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PROPOSAL FOR THE INSTITUTE FOR ART AND URBAN  
RESOURCES' INTERDISCIPLINARY PROGRAM/ARCHITECTURE

PREAMBLE:

IT SHOULD BE EMPHASIZED THAT BECAUSE THE INSTITUTE FOR ART AND URBAN RESOURCES RECEIVES ASSISTANCE ANNUALLY TOWARDS SOME OF THE LARGE COSTS INVOLVED IN ORGANIZING ITS MAJOR SHOWS (VISUAL ARTS) IN P.S. 1'S EXHIBITION CENTER FROM THE NATIONAL ENDOWMENT FOR THE ARTS' MUSEUM AND SPECIAL PROJECTS PROGRAMS THIS AREA OF FUNDING CANNOT BE ENCROACHED UPON BY I.A.U.R.'S ARCHITECTURE PROGRAM. FOR THESE REASONS, IT IS DESIRABLE THAT ASSISTANCE BE ACHIEVED BY THE DESIGN ARTS PROGRAM FOR EXHIBITIONS IN P.S. 1'S ARCHITECTURE ROOM.

It is imperative that a personal visit be arranged as soon as possible for an officer from the Design Arts Program of the NEA, in order that he/she can actually sense the objectives of the architecture installations within the context of the overall P.S. 1 program.

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PROPOSAL FOR THE INSTITUTE FOR ART AND URBAN  
RESOURCES' INTERDISCIPLINARY PROGRAM/ARCHITECTURE

P.S. 1 has a special, necessary and distinct contribution to make with its Architecture Room, one of the Special Projects in its Interdisciplinary Program. It provides extremely ample space for shows, devoted to individual architects or teams, that are designed by the architects themselves. The room permits a range of installations that can vary from displayed drawings and models which document recent projects to full-fledged constructed installations planned uniquely for the space.

The fact that P.S. 1's Architecture Room is ready for extensive spatial alteration distinguishes it from other museum environments in New York. Californian architect, Frank Gehry, built special walls revealing his typical construction procedures in his P.S. 1 installation (I.A.U.R. October-November 1978 Exhibition Program). His unique environment could only have occurred at P.S. 1. Other architects (such as Melvin Charney, Friday Architects, Works West, and Mark Mack) have expressed similar interest in this room's unusual capabilities and spatial qualities. This particular building is alive and as a result provokes architects to be daring. P.S. 1's possibility of maximum spatial alteration is of significant appeal to architects concerned with investigations of an experimental fashion. We have been quick to respond to the resurgence of recent public interest in architecture. Contemporary artists (such as Siah Armajani; Alice Aycock, Jackie Ferrara, Mary Miss, George Trakas) are presently diving into territories that can easily be defined as tectonic. We feel that this preoccupation needs to be satisfied by an ongoing and even didactic series of architectural exhibits.. Artists such as Vito Acconci,

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Robert Morris, Dennis Oppenheim and Lucio Pozzi (whose projects at P.S. 1 were classical prototypes of architectural art) can be cited as artists conscientiously preoccupied with the division of space and the construction of quasi-architectural analogues. P.S. 1's objective is to teach, enlighten, give pleasure and relate to this artistic movement through the program offered in its Architecture Room. We also wish to expand the architectural consciousness of the public at large as well as fulfill the need of architectural students and practising architects for extensive presentations of architectural work. The architectural shows are meant to communicate on all levels. Like a great Shakespearian play, these shows aim to inform both the connoisseur, give pleasure to youngsters, the layman, and the interested passer-by.

The Frank Gehry show is a perfect example of this objective. For the connoisseur, it was the first full-scale exposition of this complex architect. The models, which were an integral part of the show, have been praised by Paul Goldberger in "New York" magazine. Incidentally, publications such as "The New York Times", "Skyline", and "Progressive Architecture"; have been providing column space for critics to review this recent program. These reviews have encouraged a broader segment of the community to visit the exhibitions and thus derive great pleasure from the shows. P.S. 1 is now encouraging many school tours to visit our sites. The students have responded well to these most innovative exhibitions.

GUEST CURATOR ON CONTRACT: LINDSAY STAMM SHAPIRO

We have invited Ms. Lindsay Stamm Shapiro to curate our 1978-81 Architecture

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Program. Ms. Shapiro graduated from Columbia University's Graduate School of Architecture and Planning with a M.Arch. degree. She is Managing Editor of Oppositions Books at The Institute for Architecture and Urban Studies. She was a recipient of the first Educational Facilities' Laboratories Architectural Fellowship in 1979 and was a researcher for "200 Years of American Architectural Drawings" sponsored by the Architectural League of New York and "Form Follows Film". Both exhibitions were shown at the Cooper-Hewitt Museum. She has written about architectural and artistic subjects for "Art Forum", "Art in America", and "Craft Horizons".

#### GUEST ARCHITECTS

The architects selected were chosen by Lindsay Stamm Shapiro to show a range of current architectural activity. A purposeful eclecticism which would reflect P.S. 1's democratic bias has been emphasized. All invited architects in question have been excited by the challenge of being part of our program.

#### 1978-1979 Program

FRANK GEHRY: October 1 - November 19, 1978

The evolution of Californian architect Frank Gehry's recent work was documented by a series of study models of current, primarily residential projects. These study models emphasized Gehry's preference for "design in progress" rather than final design resolutions. Models of the de Menil, Familian, Gehry, and Wagner residences were complemented by drawings and photographs of earlier work. Gehry's projects reveal a concern with forced perspective and illusion, allied with a palette of mundane builder's

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materials and rough technology. Each project was approached as a "sculptural object, a spatial container... with light and air" as well as "a response to context and appropriateness of feeling and spirit."

DIANA AGREST AND MARIO GANDELSONAS: December 3 - January 21, 1979

Both Agrest and Gandelsonas are Fellows of The Institute for Architecture and Urban Studies. Diana Agrest has taught at Princeton University and The Cooper Union. Mario Gandelsonas is currently teaching at The Institute for Architecture and Urban Studies. Both architects have published widely and their work has been reviewed most favorably in many architectural magazines (see appended resumes). They are two of the most interesting theoretical architects; they are Argentinians with Parisian influences. Their architecture involves constant reading from a multitude of sources. Their drawings are not an eclectic collage, although Aldo Rossi is as present as Palladio. Their drawings give us a rich semiotic disjunction, what they call "architecture as reading." Their seemingly neo-classic drawings yield suddenly surreal discontinuities. While not involved in the mathematical permutations of a Peter Eisenman, they delight with him in self-reflexiveness. The exhibit was dominated by a borgesian cross-shaped platform, as if to remind us that architecture is a bottomless chess game. The exhibit featured their Minneapolis housing project entitled "Architecture Between Memory and Amnesia" as well as a summer house project, "Doors".

STANLEY TIGERMAN: February 11-April 1, 1979

Stanley Tigerman is a prominent Chicago architect. As part of a reinvestigation of the history of Chicago architecture, he co-organized the "Chicago

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Architects" exhibition that was seen in New York City at The Cooper Union exhibition gallery. He is currently teaching at Yale University. He is a contributing editor to Skyline and L'Architecture d'Aujourd'hui. His installation included recent projects (such as Sam's Cut-Rate liquor Store, "Tigerman Takes a Bite Out of Keck", "Kosher Kitchen for a Jewish Suburban American Princess", and the Brack house), that had not been shown or published before. The drawings and conceptual sketches for his Venice Biennale suburban proposals were exhibited as well as his earlier "Hot Dog Hôuse" projects. His "Kosher Kitchen" has recently won Progressive Architectural Design Award for 1979.

MELVIN CHARNEY: April 11-June 10, 1979

Melvin Charney is a Canadian artist-architect who teaches at the University of Montreal. He was responsible for the CORRIDART exhibition during the Montreal Olympics. He has had one-man shows at the Musee de l'Art Contemporain in Montreal and the Art Gallery of Ontario in Toronto. At P.S. 1 he constructed an installation filling the space that emphasized the sense of repetition, rote, and confinement inherent in prototypical classrooms.

FRIDAY ARCHITECTS: December 9, 1977-January 27, 1980

Friday Architects from Philadelphia specialize in neighborhood recreational and cultural centers, such as their Lancaster Neighborhood Center and the Old Pine Community Center in Pennsylvania. Their collaborative design office is currently investigating the integration of ornament with modernist design. Their work has been exhibited at the Pennsylvania Academy of Fine Arts and the Cooper-Hewitt Museum. They were selected by "Progressive Architecture"

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Magazine as a role model for young, innovative offices that stresses participatory democracy as a design practice. Their exhibition consisted of witty collages from patternbooks of the 1920's as well as a miniature town composed from model parts all contrived to explore passages of scale from personal space to urbanistic space.

GUEST ARCHITECTS FOR 1980-1981

STUDIO WORKS: CRAIG HODGETTS AND ROBERT MANGURIAN (April 28-June 11, 1980)

Studio Works is an innovative Californian architectural office that engages in design and planning projects with an inter-disciplinary approach. Their major projects are the South Side Settlement, which won a Progressive Architecture Design Award in 1976; the Nicollet Island urban design and planning project, and the Children's Learning Center, which won a Progressive Architecture Citation for Design in 1972. Studio Works proposed to focus their P.S. 1 exhibition on the design ideas of their South Side Settlement building that opened concurrent with the exhibition in May 1980. They wished to install a series of "artifacts" from the South Side Settlement within P.S. 1 as though it was an archeological site. The fragmented "artifacts" were constructed out of wood as well as gypsum wallboard.

BERNARD TSCHUMI (April 28-June 11, 1980)

Bernard Tschumi is an architect who has taught at the Architectural Association in London, Carnegie Mellon Institute, Princeton University, and The Institute for Architecture and Urban Studies. He had a one-man show at the Architectural Association in February 1979 and at Artists' Space in New York City in 1978. He co-organized an exhibit entitled "A Space: A Thousand Words" for the Royal



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College of Art, London, England in 1975. He has published his theoretical writings and architectural projects in "Studio International", L'Architecture d'Aujourd'hui", "Architectural Design" and "Oppositions".

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OMB-125-R0001

**Design Arts Organization Grant Application Form NEA-3 (Rev.)**

Applications must be submitted in triplicate and mailed to: Grants Office/DAP  
National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

I. Applicant Organization (name, address, zip) The Institute for Art and Urban Resources, Inc. 46-01 21st Street Long Island City, NY 11101	II. Category under which support is requested: <input type="checkbox"/> Design Communication <input checked="" type="checkbox"/> Design Demonstration <input type="checkbox"/> Design Exploration/Research <input type="checkbox"/> Design Student Fellowships	III. Period of support requested: Starting 08 30 80 month day year Ending 06 15 81 month day year
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IV. Summary of project description (Complete in space provided. DO NOT continue on additional pages.)

Architecture: Guest Curator, Lindsay Shapiro

The architecture exhibitions at P.S.1 offer the entire architectural as well as artistic community several significant experiments in space. Four innovative architects each year are given a room to communicate their new work to others. This room is a unique showcase for installations by individuals or teams that are designed by the architects themselves. The entire architecture room is available for special transformation. This offers expanded possibilities beyond a linear, two-dimensional exposition of conceived or executed architectural work. P.S.1 as a center for the experimental arts permits interdisciplinary interaction between art and architecture. Because of the specialized nature of this category, the budget is unusually expensive. The models used to demonstrate the scale of the architect's dream are often large and cumbersome to transport and crate. The didactic material is expensive to reproduce as is the reproduction of plans. The installations require specialized assistance which is equally costly. Honoraria are paid all participants. Most of the cost of these important installations have been absorbed by the participating architects. In order to continue and maintain the quality of this two year old program, we must find additional financial resources. This would allow us the flexibility required to encourage the participation of the most creative members of the architecture community to join us in this ongoing multi-disciplinary program. The guest curator in charge is also paid an honorarium covering some of the costs for the time spent in organizing these four exhibits. See page 2 APPENDIX A

V. Estimated number of persons expected to benefit from this project 3000 x 4 program periods = 12,000

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

A. Direct costs		Total costs of project (rounded to nearest ten dollars)
Salaries and wages	\$1,800.00	\$1,800.00
Fringe benefits	200.00	200.00
Supplies and materials	5,760.00	5,760.00
Travel	2,050.00	2,050.00
Permanent equipment	12,000.00	12,000.00
Other		
Total direct costs		\$21,810.00
B. Indirect costs		\$
Total project costs		\$21,810.00

VII. Total amount requested from the National Endowment for the Arts \$ 11,500.00

VIII. Organization total fiscal activity	Actual most recent fiscal period	Estimated for next fiscal period
A. Expenses	1. \$ 340,000.00	2. \$ 500,000.00
B. Revenues, grants, & contributions	1. \$ 296,000.00	2. \$ 300,000.00

Do not write in this space

Evaluation of prior year(s) projects  1  2  3  4 Pys \$ \_\_\_\_\_ Cps \$ \_\_\_\_\_ Audit report  1  2

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Institute for Art and Urban Resources, Inc.

P.S.1

Exhibitions 1980 - 1981

Mark Mack- February to April 1981

La Nelson (1971/1972), Sunday Movement for California  
PSC 91 and 92 (1972), Wilson: 10 Calif. House and Architecture  
Fungible Architecture (1972/73), 20-275 20 Calif. House  
Estudio Pro Arte (1972), Barcelona, Self-Background Architecture  
Space Design (1972/73), Urban Form Project  
NEW Magazine #1 and #2 (1972/73), Los Angeles Architecture and 10 Calif. House  
La Arquitectura de la Edad Nueva, Bell 1972, Grand Rapids  
Dance (1972/1973 and 1973/1974), Chicago, Park Project and Grand Rapids  
Cave (1973), Paris, Housing Design #10  
Progressive Architecture #1 (1973), NYC, Grand Rapids (Dance Grand)  
Design and Environment, Bell 1973, NYC, Housing Design #10

Market House Gallery, November 1973  
East in the West, San Francisco, San Francisco 1973  
Emerson Pacific Hall, Los Angeles, August 1974  
Space Gallery, Los Angeles, December 1974  
Siemata Venice, Venice, Italy August 1974  
Institute for Architecture and Urban Studies, NYC, September 1974  
November 1974  
Carrollia Mallon University, Pittsburgh, December 1974

Technische Universitat Vienna, Austria, September-October 1974  
University of Toronto, Canada, November 1974

Projects: "Investigation and development of a 200 story high skyscraper, Grand Rapids,  
Industrial and Commercial, Vienna, 1971  
Magical Park House, Vienna, 1971  
City Hall Plaza, Vienna, 1972  
Housing Study #10, NYC  
International and regional movement in Vienna, 1972  
Comprehensive Viennese, European Architecture, 1972  
Housing Study #10, NYC  
House for London, Vienna, Austria, 1974  
The International House, California, 1974  
Housing Study #10, NYC  
Housing Study #10, NYC (1972 & 1973)

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M A R K M A C K [ 1949, Judenburg; Austria]

Educated at the Acedemy of Fine Arts in Vienna, Prof. Dr. Roland Rainer.  
Master of Architecture and Masterprize of the Acedemy 1973

Employment: Steiger and Partners, Zuerich; Switzerland. 1970-71  
Atelier Hollein, Vienna; Austria. 1971-73  
Hausrucker Inc., New York City; 1973-74  
Emilio Ambasz, New York City; 1974-76  
University of California, Berkeley; 1976-77  
Private practice, Association with A. Batey; 1978-present

Publications and Exhibitions:

La Maison #137/1978, Paris; Monument for California  
MODO #9 and #11/1978, Milano; 10 Calif. Houses and Bathroomatic  
Pamphlet Architecture #2/1978, NY-SF; 10 Calif. Houses  
Estudios Pro Arte #10/1978, Barcelona; Half Underground Architecture  
Space Design #10/1977, Tokyo; Peru Project  
WET Magazine #4 and #11/1977, LA; Bathroom Attic and 10 Calif. Houses  
La Architecture de la Achur d'Huy, Fall 1976; Grand Rapids  
Domus #555/1976 and #548/1975, Milano; Peru Project and Grand Rapids  
Cree #9/1976, Paris; Rooftop Designs NYC  
Progressive Architecture #1/1976, NYC; Grand Rapids [ Design Award]  
Design and Environment, Fall 1975, NYC; Rooftop Designs NYC

Market Hours Gallery, October 1978  
Best in the West, Newport Beach, AIA Convention 1978  
Security Pacific Bank, Los Angeles, August 1978  
Space Gallery, Los Angeles, December 1976  
Biennale Venice, Venice, Italy; August 1976  
Institute for Architecture and Urban Studies, NYC, September 1975  
October 1974  
Carnegie Mellon University, Pittsburg, December 1974

Technische Universitaet Vienna, Austria, October/November 1977  
University of Virginia, Charlottesville, September 1977

Projects: °Presevation and conversion of a 200 year old Farmhouse, Lower Austria  
°Pedestrian zone Stubenring, Vienna, 1971  
°Sigmund Freud Museum, Vienna, 1972  
°City Hall Plaza, Vienna, 1973  
°Rooftop Study, NYC, 1974  
°Educational and Agrarien Community in Peru, 1975  
°Cooperative Vineyards, Southern California, 1975  
°Bathroom Attic, Oakland, 1976  
°House for academic writer, Oakland, 1976  
°10 Californian Houses, California, 1977  
°Tai-Chi Studio, Berkeley, 1978  
°Goldman House, St. Helena, 1978 [ with A. Batey ]

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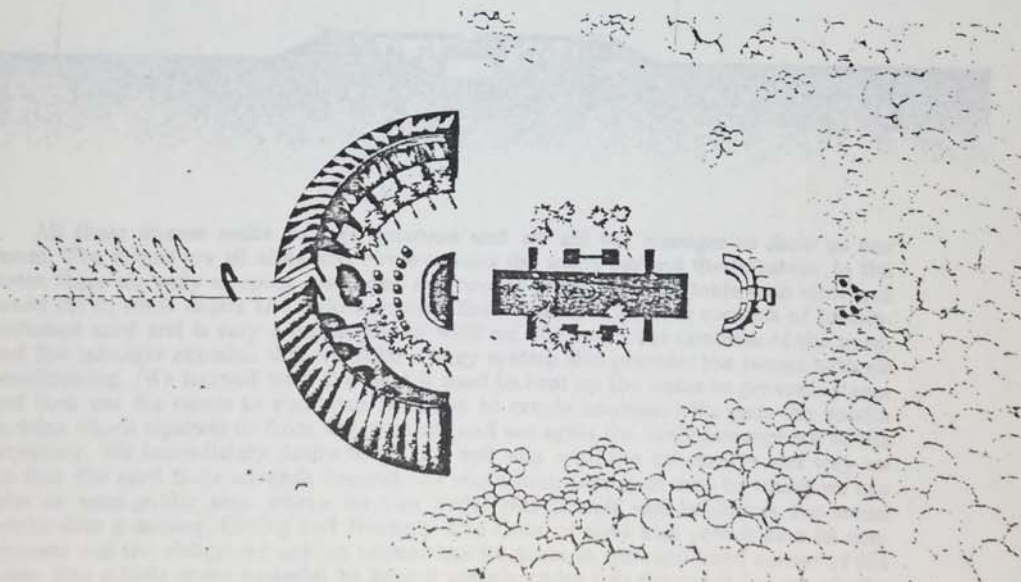
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PH. 415-658-9330

Looking Back into the Future: Archeology as Futurology  
An Ethnographic Document Explaining the Use  
and Purpose of the Nudist Retreat

Arriving at a meadow of exceptional beauty, we are entering the sanctuary of bodily delight. The erected poplars hug you on the way to the elysium. Paradisical birds are gliding around those witnesses of earthly glory. With a joyful pressure in our heart we arrive at the arch, which bears the slim golden letters on the smooth yellow surface saying:

"Don't stand between the sun and me,"

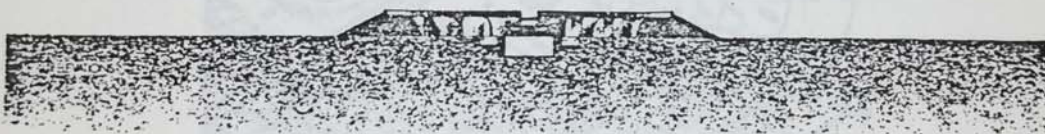
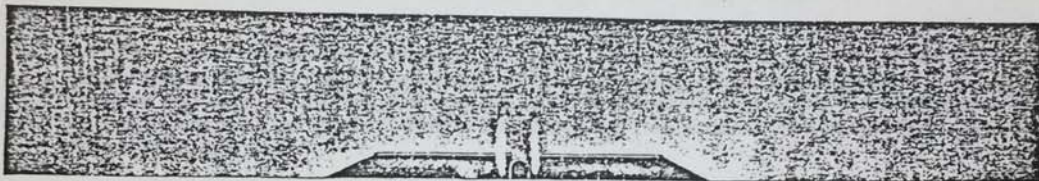
a quotation by the late R. Mann Lush we learn from the small print underneath the golden letters. We were informed later that R. Mann was the founder of this particular Retreat and also was the most quoted personality of the movement. After we pass beneath the arch, the narrow opening to our ultimate destination lies only 17 steps ahead of us.



