

PA

PROGRESSIVE
ARCHITECTURE

07:90

Young Architects

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Young Architects

We were surprised – and very pleased – by the response to P/A's call for submissions to this, our second Young Architects issue. 495 portfolios came in, compared to approximately 350 submitted to the first issue of June 1987.

This year, P/A had opened the gates also to foreign architects and designers. And while the bulk of work we reviewed originated in the U.S., there were a good number of portfolios from Argentina, Belgium, Canada, Finland, Greece, Israel, Italy, Japan, Mexico, New Zealand, and Venezuela. As it happens, the representation of foreign works in the issue is proportionate to their overall ratio.

In another departure from the previous issue, this time unbuilt designs, albeit for verifiable clients, were eligible. Of these submissions, we mostly elected to feature designers with a substantial body of work, which was of consistent quality. On occasion, however, we made exceptions for architects with few projects whose design philosophies impressed us with their cogence and coherence. This we did with a view to the contribution such individuals made to the dialogue.

Our selection process was quite straightforward: Each portfolio was reviewed by at least three editors in the initial rounds; the 80 or so that made the final round were reviewed in depth by all the editors as a group. Out of these came our lineup of 23 firms in the design section and a dozen more in the category of alternative careers.

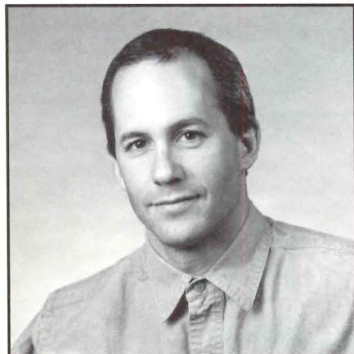
We were struck by the high quality of the presentations as a whole. And it wasn't just surface glitz. Many works stood up to scrutiny and revealed exhilarating artistic and intellectual vigor. (For further comments on the body of submissions, see Editors' Roundtable in Perspectives, p. 97.)

As the review process drew to a close, our frustration grew: Clearly there was more good work than we could possibly publish in one issue. We fully intend to show more of it in the months to come.

Ziva Freiman ■

Mike Cadwell Columbus, Ohio

Occupation: Architect, carpenter, assistant professor of architecture, Ohio State.



Mike Cadwell, Columbus, Ohio

Age: 38.

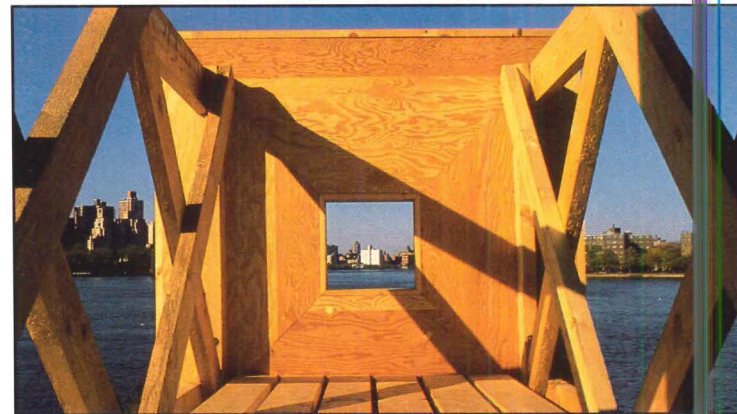
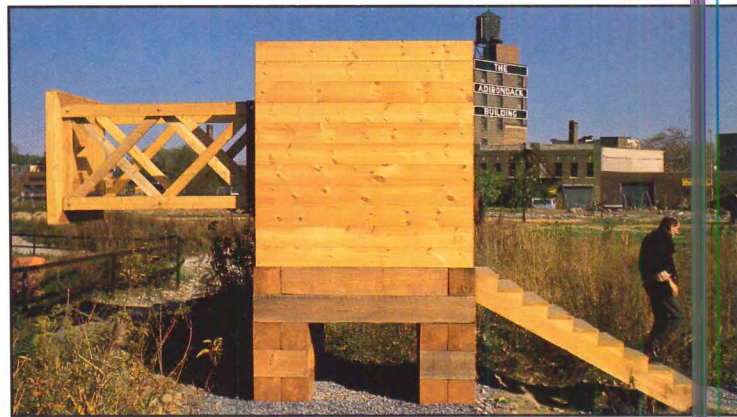
Education: BA, Williams, 1974; MArch, Yale, 1981.

