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**Young Architects**

# 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.

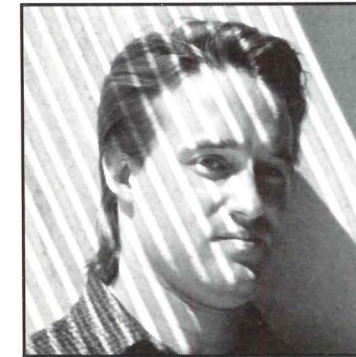
We were struck by the high quality of the presentations as a whole. And it wasn't just surface glitz. Many works stood up to scrutiny and revealed exhilarating artistic and intellectual vigor. (For further comments on the body of submissions, see Editors' Roundtable in Perspectives, p. 97.)

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

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Wendell E. Burnette, Phoenix



Wendell E. Burnette

**"Excess is cheap and simplicity is luxurious."**

**Age:** 28

**Education:** *Taliesin West, 1980–83.*  
**Experience:** *has worked in engineering and architectural offices in Tennessee and Arizona since high school and in office of William P. Bruder, Architect, since 1985.*

**Influences:** *Frank Lloyd Wright, Norman Foster, Richard Rogers, Glenn Murcutt, William Bruder, the Arizona desert, New Mexico, and Mexico.*

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**Project:** *single family residence/ studio.*

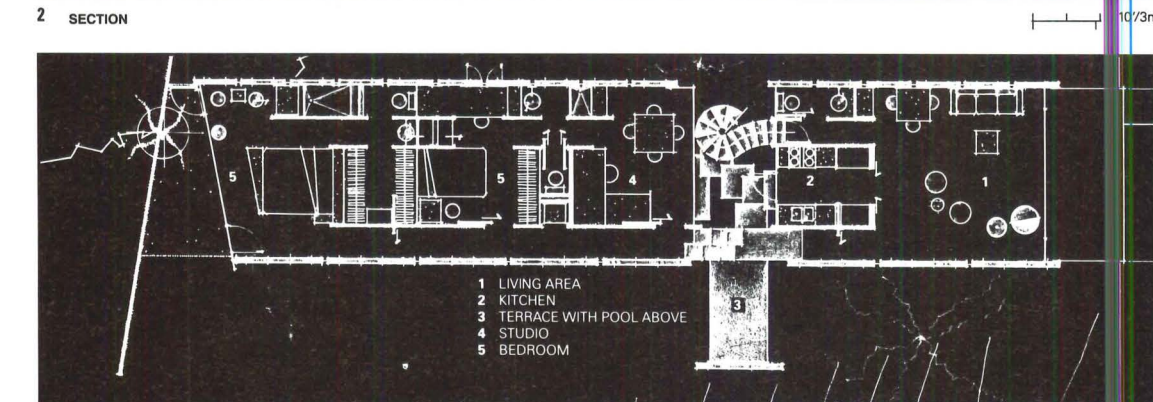
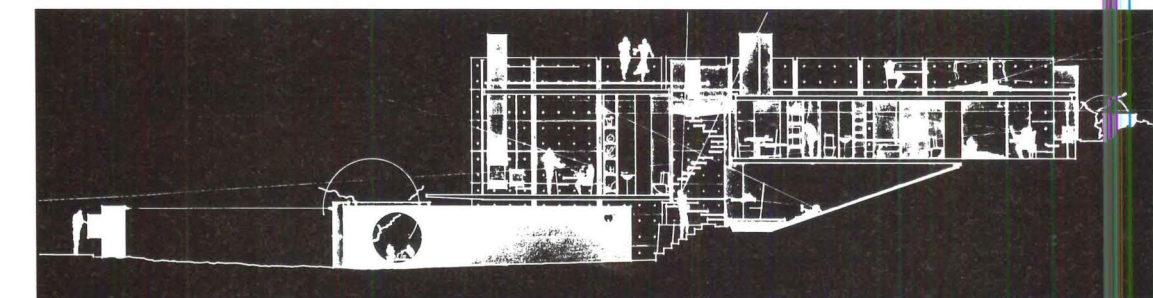
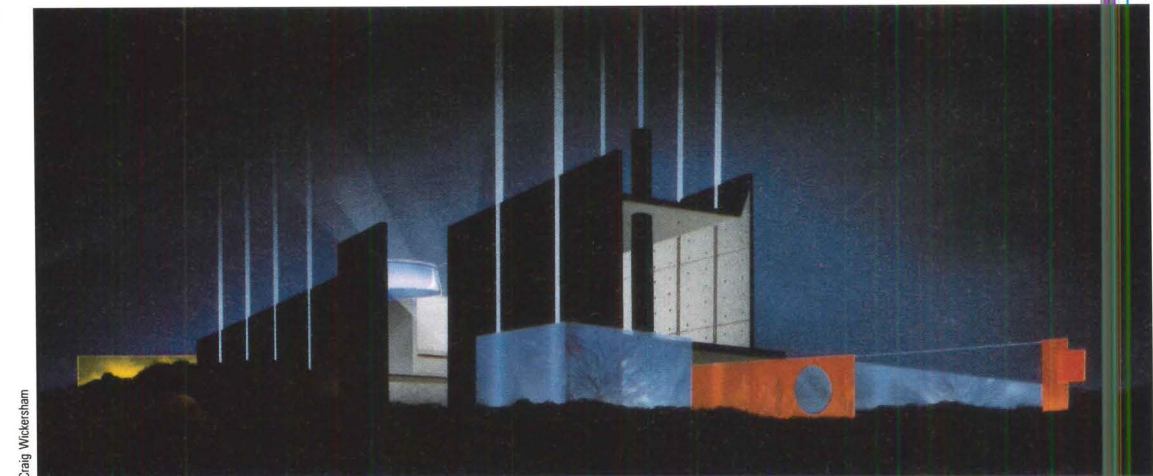
**Architect and contractor:** *Wendell E. Burnette.*

**Client:** *Wendell E. Burnette.*

Like Frank Lloyd Wright, Wendell E. Burnette sees the home as an integral complement to the land; he absorbed Wright's concepts during his student years at Taliesin West, where he was a construction superintendent. Today Burnette is expanding Wrightian parameters with a concrete house that departs from the patterns typical of Taliesin. He is impressed by the desert; its dramatic, but harsh landscape calls for architecture that is forthright, but responsive to the site. The sloped house lot inspired a spatial sequence patterned on a climb in a desert canyon: At the lowest level of the house, light is indirect, and the spaces are compressed; they lead to an atrium, where one can look up to the sky. From here, stairs lead to the rooftop terrace, where a 360-degree vista encompasses both the city and a mountain preserve.

The house will be as austere and efficient as anything that survives the Arizona desert. Burnette will limit his materials to lightweight concrete partitions and glass, as well as 4' x 8' cast-in-place panels. The climatic and economic constraints of Burnette's project (it will be the first building of his solo practice) are likely to validate his personal philosophy: "Excess is cheap and simplicity is luxurious."

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 During the day, pylon-like concrete panels will give Burnette's house a neutral gray color. At night (1), it will be illuminated by colored floodlights directed at the glazed seams between the panels, window walls, glass entry court, and a rooftop acrylic plunge pool. After dark the house will look like a sculpture of primary colors. The garage is set beneath the double-height living space whose eastern wall will face a distant mountain preserve (plan, 3). The bedrooms and studio on the west side will be cooled by an evaporating pool set next to the stairs in the atrium (section, 2). Corridors and bathrooms are placed along the concrete perimeter walls; partitions of plate glass or lightweight concrete run in the transverse direction



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