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While we're talking we can admire the gracious slope of the Solar collector, which is the main source of energy in the complex. The sky reflects itself in the silver panels of the apparatus. Therefore, we don't have to look up any more to the real sky as in old times, and the image of the sky becomes the metaphor of our existence.

After we press through the entrance which lets us in like a female fitting, we see the paradise. Fully suntanned people greet us at the reception area where we take our clothes off. Helping hands put our identity into monotonous lockers and we receive a kiss from last year's Beauty Pageant Queen, on our cheeks. We notice the joyful environment at once and make out some older couple snacking under shade of the symmetrically planted palm trees, kids splashing in the fountain, and a twelve-year-old boy getting breast fed. Also a pair of old-fashioned businessmen relax by sucking a coconut.



All these images make us feel welcome and we ask the manager to show us our room. The rooms are all alike and circle around the snack bar and the fountain. In the room there are only sleeping platforms for two or more people, a table with wine and bread on it, some chairs and lightbulb over the entrance. The floor consists of freshly-broomed sand and is very comfortable to walk on. We notice the coolness of the room and the manager explains that the solar energy system also provides the rooms with air conditioning. (We learned later the heat is used to heat up the water to generate steam and then use the steam to compress Nitrogen to create coolness.) We part the muslin curtains which separate us from the grounds and see again the lively atmosphere of the sanctuary. We immediately desire to go out and mix with the others. On our way we see that the sand floor extends beyond the room and defines an area to which we can refer as semi-public area where we can invite our friends and neighbors for social events—like gossiping, flirting and feasting. The floor of sand also proves here its convenience and the obligatory golden broom has its place in the right-hand corner of the room. (On a little stone pedestal to keep a certain order.) At the snack bar we admire the preparation of the evening dinner—tender asparagus, braised Douglas Fir tips, and stuffed eggplant and fresh berries. Next we are ready to dive into the pool for some exercise.

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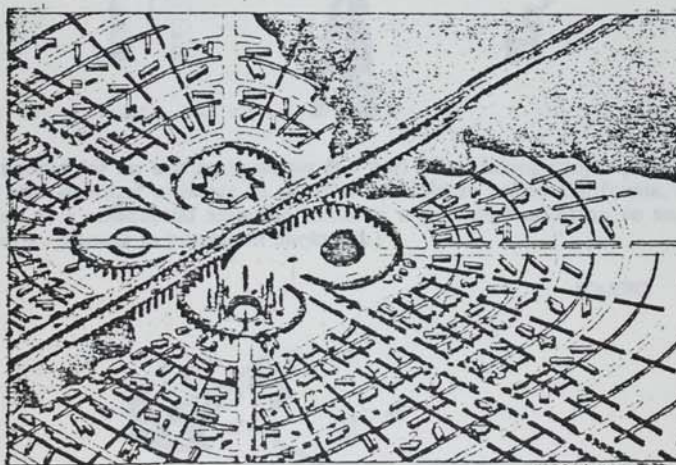
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## MARK MACK

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### Mobile Homesite in Northern California

The mobile homesite in Northern California, conceived around a cloverleaf exit of an Interstate Highway, reveals implied urbanism. As monumental playground for metropolitan and rural values, the site uses the leftover spaces of the highway's structure as its most dramatic component. Descending from the ramps one arrives in the heart of the rural metropolis.



The four symbols of urban delight identify the needs of the community. The marketsquare provides the collective exchange and transaction of earthly goods. Whereas the church supplies spiritual strength and hope for a cleaner air by chanting sharp prayers to all cars with insufficient emission control. The recreational area enables the residents to observe the tired travellers as they wash their feet in the formal circular pool surrounded by formal trees, the only true place of social interaction between the transient and the permanent. The assemblyhall is a monument to the landscape of the past with indeginous trees crowning the earthcovered energyconscious building. Inside ceremonies of spiritual matter are performed every third day and it is also the meeting-place of the annual convention of the rural guerrillas and urban morphologists.

*Size of Drawings: 20" x 29"*  
*Medium: Airbrushed ink on tracing paper.*

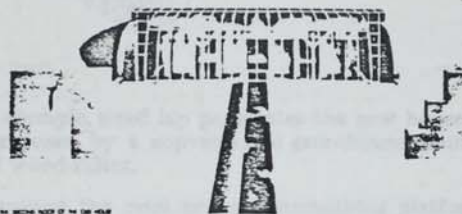
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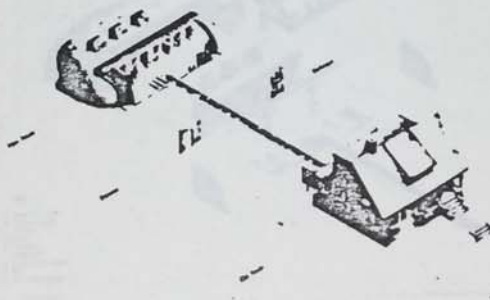
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### RETREAT FOR A SINGLE ACADEMIC WRITER



The retreat for an academic writer is a part of a lifelong project, aimed to create a personal and spiritual universe in a suburban culture called California. Located in a double lot of a residential area the house is a detached addition to an older home. (Like a summerhouse in your own backyard.)

ISOMETRIC



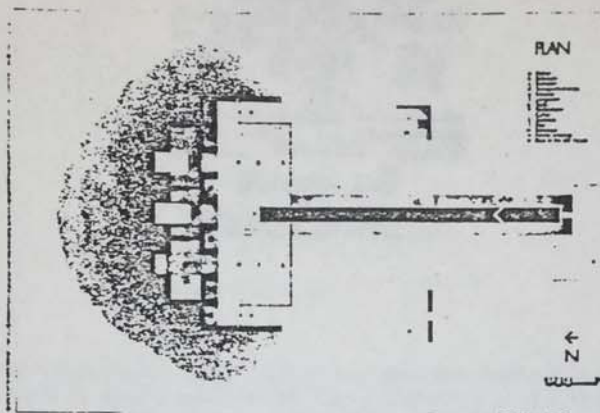
The new house is functionally and formally connected with the old house through a 75 feet swimcanal. (Which enhances the term of a retreat through the underlying achievement of going through some kind of exercise to get to the place of rest and solitude.)

The energy conscious pool allows long bold strokes, but is easier to heat and uses less water than conventional pools.



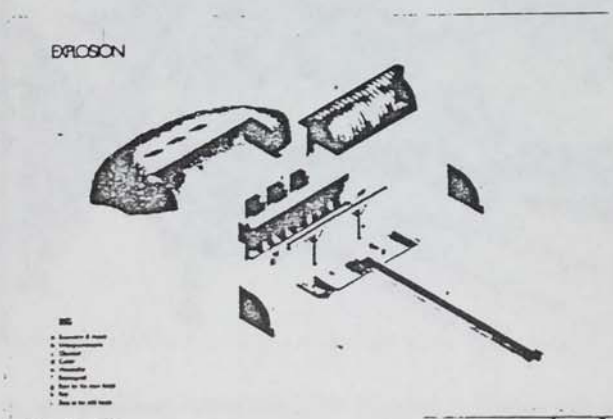
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The affordable olympic sized lap penetrates the new house in the dayarea of the building which is enclosed by a conventional greenhouse structure and held up by a traditional T-shaped wood-rafter.

Terraced steps around the pool and the sunbathing platform provide a gracious transition between the half underground house and the outside groundlevel. The mediator between the DAY & NIGHT areas is a series of storage and mechanical spaces camouflaged by a translucent fabric curtain spanning the whole length of the house.



The rooms in the nightarea organize all domestic activities. Earthcovered and constructed of heavy concrete; the sleeping bed, the bathtub and the eating table are the centers of their own spaces lit from above by the natural sky.

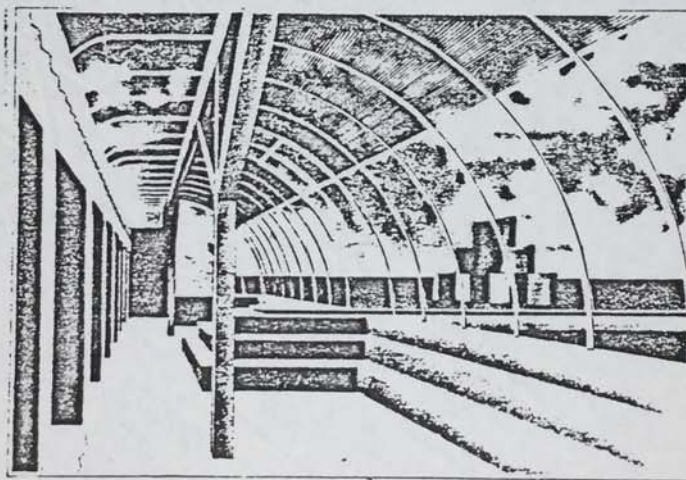
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The energy system in the upper part of the glassroof employs a system of patina-sized copper tubes to collect solar forces. The outer side absorbs direct radiation and the innerside convects the heat built-up during the day. It is possible for this low tech system to heat the pool and warm the house with the heated poolwater.

The outside of the house can be landscaped in three different ways, thick wild grass, terraced for vegetable gardening (corn along the pool) and fragrant groundcover.



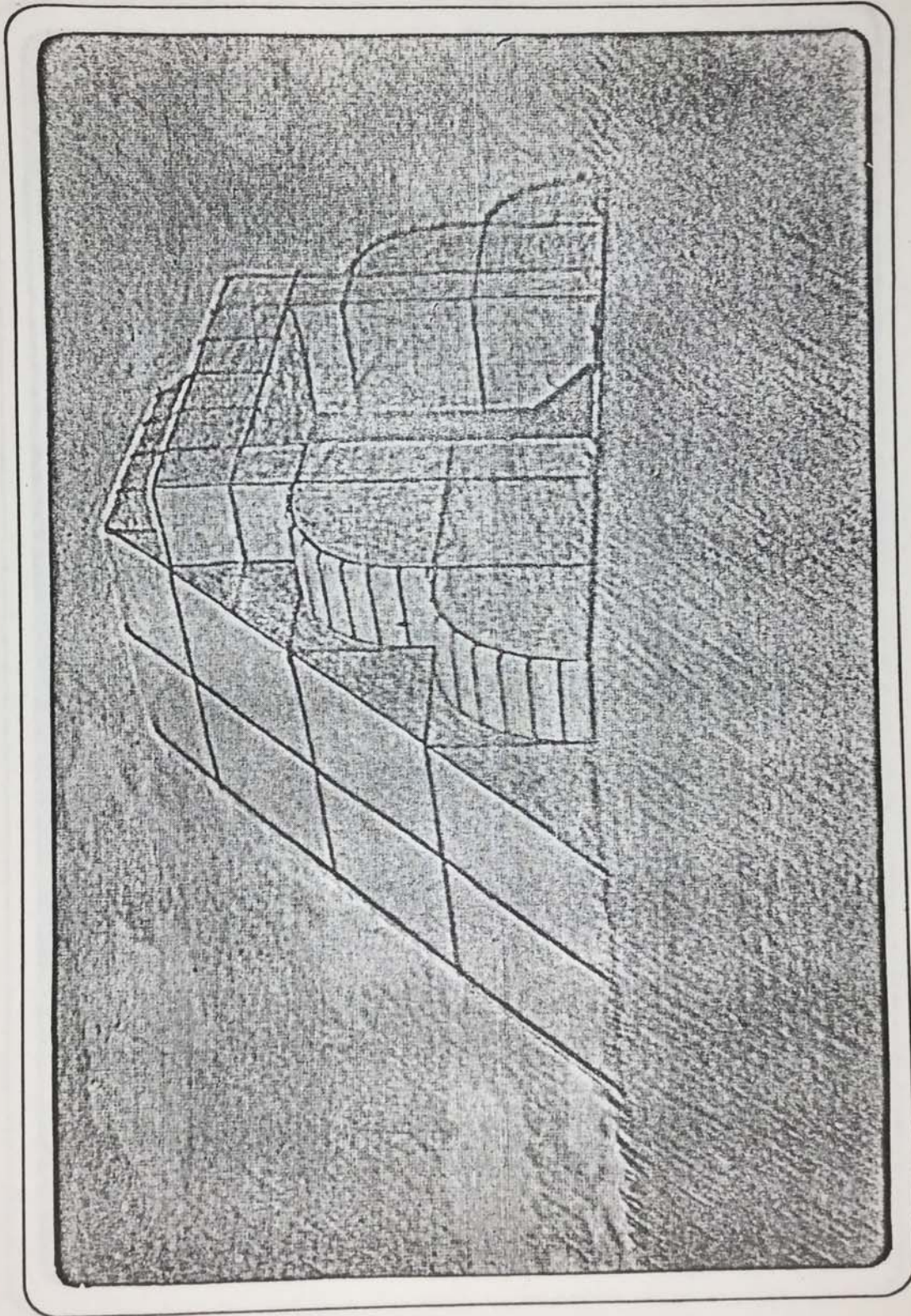
The project, in its stark and bold functionalism, demonstrates that low cost, energy-conscious, pragmatic architecture need not be devoid of beauty, drama, inspiration and distinction.