Experience: archaeologist's assistant in Turkey; furniture maker; apprentice to architect Turner Brooks; worked in Cesar Pelli's office, where Siah Armajani and Scott Burton consulted.

"I longed for the physical connection with materials that I enjoyed as a carpenter. . . . An architect designs buildings; I decided I would also build buildings (small ones)."

Those who find Mike Cadwell's "small buildings" can enjoy architecture that is as strong and understated as his prose. A carpenter who studied English literature, Cadwell was impressed by the craftsmanship of pastoral poetry. Later, in Turner Brooks's studio, he decided to become an architect.

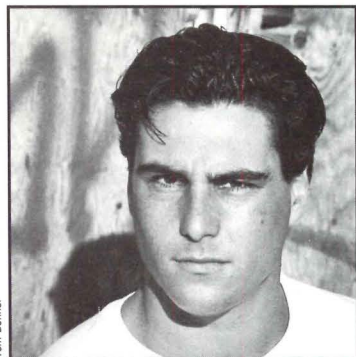
Cadwell studied American building archetypes and returned to Vermont, where he and Richard Brown built four small buildings inspired by silos, covered bridges, towers, and sheds. Recent work sustains the small buildings' dream-like quality in an urban context. The "Gatehouse," for example, juxtaposes dissimilar forms and brings us into contact with the elemental conditions of construction, the land, and our being.



Cadwell's "Gatehouse" in Queens (1988), built with Richard Brown and John Baker, offered two views of New York—a framed focus on a highrise and a lateral sweep of the East River.

David Hertz Synthesis Santa Monica, California

Occupation: building and furniture designer, developer of Syndecrete[®], a lightweight concrete material.



Tom Bonner

David Hertz

Age: 29.

Education: combined studies at UCLA and Santa Monica College of Fine Arts; BArch, Southern California Institute of Architecture (SCI-ARC), 1983.

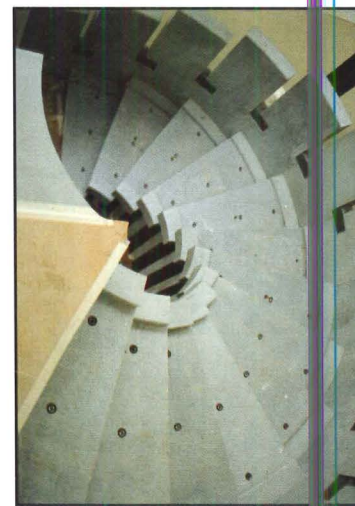
Experience: construction work; John Lautner, Hollywood, California; Frank O. Gehry & Associates, Santa Monica, California; started own firm in 1983.

What David Hertz calls a "by-product" of his experiments in furniture design and fabrication has become the unifying element in his career. The product is Syndecrete[®], a concrete Hertz has developed over the last ten years that uses plastic fibers in place of steel to provide integral, lightweight, three-dimensional reinforcement, and employs fine volcanic aggregate instead of gravel. The result is a refined, lightweight material with tensile strength. While his firm, Synthesis, currently employs over 20 people in the fabrication of such Syndecrete products as furniture, countertops, floor tiles, and bathroom fixtures, the material is not just a cash cow. "We're not only offering a material, but also a service," Hertz says. He likens his firm's work to that of Arts and Crafts architects or the Eames studio (though, unlike Eames, he eschews mass production).

Hertz has completed a few architectural projects (including

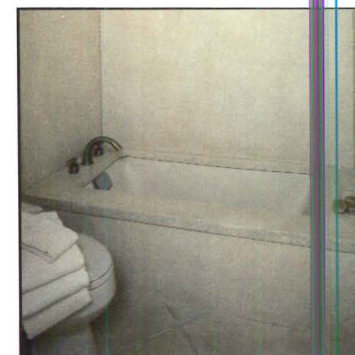


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the Venable Studio in Venice, California, P/A, Dec. 1989, p. 101), and would like to design buildings where "the whole architecture becomes a kit of parts" that his firm would design, fabricate, and erect.

