Constructs

Yale Architecture

Fall 2006

Constructs

To form by putting together parts; build; frame; devise. A complex image or idea resulting from synthesis by the mind.

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A Note on the Type: Helvetica Neue R
The intention of this project is to render a type family by using the language and functions of software. Instead of bold, medium, italic, etc., it should now be possible to involve other dimensions (time) or qualities (the ability to move, grow, hide, read) in the production and use of digital typography.

Variations on a typeface, Helvetica Neue, emphasize different modes of production for the headlines of *Constructs*. This issue introduces Helvetica Neue R Eden by Sarah Gephart with Eden Reinfurt based on the Twirl command in Adobe Illustrator.

Front and back cover: Team 10 visiting Toulouse le Mirail, 1971. From left: Sia Bakema, Peter Smithson, unknown, unknown, unknown, unknown, Alison Smithson with Soraya, Hannie van Eyck, Giancarlo De Carlo, unknown, Aldo van Eyck, Christiane Candilis, Brian Richards, Sandra Lousada, O.M. Ungers, unknown, unknown, Stefan Wewerka, Simon Smithson; in the foreground Takis Candilis, Jerzy Soltan, Georges Candilis, and Jaap Bakema. Photograph courtesy NAi.

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Massimo Scolari

In an e-mail discussion with Massimo Scolari, the fall 2006 Davenport Visiting Professor, Nina Rappaport asked him about his work and projects in architecture, art, and design as well as why he doesn't practice. He will give the lecture "Crossing Architecture" on Thursday, September 7, 2006.

Nina Rappaport: The first thing I would like to ask you as a way of reintroducing you to the architectural community is, what are you doing now that you are not teaching and are not as involved in architecture, but rather in the arts? For example, you did an installation piece for Kurt Forster at the Venice Biennale in 2004 as well as a replica of Julius Caesar's bridge for the Palladio Center. Do you consider yourself an architect? (I know that you were one of those in the 1960s who expanded the definition of an architect when you were working with Aldo Rossi.)
Massimo Scolari: Since working with Rossi in the early sixties, I have always looked upon architecture as a subject matter for painting rather than as a profession. Besides, Rossi was involved at that time in teaching and writing, but was building very little. My individualism and aversion to any sort of constraint have served as repeated reminders that I don't possess the necessary qualities for the team-work ethos of an architectural practice. It was simply a matter of acknowledging my own limitations. I am anyway of the opinion that specialization is a pointless exercise, because you end up knowing more and more about less and less, so the big picture tends to get lost—and along with it, the truth. When I began teaching in Rossi's group in Milan in 1967, I was still a student and believed that helping others to understand and progress in their work was a moral, social, and therefore political duty. Then in the 1980s, European universities began to experience a general crisis whereby the culture of ignorance—which people had concealed until then behind a veil of silence—came unashamedly out into the open, and by its invasive nature became the dominant voice of the day. So began the age of anything goes, in which anybody could say and do anything. It was a paradox, in that culture was vanquished by democracy, and truth was driven out of even the politics of the great nations. My resignation as Arthur Rotch Professor at Harvard in 1988 was prompted by the fact that I refused to raise the grades of undeserving students. In the same way, I resigned from my chair in the Theory and History of Representational Methods at the Venice University Institute of Architecture (IUAV) in 2000 because I found myself at odds with an institution that failed to apply selection by merit of either its students or its teachers, and *that*—in the total absence of any meritocratic system—treated differences equally and equals differently. Where there is injustice, no place is too sacrosanct to abandon. Charles V famously declared, "Estode todos caballeros" ("Let all of you be knights"), to his subjects crowded below. When everybody is an artist, there is no art. For the critics who guide the big investments made by museums and art galleries, everything is worthy of interest; and anyone who criticizes those publicity stunts posing as art is simply marginalized as someone who doesn't get it. But at the last Venice Biennale someone wrote on a bridge, "YOU DON'T HAVE TO CREATE SOMETHING UGLY TO BE DEEMED INTELLIGENT." What am I doing now? I am working on a retrospective of my works at the Municipal Museum in Riva del Garda, a town beloved by Kafka and Thomas Mann. These days I work with a few close friends, in a state of semi-hiding, waiting for the day when it will no longer be considered a crime to be a man of culture.
NR: Is your furniture design an indication of what your buildings would look like if you were still a practicing architect? Why has furniture absorbed your design aspirations rather than buildings?
MS: Leon Battista Alberti wrote that "the city is like a big house, and the house in its turn is a small city." But a chair is just a chair after all, and it still has to be of the same height as the one used by Tutankhamen. The human backside has changed very little since then. The relationship between architecture and furniture design is at the very basis of Italian design: Architects such as Vico Magistretti designed the furniture for their buildings as well. In this way a project culture entered carpenters' workshops, transforming them into furniture factories. As I said, I am an architect, not a builder: painting and design are not consolation prizes for not building and do not absorb disappointed aspirations. Fortunately, a degree in architecture does not come with a moral obligation to build buildings. Manfredo Tafuri had a degree in architecture, and it wasn't because he was incapable of building that he wrote about its history, but rather because he wanted to be an architectural historian. This decision is just as legitimate as that of someone who builds without any knowledge of architectural history.
NR: How does having your pilot's license relate to your visual understanding and perception? I am also curious how it correlates to the paintings that you made in the 1980s, where you depicted a bizarre, almost ancient flying machine. Does the flying machine imply a new perspective of the world? How has that affected rendering the world in a different way, for example, in perspective, then in the parallel and axonometric drawings in which you have developed an interest?
MS: The wings that traverse my skies have an important compositional function because they govern the infinity of space where light is more subtle. My design for a glider was based on a collage from the 1970s and became part of the *Porta per Città di Mare* painting in 1979. It emerged again in 1991 when I created the big lamellar wood wings for the Venice Biennale. That sculpture is now located on top of the Venice School of Architecture as a reminder that architects have to let their imaginations take wing. As far as its shape goes, as Kurt Forster noted recently, it probably owes its design to the Stealth B-2, completed in 1988, ten years after I designed my wings in *Porta per Città di Mare*. Piloting a plane means more than flying; it means taking command of the entire complex flying apparatus. It's an indescribable Daedalian sensation: One's actions are regulated by a precise discipline that allows no infringement of the rules because, as my instructor used to say, "Taking off is optional, but landing is mandatory."
NR: After your historical work on parallel

