

Young Architects Forum 1986 at the Architectural League of New York

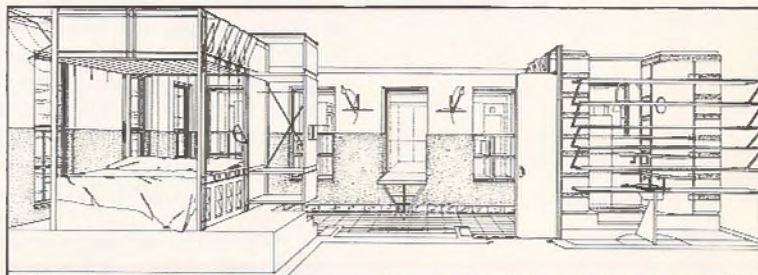
Behind Closed Doors: Exhibition and Lecture Series

Evening One Thursday, May 8 6:30 pm

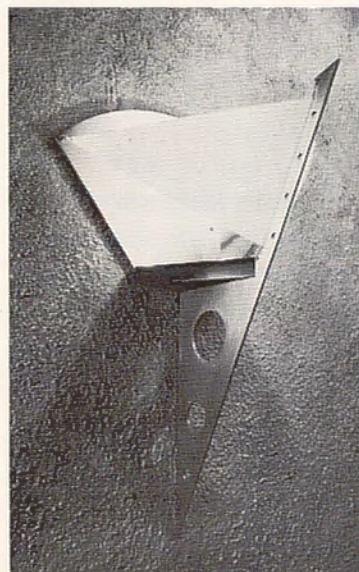
Mike Cadwell (*Burlington, VT*)
Sulan Kolatan and William J. MacDonald (*New York, NY*)
Steven A. Lombardi (*San Diego, CA*)



Mike Cadwell "Building Archetypes"



Sulan Kolatan and William J. MacDonald "An Actor's Apartment"



Steven A. Lombardi "Interior Light Sculpture"

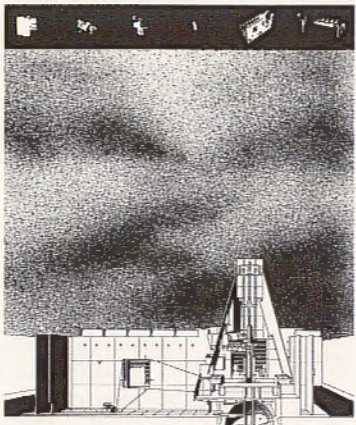
The intensity of the modern, mechanized world is absent from this group of very diverse projects. Candlelight replaces electricity; wood framing is used in place of steel, glass and plastic; and particular, DaVincian household furniture appears in favor of the mass produced VCR, Personal Computer and Compact Disk players. Failing to mirror current reality, these projects are neither escapist nor perversely historical. Instead, each invites participation. They insist that one variously light a candle, climb a ladder or turn a wheel to unveil their true design.

If architecture aims to be permanent, then Steven Lombardi's "Interior Light Sculptures" are architecture's antithesis. Each sculpture exists for the length of a lit candle. In the duration, precious and mundane materials are illuminated while shadows grow and change upon the accompanying wall. One suspects these sculptures' purpose is to permit their soft, fleeting light to act as an intimate tool of seduction. With the transcendent and verdant New England landscape as a setting, Mike Cadwell's "Building Archetypes" seem part of the revelations from a recent archeology. Located variously above water/below water and above ground/below ground, their functions (and inhabitants) remain a mystery. One aches to explore these bridges and ladder, tunnels and towers which are simply but beautifully

executed. In "An Actor's Apartment," Sulan Kolatan and William MacDonald delineate a controlled, and silent world where a wall of mirrors reflects the changing configurations of the mechanical bed and the mechanical bath. Curiously, the real mechanics of this apartment—the telephone lines and the electrical wiring, the water pipes and the exhaust ducts—are concealed. Will Harry Turtle be arriving shortly to unlock the right panel and set the hidden domestic guts of this flat free? *Mary Petchenik*