*Size of Drawings: 20" x 30"*

*Medium: Airbrushed ink on tracing paper*

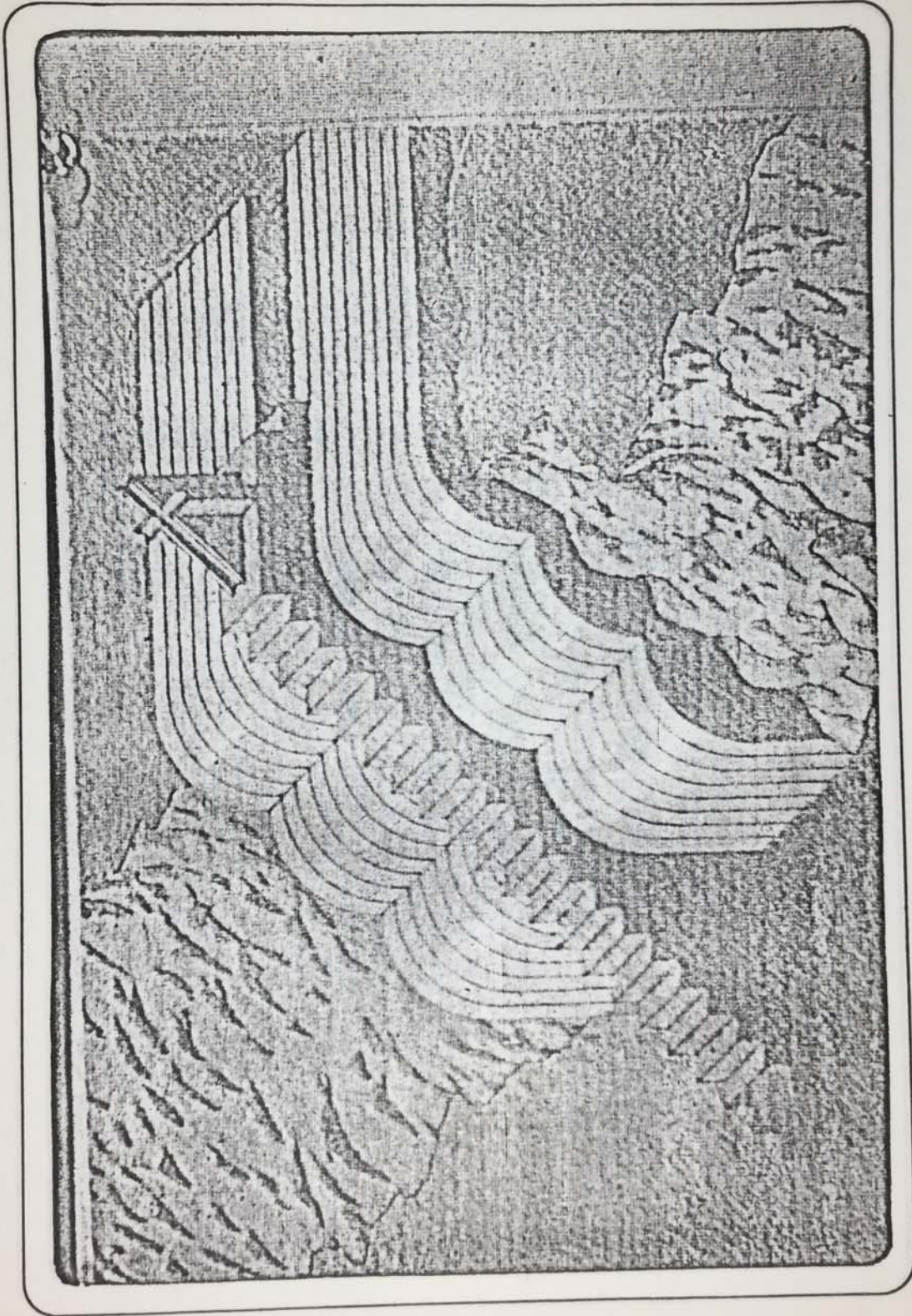
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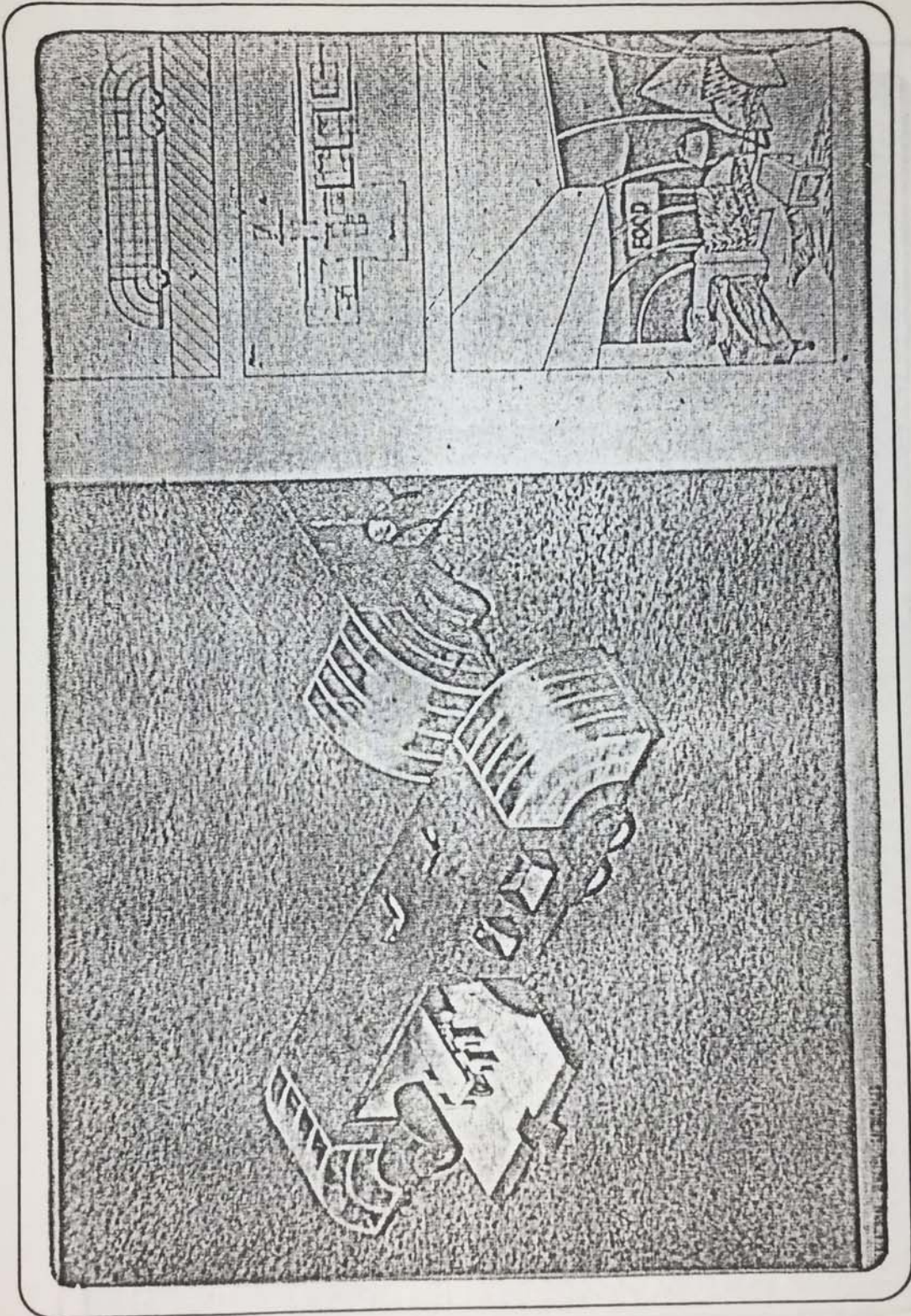
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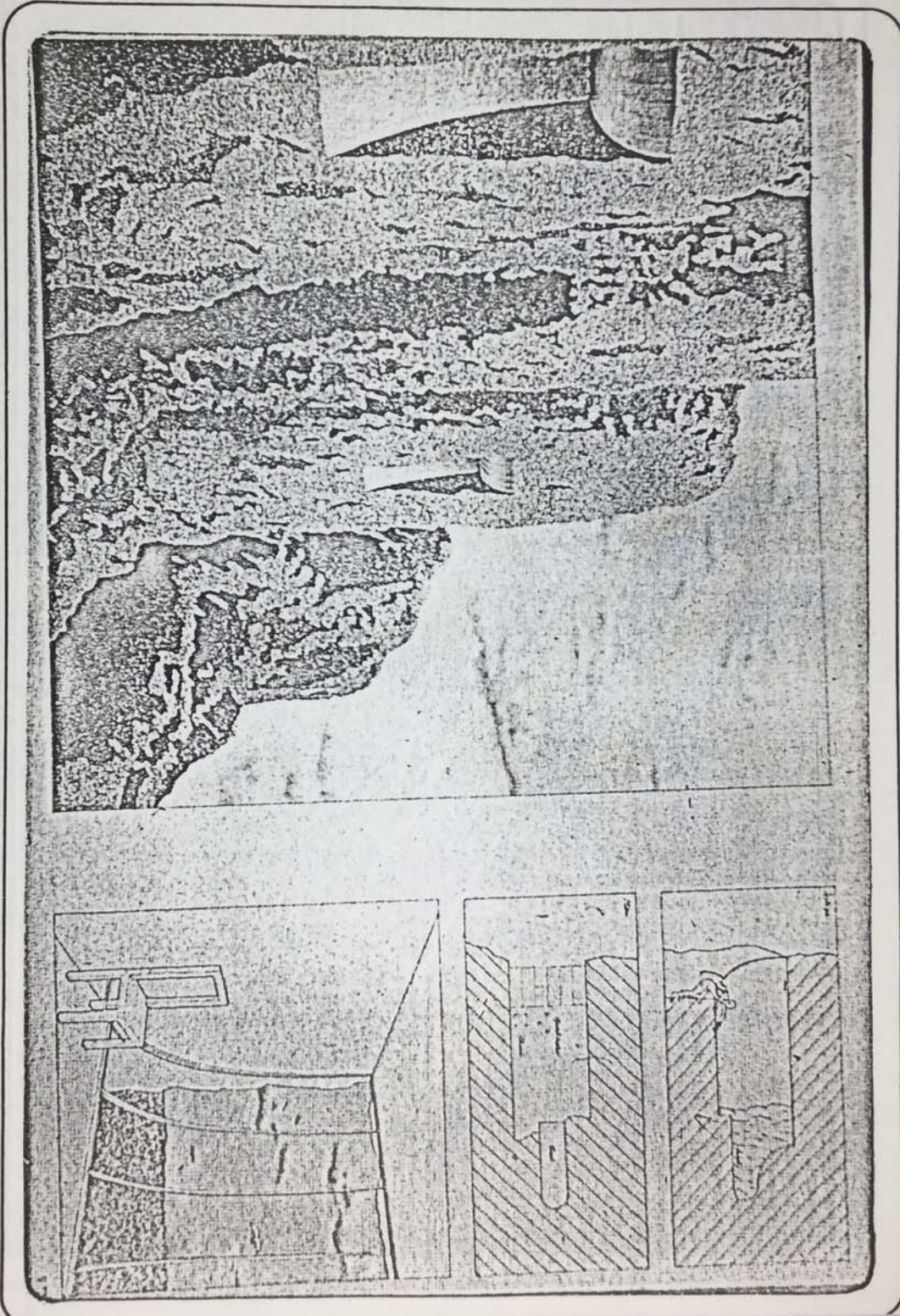
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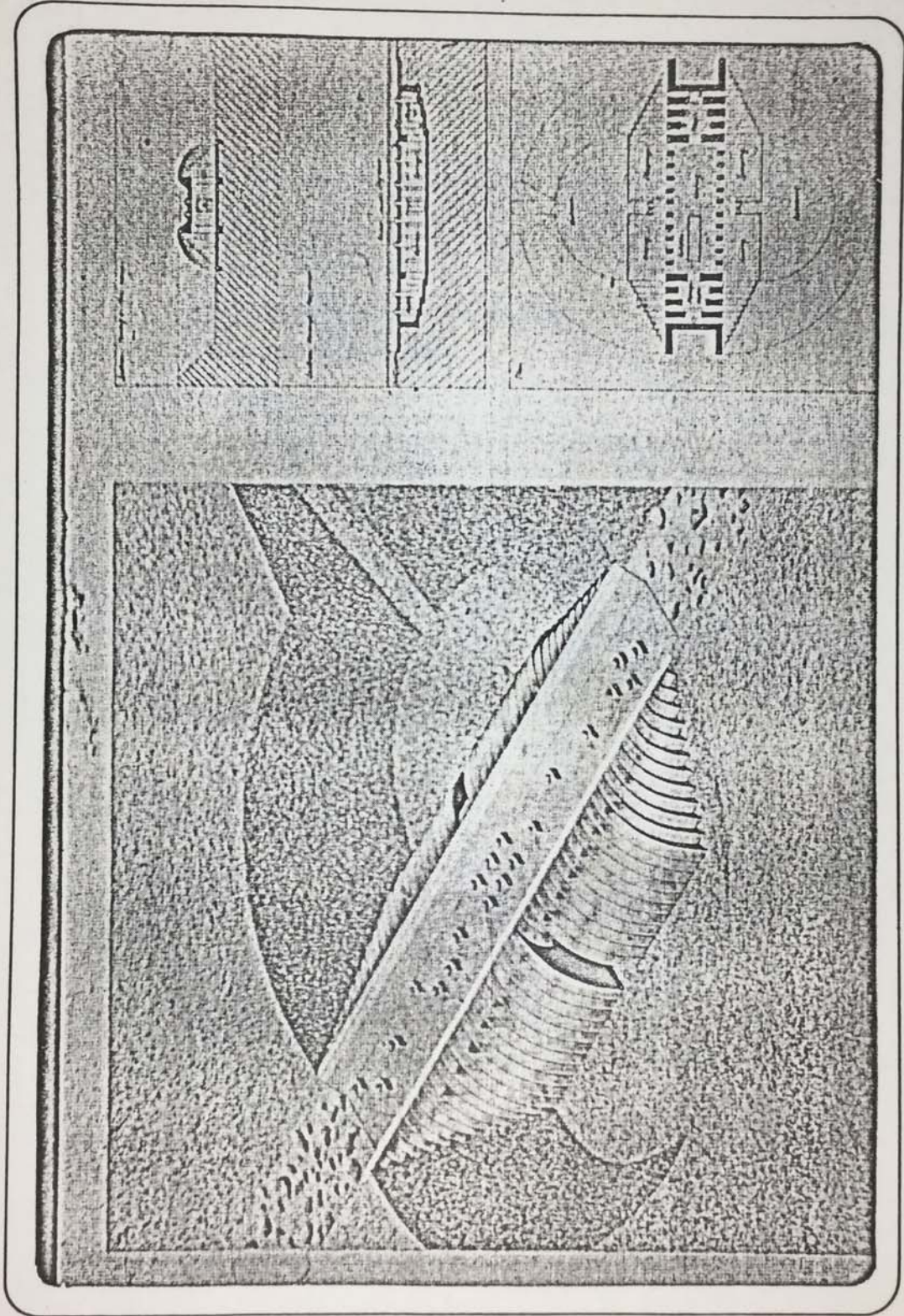
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The Institute for Art and Urban Resources, Inc.

P.S.1

1980-81 Exhibition

RODOLFO MACHADO and JORGE SILVETTI

Supplementary material

MEMORIAL HALL FACADE

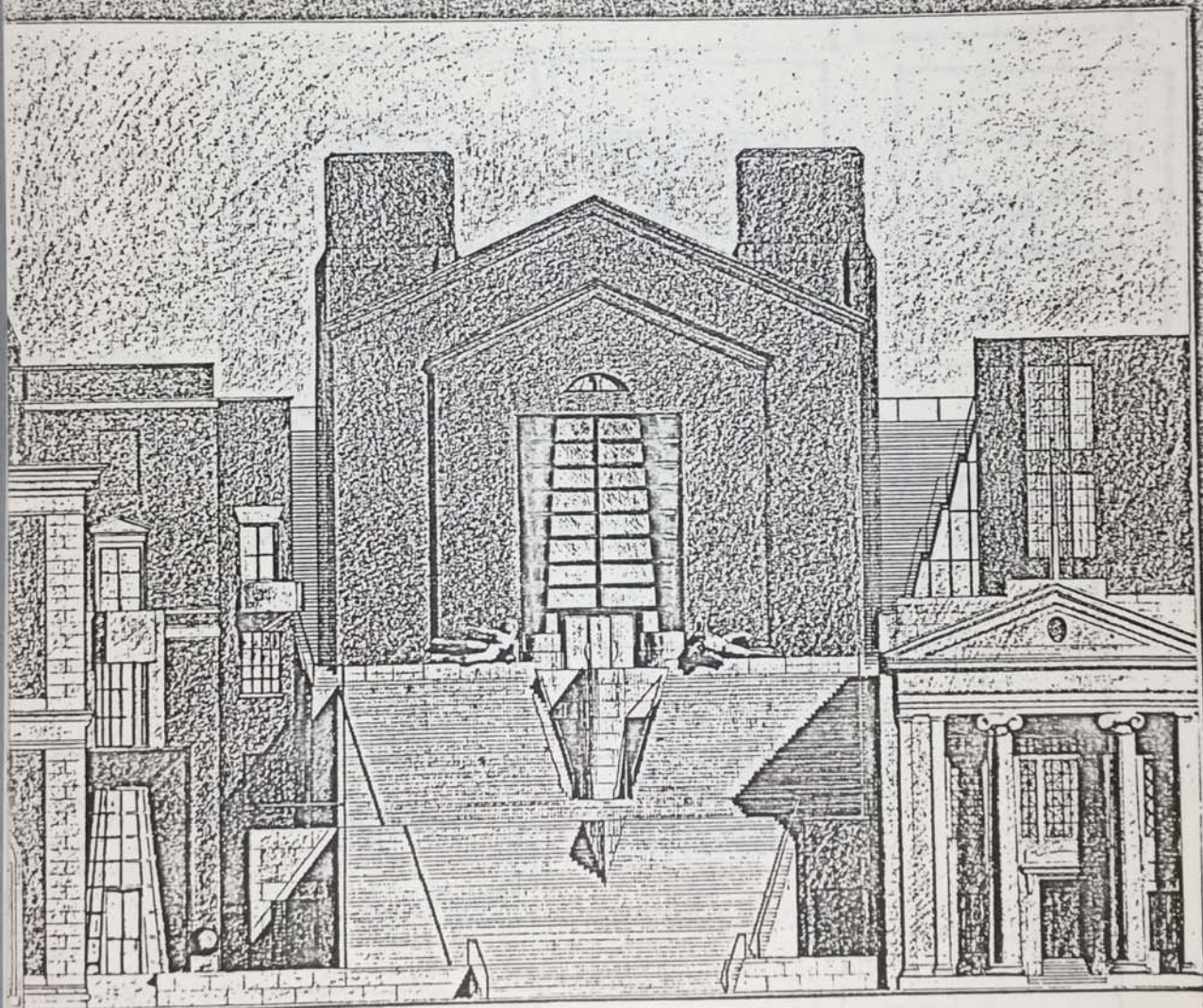


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# Progressive Architecture

January 1980



MEMORIAL HALL FACADE



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 583

Citation

## Rodolfo Machado and Jorge Silvetti

The Fountain House, a second residence in Southern California, is a synthesis of a program for living accommodation and water gardens into one single metaphor.

**Program:** The objectives of both the architects and the client were to develop a design strategy that began with an image rather than with functional programmatic considerations, which would generate a solution that reinforces the artistic nature of architecture. The clients suggested images, such as "grotto," "pavilion," etc., to characterize the type of environment which they envisioned for themselves. The design process allowed the architects to draw on various eclectic fragments in their attempts to synthesize an image.

**Solution:** The fountain house was a natural outgrowth of the couple's desire for shelter as well as outdoor living focusing on the use of water. The house includes a library, music room, master bedroom suite, and living/dining areas. The four-story house both wraps around and under—as well as becoming—the fountain on the back façade. The imagery is at once singular, in the strength of the object in the landscape, and multiple, in the readings derived from the elements composing it.

**Materials and construction:** The main structure is built of concrete. The triangular surfaces of the front façade are glass curtain wall; the back façade is white stucco with black tile trim. The east "cave" is painted yellow; the corresponding west "cave" is painted blue. The interior materials include glass block, marble, white tile and canvas.

### Jury comments

**Turnbull:** Single family houses should embody dreams and desires. The architect had it all going in terms of evocativeness, the capacity to make a building that was a form and a space, to make a landscape. Yet it has nothing to do with people and everything to do with all the component elements of architecture.

**Pell:** Whatever social awareness or responsibility a man is faced with in a single family house is very small. Yet, if you take it on its own aristocratic terms, the entrance is very poor. He's treated it in a most callous and indifferent way. But the house is tremendously skillful and witty; the drawings are gorgeous. It's dealing with a number of aesthetic issues and putting them all together in a most clever way.

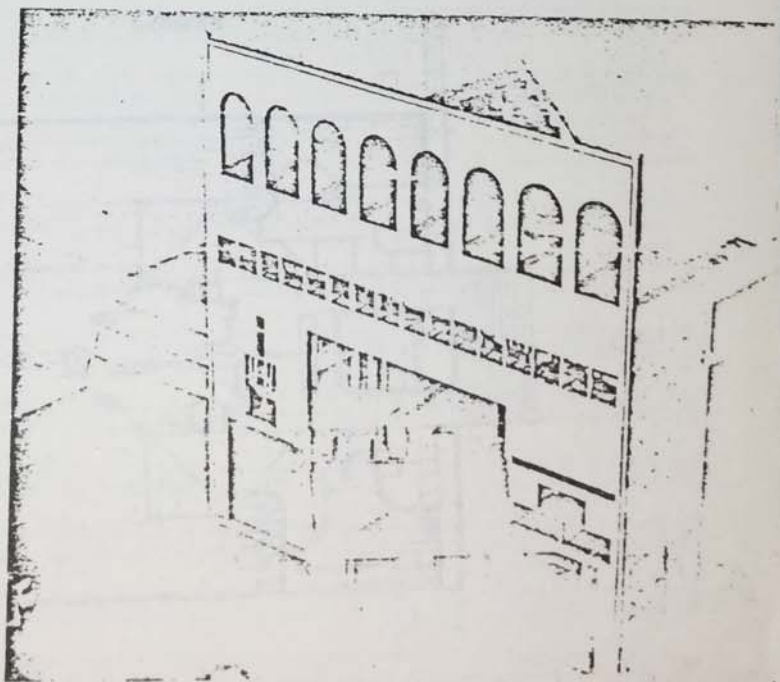
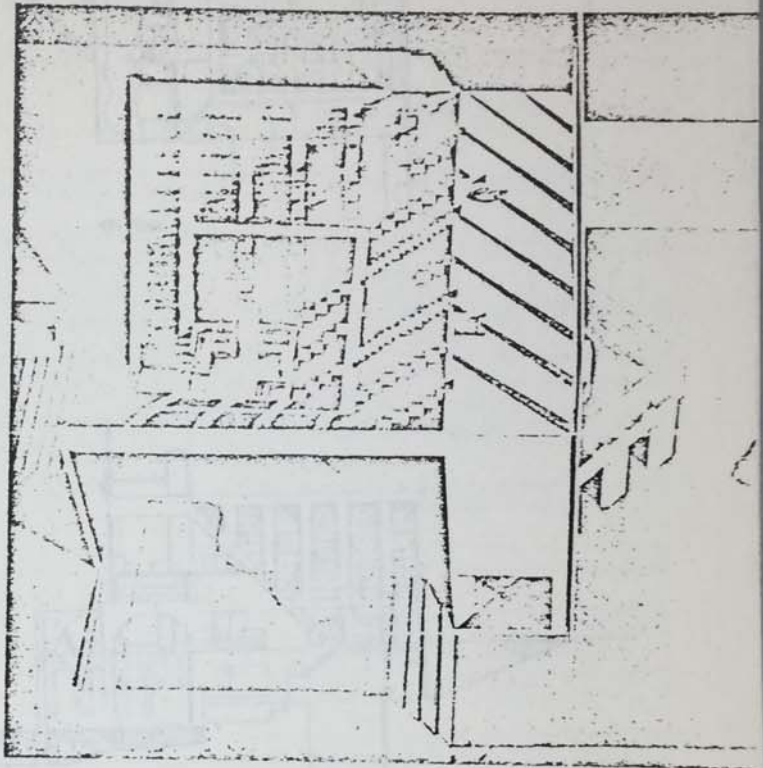
### Credits

**Architects:** Rodolfo Machado and Jorge Silvetti.

**Modelmaker:** Stephen Wierzbowski.

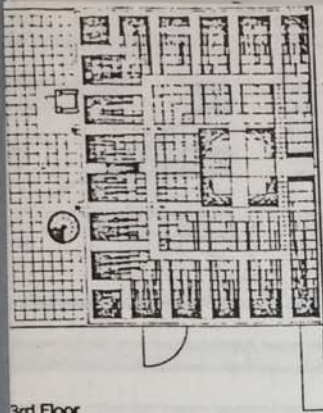
**Photographer:** Audri Philips.