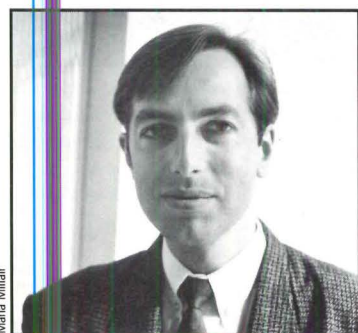


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Syndecrete baptismal (1), staircase (2), and bathtub enclosure (3) designed by Hertz.

Kevin C. Lippert
Princeton Architectural Press
New York

Occupation: publisher of books on architecture, landscape architecture, and design.



Kevin C. Lippert

Age: 31.

Education: BA, Princeton, 1980; MArch, Princeton, 1983.

Experience: founder and president of PAP's sister firm Design Systems, consulting on computer systems integration for CAD, electronic publishing, and networking; taught a course on computers and architectural representation at Princeton. Founded press in 1982.

In the early 1980s Post-Modernism was in its heyday, and architecture students like Kevin Lippert regularly consulted historical sources. Many of these were dusty oversize tomes, accessible only during library hours. Lippert decided to reproduce one such "bible," Letarouilly's *Edifices de Rome Moderne*, in a reduced format for his own use, and found a printer through the yellow pages. There followed a "one-afternoon intro to the beauty of making books," he recalls. "I got hooked." The limited edition of Letarouilly was a hit among fellow students. By the time Lippert graduated, he had republished two more classics — by Ledoux and Durand — and was working on a third by Alphand. Not wanting to settle in as merely a "reprint press," PAP has since branched out to include monographs on contemporary architects, history, theory, and journals. The 1990 catalog lists 100 titles, with an



A color plate from *Monuments of Egypt*, which reproduces 419 plates from folios published by members of the 1798 Napoleonic expedition.

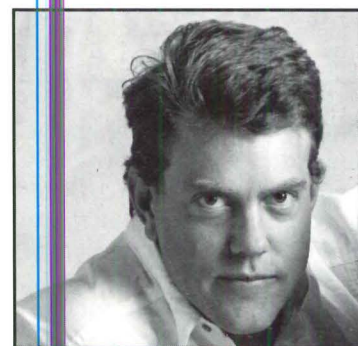
emphasis on young architects and architectural writers. In tune with the times, many of the books have a Modernist, urbanist bent. Lippert now works with a staff of seven, and publishes about 20 new titles a year. "PAP has grown beyond my wildest expectations," he

says. Part of the press's success lies in the uncompromised quality of the graphic design, binding, reproduction, and acid-free paper. Durable books, says the publisher, "have in a real sense replaced the buildings I was trained to design."

Theodore Adamstein,
Olivia Demetriou

Chrome Photographic Services;
A&D Design
Washington, DC

Occupation: owners of a photographic services business and joint design practice.



Theodore Adamstein



Olivia C. Demetriou

Theodore Adamstein

Age: 36.

Education: Michaelis School of Fine Arts, University of Capetown 1972–73; University of Cape Town School of Architecture 1973–1976; BArch, Cooper Union, 1980.

Experience: founded professional color lab in Capetown; worked for SITE, designing exhibition installations.

Olivia C. Demetriou

Age: 32.

Education: Corcoran School of Art 1972–73; Catholic University School of Architecture, 1974–76; BArch, Cooper Union, 1980.

Experience: James Stewart Polshek, 1980–81; Angelos Demetriou & Associates as project architect and designer, 1981–87.

Early on, Theodore Adamstein and Olivia Demetriou recognized that a successful photographic business would provide the financial basis and a valuable resource for a "creative" (and selective) design studio. Chrome, founded five years ago, has since expanded from a one-room operation to occupy 8000 square feet in an 11,000-square-foot commercial build-



One of a series of boat ramp photographs by Adamstein.

ing that the partners completely overhauled and which also houses their design firm. Demetriou runs the practice, while Adamstein divides his time between both concerns. A dedicated photographer, he has two one-man shows to his credit and another at Washington's Tarrt Gallery in the works. Once a year the pair take off on a photographic ex-

pedition on which Adamstein shoots mostly water landscapes. Two trips to Scotland have yielded a haunting series on centuries-old boat ramps. "The ideas in the photography inform the architecture," he says. "It's all fused together," adds Demetriou. "Everything feeds back."