Evening Two Thursday, May 15 6:30 pm

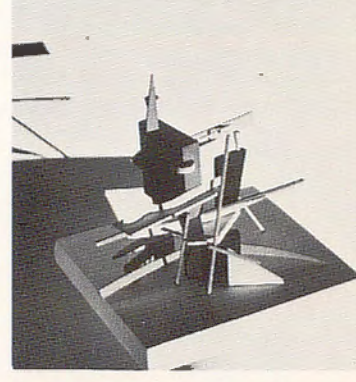
Neil N. Denari (*New York, NY*)
Keith Hone (*Brooklyn, NY*)
Studio Terminale: Eric A. Kahn and Russell N. Thomsen (with Ron Golan) (*Venice, CA*)
Linda S. Trobaugh (*Jackson, MS*)



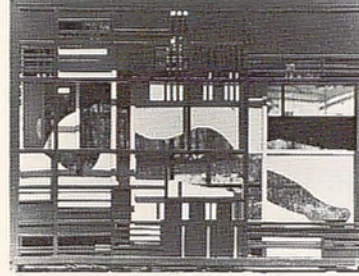
Neil M. Denari "Monastery 8305"



Keith Hone "House in Oldwick"



Studio Terminale: Eric A. Kahn and Russell N. Thomsen "The Absolute and Autonomous Object"



Linda S. Trobaugh "Farish Street Sculpture"

Set upon an open landscape there is Keith Hone's "House in Oldwick." As form, material and structure, it suggests an almost found vernacular condition. It is with his departure from this chosen condition that the idea of the house emerges. At issue is the appropriation of a context: of a motive to a program and of a locus to a perceived natural terrain.

Linda Trobaugh's tubular steel "Farish Street Sculpture" holds the improvisatory cry of a street corner saxophone. Based on the painting "Patchwork Quilt" by southern black artist Romare Bearden, the project realized achieves a transformation. The power of the original speaks with the spatial declaration of an architecture. Held within the confines of its wall, there breaks forth a dance, a

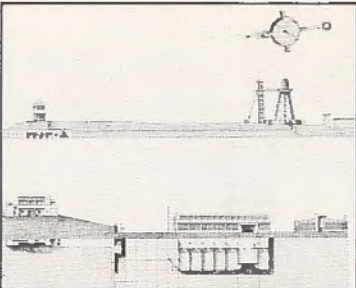
celebratory collage reflecting "the experiential avenues of the area residents in southern society."

Studio Terminale in "The Absolute and Autonomous Object" fabricate an imaginary history. With the "Constructions which determine Relations" they seek a point of origin, an intention without a motive. "The object is an attempt to purify... to adhere to the forces of reason in the making of architecture." As constructions they are beautiful objects. They are equally beautiful for the architecture that they are not, silhouetted upon a promontory, the shadow embracing and giving entry to the figure that the object seeks to edit.

Neil Denari, in "Monastery, Chelsea, NYC, #8305," states, "Question: Can we generate a new mentality of RESISTANCE?" This is a project with more than a will to exist. The machine that is the order of paradise or the beast that is the devouring gate of inferno. In detail there is a guiding precision with regard to space, material, and the presence of the human figure. That presence is a journey: the painful, lonely journey "of the insane outsider seeking faith." *Frederick Bieble*

Evening Three Thursday, May 22 6:30 pm

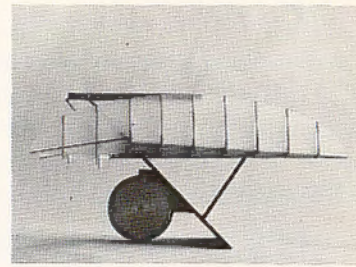
Thomas Hanrahan and Victoria Meyers (*New York, NY*)
Taeg Nishimoto (*New York, NY*)
Christopher Scholz, Ted Krueger, Kenneth Kaplan (*New York, NY*)



Thomas Hanrahan and Victoria Meyers "Leach/Roskam Residence"



Taeg Nishimoto "House at Tumagoi, Japan"



Christopher Scholz, Ted Krueger, Kenneth L. Kaplan "Lamp/Table"

This evening's projects could be too easily characterized as two houses and some furniture. This would not do service to the substance of the work. These three projects represent some very thoughtful and exciting work.