**Renderer:** Rodolfo Machado, Jorge Silvetti, Jack Hartley.

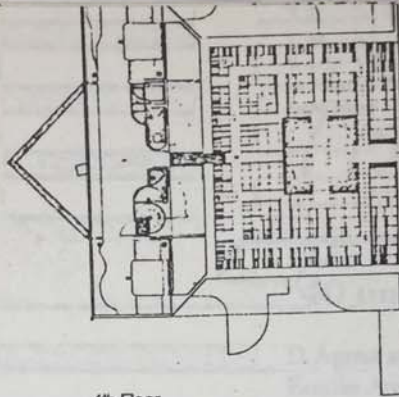


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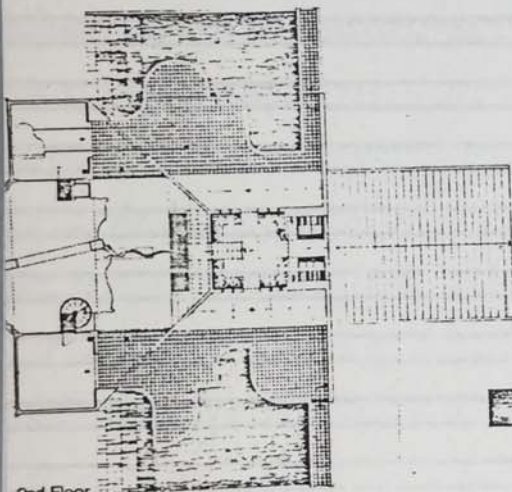
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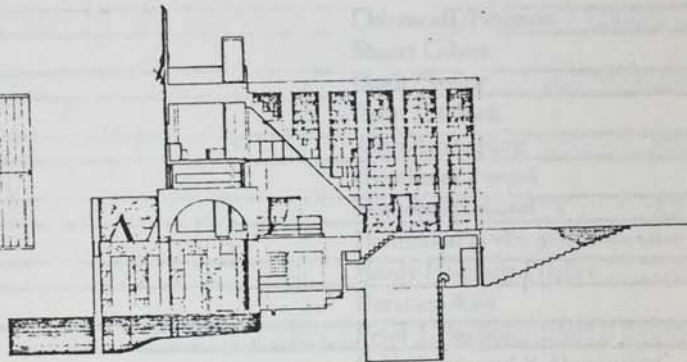
3rd Floor



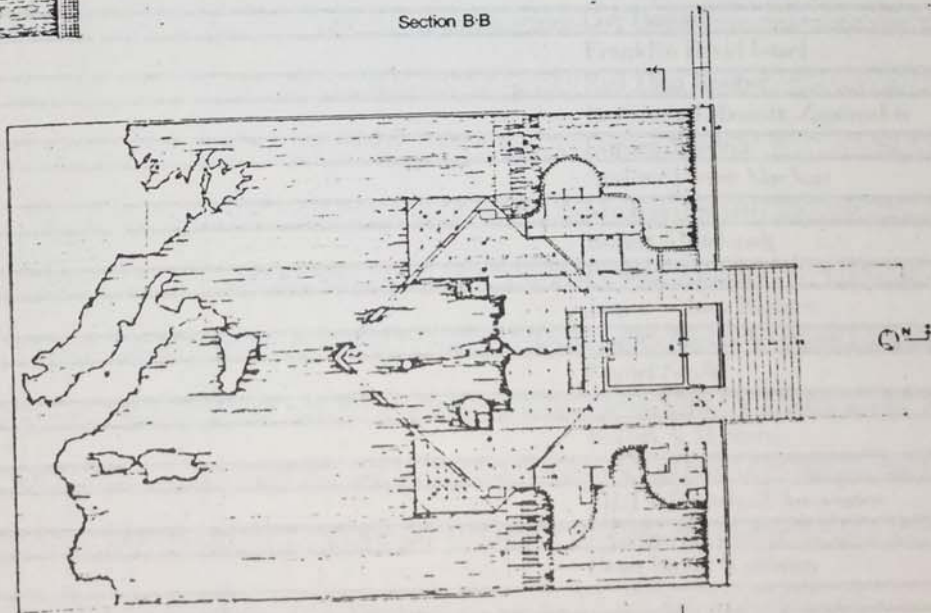
4th Floor



2nd Floor



Section B-B



1st Floor

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77:01

A Monthly Journal of  
World Architecture and  
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77:01

ISSN 0097-0329

Special Feature:  
"40 under 40"

- D. Agrest and M. Gandelonas
- Emilio Ambasz
- Architects in Cahoots
- Arquitectonica
- Backen, Arrigoni, and Ross
- Booth and Nagle
- Peter De Brettville
- Peter Chermayeff
- Chimacoff/Peterson
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- Frances Halsband
- Hammond Beeby and Associates
- Hardy Holzman Pfeiffer
- Hartman/Cox
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- Loy Howam
- Franklin David Israel
- Etel Thea Kramer
- Levinson, Lebowitz, Zaprawskis
- Dorlyn Lyndon
- Andrew Pierce MacNair
- Machado/Silveira
- Robert Mittelstadt
- Polster/Williams
- James Volney Righter
- Jon Michael Schwartz
- Daniel Scully
- David Sella
- Robert A. M. Stern
- Susana Torre
- MLTW/Turnbull Associates
- Uchida and Fowler
- Peter David Waldman
- Timothy Daniel Wood

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# George Ranalli

Institute for Art and Urban Resources, Inc.

P.S.1

Exhibitions 1980-1981

George Ranalli- January 1981

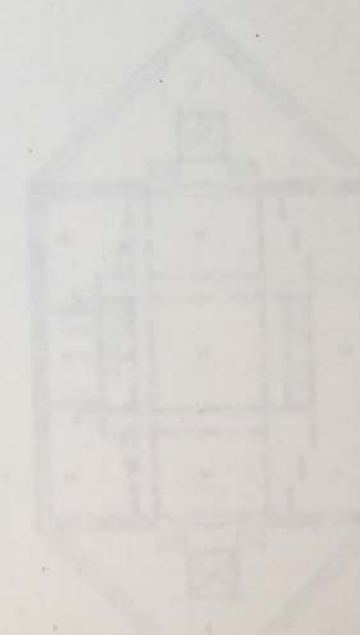
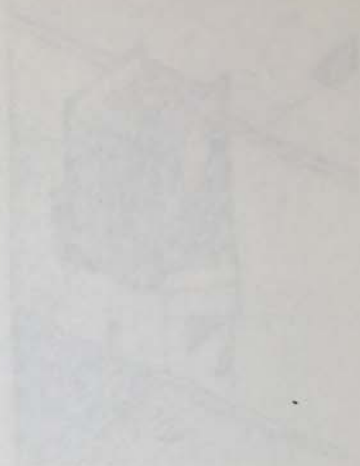
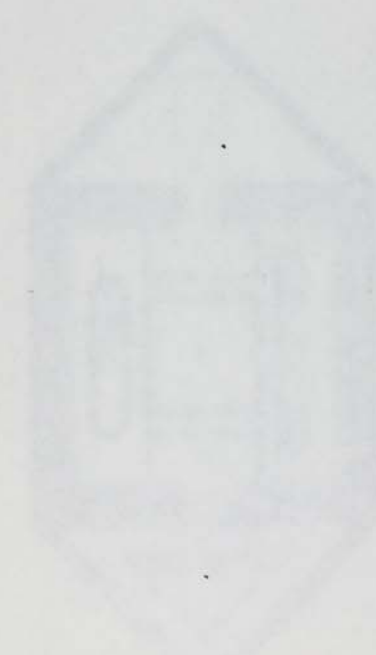
George Ranalli is a graphic designer and architect who has worked in various capacities for the past 15 years.

He has worked for the Institute for Art and Urban Resources, Inc. (IAUR) in New York City, where he has been responsible for the design and construction of several buildings. He has also worked for the City of New York, where he has been responsible for the design and construction of several buildings.

His work has been recognized by the American Institute of Architects and the American Society of Interior Design.

He has been a member of the American Institute of Architects and the American Society of Interior Design. He has also been a member of the New York State Bar Association and the New York State Board of Architectural Registration.

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Citation: Architectural design

# George Ranalli

A house for a popular musician provides privacy but also allows for a great deal of open interior space.

**Project:** Frehley House, Stratford, Ct.

**Program:** Because the client is a member of a successful music group, the house was to be designed to provide privacy from fans who heretofore have had too easy access to the celebrity. Other than this, the house has few requirements unusual for the affluent.

**Site:** The house stands in the middle of a newly created canal in the countryside.

**Solution:** The building is entered by passing under the canal, by tunnel, to the lowest of two below-water levels. At the lowest levels are burial crypt and bathing facilities; above them are living spaces; and at the top, sleeping areas. Most of the spaces at the top levels are in correspondence with private outdoor courts or terraces.

**Construction methods and materials:** Cast-in-place reinforced concrete; central court is steel and glass block; interior walls are of standard gypsum board construction.

## Curry comments

**Jahn:** It has a beautiful sensibility and procession, in the way you enter the space inside. It has a tremendously rich quality in the combination of the elements of the planes, the space, the aesthetics. It reminds me of those castles and towers on the Rhine—there's something intimidating about them, but also something very restful. We should go on record, however, about this project, since we said we would only award buildings that could be built. We think here's a sort of unrealism about this one, but we made an exception for it.

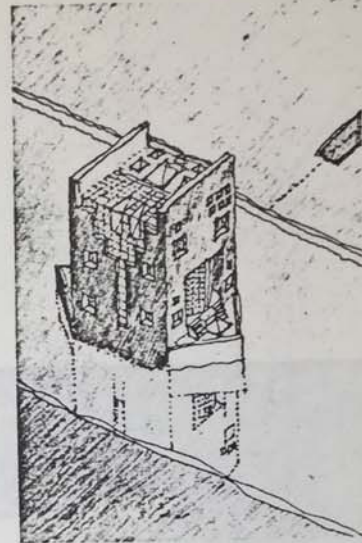
**Rogers:** If someone can build a villa like this... can afford to build it... then it's got all the magic and ceremony a villa ought to have; all the compositional elements are there.

**Preisler:** I seriously disagree with the notion of giving this an award. It's ugly and I find nothing intriguing in it. The fact that it's in a river... sure, you could also put it on a volcano.

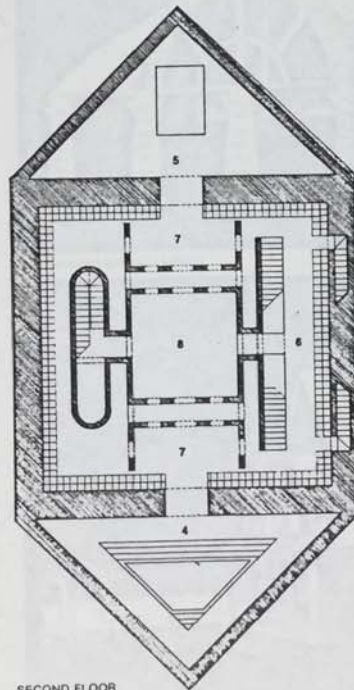
**Stern:** As an object it's very beautiful. It's not only beautifully drawn, which we're trying not to be seduced by, but it's beautifully articulated. The selection

## Legend

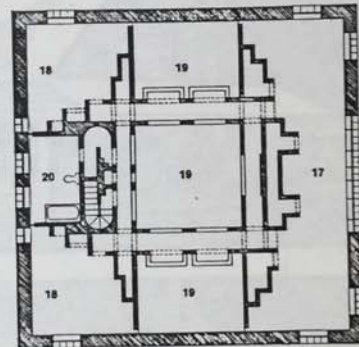
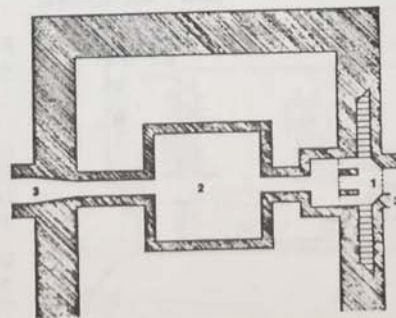
1 Entrance, 2 Burial chamber, 3 Path, 4 Bath, 5 Steamroom, 6 Foyer, 7 Drying room, 8 Lower court, 9 Terrace, 10 Sitting salon, 11 Court, 12 Large sitting room, 13 Dining, 14 Study, 15 Kitchen, 16 Bath, 17 Master BR, 19 Open to below, 20 Bath.



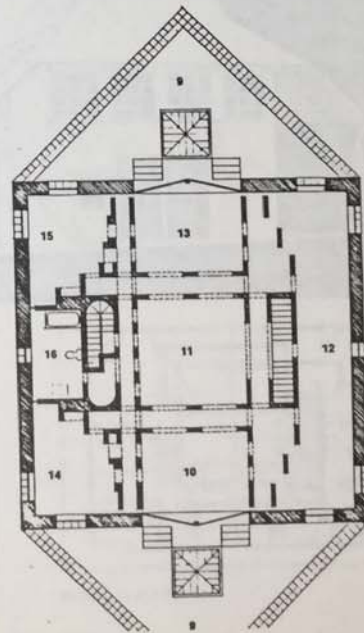
PRELIMINARY SKETCH



SECOND FLOOR



FOURTH FLOOR



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porch columns is immediately deflated by the juxtaposition of these columns with 6-over-6 wood sash. The flat, lightweight, symbolic ornament eschews pomposity, mixing architectural metaphors and making tongue-in-cheek allusions with great wit.

**Construction methods and materials:** Stucco on wood frame, stucco on block.

#### Jury comments

**Stern:** It seems the mature work of an architect who is under control of his talents. We liked the idea of taking a traditional vernacular—the shingle style with its general cultural roots—and being inventive with it.

**Gehry:** I think the split entry is a strong piece of sculpture.

**Kriken:** The silhouette columns—that's great humor.

**Stern:** We liked the wit. The plan is also very ingenious—the way you get to the big room upstairs, for example.

**van Ginkel:** The organization of the total volume is beautifully done. But there is then implied a paper façade.

**Stern:** Well, the taste for paper—i.e., thin planes—seems to pervade our times.

**Gehry:** And this example is well done, it's really American.

**Jahn:** Are you saying that anything goes in America?

**Stern:** Yes, that's the nature of American experience. It's a very pluralistic society with diverse cultural heritages and regional styles. Yes, everything does go, and in fact the abandonment of that diversity has made America look like a great big Holiday Inn from coast to coast, very depressing. Welcome it back. It's a marvelous house.

**Gehry:** Forgetting the imagery, what a beautiful composition.

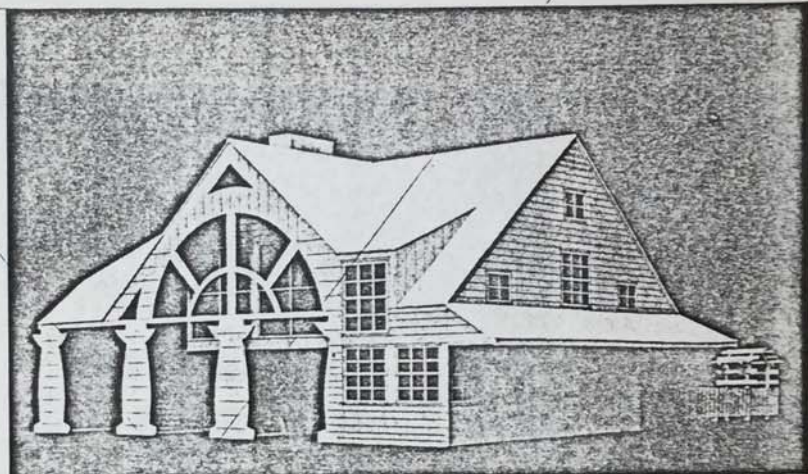
**Jahn:** But why?

**Stern:** Because it's built in America and it uses American techniques, and because composition is composition.

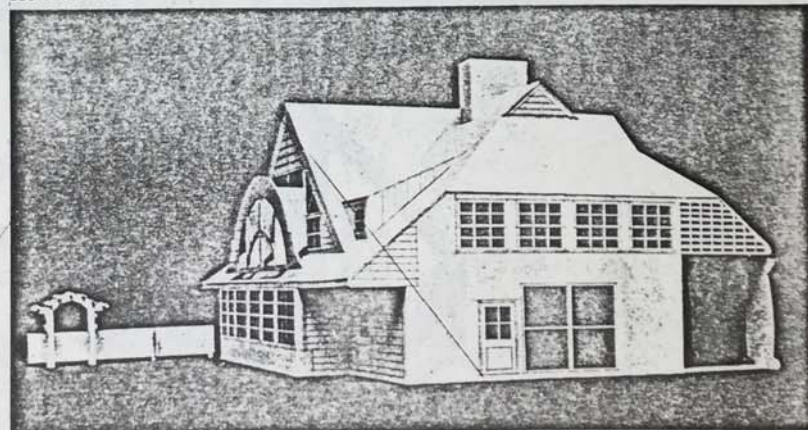
#### Credits

**Architects:** Venturi, Rauch and Scott Brown, Philadelphia. Robert Venturi, partner in charge; John Chase, project manager; with Janet Schueren Colesberry and Frederic Schwartz.

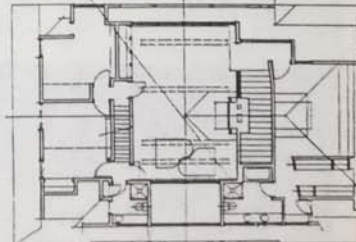
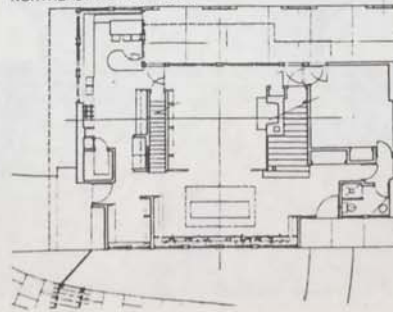
**Consultants:** Structural, Keast and Hood Co.; mechanical, Basil Greene, Inc.; lighting, Lighting Design Col-



SOUTHWEST VIEW OF MODEL



NORTHEAST VIEW OF MODEL



SECOND FLOOR PLAN



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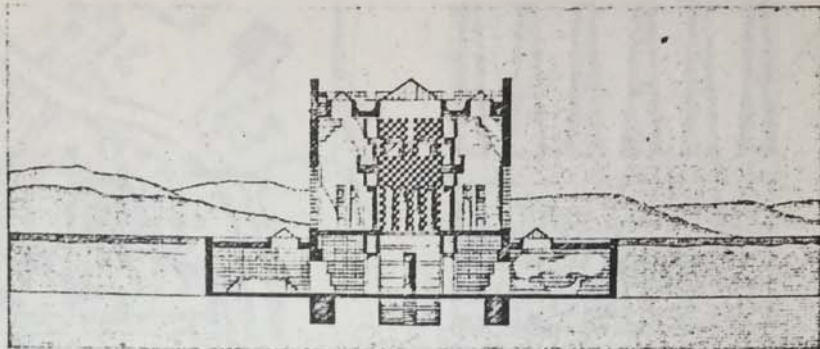
sense that one must question whether you can divert a river, enter through an underwater tunnel ... can anyone afford such things? But as a source of ideas it's fabulous. Also, the idea of making a kind of modern or contemporary castlelike form for a rock star seems not exactly an inappropriate image.