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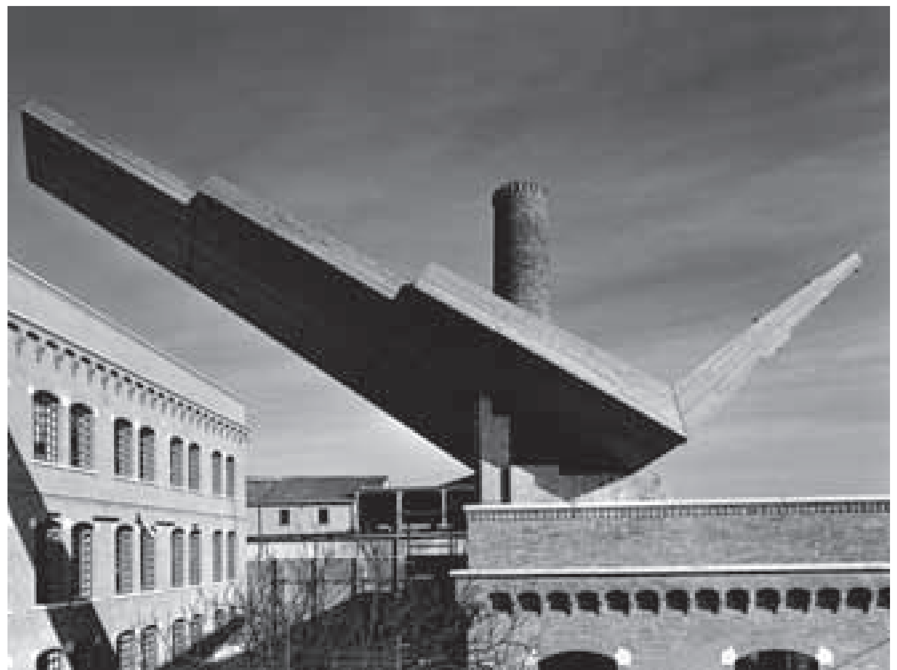

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projection and axonometric development, how do you then translate that to 3-D rendering and the visualization of the world in various new technological realities such as the computer? Can you address the new visualization with the computer, and what do you think that has done for architectural design and composition?

MS: Today we read Plato and Shakespeare as if they are our contemporaries, and we admire their creative rigor. But none of us would want to be operated on by a surgeon using the techniques of their times. What this means is that mankind has always been familiar with the transcendent impulses of his soul but not with the workings of his body: Poetry and painting exist in a sphere out of chronological time, where science inevitably progresses. Technology brings improvements almost monthly to computers, but not to poetry.

That's why when we talk about 3-D rendering we have to make sure we don't confuse the act of typing with narrative invention or poetry. The problem is always the same after all: coming up with the idea. It is the idea that is the face of the form. It's true that certain kinds of architecture would be impossible to achieve without sophisticated digitalization systems like those used in aeronautics and the use of expensive materials such as titanium. But it's also worth remembering that, unlike a B-2, architecture does not have to move fast; on the contrary, it has to remain as stationary as possible. The computer makes it democratically possible for everybody to break down and rearrange shapes at random and in all innocence, but I still find it difficult to understand why a building should imitate the tangled loops of a highway exit ramp or pretend to be a gherkin. An architectural education today should once again include the study of the meaning of forms. If this is ignored, we will no longer be able to tell the difference between a charming little church and a gloomy roadside diner. And one day we might find ourselves mistaking a thirst for faith with one for Coca-Cola.

NR: One could say that your early paintings are quite apocalyptic, with a dreamlike, surreal, or engineered nature—technology invading nature, like the industrial revolution. Is this a sublime landscape of nature and technology or a fearful one?

MS: Machines and architecture have been closely connected since Vitruvius. One might say that architecture has always provided the immobile backdrop to human and mechanical movement. Nowadays motion and speed are so deeply interwoven with our actions that, together with natural motions, they have become an actual quality of life itself. Machines are a nonnegotiable presence in our lives: Useful or useless, loved or loathed, they await us just outside of our thoughts and accompany us wherever we go. In my paintings the machine appears as an enigma that expresses precision; this precision must be made manifest in the meticulous drawing of parts that are suggestive of a whole that is both unknown and whose purpose is miraculously simple. As I attempted to show in my book *Il Disegno Obliquo*, the description of machines demands an effective representational technique. It is therefore no accident that the representational method that came to be used was one that retained parallelism and measurability. With axonometric projection, the human viewpoint is dispensed with and objects are projected along Cartesian axes according to cold Euclidean geometry.

NR: What kind of architecture are you interested in today? What do you plan to teach at Yale, and why are you interested in teaching again?

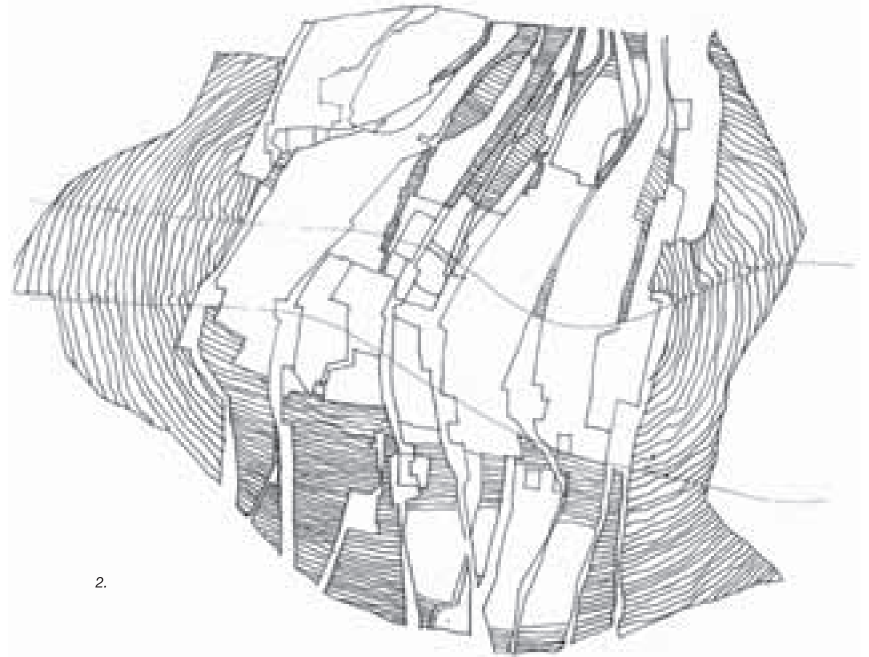
MS: In general, without discussing the various schools of architecture, what interests me are the qualities inherent in works and in people. I may not be persuaded by a work, but if it has consistency and is of high quality, I still admire it. Those architects who have left their mark on architecture tend to have had some obsession or other—a fruitful little artistic affliction that they were able to cultivate with care and constancy. As a university professor I am little attracted to flamboyant works or sculptural architecture; by presenting themselves as unique works of art, irreproducible except by copying, they seem to presage a future of purely formalist imitation, which is a sad destiny for an architectural student. I think instead that a school of architecture has to be based on principles that can be transmitted rationally and if possible stripped of any stylistic connotation whatsoever. What I am interested in now is a more broadly based educational role: that of someone who can guide students toward the most appropriate, coherent, and beautiful design solution. A student needs help to develop his or her vision; and the teacher should be like the optician who grinds a lens for each of his patients according to need, helping them to observe the world and to understand more about what they see. The reason for my presence at Yale as visiting professor is very simple: In December 2005, I was invited to sit on the final jury of the course held by Peter Eisenman and Leon Krier, two very different architects as well as two friends whom I have admired equally for more than thirty years. On that occasion the dean asked me if I would be interested in teaching at Yale in the fall semester. It was an offer that I couldn't refuse. In fact, the day before the jury, I had taken a solitary walk through the old part of the campus. It was a cold evening, and as I looked through the windows of the libraries I felt myself drawn irresistibly back to the world of research and study. So it is that after nearly twenty years I am making an enthusiastic return to teaching at a great American university.