There is no specific reason that these projects are grouped together. We felt that their differences would make a provocative evening. I will not try to compare and contrast the projects. Instead, I will attempt to briefly summarize each on its own terms.

Thomas Hanrahan and Victoria Meyers "Leach/Roskam Residence" is in Roosevelt, New Jersey. It is concerned with private and public space-making in an evolving suburban context. The neatly planned new

artists' residence occupies the prominent mound on the site. A new outdoor market and gallery space is created adjacent to the house. This is related to existing workshops and a re-claimed water tower as parts of a new visitors park. These elements, as well as the form and material of the house, "are intended to re-present various aspects of the rural and light industrial buildings of the region." This project is to be constructed of concrete block, stucco, wood floors and a wooden vault with sheet metal roofing.

For Taeg Nishimoto, "Architecture finds its raison d'être only through the capacity to evoke our life in its physiological, emotional, physical and spiritual sense; the capacity to stimulate our imagination, which develops into a definite relationship

between architecture and the individual." At his house in Tumagoi, he proposes a kind of elemental approach to achieve these ends. Architectural elements were "used to articulate spaces, creating various places in the setting, which were intended to make as little hierarchical relationships as possible." As a result, "the whole setting is as simultaneous as our life, or the collective life of society." The house is elegantly conceived and detailed. It is built of steel, glass and masonry. Mr. Nishimoto lectured last year on Bachelard's "Poetics of Space."

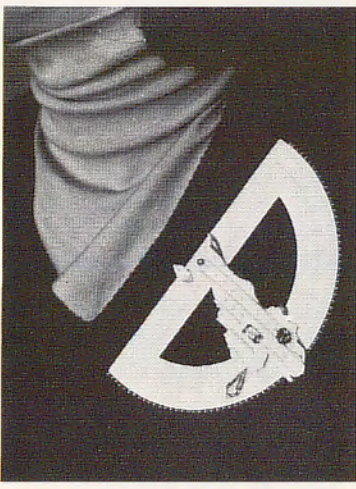
The convertible "Lamp/Table" produced by the collaboration of Messrs. Scholz, Krueger and Kaplan is a provocative object. It represents a fresh sensibility. This could be attributed to their methodology, where "the inspiration for the work is

drawn primarily from outside the discipline of architecture." They intend their work to be "the primary communicator." It implies "a context of moral choice" which they believe is inescapable. Ultimately, their work is "an affirmation of constructive action in our culture." This is complemented by the constructive exuberance of the object. It is made of aluminum, lexan, brass, rubber and molded epoxy resin.

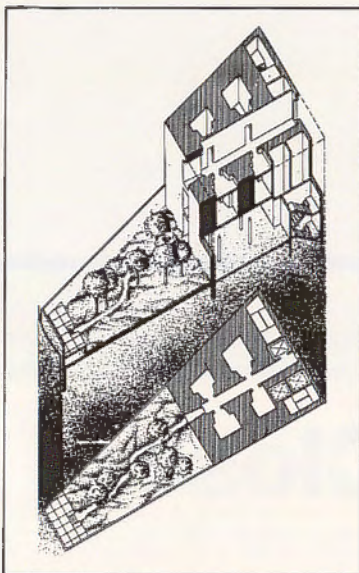
It is left to the participants to correct or expound upon these paltry paragraphs in their presentations. Of course, all presentations will include slides, which will be shown in a darkened room behind closed doors. *Peter Pfau*