**Credits**

**Architect:** George Ranalli, New York.

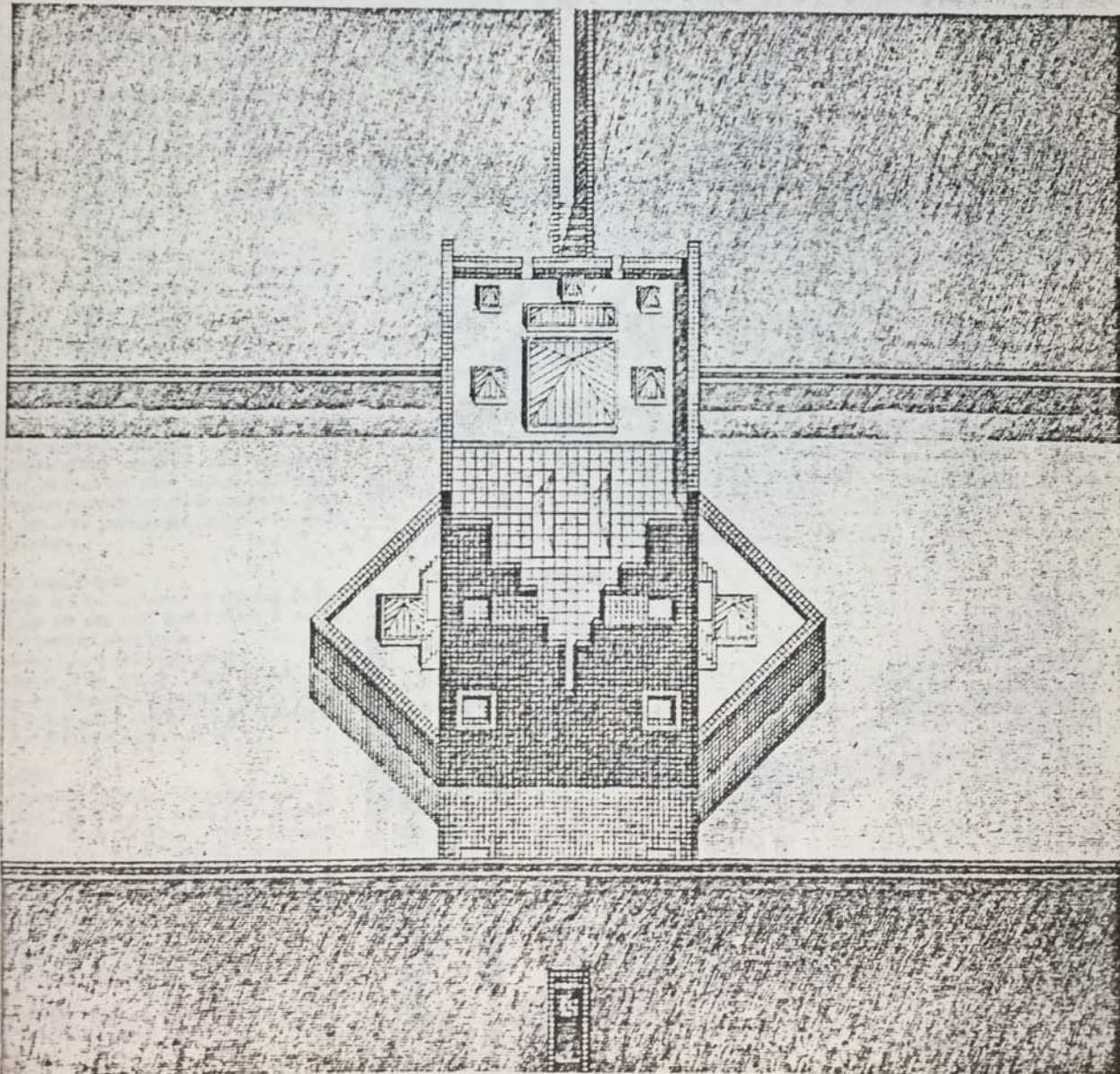
**Modelmaker:** Mark Mascheroni.

**Clients:** Paul and Jeanette Frehley.



EAST-WEST SECTION

NORTH ELEVATION PROJECTION (BELOW)



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Location: Architectural design

# Stanley Tigerman & Associates

Timeless imagery is called upon to confer a quality of timelessness to the archives of this ecumenical faith.

**Project:** National Archives Center for the Baha'i Faith of the United States, Wilmette, Ill.

**Program:** Reading and research areas, offices, relics room, small theater also to be used for meetings, library storage. Client expressed desire for building to last 1000 years.

**Site:** Two acres across a heavily trafficked road from the monumental one-sided temple.

**Solution:** Building is pulled back from the road and masked by a large earth berm. The building itself is mirrored in topiary; together, they form a perfect square on axis with the facing side of the temple. Archetypal qualities are sought through the use of basic geometric forms and references to tree trunks, clouds, and sky. Rooms have their own roofs within, so they appear as small buildings in a village.

**Construction method and materials:** Roof of curved steel beams with stainless steel panels on steel columns; glass curtain wall perimeter; interior finished with plaster.

## Primary comments

**Term:** It's subservient to the big building up on the hill, and I think it works quite well in that sense.

**Cherry:** I love these interiors.

**Logers:** Too much. The topiary—it's such an important part of the scheme, and I just can't imagine it in that form, in the lifetime of any of us.

## Credits

**Architects:** Stanley Tigerman & Associates, Chicago. Stanley Tigerman, design; Tim Sullivan, Wes Goforth, Leebby Doyle, Rich Taransky, assistants.

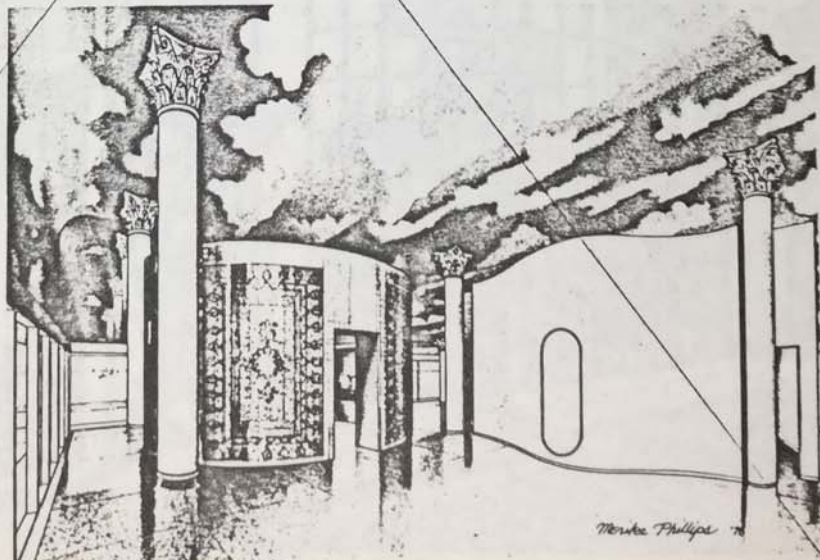
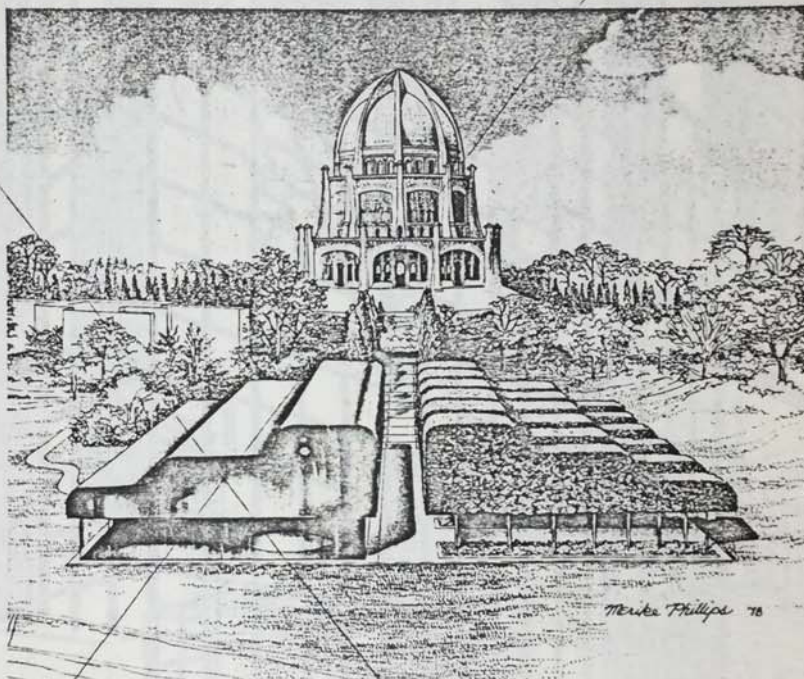
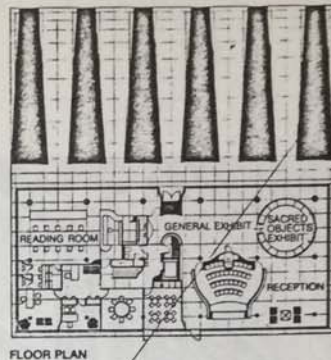
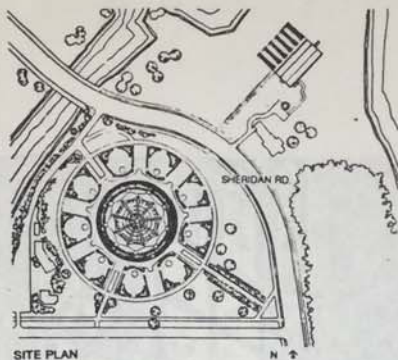
**Consultants:** Raymond Beebe, structural engineering; Ted Skrzenta, mechanical engineering; Don Ramey, electrical engineering.

**Modelmaker:** Jennifer Gray.

**Model photographer:** Orlando Caban.

**Renderer:** Merike Phillips.

**Client:** The Baha'i Faith.



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## FIRST OF August

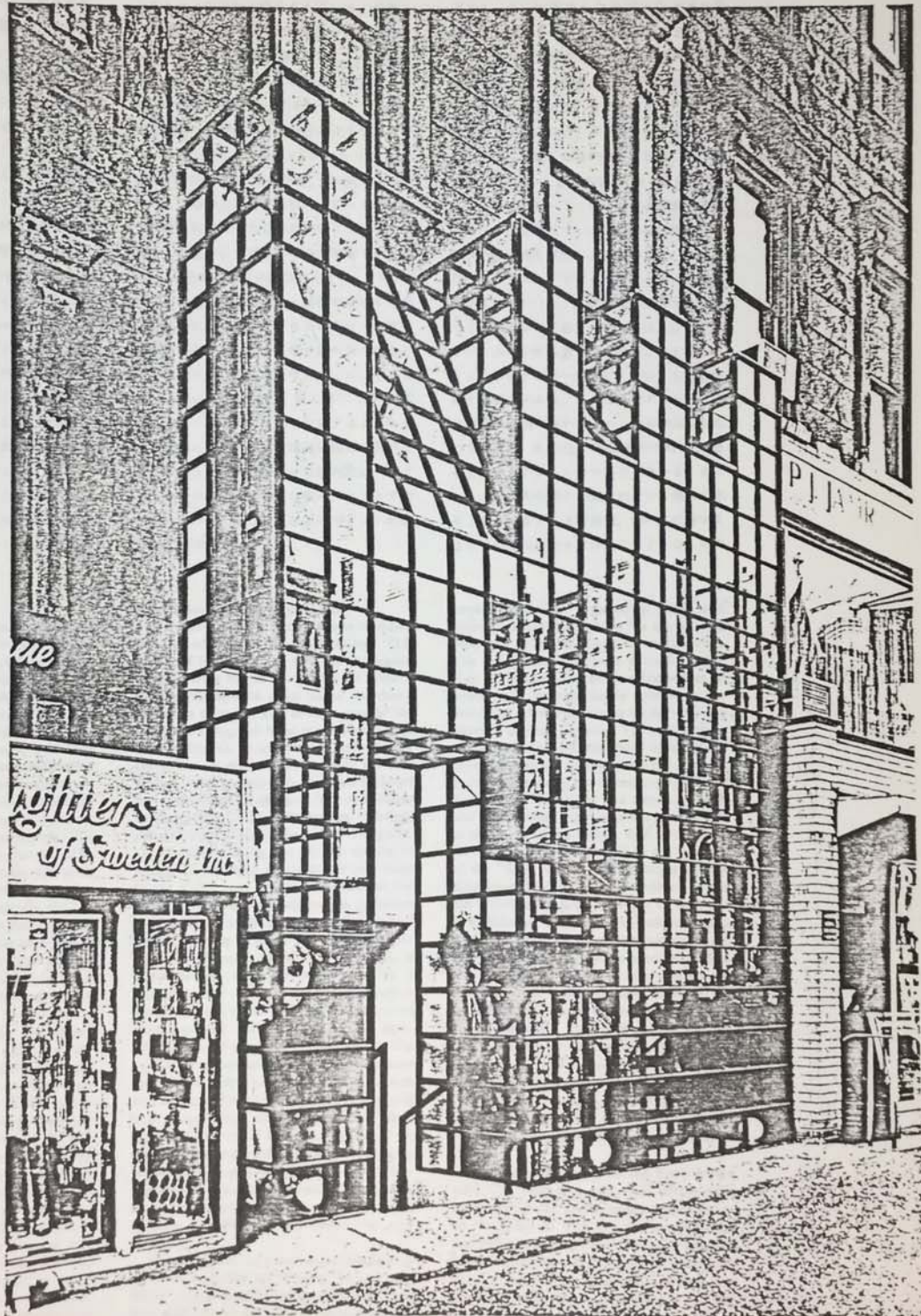
New York, U.S.A.

Architect: George Ranalli

Photos: by George Csereza

①—ブラウンストーン壁に掛けられたグリッド状のフレーム、ガラス面には道路を隔てた反対側の建物が映し出されている。

①—Frame with grid on the brownstone wall, reflecting the building on the opposite side.



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メントは14年におわり建物の一階を古用して来たが、此後二階をも使用することができるようになり、これを機会に量的にも質的にもビジネスを拡張することを考えていた。一階には以前の売場をそのまま残し、衣類のみを売るようにし、新しく改装された二階はより多くの衣類を売ると共に、面積の半分を美容室に割り当てる考えであった。企画されたビジネスの内容量から考えると新旧両スペースをあわせてもかなり窮屈である。二階は開口14フィート、奥行き66フィート、高さ11フィートで、この中に衣類棚、試着室、レジ、戸棚、美容室のための待合スペース、マニキュア用スペース、美容師使用の二つのセミプライベートルーム、レックワックスおよび脱毛用の個室、それにバスルームを取る必要があった。

基本構想の段階で、あか抜けた感じに仕上げたい旨の要望がクライアントからなされた。クライアントはニューヨークの街の生活に良く調和しこれに貢献するという強い希望を持っていた。即ち都市のメリットを享受するより、むしろ都市に対して何かを返すという強い動機があったのである。換言すれば派手な広告によるもうけ主義に陥らないようにすることということが大事だったのであり、その代弁者としての建築を望んでいたのである。更に漠然とした言い方であるが、印象強くしかも街路に調和するという事も要求さ

れ、移動が街路に面した建物の前部で行なわれるよう希望された。

街路の景観を分析した結果、いくつかの面白い事実がわかった。60フィート毎のブロック群をなすレキシントン通りは、大部分ブラウンストーン建物の構成されている。それらの建物では入口の階段が取り除かれ、店舗が制限ぎりぎりまでせり出していた。一階だけの店舗もあったが多くは二階まで店舗であった。ひとりで言うならばブラウンストーンに無造作に一連の箱を取り付けたような感じがあった。しかしながらにもかかわらず、街全体としては良い感じを受けた。この商業色の強い一、二階の上は良好な住居となっている。他の店と同様にこの街路の秩序に合わせ、二階建ての店として打ち出すのが適切であると考えた。出来る限りの開放性というクライアントの希望を念頭に置くことと選択の余地が可成り制限される。私はブラウンストーンの壁を街路まで張り出し、この壁と店の窓の概念とを再解釈する方法を見つけたかった。今まで私はいろいろな街を見て歩く時には興味深い店のエッセンスを吸収し記憶するように心がけて来た。グリッドが根強い復活の徴候を見せている。私の目をひいた店の窓は、いずれも小さなは人間の手程度のグリッドで構成されていた。そこで私はこのグリッドの表現形式を採用することにした。

そしてグリッドを第一の層、第一の皮膜として位置づけた。これは即ちブラウンストーン壁の再解釈のための試みである。グリッドは穿孔した個体でもなければ透明な箱でもない。いわずがし細工、もしくは格子状の皮膜体である。また格子状のフレームは大きな空所を持つ個体とも考えられる。即ちグリッドは、日中の陽光が変化する2-3分の間や夕暮れ時においては完全な空所のない中実な個体としても見えるし、また全くの空間としても見えることがある。グリッドは、建物の表面を横切って動く印象の強い、視覚的かつ構造的な秩序ないしは一貫性というべきものを形成し、頂部においてこのような一貫性を否定するべく細分されている。この層は構造力学的な壁の役目を果たし、入口のリターンは上部の三つのスロープとともにフレームの強度を受け持っている。この4塔-3スロープという発想において最も大切なのは、旧いブラウンストーン壁の窓を想起することである。ここには壁との不一致はなく、むしろ壁と対話する試みがある。この格子パターンの採用は幾多の商店の窓のイメージから導出したものであるが、水密性を確保すべく外側に面してT-セクションのウェブを用いることにより、旧い典型的な木製窓のような感じを出すことができた。その結果、旧い窓に対するより深い懐旧の念を呼び起こすような、興味

#### "FIRST OF AUGUST"

This project is the renovation of a women's dress shop on Lexington Avenue in New York City. The clients occupied the ground floor for a number of years and recently they had an option to pick up the first floor and expand their business in volume as well as scope. On the first floor would remain the old shop, where only clothes are sold. On the newly renovated second floor would be more clothes selling but half the floor was to be given over to a beauty care salon. Both the old and new spaces were extremely small considering the amount of program to be put in. The second floor measured fourteen feet wide (14') by sixty-six feet long (66'), by eleven feet high (11'). It was to contain clothes racks, dressing rooms, a cash desk, closets, and a small waiting area in the beauty care section, a manicure area, 2 semi private rooms (facials and cosmetics), a private room (leg waxing and depilator), and a bathroom.

In approaching the design the clients expressed the desire to be a part of a cultural expression. They felt quite strongly about making a positive contribution to the life on the street in New York. Giving something back to the city rather than just taking, was a strong motivation. It was important that this would not be brashly commercial, depending heavily on loud signage. They wanted the architecture to speak for them. A subtle, more striking statement was being asked for, yet something that would still be a part of the streetscape. On a more functional level, they felt it should be very open, so there would be as much exposure to the street as possible, and the vertical circulation

should occur in this front space.