1. Massimo Scolari, Lightning Bolt over the Italian Pavilion*, Biennale di Venezia 2004. Courtesy Massimo Scolari.*

2. Massimo Scolari, Gateway for a City on the Sea*, oil on paper, 1979, 47 cm x 39.5 cm. Courtesy Massimo Scolari.*

3. Massimo Scolari, The Wings*, installation for the Biennale di Venezia 1991 and since 1992 reconstructed over the roof of the School of Architecture IUAV in Venice. Photograph by Gabriele Basilico. Courtesy Massimo Scolari.*

Peter Eisenman



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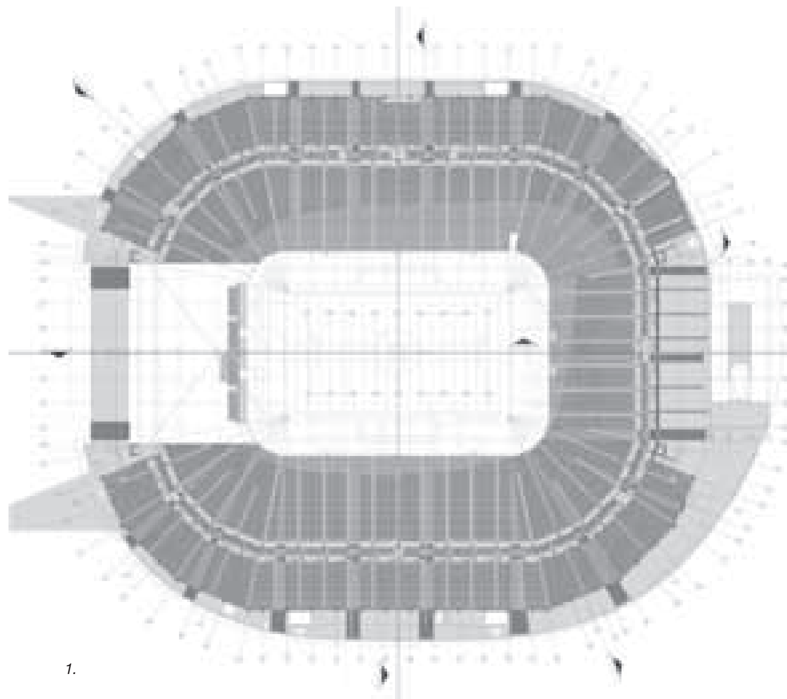

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This summer Peter Eisenman and Alan Plattus had a discussion about teaching, architectural careers, and a new history program at Yale on the occasion of Eisenman's appointment as professor.

Alan Plattus: Do you remember a year in which you haven't taught?

Peter Eisenman: I often say that I have the most longevity as a teacher of any practicing architect I know. I started teaching in 1960 at Cambridge, Princeton, the Institute, and Cooper Union. I did stints at Yale, as an early Davenport Professor, and then at Harvard as the Rotch Professor for three years, then returned to Yale, went back to Princeton, and now I am at Yale. I can't recall a year not teaching because that's how I stay alive, both mentally and practically. It is the only way I could run my practice the way I do.

AP: There was a time in the early 1980s when that was true for a lot of your contemporaries. Even when you were totally involved with the Institute in the early 1970s, when I was there, I remember that you were still teaching at Cooper because we used to take a taxi there together to audit your course.

PE: If you look at the generation after the war, the people who came back in 1946 had been in the architecture schools already. Then practices started: I. M. Pei, John Johansen, Hugh Stubbins, Architects Collaborative, Jose Luis Sert. When those who were in school in 1945–1950 graduated, they went into these offices. By the time my generation, 1950–1955, and then 1955–1960 got out, the offices were full. I worked at TAC. I didn't think of being a teacher but realized that the office structure wouldn't allow promotion. It was the same with Michael Graves, John Hejduk, Bob Venturi, and Charles Moore. Academia was the place where you could move ahead.

AP: So why Yale? Why now?

PE: I really love teaching at Yale—the atmosphere at the school, the energy, and the colleagues. Jury days and midterm reviews were exciting, Bob's social life—the whole place seemed to vibrate with an attitude that was very exciting. Now Bob is receptive to open up intellectual research in history and theory focusing on the evolution and transformation of the discourse of modern architecture and its relationship to developments in architecture and urbanism.

AP: You alluded earlier to your contemporaries, many of whom are respectful of academic culture but not involved in it. And yet at this point in your career you are talking about rolling up your sleeves and starting a major intellectual endeavor.

PE: Ideas are important, but I would like to point out that it is also essential that I practice architecture. On Monday I'm going to Tenerife, and Avila in Spain. We're doing two 50-story towers in Jakarta. The two railroad stations we are working on in Pompeii are very exciting. The number of projects that are exciting more than balances some of what you can do in academia. I am excited about the possibility of new intellectual challenges at Yale, of being a part of more challenges and energy both in and out.

Many architects become so successful that they lose direction: Aldo Rossi lost direction; Stirling found it at the end of his career. I've been very careful not to take on too many buildings. How many buildings does one need to create? How many great buildings did Corbusier, Mies, Piranesi, or Borromini do? So what is it that animates one's life? To me, it is thinking about ideas. The seminar I will teach at Yale will attempt to understand the gap between analytic methods that can operate on the sixteenth and seventeenth century work and those necessary to understand design methods that operate today. When you look at a Koolhaas or a Hadid, the same methods of analysis and design do not apply that did for Borromini and Palladio, and so on. Nobody has yet figured out how to make that jump. In other words, how does one analyze Frank Gehry, Greg Lynn, Zaha Hadid, or Rem Koolhaas? Koolhaas is one case: What is the relationship between his methods and diagrams that is different from the diagrams that analyze Palladio—and with what tools? So the answer lies in an in-between ground. I think it is an exciting opportunity—much more exciting than practicing.

AP: I think many of our very talented and engaged colleagues would probably say that they do not have time to stop and figure out those relationships and the culture that has produced them. They are not struggling constantly, to situate themselves with respect to the history and theory of modern architecture. I think one of the things that surprises students about you because of your reputation as a key figure in contemporary architecture—and in the avant-garde—is how as a teacher as well as an architect you're obsessed with history and tradition and, in fact, are so traditional in many ways.

PE: I am.

AP: So if they get anything out of your seminar, it's that idea that we must understand our own history and culture.

PE: The tradition of any discipline is that there will always be enduring principles. Some of these will grow into clichés, and some will remain active. There is never anything really new. I believe that anything that comes out of today emerges from research into the difference between the enduring principles and those things that have become cliché. So we are trying find out which of those principles have legs today and which do not.

AP: I want to talk about the Institute for Architecture and Urban Studies because it's such an important episode in my life, your life, and the life of contemporary architecture. But it's a pretty distant one for students today. In retrospect, do you see that as a singular episode or something contiguous with what you're trying to do now? Perhaps it was a bridge at a time when universities weren't fully serving the role of fostering and disseminating the culture of contemporary architecture?

PE: There are some institutes that must die, like the Beaux Arts, the Bauhaus, and the Institute. I think they have a certain life span. They come to life for a reason, and they die for a reason. When I left I thought it was the healthiest thing for the Institute. Steven Peterson was the head when it collapsed, so it could not be any more radically different from where I was. Personally I had to get out of there. Philip Johnson wouldn't talk to me for almost two years afterward. When I went into practice with Jaquelin Robertson and we went to get Philip's blessing, he was ambivalent because the Institute was his legacy. He had given us more than a million and a half dollars. We were going to buy a building; it was going to be the Johnson Institute. But I think I just stayed too long.