Kathleen Kupper
Vitruvius Program
Santa Monica, California

Occupation: co-founder and director of an education in architecture program for children ages 4–16.



Kathleen Kupper

Age: 35.
Education: BFA, California Institute of the Arts, 1976; MArch, UCLA, 1982.
Experience: founded and directed a series of workshops for ages 4–12, Pasadena, 1976–1988.

Ostensibly, Kathleen Kupper teaches small children architectural precepts. Actually, the Vitruvius Program, which she founded with her husband Eugene in 1988, imparts much more than that. Under the auspices of SCI-Arc, and funded by grants, Kupper has developed programs that teach children to perceive and understand real places, conceive

imaginary ones, and be capable of communicating those private visions to others, both visually and verbally. With projects for preschoolers like a monument to hold the moon, a floating city, or a building that flies, "we're allowing children to explore the world," Kupper says, "and discover a sense of wonder." Besides spatial literacy, Kupper's pedagogical objectives include building self-esteem, the ability to use a descriptive language of form, and the encouragement of "mythic thought in an age of materialism and skepticism." Her program seems enticing to older

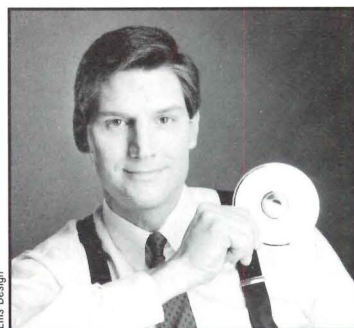


Alongside her teaching work, Kupper is an active artist. Above, a production sketch for an opera based on Seneca's discourse on natural phenomena. Kupper hopes to find a composer to set the piece to music.

architects, too, so much so that several SCI-Arc students regularly attend classes.

Joseph B. Thompson
Architectural Synthesis
Nashville, Tennessee

Occupation: founder and president, Architectural Synthesis Incorporated, developing software for construction applications.



Joseph B. Thompson

Age: 37.
Education: BArch, University of Tennessee, 1985.
Experience: Architectural firms in New Orleans and Nashville.

As early as 1984–1985, Joseph Thompson was meeting once or twice a month with a group to discuss ways of translating software concepts into specific product applications. Originally, they thought about programs marketable to architects but decided that they were chronically "lean on cash." So they decided to approach manufacturers who had the revenues and the most to gain.

Thompson had taken all of the available courses at the Uni-

versity of Tennessee dealing with computers, and he had seen that computers were "where things would be heading," although not much was started in 1980. After several years of working in architectural offices, he had had enough. "I was ill prepared to start a business, but that's what really made me do it," Thompson states.

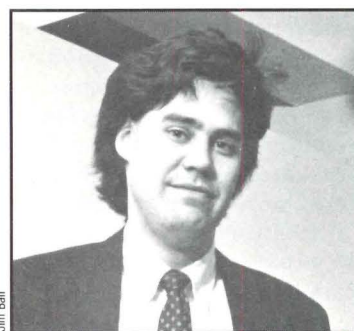
It took eight months to make his first business agreement, in the second quarter of 1987, with a window and door manufacturer to produce software for use by architects in selecting products; this, admittedly, was the result of a similar program introduced by a com-

petitor. Completing work on that contract in early 1988, Thompson faced another gap until late 1988, when they got two other contracts.

Having now established the firm as a viable market option, Thompson now has 13 people working for him, including some "remote programmers." The firm has to be flexible enough to tailor programs to the architects and computer systems. Joseph Thompson has identified a gap in the chain of information needed by architects, and he has created a company whose products fill it.

Glenn Weiss
King County Arts Commission
Seattle

Occupation: director of public art programs in county facilities; exhibition designer/curator.



Glenn Weiss

Age: 33.
Education: BA, Bucknell University, 1979; MArch, Columbia University, 1986.
Experience: HLW Architects, New York; Alfred Wen/Kim Wang Associates, New York; co-director, Storefront for Art & Architecture, New York; adjunct curator for architecture, PS1 Museum, New York; director, 911 Contemporary Arts Center, Seattle; public art coordinator, King County Arts Commission, Seattle.