Evening Four Thursday, May 29 6:30 pm

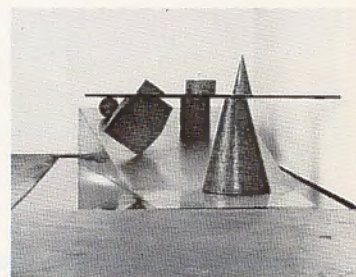
Stefanie Bradie (*New York, NY*)
David Gregor and Irene Keil (*New Orleans, LA & Mannheim, Germany*)
David Hertz (*Santa Monica, CA*)



Stefanie Bradie "The Reality of Toys"



David Gregor and Irene Keil "Times Tower"



David Hertz "Concrete Furniture Installation"

The projects presented on this final evening share a concern for scale and use of materials. Fragmentation and collages of known images and elements are used for their specific material and cultural signification. Each proposal involves the viewer at a different scale. Stefanie Bradie's pieces are small complex artifacts for the body. Human scale is addressed directly in the massive yet dynamic construction of David Hertz's furniture. The Times Square proposal of David Gregor and Irene Keil, with its colossal scale, imposes at street level but activates the district and the city as a whole.

At the largest and most violently urban scale is the proposal for the crossroads of the world: Times Tower. It investigates the order, growth and deterioration of the city form, specifically Manhattan. The modern white stone skin is stripped in places from the existing building, exposing the older steel structure below. Though inaccessible to most, it is wholly within and about the city. The tower's own construction mirrors that of New York and becomes a place from which to observe; a stele with a view, recording and replaying the demolition and regeneration that it is in part responsible for. Entropy here becomes the event.

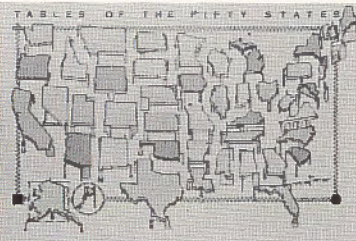
Furniture must respond at an immediate level to the scale of men. It is essential that the functional requisites are met. In David Hertz's "Concrete Furniture" this issue is quietly resolved and materiality emphasized. Inspired by the rawness of construction sites and the precision of hardware, the furniture evokes both. Concrete with metal and glass are employed for their elemental quality. The texture, mass and weight of concrete is exploited. Pigment and aggregate are added to further extend the range of the material. Roughness is juxtaposed with the sleek transparent planes of plate glass. Support points and joints celebrate the contact of different materials. Uneasy cantilevers stress their structural properties.

Of the most personal and individual scale are objects of adornment. In

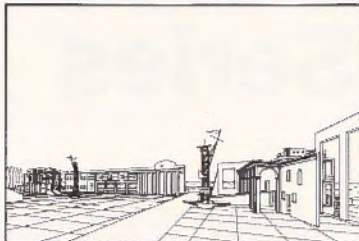
"Reality of Toys," Stefanie Bradie exhibits finely crafted pieces of sculpture to be worn. In her work the contrast of materials is most striking. Rich associations are derived from the use and combination of found objects and faceted gem stones as well as base and precious metals. A common door hinge is partially gilded. A pressed metal lamp pull is offset by a cut aquamarine. In certain pieces the readings become more narrative with the inclusion of less abstract fragments; a bird's skeleton or a ripe Caravaggio boy. Here the frames—like dark wood library cabinets—make relics of the combined objects, enclosing a small world. In other pieces, the content unbound, the wearer becomes the field. In all, the content shifts with the moving body beneath it. *Mark Robbins*

Special Commendations

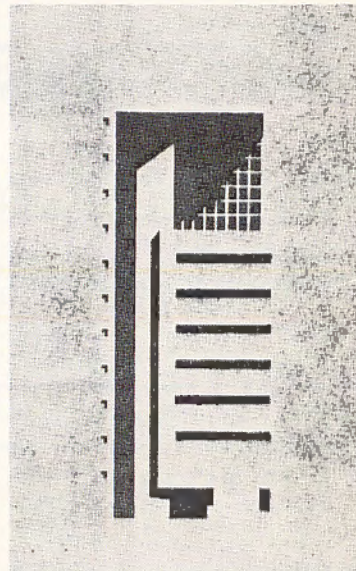
The Young Architects Committee has awarded the following projects a "Special Commendation." This work elicited particular interest from the competition jury but was not among the selected winners.