AP: Nevertheless, you still have a persistent optimism about the ability to engage contemporary architecture.

PE: Yes, I'm optimistic by nature. I just wrote a short manifesto in Italian with a student called "Against the Spectacle." I was so upset about Zaha's work and her movement into a spectacular, mediated world and away from the real energy of her earlier work. I'm not convinced that I know the answer or that it's the answer for my buddies, like Wolf Prix or Greg Lynn. Our work is so much more conservative than most of my colleagues.

AP: Is that because you still have very strong ties to the traditional agenda of Modernism—particularly insofar as it doesn't lend itself to easy consumption? We should talk about your continued fascination with challenging your audience in a period where the public is given every reason and opportunity not to submit to that.

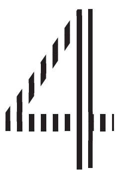
PE: The Yale seminar is called the "New Subjectivity"—in other words, the fact that the audience is no longer interested in difficulty and close reading. It is the last chapter in my book *Architecture of Disaster*. It asks, what does architecture do? How does the new subjectivity take up the subject of difficulty in a different way?

AP: I would say that's very generous of you because it's almost as if you desire to save the next generation from their success. But they might say that it's not very generous of you because you're trying to draw them into your chosen problems. The fact is that they have gone in a different direction, and you seem to want to draw them into a discourse that you have been committed to in your career. So you propose and teach a different genealogy, one that includes, for example, Borromini—the epitome of the difficult and cerebral architect—and insist on the public, even objective, nature of that discourse. After all, if all architecture is about "My image is better than your image," what do any of us have to say to students?

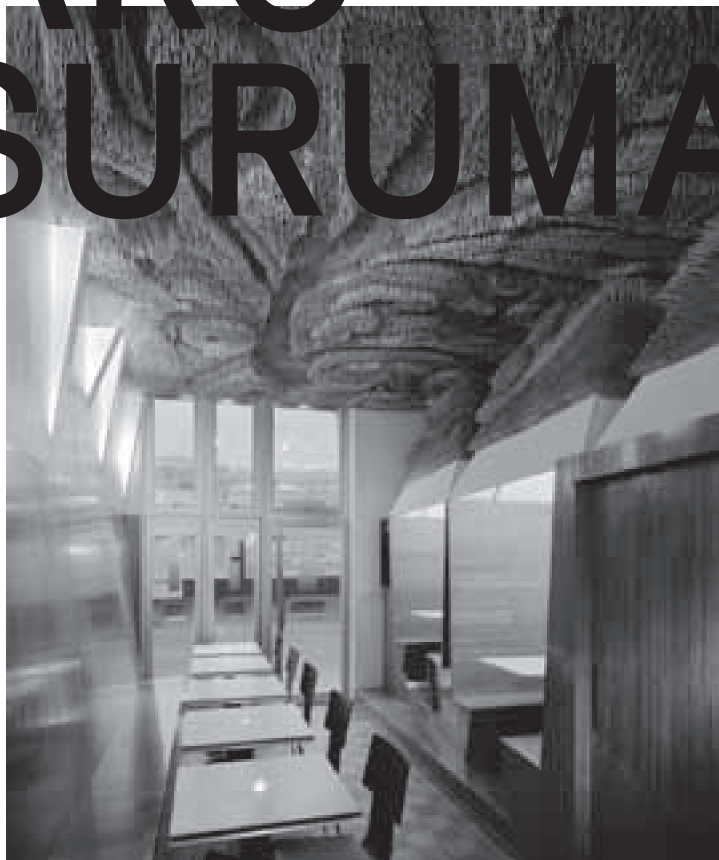
PE: I've chosen a path that I'm really happy with, but I know it is not the one in which I would be considered popular success. I would have liked to have called my monograph, *Eisenman in Panchina*. (*Panchina*, in Italian, means "on the bench"—not a starter.) I like the role of not being a starter. In a sense a starter is "a star," and I don't think I am, in that sense. I am a different kind of person. And I like to think of myself as a strong bench player.

AP: You know it took me a while to understand why you were so interested, in the early days of *Oppositions*, in figuring out Jim Stirling and what he was about formally and intellectually, given your more notorious preoccupations at the time. But in retrospect I can see that this is in fact what our proposed research program here at Yale should be about: an archaeology of modern architecture—tracing both the forgotten and taken-for-granted genealogies, strategies, and conversations that both connect and distinguish the various projects of the last century.

1. Peter Eisenman Architects, plan of Arizona Cardinals Stadium Glendale, Arizona, 1997–2006.
2. Peter Eisenman Architects, plan of the City of Culture of Galicia, Santiago de Compostela, Spain, 2004–2006.



MARC TSURUMAKI



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Marc Tsurumaki, the Louis I. Kahn Visiting Assistant Professor, will teach an advanced studio this fall and give the lecture "Architectural Opportunism" on Thursday, October 26, 2006. Nina Rappaport discussed his work as a principal in his New York-based firm, Lewis.Tsurumaki.Lewis.