Glenn Weiss has devoted his career to organizing exhibitions and events that challenge political, artistic, and architectural conventions, first in New York, where he and YA alumnus Kyong Park (P/A, June 1987, p.

94) operated STOREFRONT for Art and Architecture, and, since 1986, in Seattle. Weiss's projects include "Homeless at Home" (P/A, May 1986, p. 27), an exhibition/"street action" in which artists spray-painted messages on New York streets and sidewalks; and a 1987 competition for a billboard commenting on a proposed nuclear waste site to be located in Hanford, Washington.

His more recent projects have been less confrontational, if no less political: Competition Diomedes (P/A, July 1989, p. 19) sought ideas to bridge two islands – one American, one Soviet – in the Bering Strait.

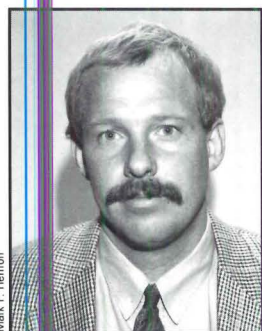
Now, after years of "yelling at bureaucrats," Weiss is co-ordinating the percent-for-art program of the King County Arts Commission. This experience has been an awakening, he says, since he now encounters the public not as faceless nay-sayers to the avant-garde, but "nice people standing in front of you talking sincerely."

The constant in Weiss's work is a concern with the built environment, but he sees his mission in larger terms: "What I am trying to do is suggest that the environment, the visual arts, and political activity is valuable human activity that can make our lives full."

Robert Lemke

First Wisconsin Bank
Milwaukee

Occupation: real estate project manager,
First Wisconsin Community Investment
Corporation, Milwaukee.



Robert Lemke

Age: 35.

Education: BS Architecture, University
of Wisconsin-Milwaukee, 1984.

Experience: construction apprentice for
five years prior to school.

Robert Lemke helps direct private funds for the public good. "I am directly responsible for all the real estate development efforts of the First Wisconsin Community Investment Corporation," he says, which "concentrates on neighborhood rehabilitation efforts in Milwaukee's central city."

The work may not be glamorous, but it is important and clearly needed. Projects he has managed since 1984 include the conversion of a warehouse

into apartments, the rehabilitation of a mixed-use building for use by a community-based organization, and the revitalization of a former department store in a key neighborhood.

"When the bank started the investment corporation in 1982," says Lemke, "there were only about 15 banks in the whole country doing this work. Now there are more, since regulators rate banks according to their community response."

There is no typical day in his job. "I do everything from financial analyses and project presentations to hiring contractors and supervising construction." The investment corpora-

tion uses many local Milwaukee architects, who frequently accept lower fees "to make these projects work," says Lemke.

While the skills needed for his position may seem far removed from those of most architecturally trained people, Lemke sees it otherwise. "Architecture school taught me how to make proper presentations, which is very important in this business. It also taught me how to evaluate projects," he adds. But the greatest benefit of all "was learning to deal with the unrealistic deadlines of school," says Lemke. "The deadlines are as tight here."

Madeline Schwartzman

New York

Occupation: sculptor and teacher of
undergraduate architecture majors at
Columbia.



Madeline Schwartzman

Age: 28.

Education: BA, Barnard College, Col-
umbia, 1983; MArch, Yale, 1986.

Experience: designer for several archi-
tectural firms; as production designer at
Yale School of Drama.

For Madeline Schwartzman, sculpture came first. At the age of 12, at an art camp, she got hooked on welding. By the time she went to college, she had her own welding equipment. "I [had] a vision of future work in sculpture being so large that I would need an architect's license," she says. And so, before and after graduating from Yale, Schwartzman acquired hands-on experience at several architectural firms.

These days architecture is on the back burner again, while she sculpts. Schwartzman uses mainly glass, wire, and wood, with mundane household or garden objects often sandwiched between sheets of glass. Teaching creative and analytical drawing to Columbia undergrads pays the bills but is also a source of considerable satisfaction. Inspired by the likes of architect-film director Sergei Eisenstein and architect-artist Gordon Matta-Clark, Schwartzman doesn't feel she has to choose between disciplines. "I feel they will come together in something huge," she says.