The analysis of the streetscape revealed a series of interesting observations. This group of blocks in the 60's on Lexington Avenue were made up mostly of brownstone buildings. In most cases the stoop had been removed and in the space of the stoop the shops had been pushed out to the limit of the lot. In some cases only on one floor, but in most cases it went for two stories. What you saw then were a series of boxes attached to the brownstone without much care for either. Somehow, though, the overall feeling of the street was good. Good solid housing sits on two stories of strong commercial space. It became clear to me that I was within the order of the street to move out and claim this space for the two floors of the shop as the others had done. Keeping in mind the client's desire for the maximum amount of openness, it began to limit the choices very quickly. I wanted to find a way to extend the brownstone wall out to the street and reinterpret both the wall and the idea of this shop window. In all my travels through the city I tried to remember all the shops I had seen and to take the essence of what it was about them I found so interesting. The grid kept reappearing as the most basic idea. All store windows I had been attracted to, had been composed of small scale grid sections having some approximate relationship to a person's hand. I decided to allow this to generate the architecture and to have the forms come from the grid system.

The architectural preoccupations had to do with a notion of "Pieces, Layers and Skins", the grid being the first layer and the first skin; it is an attempt to reinterpret the

brownstone wall. It is not a solid with holes punched in it, nor is it a transparent box, but rather a filigree or lattice skin. The grid frame becomes a voidal solid, that is, it can take on the properties of being solid or completely spatial in the period of a few minutes as the light of day changes or with evening. The grid sets up a strong visual and structural order which moves across the surface and then is sliced at the top to deny the complete rigidity of that order. This layer is a structural wall and the entrance returns of the grid as well as the three upper slopes lend strength to the frame. Most important to the concept of the "four towers—three slopes" is the dimensional recall to the windows of the old brownstone wall. There is an attempt at a dialogue with the wall rather than a disagreement. The use of the grid did come from many images of shop windows and to fabricate this, a simple technological consideration for waterproofing allowed me to strengthen that relationship. To insure watertightness I used the web of the tee section facing out so that it is glazed similarly to a typical wood window. As a result this provided me a much more interesting surface texture and stonger recall to the old windows. The frame was prefabricated in a shop and erected in sections at the site.

The second layer is the old brownstone wall. The thickness and mass of the wall have been maintained, and brought down to the ground. The person moving first through the grid to enter, then engages the brownstone wall, and as he/she moves up the stair inside the grid space it becomes apparent that the large openings are cut into this wall and it must be penetrated to

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- ①-③-Grid is not a solid with holes punched in it, nor is it a transparent box, but rather a filigree or lattice skin.
- ④-With the use of the mirrors, the infinite interior parallel with the street also moving to infinity.

これを現場で建てつけた。

第二の層は、古いブラウンストーンの前である。壁の厚さと重量は以前からのまま維持され、地面にまで表れている。客は最初に格子を通して中に入り、次いでブラウンストーンの壁に面することになる。次いでグリッド空間内部の階段を登った客は壁に大きな開口が設けてあるのを見るだろう。開口は壁を貫通して二階の内部に至っている。第一と第二の層との間におけると同様、第二と第三の層の間にも小さな格子状の空間がしつらえてあり二面鏡がその壁にはめ込まれている。階段の上に立つとグリッドを通して外の街路が無限に動いて鏡に映し出され、また街路と平行した店の内部がこれもまた無限に動くように鏡を通して見えるようになっている。この装置は知覚的に空間を拡くする様に作用し、実際の物理的なサイズよりも大きく見せる効果がある。この鏡を設けたことによって、この小さな空間がヨーロッパやアメリカに多くある豪奢かつ伝統的な鏡付きの待合室的な機能を果たすることができるのである。ここにおいて提供されるイメージは無限に広がる三つの層のそれである。

第三の層は大きな緑色の壁であり、街路の大きなグラフィックシンボルとして作用する。この壁はその背後において三点支持されており、これを通過できるようにスロットが設け

大きなスペースが現われる。これらのオブジェのうちのあるものは中実な個体であり、またあるものは空間を含む。これらのオブジェは試着室、前部のデスク、空間の後背部にあるドレスラックのセクションである。ドレスラック・セクションの終端部においてネオンサインの表示があり、次の機能に接続されている。即ちこの位置から美容室の区画となる。この美容室の区画においては、中央の通路に沿って左側にマニキュア用の場所が、大きな四角い開口を備えた移動可能な壁によって仕切られている。右側にはより個体的な感じのオブジェがあり、この真中を抜けてゆくと二つの異なったイリュージョンが創成されている。マニキュア用のスペースは、その作業の特質上、開放的である方が好ましいが、プライバシーを保つ必要のある場所ではそうも行かないので、マニキュア用の区画に用いたのと同じ壁をもって仕切り、その仕切りの中央部には戸棚類を置いて個室の入口であることを強調する配置とした。これらの二つの個室のスペースは大変小さいので、細長いスロットを設けて壁を通して空間を相通させると共に、前部においてはグリッドまでをすべて見通せるようにする必要があった。このことは、分離された個々のオブジェという概念を維持する上で役立った。この美容室の直線状の動線は低い通路につながっており、その

断片の概念をより明瞭に打ち出すために、またオブジェを扱う物理的空間が足りないという理由で、これらオブジェは種々のやり方で既存のスペースから引き立つ様にされた。最初に、旧来からのスペースを暗い青色に塗り、新しい断片をすべて白色とした。この新しい区画と既存のスペースとの接点においては、すべてレスポンドを形成し基部と頂部の一点で接するように構成した。また、この両者の接点には、対称をよりはっきり見せるために一条の光を採り入れるようにしてある。このような接合の仕方は前述した前面のグリーンな平面と、その背後の断片との接続にも採用した。

絶体的な外部と内部の関係は、経験の連続あるいは連続として相互に係わり合っている。このことは歩道から店内最奥の個室まで通して貫かれている。この建物が当初の企画通り人間相互間の営みの場、人間が人間を演ずる場として機能することを望む。もし何らかの発展があったとすれば、それは断片、層、皮膜の概念の活用によるものである。

get into the upper floor. Between the second layer and the third layer, as there was between the first and second layer, there is a small arrival space. This space is narrow and thin, fitted with double mirrors, so as you stand at the top of the stair you see the outside street moving by through the grid to an infinite horizon and you see, with the use of the mirrors, the infinite interior parallel with the street also

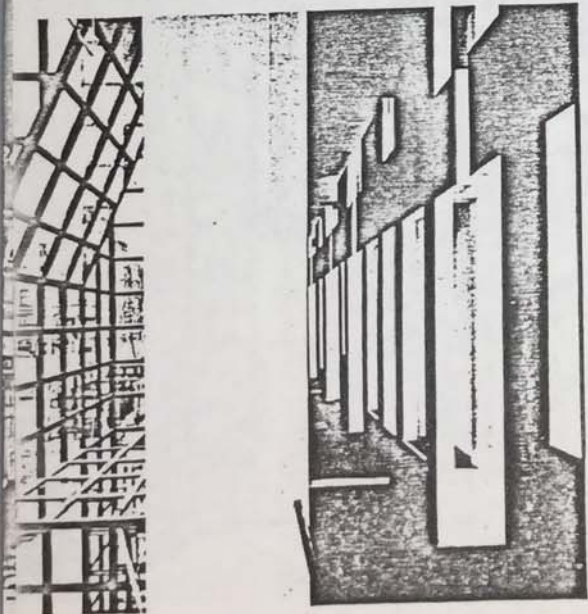
moving to infinity. This device expands the perception of the space. It allows the imagination to extend itself beyond the physical limits of the space. It allows this space to function as a waiting space in the grandest tradition of the old mirrored waiting halls of Europe and America. The image at this point is of the three layers presented in infinity.

The third layer is a large green plane which acts as a large graphic symbol back to the street. This wall is attached to three pieces behind it, and is opened to allow passage through it. It also contains a seat and a slot for light in the desk piece. As you move through the third layer the interior space unfolds, and you are presented with a large space filled with objects. Sometimes they are solid forms and sometimes they contain space. The objects are the dressing rooms, the desk at the front and the dress rack spaces moving to the back of the space. At the end of the dress rack piece a change of function takes place, marked by a neon sign. This is the beginning of the beauty care center. Here, along the central passage on the left the manicure area is defined by a large freestanding wall with a large square opening cut into it, and entrances to the space. On the right in the center of what appears to be a more private form you enter into two more private spaces. Two different illusions have been created using the same objects. The manicure area can be open because of the nature of the function. However, where the privacy is needed the same wall is used but in the center some closets rise up to give the image of entering into a solid, dense, private object, and in reality the spaces are being defined by a

freestanding wall. Because these two spaces are extremely small, it was necessary to open them with long slots to allow the space to move through the wall, and in the front space to see all the way to the grid. This also enabled me to maintain the concept of separate objects. At the end, this linear movement is terminated by a low passageway into the most private space.

To further clarify the intentions of the idea of pieces, and because of the lack of physical space to manipulate the objects, they are set off from the existing space in several ways. First the old space is painted a very dark blue. All the new pieces are white. Wherever the new piece touches a part of the existing space they form responds by touching only at the base and one point at the top. Also at this connection there is a strip of light to mark this even further. This type of connection also occurs at the connection of the front green plane to the pieces behind it.

The whole exterior-interior relationship is completely interconnected as a series or sequence of experiences. This movement is from the sidewalk through to the most private spaces at the far end of the shop. It was hoped that it would create places for the human interaction for which it was designed, almost as a place where people perform. The development came through the use of "Pieces, Layers and Skins".



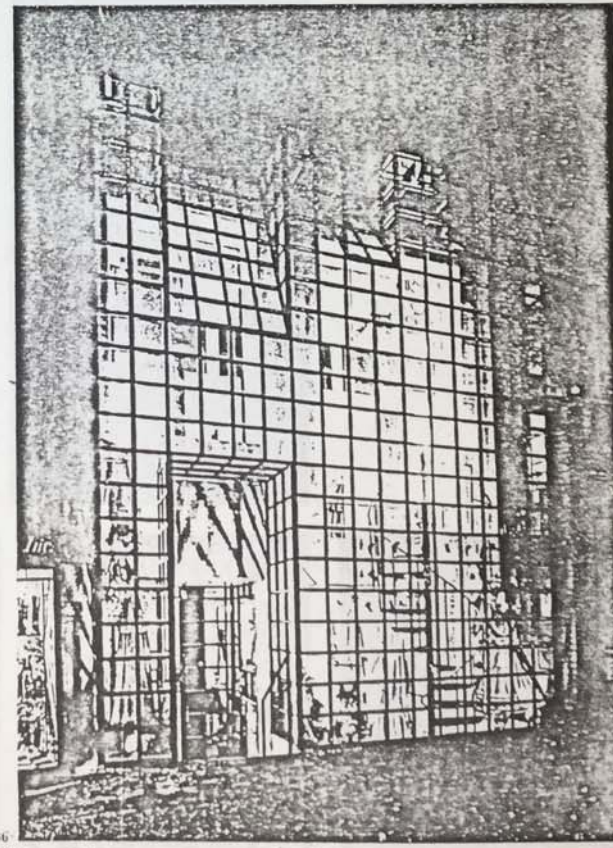
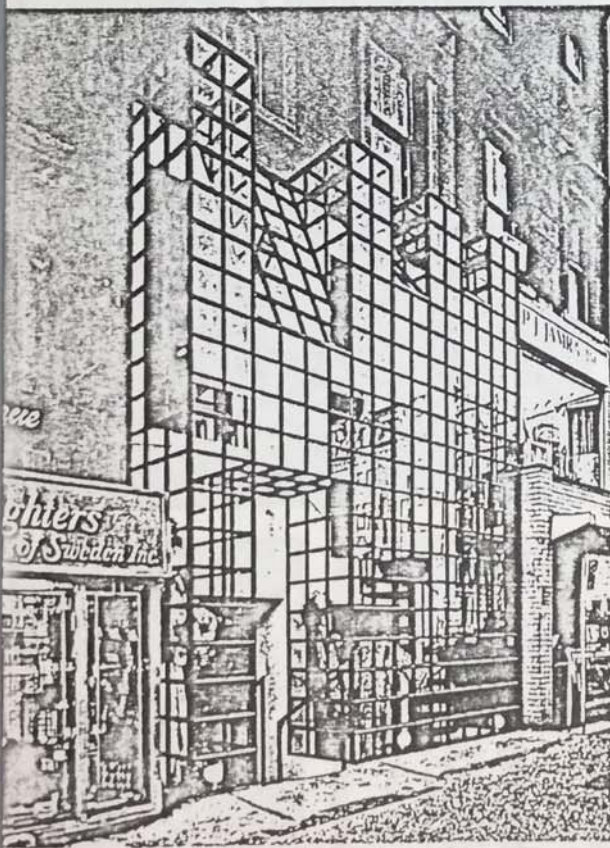
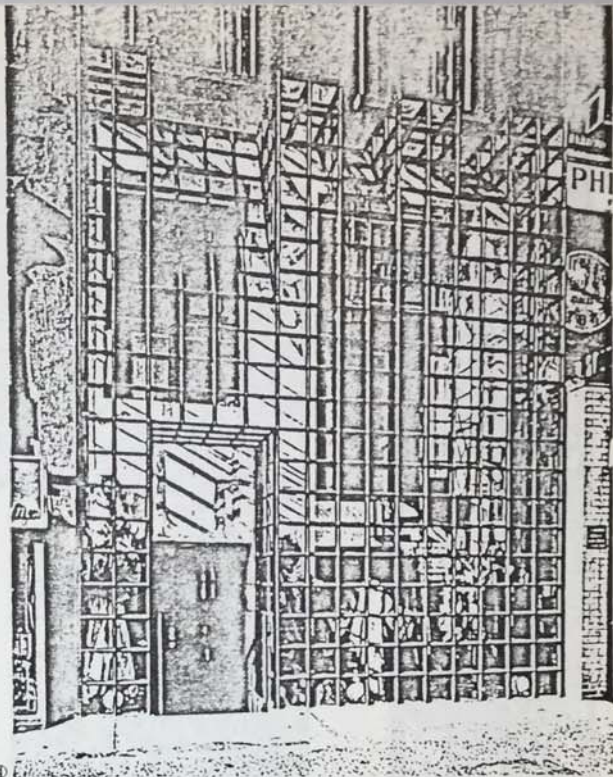
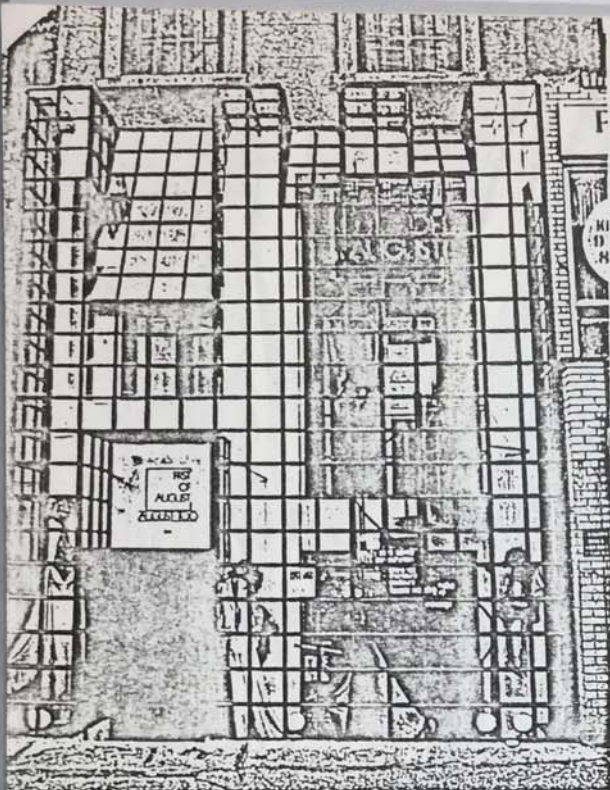
②