Nina Rappaport: I am always interested in how at Lewis.Tsurumaki.Lewis, you transition from critical theoretical projects to built work. Particularly I see one aspect of your work as tweaking the norm and making people stop to think about the world and what they inhabit. How do you then reinterpret that kind of criticality in a functional building?
Marc Tsurumaki: That is a question that we are conscious of because we principally had been doing speculative projects that were textually or graphically or drawing-based. In that context we had a lot of time to think and theorize, which is incredibly useful at one stage. Fortunately, we became busy with real projects and shifted into production mode, without the time to be self-conscious. But we hope the transition isn't that radical because, even in the theoretical work, we were interested in examining real-world conditions—as you say, tweaking and distorting, recombining normative conditions to produce unprecedented speculative ones. As we move more into commissioned and built projects, it is a struggle to maintain the same degree of speculation because of time, budget, and program constraints. On the other hand, the theoretical stance is really one of a creative engagement within limits and the way that those are embodied in the conventions of architecture. By its very nature the architectural project is constrained by a whole network of external forces. What we try to do is attempt to maneuver opportunistically within those constraints, rather than oppose those forces.
NR: How does this negotiating transpire in the design and construction of small restaurants around New York City, where you have had to deal with the constraints of time, program, and space as well as cost? And if your early speculative work looked at conventions of program and spatial typology, how do you transfer that to the physicality of materials and exploit them in new ways?
MT: What we realized quickly is that the opportunities in the restaurants tended not to be in the plan or spatial configurations, which were limited by notions of efficiency. Radical spatial manipulation isn't possible in a box. But in the restaurant Tides we emphasized the thin space six inches from the wall, the ceiling, or the floor, which was the constraint that produced an opportunity where we could engage and invent surfaces through the aggregation of commonplace materials. We used the surfaces as a generator of the architecture to make them operative, programmable, and functional. With Tides, the seating and the kitchen were predetermined, but we found that the space was taller than it was wide. The ceiling thus became fertile ground for architectural experimentation. We used bamboo skewers in the ceiling relating to the notion of ocean tides as an inverted topography that would become a textured surrogate landscape above the diner's head to combat the claustrophobia of the store and to direct visual attention upward. It also acts as an acoustic and lighting filer, with fluorescent tubes suspended behind acoustical foam tile. The constraint was specific, and we could find an opportunity for creation and play. The bakery Fluff also evolved into a series of experiments with material, surface, and inexpensive, commonplace materials such as felt, which has a different resolution at a distance than from up close.
NR: These arrangements of simple materials and the repeated, everyday stuff across the surface create a larger whole, losing a sense of the physical material as it becomes a spatially activated surface: 100,000 skewers or felt strips become a voluminous massing. But another aspect about the restaurant projects that you haven't touched on is that you built them all yourselves, something you were only able to do because of their small scale.
MT: Our construction work came out of the pragmatism of getting things built in New York. They are surprisingly simple: Fluff used masonry or tiling of the same modular size. But with no construction standards you have to think outside of conventional means, and as projects grow we can't continue to build them ourselves.
NR: How then can projects move up a scale, both materially and spatially, and maintain the same level of criticality in terms of their relationship to the city? Perhaps the new scheme for the Art House, in Austin, Texas, exemplifies this next scale in the use of glass block and the urban setting, or the stone in the house project that recently won a 2006 AIA NY award?
MT: Rather than repeating the same strategy with the small projects, there is an adaptive tactic. The Art House project is derived from the critical constraints, such as the site, logistics, and program—a capacity to move agilely between the restrictions to allow the constraints to generate invention. The existing space was initially a theater and then became a department store, both of which are hermetically sealed. Our work will open up the public nature of the institution with a street presence and permeability. But within a limited budget, how do we strategically and selectively make surgical alterations to the existing envelope? One of the evident conditions is light; you don't want unfiltered daylight in a museum, but how do you control it? We introduced a series of laminated glass blocks, which would perforate the otherwise solid surface. We began with a regular grid, and the blocks migrated and aggregated relative to the programmatic requirements of the interior space. It was a telegraphic mapping of the building. The blocks also play with shadow as they project through the wall in different depths. It is both adapting some of the strategies of the restaurants in patterning and surface but also programmatically at the urban and building scale.
NR: In Las Vegas you are working on a hotel spa project that is perfect in its situation for critical response. You are there in a bizarre context, yet you have to make it real. How do you operate critically in a context where the normative is abnormal?
MT: A Las Vegas developer came to a marketing firm and said that they needed more pizzazz and architectural energy and asked us to work on a hotel spa. We are operating again in an existing context to redesign a spa on the thirty-fourth floor, as well as public spaces and cabana, sales trailer, and pool areas. No matter how bizarre or outlandish we made our proposals, they accepted them. It is strange, because how do you make something more surreal than surreal? I can't say we have an answer to that yet.
NR: The project seems to be a great intellectual activity, but in such an unethical wasteful environment. How do you reconcile that issue?
MT: We took on the project optimistically. The issues for us were to rethink, with distance, that the idea of the extreme and ridiculous has a reality. It was almost a handicap to us; we used that as a critical tool, and we were disarmed a bit. At one point there was a discussion about a waterfall, and someone in all seriousness said that they would call their waterfall consultant. The aquatic landscape offered a strange opportunity to develop an elevated interior landscape. We wiped out the interior walls and inserted an undulating surface to define the treatment rooms, with the space open to the exterior perimeter, forming an internalized exterior. The water is aggregating at the building edge in a social aquarium. We designed a cantilevered swimming pool and consulted with experts on shark cages at aquariums for the design of a thick Plexiglas railing that would be filled with water. For us, the norm was the spa as a typology and the way water is introduced into the buildings. We had the capacity to push that to an even greater extreme, heightening the artificial space and the artificial water.
NR: What about the logistics of your firm now that it is growing? How did the principals in your firm come together from school to exhibition projects, and then running projects all over the country?
MT: Paul Lewis and I met at graduate school at Princeton, and upon graduation we all came to New York. I worked for Joel Sanders, and Paul worked for Diller + Scofidio. In spite of demanding schedules, we worked together on speculative projects and exhibitions at the Storefront for Architecture and Artists Space with David Lewis. This was the genesis of *Situation Normal*, which became a Pamphlet Book [Princeton Architectural Press, 1998], and then we began getting commissions as a firm. We see our work as truly collaborative, even though the projects are getting larger.
NR: You all teach as well as practice in order to challenge your ideas. But how do you inspire and push your students to think critically about design?
MT: I usually don't start a studio from a tabula rasa, but from a real process of research and a close examination of conditions, which can be conditioned by the nature of the program. I do not assume that everyone is operating in a vacuum. So, often we look at ordinary things, such as a standard hotel, so that the students have materials to react *to* and *against*, not replicating and repeating but understanding those strategies using cultural and ideological material to generate reinvention and response. This sets in motion a series of logics that can border on the absurd and that can be unexpected but rational. As an architect you have to justify your processes for clients as a set of logical steps, but you can twist those paths to operate in unexpected ways that can contradict the starting point. Students operate more efficiently if they have more to critique. My standpoint is that, when they are successful, they take it seriously and derive an attitude and stance from something preexisting. How do you get them to see something in unbiased ways? At Yale we are going to look at the specifics of a midscale building project that has very precise parameters in terms of site, program, and cultural content. The students will be asked to engage the notion of limits at several scales, from that of the urban/landscape context to the specifics of the tectonic and material systems played out in detail.
NR: I have been interested in the concept that architects by nature must be optimistic in order to create. Do you feel that way?
MT: We all came out of an educational background that often relied upon a negative cultural critique. For us, the desire is not to use the critical to tear down but also to posit something new and optimistic as a way of being propositional. It can introduce pleasure and play. It is not just the deconstructive critique to pull something apart but to generate new conditions or possibilities. The aspiration is that one can operate in the realm of the critical and posit something productive and optimistic.

1. Lewis.Tsurumaki.Lewis, Tides, New York, interior, 2005. Photograph courtesy of Lewis.Tsurumaki.Lewis.
2. Lewis.Tsurumaki.Lewis, rendering of hotel spa, Las Vegas. 2006.

Newer Orleans A Shared Space

1.

To help unpack the urban design issues following the tragedy of New Orleans, the National Building Museum hosted the exhibition *Newer Orleans: A Shared Space* from the Netherlands Architecture Institute, on display from April 29 to July 30, 2006. Practically a response to the roundtable featured in *Constructs* spring 2006, the projects show an optimism in renewing the city.

Newer Orleans: A Shared Space presents six speculative projects for rebuilding New Orleans. With *Art Forum* magazine and the Tulane School of Architecture, the Netherlands Architecture Institute conceived of the exhibition as a tool to promote discussion about the future of the city. However, as real planning progress has stagnated in New Orleans, the exhibition, along with its forward-looking proposals, has become a significant work.

Curated by Emiliano Gandolfini of the NAI and first shown in Rotterdam, the exhibition features projects at three scales—a neighborhood school, the city center, and the region/landscape—and assigns a Dutch and an American designer to each. MVRDV and Huff + Gooden (Mario Gooden, Yale critic in architecture) designed a neighborhood school. UN Studio and Morphosis developed city-center proposals, and West 8 and Hargreaves Associates proposed landscape projects. The resulting show is surprisingly comprehensive, engaging both a range of concerns affecting New Orleans and presenting a thoughtful and varied set of ideas.