Untitled. Glass, wood, steel. 1989.

Janet Marie Smith

Baltimore Orioles
Baltimore

Occupation: vice president, Stadium
Planning & Development, Baltimore
Orioles, Baltimore.



Janet Marie Smith

Age: 32.

Education: BArch, Mississippi State
University, 1981; MA, urban plan-
ning, City College of the City University
of New York, 1984.

Experience: Coordinator of Architecture
and Design, Battery Park City Author-
ity, New York, 1982-1984; Executive
Director and President, Pershing
Square Management Association, Los
Angeles, 1985-1988.

Janet Smith sees the traditional confines of architectural practice as too limiting. "The built environment is controlled by government policy, legal decisions, and the restrictions of developers and financiers. "Architects don't get involved in many of the significant deci-

sions" because, unfortunately, "architecture is taught as beginning with the programming and ending with the completion of the punch list." Since graduating from architecture school, Smith has sought to expand that definition, working for clients empowered to make the up-front decisions.

Smith currently represents the interests of the Baltimore Orioles during the design and construction of their new center-city stadium.

She is, in essence, a design manager, a role that she admits is not well established in the minds of architects or owners. "In all three jobs," she says, "I

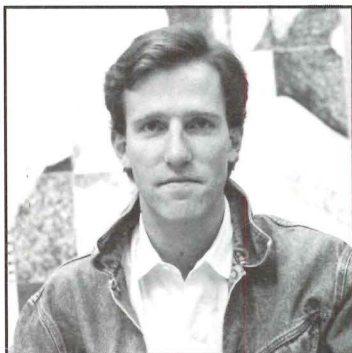
was either the first person to hold the job or a position was created for me."

She also admits that an architecturally trained person on the side of a client is not always welcomed by outside firms. "I have made their job harder, but I think everyone is prouder of the design."

What comes through in her conversation is a belief that such work, "in its own small way, can make our cities better." And she communicates an infectious enthusiasm for what she does. "If there is anything I can say about jobs I've had," she says, "it is that I have had a lot of fun."

Wellington Reiter
Newtonville, Massachusetts

Occupation: Environmental artist and faculty member, MIT Dept. of Architecture.



Wellington Reiter

Age: 33.

Education: BArch, Tulane, 1981; North London Polytechnic, Architectural Association, 1978-79; MArch, Harvard, 1986.

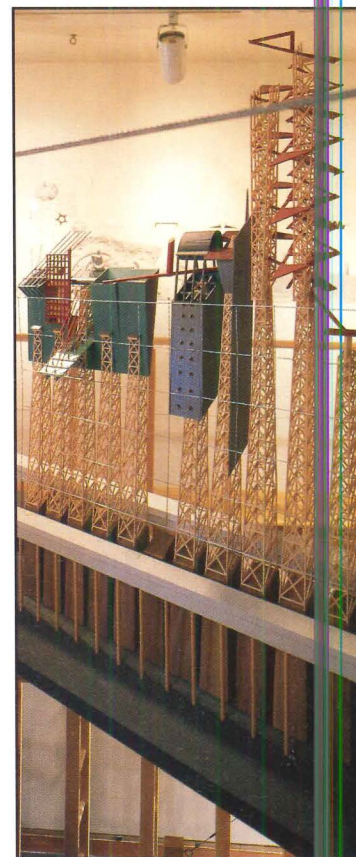
Experience: has had numerous exhibitions of drawings and built installations, and has maintained a conventional architectural practice with Patricia Reiter.

A 24-mile bridge, 19th-Century fortifications, and a massive levee — these are the features of New Orleans that most impressed Wellington Reiter during the ten years he spent there. These vast works of civil engineering inspired 'Bridging History,' a 1987 installation Reiter designed and built at Boston's Institute of Contemporary Art; they are also the subject of a remarkable series of drawings that he has created over the past six years.

To Reiter, the beauty of these New Orleans landmarks is as impressive as the way they give form to the city. Today he is exploring modern alternatives to city walls and gateways; forthcoming drawings will show how contemporary structures can delineate zones of space and heighten our sense of the urban totality. Reiter uses drawings and installations to develop a critical position on architecture and the city; he hopes to build upon them when a promising architectural commission emerges.