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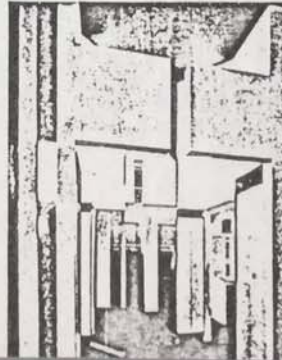
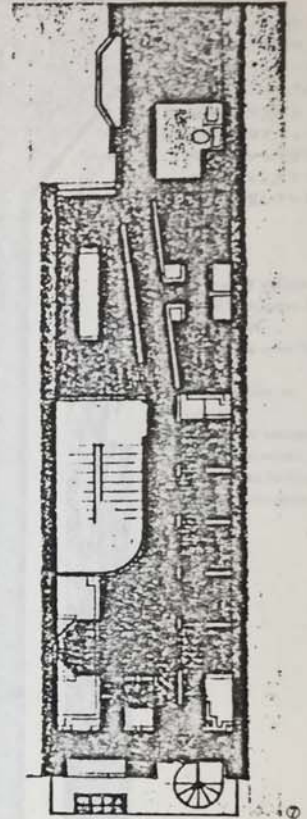
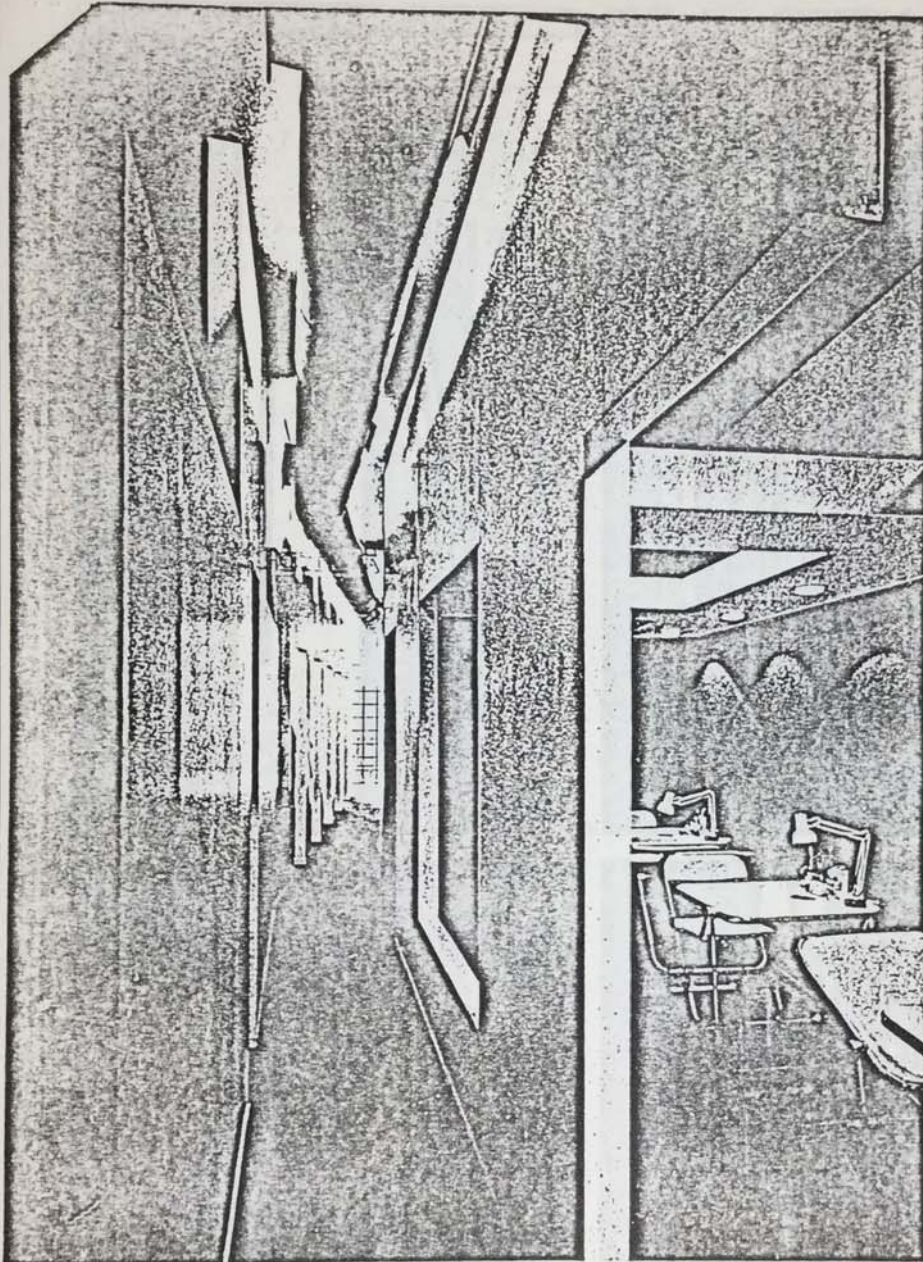
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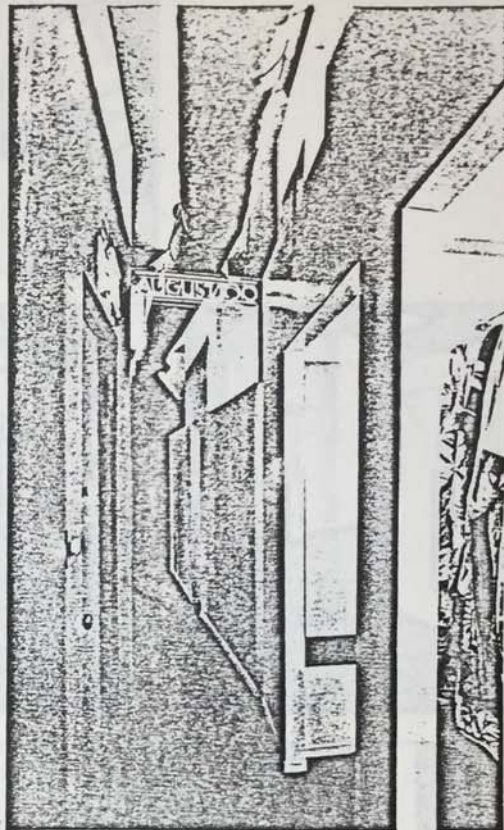
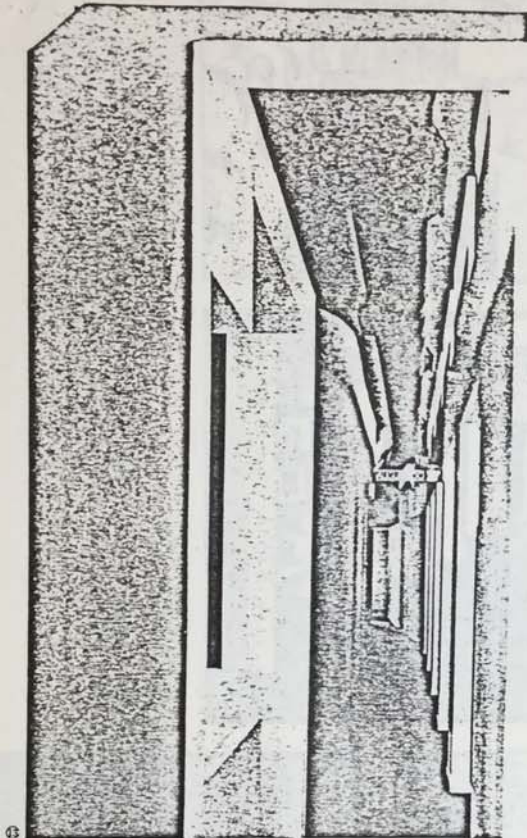


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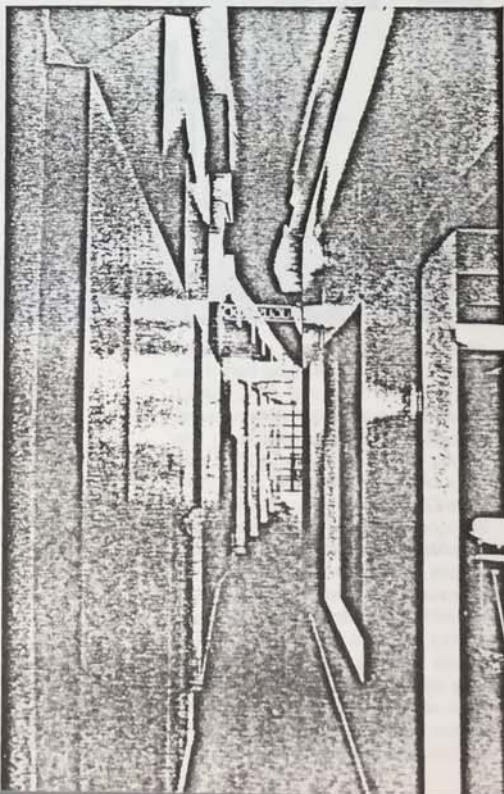
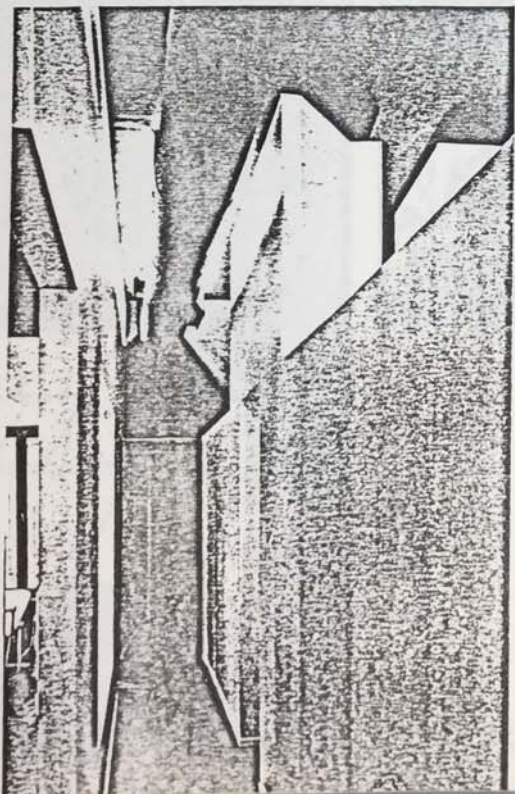
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⑦-平面図。  
⑧-セクションの列なり。  
⑨-第三の層、緑の壁。  
⑩-壁に設けられたスロット。  
⑪-鏡で重複された空間。  
⑫-通路より見上げる。  
⑬⑭⑮-各セクションは、その構造から完全に独立し、オブジェとして空間の中に浮遊している様に見える。

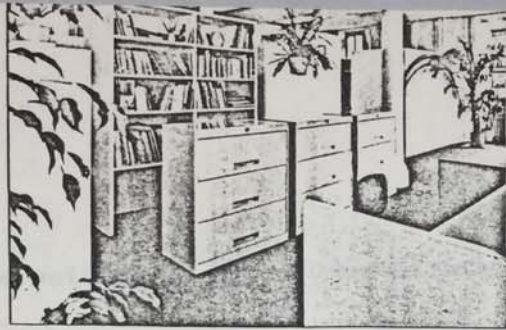
⑦-Plan.  
⑧-A range of sections.  
⑨-Third layer, green wall.  
⑩-Slot of wall.  
⑪-Overlapped space by the mirrors.  
⑫-Look up from the corridor.  
⑬⑭⑮-Each sections are free from structure. It looks like floating objects in this space.



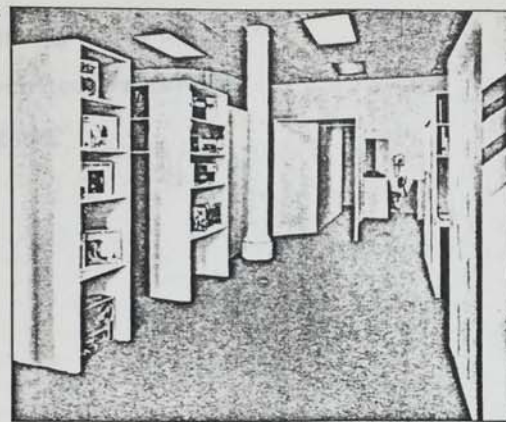


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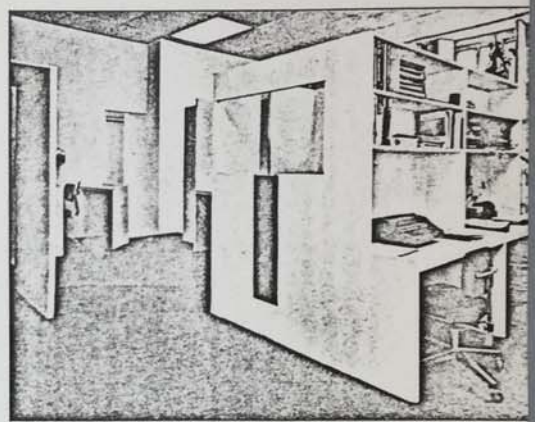
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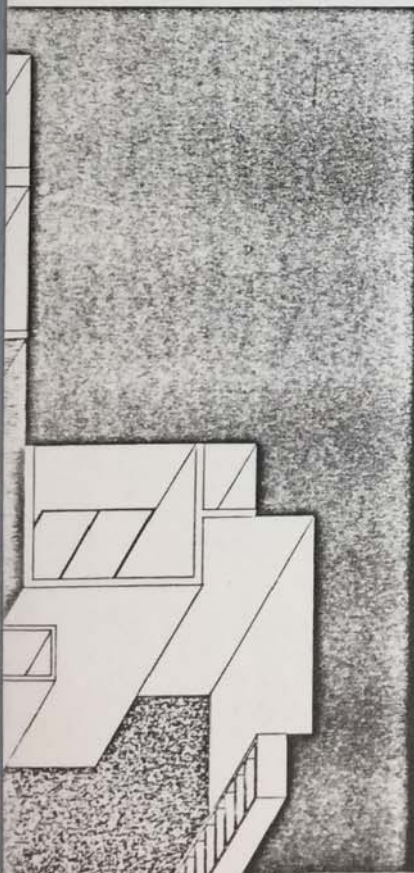
2



3



4



5

Offices for a publishing company with small staff (eight to ten) occupy about 1,900 square feet in all. Old cast iron columns were left exposed as found, and most interior elements are less than ceiling height as well as placed away from windows to permit maximum infusion of natural light. Custom work stations are made of plywood faced with homosite which doubles as pin-up board for large proof sheets. Photographs illustrate (1) reception area, (2) storage units, seen from the editor's desk and looking to conference space at right, (3) view toward entrance segment, with upright storage units, left, flanking access to library (4) work station for two people, and (5) additional work and storage

**Sources**

General contractor: Jamco Construction  
Partition system (custom design):

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The Institute for Art and Urban Resources, Inc.

P.S. 1

Lindsay Stamm Shapiro

Architecture Curator

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LINDSAY STAMM SHAPIRO

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Phone: 212-662-0556

Education:

Bryn Mawr College	1965-1966
Barnard College, B.A., 1970	1967-1970
The Cooper Union, Dept. of Architecture	1971-1973
Columbia University, Graduate School of Architecture & Planning, M.Arch., 1975	1973-1975

Honors and Fellowships:

Barnard Summer Grant, 1969 (James Stirling Thesis Research)  
Cooper Union Essay Prize, 1972 (Russian Constructivism Paper)  
Kinne Summer Travelling Fellowship, 1974  
Member, American Section, International Society of Art  
Critics, 1979 -  
Educational Facilities Laboratories' 1979 Architectural  
Fellowship (Research on cinematic set design)

Exhibitions:

The Institute for Art and Urban Resources  
P.S.1  
46-01 21 Street, Long Island City, New York 11101  
Curator of the Architecture Room for the Frank Gehry, Diana  
Agrest and Mario Gandelsonas, Stanley Tigerman and  
Melvin Charney exhibitions  
Fall 1978 - Present

The Cooper-Hewitt Museum  
2 East 91 Street, New York, N.Y. 10028  
Assistant to the Curator of Architecture, Richard Oliver  
Researcher for the "Form Follows Film" exhibition, Summer 1978  
Spring - Summer 1978

The Architectural League of New York  
41 East 65 Street, New York, N.Y. 10021  
Researcher for the "American Architectural Drawings" exhibition  
The Cooper-Hewitt Museum, May 1977  
Fall - Winter 1976

Employment:

The Institute for Architecture and Urban Studies  
8 West 40 Street, New York, N.Y. 10018  
Managing Editor for "Oppositions Books"  
Summer 1979 -

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McGraw-Hill Information Systems Company  
1221 Avenue of the Americas, New York, N.Y. 10020  
Architectural Consultant  
Fall 1977 - Summer 1979

Peter Wilson Associates  
44 Water Street, New York, N.Y. 10004  
Architectural Designer for the de Menil residences  
Fall 1976 - Fall 1977

Marcel Breuer and Associates  
635 Madison Avenue, New York, N.Y.  
Architectural Designer for the Kuwait Market  
Summer 1976

Peter Hoppner, Architect  
80 Fifth Avenue, New York, N.Y.  
Architectural Designer for the Close and Benglis residences  
Spring 1976

Hardy Holzman Pfeiffer Associates  
257 Park Avenue South, New York, N.Y.  
Architectural Designer for the Madison Civic Center  
Summer 1975

Richard Meier and Associates  
136 East 57 Street, New York, N.Y.  
Draftsperson for the Bronx Developmental Center and the  
Fredonia Athletic Center  
Spring - Summer 1971

Albin Associates  
212 East 49 Street, New York, N.Y.  
Draftsperson and Modelmaker  
1970 - 1971

Publications:

"Vienne Moderne," Craft Horizons, April 1979, pp.18 - 23, 77.  
With David Shapiro.

"Letter on New York/Sculpture," Craft Horizons, April 1979, p.64.  
Reviews of David Smith, Lynda Benglis, John Duff, Michael Singer,  
Jackie Ferrara, and George Segal.

"The Decorative Designs of Frank Lloyd Wright," Craft Horizons,  
December 1978, pp.72 - 73.

"Letter on New York/Sculpture," Craft Horizons, December 1978,  
pp.17 - 18.  
Reviews of Christopher Wilmarth, Anne and Patrick Poirier, Richard  
Long, Phoebe Helman, and Jeffrey Brosk.

"Letter on New York/Sculpture," Craft Horizons, June 1978, p. 61.  
Reviews of Lucio Pozzi, Fred Sandback, Alice Aycock, Patsy Norvell,  
Barbara Schwartz, and the "Objects!" exhibition

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- "Letter on New York/Sculpture," Craft Horizons, April 1978, p. 73-74.  
Reviews of Sol LeWitt, Willem de Kooning, Louise Nevelson, Isaac Witkin, and Christopher Wilmarth.
- "American Stained Glass Now," Craft Horizons, February 1978, pp. 18 - 25,  
p. 66
- "Letter on New York/Sculpture," Craft Horizons, February 1978, p. 63 - 64.  
Reviews of Gary Kuehn, Peter Berg, Robert Wilson, Joel Shapiro, Walter de Maria, and Joseph Beuys.
- "Letter on New York/Sculpture," Craft Horizons, December 1977, p. 71.  
Reviews of Henri Gaudier-Brzeska, Julius Tobias, Marcel Broodthaers, David von Schlegell, Salvatore Romano, and David Hare.
- "Richard Meier's Architecture of Purity and Possibility," Art Forum Magazine,  
November 1977, pp. 37 - 39.
- "Letter on New York/Sculpture," Craft Horizons, August 1977, p. 64-65.  
Reviews of Helen Frankenthaler, Sylvia Stone, Michael Heizer, Richard Nonas, Lucio Pozzi, Bernard Kirschenbaum, Richard Stankiewicz, Peter Reginato, Robert Rauschenberg, and the Whitney Biennial.
- "Charles Ross," Arts Magazine, June 1977, p.9.
- "Letter on New York/Sculpture," Craft Horizons, April 1977, p. 52 - 53.  
Reviews of Bruce Nauman, Claes Oldenburg, Tom Doyle, Jackie Ferrara, Joe Jones, Donna Dennis, Cecile Abish, Dale Henry, Ellen Phelan, John Duff, and George Segal.
- "Dorothea Rockburne at John Weber," Art in America, March - April 1977,  
p.112.
- "Letter on New York/Sculpture," Craft Horizons, December 1976, pp. 52 - 53.  
Reviews of Robert Stackhouse, Sam Richardson, Mary Miss, Frank Stella, Robert Morris, Robert Hudson, and Barbara Schwartz.
- "Design as Sign," Craft Horizons, December 1976, pp. 28-29, 66-67.  
Review of the Cooper-Hewitt Museum's inaugural show.
- "Jennifer Bartlett at Paula Cooper," Art in America, September - October  
1976, pp. 105 - 106.
- "Loren Madsen at David McKee," Art in America, July - August 1976, p.105.

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INSERT AT END

Exhibition of an Architectural Project,  
"A NO FAMILY House," The Institute for Art  
& URBAN Resources, Inc., P.S.1 (Project Studios One)  
Sept 28 - NOV 9, 1980 (solo exhibition)

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-1-

GUEST ARCHITECTS FOR 1980-1981

LARS LERUP

Lars Lerup is an Associate Professor of Architecture at the University of California at Berkeley. He has also taught at the Institute for Architecture and Urban Studies and City College's School of Architecture in New York City. His drawings have been published in "Villa Prima Facie", Pamphlet Architecture No. 3. His writings have appeared in Skyline, Ekistics, Architecture Plus, and Architectural Design among others. His drawings and architectural projects have been exhibited at The Cooper-Hewitt Museum, Rizzoli Bookstore, and a series of architecture schools.

RODOLFO MACHADO AND JORGE SILVETTI

Rodolfo Machado and Jorge Silvetti are Argentinian architects who design evocative, visually and intellectually compelling projects. Rodolfo Machado is the head of the Architecture School of the Rhode Island School of Design. Jorge Silvetti teaches architecture at Harvard University. Their design work as well as their theoretical writings have been widely published in magazines, such as Progressive Architecture, L'Architecture d'Aujourd'hui, and Oppositions. They received a 1975 Progressive Architecture Award for their "Fountain House" and second prize with Mario Gandelsonas and Diana Agrest in the international competition for the renovation of the La Villete sector of Paris. They recently received the First Award for their "Steps of Providence" project as part of the 1979 Progressive Architecture Architectural Design Awards.

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MARK MACK

Born and trained in Austria, Mark Mack has worked for Hans Hollein, Haus Rucker, and Emilio Ambasz. Since 1978 he has been in partnership with Andrew Batey in architectural practice. He was the founder of Western Addition, an organization devoted to fine architecture, and is an editor of Archetype. His architectural projects and writings have appeared in Progressive Architecture, Domus, CREE, Archetype, and Architettura. He plans to exhibit his conceptual work at P.S. 1 including his "Ten California Houses". Also a project dealing with the sacredness of water (through the insertion of architectural elements into depictions of Yellowstone National Park) will be seen.