Photographs, a video, and maps present background information and provide context for the designs. The show begins with black-and-white aerial photos taken by Paolo Pellegrin during the height of the flooding. Absent of people and color, silver streaks of water surround a field of blackened and abandoned buildings. The images expose an abstract and serene environment that belies the street-level destruction. Opposite these images a collection of color photos by Thomas Dworzak places the human subject at the center. Images of stranded and drowned residents counterbalance the ethereal aerial photos and remind us of the human toll and emotional stakes in New Orleans.

A mapping project by Anthony Fontenot provides a demographic and analytical context for the exhibition by documenting both pre-storm and flood conditions. Most of this information is now well known, but here it is beautifully exhibited and elucidates the challenge facing designers.

The show opposes Dutch and American designers to compare their respective approaches to urbanism and architecture. Generally the Dutch schemes are less overtly political, perhaps reflecting a tradition of Dutch government support for urban infrastructure and social services. The American designers seem more acutely aware of a need for architects to engage social and urban problems. Yet the most interesting comparisons between proposals don't hew to nationality: Morphosis and Hargreaves Associates both address the viability of rebuilding, suggesting radically different—and competing—visions for the future of the city. Both Huff + Gooden and West 8 promote more responsive attitudes to the urban and natural environments, respectively.

MVRDV and Huff + Gooden designed elementary schools that aspire to anchor communities, serving as places of education, community, and refuge. The drawing of a young New Orleans resident, Courtney S., inspired MVRDV's proposal, "The Hill." A man-made hill envelops a vertical school: a pile of tubelike spaces with classrooms and community facilities rising around an atrium. While at first glance the project appears fanciful or even silly, it takes on more depth with further study. Much as MVRDV's Serpentine Pavilion project promises unprecedented views of Hyde Park, a publicly accessible hill becomes a great resource in the flat landscape of New Orleans, affording expansive prospects of the city. The project also references the levees, the city's other artificial hills. This is a man-made "natural" landscape, a common theme in Dutch designs and one that resurfaces with great force in the West 8 concept.

Huff + Gooden propose a collection of interventions to catalyze the recovery of the central-city neighborhood. With a "cultural mapping project," they argue that the area, although economically depressed, was culturally vibrant. The resulting project is a series of elevated-bar buildings that Gooden describes as "a project to stitch the city together." It references the formal language of linear housing blocks adjacent to the site, but lifts, torques, and breaks the bars to allow the neighborhood to move through and around the buildings. Cross-programming further supports this goal: All public spaces in the school double as community spaces—the cafeteria becomes the gym, and the auditorium becomes a music venue. Gooden remarks, "We are not interested in image—we don't care what it looks like. This project attempts to regenerate people and their culture; it is not a romanticized vision of the neighborhood but an opportunity for a new heterogeneity."

UN Studio proposes a monumental civic library—the ziggurat—that folds back on itself into the sky. If Huff + Gooden is not interested in image, UN Studio creates a landmark building whose image becomes a symbol for a reborn city. Snaking gardens climb the voids of the ziggurat; again the man-made natural landscape plays an important role in a Dutch project. There is nothing site-specific about this work, yet its powerful form has become the most frequently published image of the show. The ziggurat raises questions about the nature of contemporary landmark buildings and their value in rebuilding a city.

Morphosis delivers the most provocative and politically engaged piece in the exhibition by tackling the future footprint of the city. With a projected population of 250,000 people, New Orleans would be significantly smaller than its pre-storm size of 465,000. Working with the polemic that "shrinking city = intense city," Morphosis details a plan to return the city to its approximate 1890 boundaries, when the population was last 250,000. This question of the size of the city—and of the viability of its neighborhoods—is the elephant in the room that no one in New Orleans has engaged.

Morphosis outlines a series of public actions to condense and reorganize the city around an expansive park system. First, the city uses government funds to buy out all severely flooded property, removing this land from the market and effectively returning the city to high ground. Morphosis is careful to point out that the cost of the buy-out, $9 billion, is significantly less than the $30 billion needed to upgrade the existing levee system. Second, the city will rebuild blighted high-ground housing, increasing density in these areas. To house a population of 250,000, only 6,800 of the 121,000 destroyed housing units need to be replaced. Finally, the project returns to the central city to propose a new civic center adjacent to three new parks, each located in a low-lying bowl near downtown. A new landscaped center is a new resource that recognizes the prominent place of tourism and culture in the city economy.

Morphosis champions the need for infrastructure, financially sustainable services, and a walkable city. That these laudable goals contribute to a proposal that New Orleans planners have been unwilling to consider makes this work an interesting contribution to the larger discourse about the city. (Hyatt Hotels recently selected Morphosis to renovate its downtown hotel and design an adjacent park and cultural center.)

Hargreaves Associates also tackles the whole city, delivering a project similar in scope but opposite in approach to that of Morphosis. The firm argues that shrinking the city causes too much social and cultural damage. Instead, it must retain its footprint, rebuild its levee system, and construct a landscape that accommodates and celebrates its site. New Orleans was a man-made system that broke during the storm. Hargreaves conceives of a series of parks and elevated walkways, a new plane of public space that weaves across canals and drainage ditches. They make the water visible to residents, ensuring that awareness—and consequently maintenance—of the levee system will not slacken again.

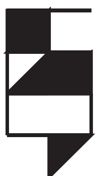
Hargreaves posits that if the water-management system is properly rebuilt, many more than 250,000 residents will return. Recognizing that a real commitment to fix the levees is lacking, Hargreaves jumps headlong into the politics of rebuilding, comparing the $30 billion levee-improvement estimate with the $1.8 trillion Bush tax cut. Hargreaves writes, "So fix the broken city, keep it big, heal its soul."

West 8 focuses on rescuing and reinventing City Park, sited on 1,300 acres in the north of the city. The park was devastated by the flood; most of its vegetation, including 600-year-old oak trees, was killed by brackish water. West 8 transforms City Park into an urban retreat and ecological treasure, diverting canals into soft-banked rivers through the park and creating new wetlands and a miniature delta. The proposal calls for 2 million trees—one can image a dense forest sprouting in the swampland. Finally, the landscape is overlaid with program and a memorial to Katrina victims. West 8 has a new approach to the urban natural landscape, and its concept is rooted in a fundamental shift in attitude: that man-made landscapes should work with nature, not fight it; that the landscape should absorb water in its streams and soil, not combat it with concrete. This orientation is deeply ingrained in the psyche of the Dutch—a people who live on an entirely reclaimed "natural" landscape—but is largely absent from American cities.

Newer Orleans began as a contribution to urban discourse when the world first began to grapple with this great planning challenge. As Reed Kroloff, dean of Tulane's School of Architecture and an assistant curator of the show, notes, "It is the role of the academy to ask questions and to raise issues; the show is an extension of this mentality." As a collected work, the exhibition addresses problems that have real-world implications. While the projects inspire hope that we have the ability to successfully remake New Orleans, the inability of the city during the last nine months to actively engage the concerns raised by these proposals arouses fear that we may have missed our chance to save the city.

—David Hecht
Hecht ('05) works with Peter Gluck Architects in New York City.

