly modern. How do we bring together those two things where it doesn’t seem accidental—and the person who looks at the house sees that it’s both traditional and clean modern?