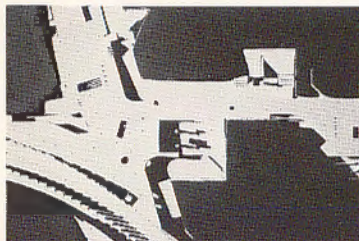
James Biber "Tables of the Fifty States"



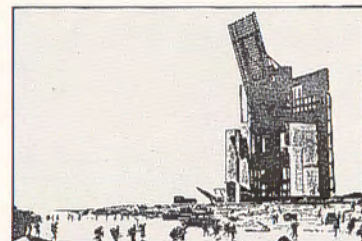
Gerald Creedon "Progetto per La Villa Farsetti"



Green Card: Veronique Bernthon & Pascal Quintard-Hofstein "House Addition In Connecticut"



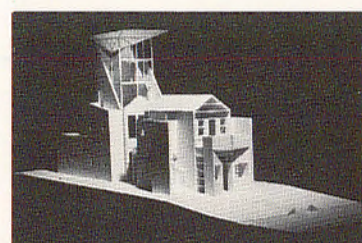
Lorna McNeur "The Square of Time" (Times Square Tower, detail)



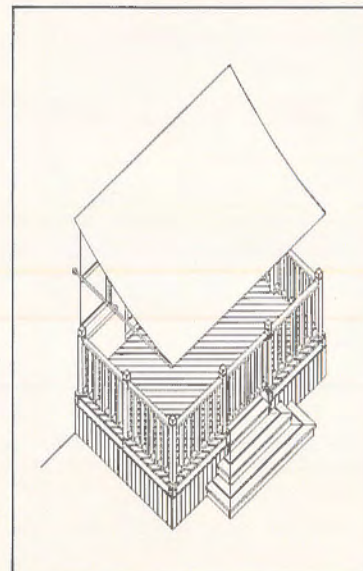
Mark O'Bryan "Stalin-Organ 'Karyusha'"



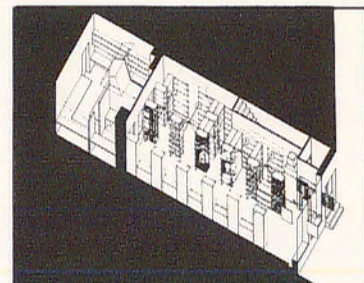
Davidson Norris "Botswana Technology Center"



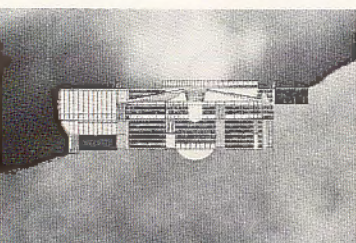
Douglas Pasma "Townhouse Tower"



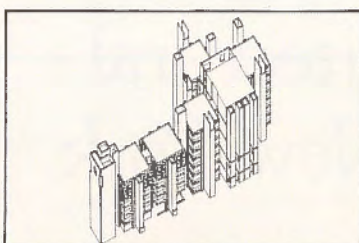
Steven Peppas "Back Porch"



Stephen Alastair Wanta "Printed Matter Bookstore"



Edwin Chan "Lost Texts of the Columbus Memorial"



Jeffrey Kieffer "The Architecture of Louis Kahn: A Re-Reading" (theoretical paper) Richards Medical Research Building (axon)