1. MVRDV, Newer Orleans*, Scheme for School Project, Netherlands Architecture Institute, 2006.*



The Prairie Skyscraper

1.

***The Prairie Skyscraper: Frank Lloyd Wright's Price Tower,* organized by the Price Tower Arts Center, in Bartlesville, Oklahoma, and coproduced by the Yale School of Architecture Gallery, was exhibited at Yale School of Architecture from February 13 to May 5, 2006 and then at the National Building Museum from July 17 to September 17, 2006.**

In the northeast corner of Oklahoma, the work of Frank Lloyd Wright has had an improbable encounter with that of Zaha Hadid, one of contemporary architecture's most prominent role-players, an encounter now extended by the Hadid retrospective at Wright's Guggenheim Museum, in New York. The first woman to win the Pritzker Prize and a recent recipient of an honorary doctorate from Yale University, Hadid was asked to design a museum extension for Wright's Price Tower, the richly detailed, copper-adorned concrete prairie icon that is his only built skyscraper. Constructed in Bartlesville in 1956 for the H. C. Price Company, the tower realized Wright's vision from the 1920s for a new skyscraper prototype. The exhibition *Prairie Skyscraper: Frank Lloyd Wright's Price Tower* (whose installation was designed by Zaha Hadid Architects) provides an occasion for speculating on the relationship Hadid's new project has unexpectedly established between these two architectural personalities.

The focus of the exhibition is not Hadid's addition but, as implied by the title, the Price Tower itself. Through the use of models, drawings, furniture, and other original furnishings, the show is a clear narrative of the conception and design of Wright's tallest building and the prominence the high-rise held in the architect's urban thought. The nineteen-story building was constructed as a mixed-use project, including apartments and offices in the tower and shops in the attached wing. Wright derived the tower's basic form from the rotation of a simple square, creating an interlocking grid that gives the pinwheel effect for which the building is best known.

Built toward the end of Wright's career, Price Tower is a revealing example of the architect's long fascination with organic systems of geometry. As Anthony Alofsin notes in the exhibition catalog, the building represents the culmination of Wright's years of experimentation with the complexity of geometric matrices, circles, and triangles. Indeed, from an early age Wright was preoccupied with such manipulation of geometries—some have suggested that this interest was shaped by the early influence of the crystallography interests of Friedrich Froebel, whose teachings helped shape Wright's formal imagination. In any case, with the complex geometric manipulations, the Price Tower is representative of Wright's concept of what he called "the modern prismatic building."

As the exhibition makes evident, Hadid's proposed extension both alludes to these geometries and keeps a cautious distance from them. It is a response to the fact that the building now houses the Price Tower Arts Center (as well as a luxury hotel and restaurant), created soon after the Phillips Petroleum Company bought the building, in 1985. Hadid calls for dynamic constructivist-like forms to wrap their "sinewy, sensuous contours" around Wright's original elegant copper-spandreled tower. This "flirtation" with Wright's building, as Hadid has spoken of it, is derived from her play with the tower's own pinwheel footprint. Her proposed museum addition plays off the rotational logic of the footprint of the tower, fanning out from the skewed axes as a way of linking the extension to the original building. Yet based upon her analysis of the patterns of movement around the site, Hadid's curvilinear forms radically depart from the precision of Wright's design, evoking the kind of "reinvention of architectural geometry" for which she was honored by the doctoral citation at Yale. The result, evident in this exhibition, is a kind of unlikely assignation between two very different conceptual frameworks.

On one level, for instance, Hadid celebrates in the exhibition Wright's system of complex rotational geometries and the diagonal forces they create. This is made overt in the exhibition installation her own office produced for the wood, multi-angled bases upon which examples of Wright's original furniture for the tower are displayed. Onto these bases, extruded from the footprint of the tower itself, sit the original angular cast-aluminum-framed chairs and a mahogany desk designed by Wright as an integral part of his intention to create in the Price Tower a kind of *Gesamtkunstwerk*, in which every detail would be subordinated to the overall effect. As one observer remarked, the resulting harmonic compression of form is like that of a grand piano.

Yet on another level Hadid's fluid, low-slung building addition is deliberately intended to contrast with the precision and verticality of Wright's tower. She makes it clear—in both her verbal and visual representations of the project—that her relationship with Wright's building is of a casual, flirtatious nature. She draws from him certain formalistic patterns (claiming also to have been inspired by his "textile blocks" from the Ennis House, in Los Angeles). Yet her attention is also given to the patterns of movement in and around the site, with the resulting fluidity of design. The deliberate inflections of Wright's intention in the tower to integrate beauty, art, and innovation are thus notably in contrast to the superimpositions of movement and form that are represented in the proposed extension.

In making sense of these juxtapositions, one is drawn back by the exhibition to a consideration of Wright's legacy for twenty-first-century architects. Ada Louise Huxtable notes in her recent biography that Wright's fascination throughout his life with the hexagonal module, the rotated plan, and buildings designed as crystal chains may be seen as prefiguring some of the crystal-like geometries of today's computer-generated design. Comparisons have also been drawn between the spiral form of Wright's upended ziggurat for New York's Guggenheim and the sculptural exuberance of Frank Gehry's Bilbao museum. The visual dynamics of his rotational geometry may thus be seen as a primary connection between Wright and today's architects. Moreover, as others have noted, while Wright's composition of complex rotational geometries may now seem unremarkable in light of the power of contemporary computer-generated design, in his day—when the triangle and T-square were the architect's tools of the trade—such intricate designs were truly a marvel.

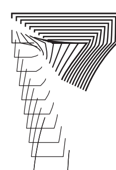
Indeed, Wright's complex geometries were not merely flamboyant gestures but deeply woven within questions of program, material, and structural technique. The tower's unique "taproot" cantilevered structural system, for example, is integral to his concept of organic totality: The cantilevered floors are attached to a core stem, much like the limbs of a tree or the leaves of a flower. This design, first created by Wright in his 1929 proposal for the St. Mark's-in-the-Bouwerie Towers, in New York City, was where Wright saw the potential of this system as a replacement for the conventional steel frame of most skyscrapers. In the exhibition, a kind of synthesis of Wright's organic themes is given in film footage of the architect, who is wandering the prairie in a dramatic cape and hat. He stops to pick a wildflower—something like a lupine—then holding the flower up by its stem, he looks toward the camera and explains how the flower's layers of petals are arranged with the same structural logic as his cantilevered taproot system. In this image the totality of Wright's intentions for an "organic" architecture in which form and function seamlessly cohere—and are to some degree understood as a product of the landscape itself—are brought together.

The Price Tower expresses Wright's aspiration to realize a skyscraper in the American landscape freed from the congestion of the city, as he described it, "a tree that escaped the crowded forest." The skyscraper is obviously a traditional urban element, yet starting in 1930 Wright argued that its only rightful place is in the country, where its vertical extension could be dislodged from urban congestion (a continuation of a type that also includes Bertram Grosvenor Goodhue's Nebraska State Capital). Therefore, when Harold C. Price approached Wright about constructing a two-story building over a large area in Bartlesville, Wright seized the opportunity to argue instead for a new iconic prairie skyscraper. The result—which ran eight times over budget and provoked many strong disagreements between client and architect—is characteristic of the towers Wright envisioned populating his anti-urban scheme, Broadacre City, where the urban concentration of the city was to be redistributed over the network of an agrarian and regional grid. Expressing both Wright's particular philosophy of the American landscape and his ambivalence about the proper form for urbanization, it ironically became the precedent for a number of successive unrealized urban projects, including the Point View Residences, in Pittsburgh (1952), and the Golden Beacon Apartment Tower (1956) and the Mile-High Skyscraper (1956), both in Chicago.