GEORGE RANALLI

George Ranalli is an Assistant Professor of Architecture at Yale University. He won a Design Citation for the Frehley House from Progressive Architecture in January 1980. His work has been exhibited widely, for example, in The Drawing Center, The University of North Carolina at Charlotte, The Cooper-Hewitt Museum, and Sperone Westwater and Fischer Gallery. He has recently curated and participated in a show of "Young Architects" at the Yale University Art Gallery. His designs have been published in Progressive Architecture, Domus, Architectural Design, CREE, Interior Design, and A + U among others. He plans to exhibit the series of drawings for the Frehley House plus an urban design scheme for the Fashion Institute of Technology as well as other projects.



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MARK MACK

Born and trained in Austria, Mark Mack has worked for Hans Hollein, Haus Rucker, and Emilio Ambasz. Since 1978 he has been in partnership with Andrew Batey in architectural practise. He was the founder of Western Addition, an organization devoted to fine architecture, and is an editor of Archetype. His architectural projects and writings have appeared in Progressive Architecture, Domus, CREE, Archetype, and Architettura. He plans to exhibit his conceptual work at P.S. 1 including his "Ten California Houses". Also a project dealing with the sacredness of water (through the insertion of architectural elements into depictions of Yellowstone National Park) will be seen.

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IV. Continued

of recent public interest in architecture. Contemporary artists (such as Siza Armajani, Alice Aycock, Jackie Ferrara, Mary Miss and George Trakas) are presently delving into territories that can be easily defined as tectonic

\* \* \* \* \*

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POETRY PROJECT

The Clocktower April 22 - May 16, 1981

"SARDINES"

John Ashbery: R.B. KAJ Kitaj

MAY Welsh: Whitman Robert  
R. Lichtenstein

Peter Schjeldahl: Susan Rothenberg

Ted G Joe Zucker  
George Schneeman

C Rarteliff: Warhol, Burton

Garrit Honey: Bill Sullivan  
ED Schostak

John YAU: RAE Berolzheimer  
JAKKE Bertold

Rene Ricard:

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BUDGET

Poets honorarium @ \$150.00 each	\$1,200.00
Curators fee	250.00
%IAUR Administrative costs	500.00
Clocktower guard	600.00
Preparator	225.00
Catalogue	6,900.00
Photographic blowups	800.00
Invitation	300.00
Designers fee	500.00
Mailing	300.00
Transportation	600.00
Advertising and Publicity	600.00
Opening	300.00
Contingency	1,300.00
	<hr/>
Total	14,375,00

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BUDGET

Poets honorarium @ 150.00 each	1,200.00
Curators fee	250.00
% IAUR Administrative costs	500.00
Clocktower guard	600.00
Preparator	225.00
Catalogue	3,445.00
Designers fee	500.00
Photographic blowups	800.00
Invitation	300.00
Mailing	300.00
Transportation	600.00
Advertising and Publicity	600.00
Opening	300.00
Contingency	950.00
	<hr/>
	\$9,970.00

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BUDGET

Poets honorarium @150.00 each	1,200.00
Curators fee	250.00
%IAUR Administrative costs	500.00
Clocktower guard	600.00
Preparator	225.00
Photographic blowups	800.00
Invitation	300.00
Mailing	300.00
Transportation	600.00
Advertising and Publicity	600.00
Opening	300.00
Contingency	600.00

Total \$6,275.00

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BUDGET

Poets Honorarium	1,200.00
Curators fee	250.00
Photographic blowups	800.00
Transportation	600.00
Contingency	300.00
	<hr/>
Total	\$3,150.00



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The Menard Press 23 Fitzwarren Gardens London N 19 3tr England	Connie Pickard 92 Avenue Road Gateshead Durham England	Fernanda Pivano 14 Via Manzoni Milan Italy 20121
Poetry Information c/o National Poetry Center 21 Earls Court Sq. London SW 5 England	<i>121</i> Dana Young/ Ira COHEN c/o Lufthansa Annapurna Arcade Kathmandu Nepal	Adrian Van Der Staay Rotterdam Arts Foundation Doelen Rotterdam Holland - Kruisplein 30
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Herb Levy  
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Seattle, WA 98115

Mary Adams  
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Seattle, WA 98103

and/or  
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Flint, MI 48503

Marjorie Wentworth  
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Flint, MI 48504

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Madison, MN 56256

KEN MIKLOWSKI  
The Alternative Press  
Grindstone City, MI  
48467

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7420 Cornell St  
St Louis, MO 63130

RICHARD BRAUTIGAN  
Hoffman Rte  
Livingston, Montana  
59047

Jan Castro  
RIVER STYX MAGAZINE  
7420 Cornell St  
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HOLLY HALL  
1105 So. 18 St  
St. Louis, MO 63104

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03261

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2406 Central Ave SE  
Albuquerque, NM 87106

Eric Abrahamson  
c/o Jeff Kline  
Genl Delivery  
Trampas, NM 87576

David Johnson  
PO Box 40126  
Albuquerque, NM 87106

Bill Benton  
Clarke Benton Gallery  
149 East Alameda  
Santa Fe, NM 87507

Larry Goodell  
Box 571  
Placitas, NM 87043

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Old Mountain Rd  
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Hanover, NH 03755

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Highlands, NC 28741

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L Russell Keene  
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Redington Shores, FLA  
33708

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S. Miami, FLA 33143

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109 Redfern Dr  
St Simons Isl, GA 31522

DADDY LONG LEGS PUB  
109 Redfern Dr  
St Simons Isl, GA 31522

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135 Willow Run  
Athens, GA 30606

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Kahului, HI 96732

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Muncie, IN 47302

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8116 Middle Mt Vernon Rd  
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Eng Dept/U. of Notre Dame  
Notre Dame, IN 46556

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West Branch, Iowa 52538

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Bettendorf, Iowa 52722

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Iowa City, Iowa 52240

JANINE CALSBEEK  
422 2nd St SW  
Orange City, Iowa 51041

DAVE MORICE  
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Iowa City, Iowa 52244

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621 Sayre Ave  
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Austin, TX 78704

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San Antonio, Texas 78209

BUTLER HANCOCK  
1111 Welch  
Houston, TX 77006

Phillip Lopate  
411 West Drew St  
Houston, Texas 77006

Revista Chicano-Riquena  
Univ of Houston-Central Campus  
Houston, Texas 77004

LORENZO THOMAS  
PO Box 14645  
Houston, TX 77021

Bobby Byrd  
2709 Louisville  
El Paso, Texas 79930

Dr Philip Ortego y Gasca  
Dir, Inst. for IS & R  
Our Lady of the Lake Univ  
411 SW 24 St  
San Antonio, Texas 78285

TEXAS COMM ON THE ARTS  
Box 13406/Capitol Stn.  
Austin, TX 78711

CHRISTOPHER MIDDLETON  
Rt 8 Box 168  
Austin, TX 78746

WILLIAM BLEAKNEY  
1642 West Main #2  
Houston, TX 77006

ROBERT DANTE  
805 Marshall  
Houston, TX 77006

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6409 Dakar Rd  
Ft. Worth, TX 76116

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2, x  
JOAN M. LOGUE  
4400 Walnut St/Bsment  
Philadelphia, PA 19104

CRAIG CHURRY  
A-9 Dan Flood Tower  
Wyoming Ave  
Kingston, PA 18704

DONALD COPPERSMITH  
526 N. 21st St.  
Philadelphia, PA 19130

UNSPEAKABLE VISIONS  
Box 439  
California, PA 15419

KIRBY OLSON  
901 Lindbergh Ave  
Stroudsburg, PA 18360

Arthur Knight  
Box 439  
California, PA 15419

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Milwaukie, ORE 97222

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Portland, ORE 97212

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ANGELA RAY  
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217 East 27 St.  
New York, N.Y. 10010

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55 No. Moore St.  
New York, N.Y. 10013

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New York, N.Y. 10021

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77 Chrystie St.  
New York, N.Y. 10002

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New York, N.Y. 10013

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New York, N.Y. 10013

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26 East 33 St.  
New York, N.Y. 10016

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212 West 20th St.  
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17 Thompson St.  
New York, N.Y. 10013

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ANN LAUTERBACH  
 182 Duane Street  
 New York, N.Y. 10013  
 212/925-6436

EDUCATION

University of Wisconsin at Madison, major in English,  
 B.A. with honors, 1960-64                      B.A. wi

Columbia University, graduate work in contemporary  
 literature, 1966-67                      literat

GRANTS AND AWARDS

Creative Artists Public Service (CAPS) grant for poetry, 1978  
 Woodrow Wilson Graduate Fellowship, 1966-67

POETRY PUBLICATIONS

Volumes:

Volumes

Many Times, But Then (Austin: University of Texas Press, 1979)

Book One (New York: Spring Street Press, 1975)

Vertical, Horizontal (Dublin: Seafront Press, 1971)

Magazines:

Magazines

Partisan Review (New York: 1978, 1976); The New York Arts Journal  
 (New York: 1978, 1977); La Bas (Washington, D.C.: 1978); The Nation  
 (New York: 1977); The Little Magazine (New York: 1977, 1976;  
 London: 1972); Heresies (New York: 1977); ZZZ (Calais: 1977,  
 1974); Roof II (New York: 1977); Appearances (New York: 1977);  
The Poetry Review (London: 1975, 1973, 1972); Ambit (London: 1972,  
 1969); Stooge (Albuquerque: 1972); The Quest (New York: 1967, 1966)

Anthology:

Antholo

Americans Abroad (Rotterdam: Cold Turkey Press, 1978)

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ANN LAUTERBACH

PROSE PUBLICATIONS

- Preface: Eudora Welty's 13 Short Stories (New York: Franklin Library, 1978)
- Preface: Emily Bronte's Wuthering Heights (New York: Franklin Library, 1978)
- Preface: Philip Roth's Goodbye Columbus (New York: Franklin Library, 1978)
- Review: Andrew Hudson's drawings (New York: Christopher Street, December 1977)
- Review: Denise Green's painting (New York: Art In America, October 1975)
- Review: Nigel Hall's sculpture (New York: Soho Weekly News, November 1974)
- Review: Adrienne Rich's poetry (London: Ambit, 1972)
- Interview with Sidney Janis (London: The Guardian, May 1970)

READINGS

Donnell Library, New York (recorded for WNYC radio); WBAI radio, New York; Viridian Gallery, New York; St. Mark's Poetry Project, New York; Franklin Furnace, New York; Anthology Film Archives, New York; The Book Gallery, New York; West End Bar Series, New York; Prince Street Gallery, New York; Folio Books, Washington, D.C.; The Poetry Society, London; The Whitechapel Gallery, London; Wanda's Factory, London; The Plymouth Arts Center, Plymouth, England; Bradford University, Bradford, England

EMPLOYMENT

Director, *Art Latitude Gallery, NY* 1979-80  
Director, Max Protetch Gallery, New York; 1976-77

Waitress, The Broome Street Bar, New York; 1974-75

Teacher, School of Visual Arts, New York; 1974-75  
Created a survey course in twentieth-century literature which included works by Yeats, Joyce, Woolf, Beckett, Faulkner, Berryman, Stein, etc.

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ANN LAUTERBACH

Teacher, St. Martin's School of Art, London; 1974  
Conducted a seminar entitled "Choice, Decision and Judgment"  
investigating possible correlatives between aesthetic and  
life decision-making situations.

Production Manager, Petersburg Press, London; 1973  
Supervised production schedule for lithographs and etchings  
by Jim Dine, Claes Oldenburg, James Rosenquist, Mark Tobey,  
Richard Hamilton, etc.

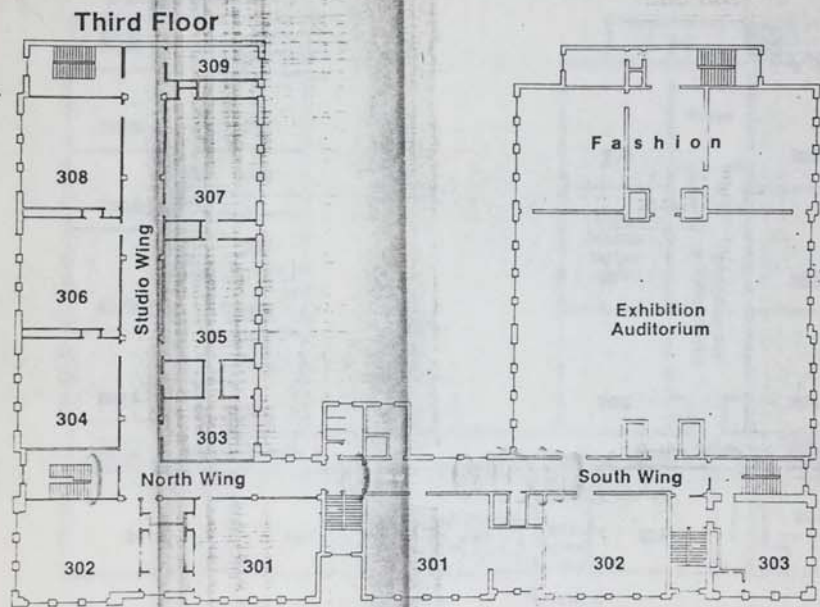
Teacher, St. Martin's School of Art, London; 1973  
Taught an applied writing seminar on the relationships between  
the visual and verbal arts.

Director of the Literature Program, Institute of Contemporary  
Arts, London; 1970-72. Arranged readings for leading American  
writers including John Ashbery, Tennessee Williams, Ed Dorn,  
Ron Padgett, James Dickey, etc. Planned a series of readings/  
seminars on contemporary French, East European and American  
poetry. Edited the Institute's Eventsheet.

Editor, Thames and Hudson Ltd., London; 1967-69  
Copy edited a series of art books including Max Ernst,  
The Visual World of Wyndham Lewis, W.B. Yeats and his World,  
Treasures from Scythian Tombs, William Morris, Mondrian.  
Was general editor for the "New Nations and Peoples" series,  
a historical and geographical exploration of various cultures.

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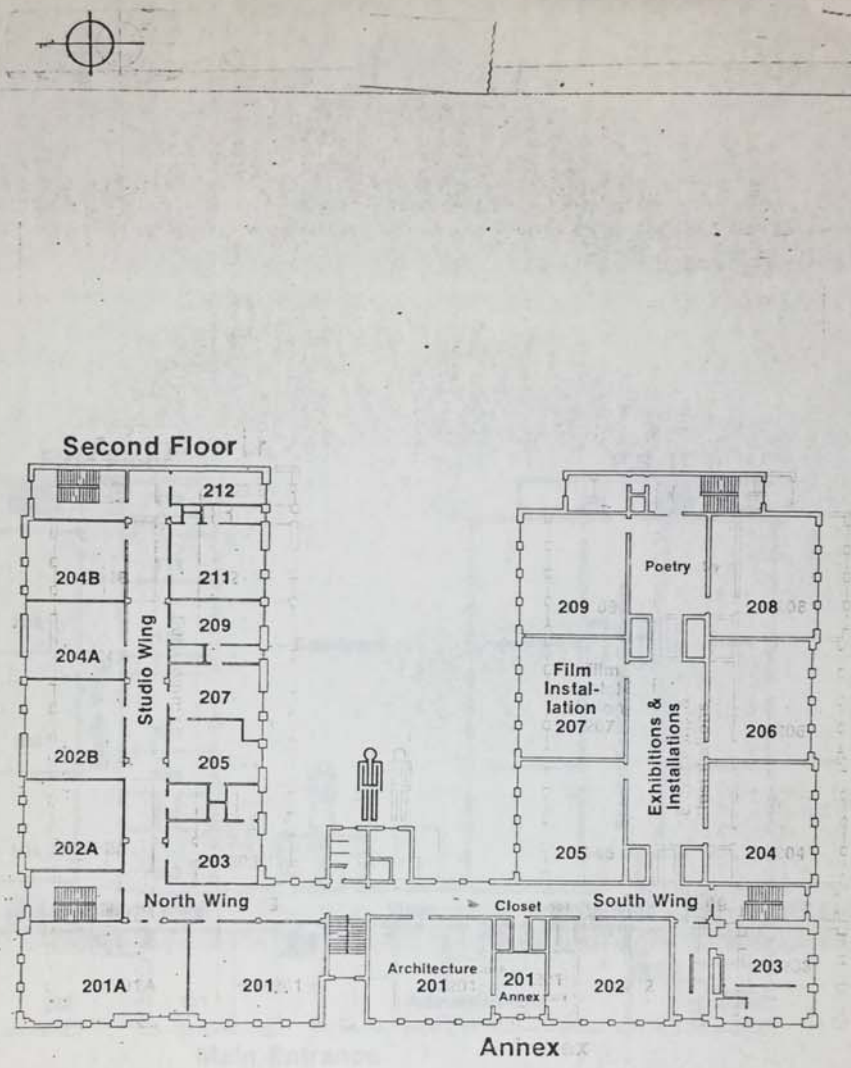


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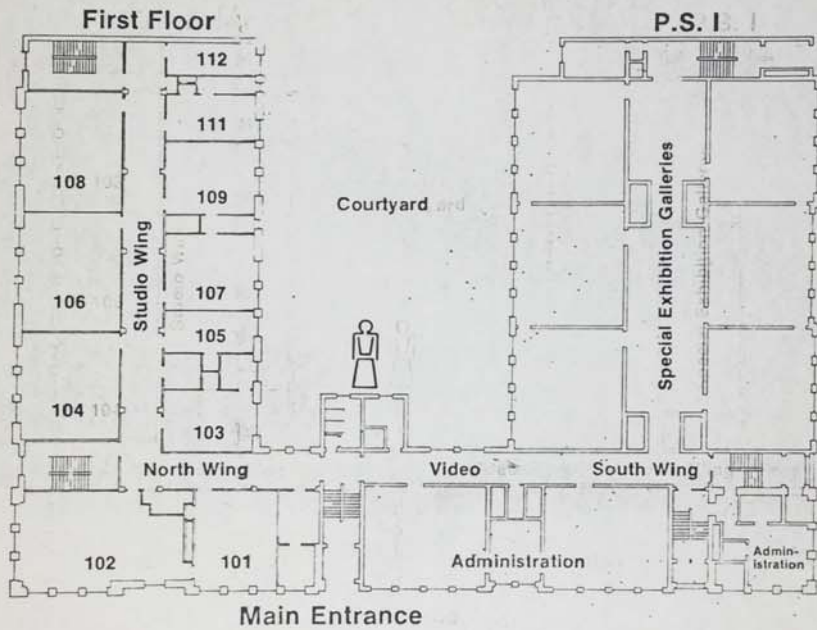
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OCT 24 1980

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Kennard Elusie  
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Ted Berrigan  
Stephen Rodzef  
John Case  
Diane Di Palma  
Clark Goolvick  
Charles North

Donald Britton  
William McPherson  
Larry E. <sup>not</sup> ~~not~~

Hannah  
Wever

Charles  
Mervin  
Steve McCaffrey  
Tom Silliman

Carter Ratcliff  
Peter Schjehl  
John Yau  
Marjorie Welish  
Tony Towle  
Michael Lally  
Bill Beckson  
Ted Greenwald  
Kenneth Koch  
Charles Brownstein  
John Ashberry  
Ron Padgett  
James Schuyler  
Paul Violi  
Bill Zavatsky  
Barbara Guest  
David Antin  
Constance de Jong  
Kathy Acker  
Gerald Malanga  
Rene Ricard  
Jane Shore  
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Marlyn Hacker  
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Anne Waldman  
Eleanora Antinova  
Jackson MacLow  
Peter Frank  
Frank Stanford  
Lorenzo Thomas  
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Jool Shapiro  
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Michael Zwako