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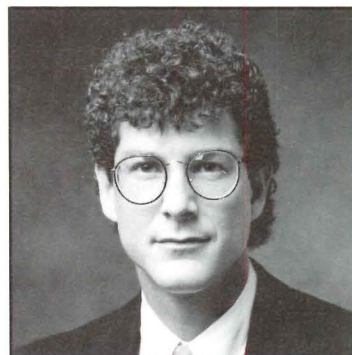


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For "Bridging History," Reiter displayed a 40-ft.-long drawing (excerpted above), "The Twelve Defenses of New Orleans" (1), and used 50 ladders to support three bridges inspired by New Orleans' 24-mile bridge (2).

Bill Cahan
Cahan & Associates
San Francisco

Occupation: President and creative director of Cahan & Associates, a graphic design/advertising firm.



Bill Cahan

Age: 35

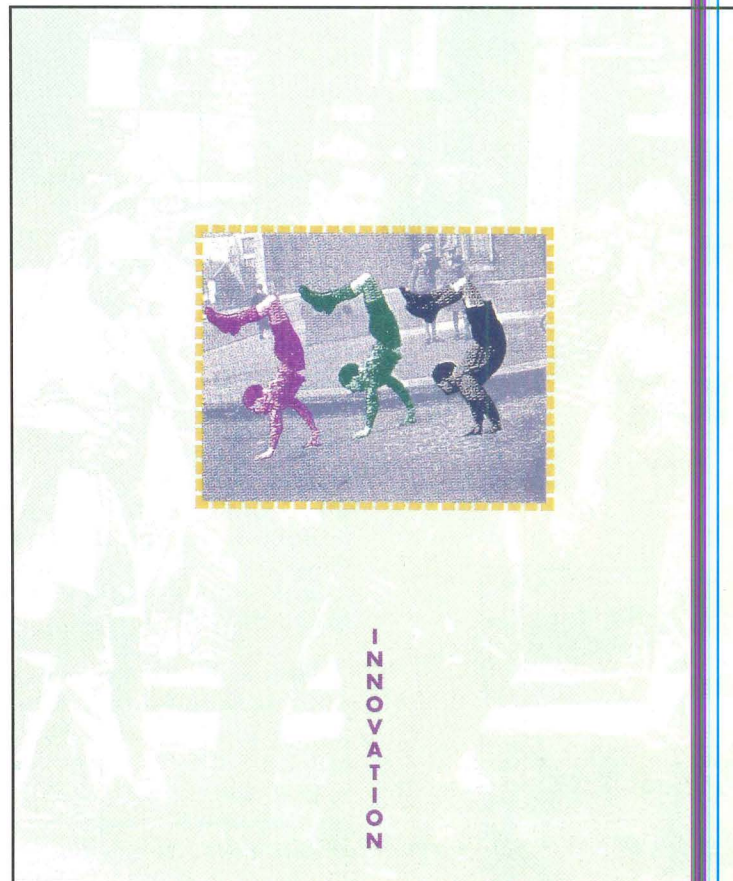
Education: Washington University, St. Louis, 1973-1976; BA in architecture, University of California, Berkeley, 1980.

Experience: designer, Anshen & Allen, Architects, 1980-85; founded Cahan & Associates in 1985.

"I went from 3D to 2D," says Bill Cahan of his career change. Stymied by the cumbersome pace of architectural practice, he started his own graphic design firm. Today, five years later, he is creative director of a six-person office whose clients include nationwide developers and Fortune 500 corporations.

Cahan considers the architectural and graphic design processes identical: "We develop a program (our marketing strategy), and go through schematics, design development, and then mechanicals, our equivalent of working drawings." His background gives him a competitive edge; developers rely on him to interpret the best features of their buildings and then develop their marketing strategies.

While Cahan enjoys his career, he realizes that his products are short-lived: "My office does not make buildings — in five years, I won't be able to drive past a brochure I made and point it out to my kids."



Volpe, Covington & Welty, an investment firm, asked Cahan & Associates for a brochure that would convey expertise and dispel a stodgy image. Cahan's office responded with substantive copy and humorous illustrations; together they create an image of capability and creativity.