The way in which this exhibition weaves together the implied presence of both Wright and Hadid perhaps unwittingly reveals the striking reticence of Hadid's own design expectations when compared with Wright's broad visions of architecture's aesthetic potential. The exhibition thus subtly brings into relief two oppositional aspects of the architectural profession. The first is demonstrated in Wright's use of the Prairie Tower as an extension of his own intense interest in the development of urbanism in relationship to the American landscape and hence its connections to his sometimes uncertain political convictions about democracy as it is actualized in the individual. On the other hand, there is the dynamic and sculptural formalism of Hadid's design, which uses the lines from the street grids and highway circulation only as a means to create the geometric patterns that lead to her sweeping contours. Hadid has been placed in a particularly prominent role within the architectural profession and at Yale in particular (where she served in 2000 and 2004 as the Eero Saarinen Visiting Professor at the School of Architecture and was lauded in the honorary degree citation as an "inspiration" to the profession). Students have a rich opportunity to learn from Hadid's involvement with the Price Tower—not only something of her response to Wright's ambitious use of complex geometrical manipulations but also something of his wider belief in architecture's integral connection to a larger social and democratic vision, ambivalent and problematic as that heroic vision may ultimately be.

—Karla Britton
Britton is a lecturer at the School of Architecture.

1. The Prairie Skyscraper *installation, Yale School of Architecture Gallery.*



At a roundtable discussion, "Against Type," held in Hastings Hall on January 12, 2006, the five architectural firms whose work was exhibited in *Transcending Type*—curated by *Architectural Record* for the 2004 Venice Biennale—shared their views about building types including the high-rise, the sports stadium, the parking garage, the highway, the religious space, and the shopping mall—with Suzanne Stephens, senior editor, and the audience. The architects included Sulan Kolatan (KolMac Studio), Jeanne Gang (Studio Gang), Paul Lewis and Marc Tsurumaki (Lewis.Tsurumaki.Lewis), Jesse Reiser (Reiser + Umemoto), Hadrian Predock and John Frane (Predock/Frane), and George Yu.

Suzanne Stephens: The discussion "Against Type" is being held not so much because we think that type shouldn't or doesn't exist but because there is a theoretical malaise about it today. Twenty-five to thirty years ago typology was the rage. Investigations of form as it related to use led to theoretical finalities about buildings and cities beginning in the 1960s, when the Modernist universal form reigned. Rafael Moneo wrote in 1978 that type can be most simply described as a group of objects characterized by the same formal structure with certain inherent structural similarities. He made it clear that a formal structure could not be reduced to simple abstract geometry, such as cubes and spheres, and that the concept of type is not about automatic repetition but implies transformation. Type can be thought of as a frame in which change operates; it denies the past and looks at the future in a continuous process of transformation. But now the interest in typology as the link between use and form has diminished. The computer has generated many different possibilities of architectural form, and thus it is less predictable. At the same time we do have the conventional building types. To begin the discussion, Sulan, do you and Bill [MacDonald] see that the investigation of type that occurred when you were in architecture school, at Columbia in the 1980s, is at all valuable in that research now?
Sulan Kolatan: Bill and I met working in Germany at the office of O. M. Ungers, who at that time was one of the significant players in the typology discourse. In some ways I feel that the discussion has moved on, because there is a shift from the referencing of fixed types and the determination or reproduction of ideal typologies toward an investigation of certain notions of hybridity and transformation. Moneo said that type should not be considered in itself but rather as something that should be transformed, and I think that the kinds of transformations we're seeing now are of a completely different order than what had been discussed as notions of evolutional type over time. One of the arguments has to do with culture. If you look at default transformation of types, they are often used with one another. There is a looser relationship between formal typologies and program typologies. The debate is moving toward notions of fixed types and focusing on variability. Investigations into technological developments in other areas, such as production and material technologies, also sponsor notions of compositeness moving away from the possibility of pure type. Technological production is moving toward sheer variability. But what strikes me as interesting about Ungers was that he was very interested in both fixed typologies and transitions between typologies; a number of his projects dealt with morphological transformation. Within one project he would move through a number of typologies and thereby almost erase the idea of typology itself. I feel much closer to that discussion now than I do to a more general discussion of typology.

Suzanne Stephens: Marc, when *Architectural Record* presented this show at Columbia in a discussion, Jeff Kipnis questioned our acceptance of program as having certain inherent value. He thought we were falling into the 1980s trap of the relationship between space, form, and use. Is that relationship still viable?
Marc Tsurumaki: One of the issues in a lot of the projects is the desire to mix programmatic typologies, which gets back to what Sulan referred to. The question is whether that in and of itself results in an erosion of type or whether it begins to deform or transform type in a sufficiently radical way. Pure adjacency, the pure agglomeration of programs, doesn't necessarily challenge typologies or result in a greater degree of spatial interest or complexity. The issue for us is to really look at the degree to which program in relation to space is no longer a central relationship. Type for us is not a matter of essentializing relations between geometric forms and predetermined cultural types but the conventional, incremental, and contingent relationships between temporary formations and the kinds of architectural spatial formats that develop around them. That relationship between program and use can't be understood as static, in that function produces form in the Modernist sense, but rather as an attempt by each of these conditions to destabilize the other. Can an investigation of the relationship between form and program go beyond a simple assimilation of one to the other but bring into question the necessity between the reason why certain architectural configurations develop relative to cultural or programmatic agendas or content? The reason we have an interest in normative or conventional architectural forms like parking garages, even without the influence of architects, is an understanding that there is a dynamic and evolving relationship between space and the kinds of inhabitations of it, which is still quite relevant.
Suzanne Stephens: Jesse, what is your relationship to type?
Jesse Reiser: I worked for Aldo Rossi in the 1980s, so I haven't thrown away the notion of type. Probably 70 percent of our work has to involve fairly conventional notions of the relationship between program and form. Thirty percent of the work attempts to address some of the issues that Sulan and Marc brought up. It is a useful conservative definition of a relationship, and I don't think it's something that can be entirely disposed of, but there is not an essential connection between program and form.
Suzanne Stephens: Jeanne, in the stadium you discovered things about use and familiarity with the public, which is something that type has solved in the past.
Jeanne Gang: I think that a lot of the exploration of type in the 1980s came from old European cities and buildings that had survived many iterations of use. So I don't think type necessarily has to be directly tied to program—because a basilica can be turned into housing, for example. Many of us focused on types that weren't normally seen in the Old Country, such as infrastructural pieces, a new kind of space. For our stadium, we thought of it more as the accommodation of marketplace, parking, and circulation rather than as a building. And now looking at it overall, it seems more interesting to find new combinations of our cities—newer cities that can be exploited and studied and taken further. That is the way I see the exhibition playing out.
Suzanne Stephens: George, with your shopping center you were mixing uses, so in a sense you were following the argument that any program can fit into a form. Can you tell me how you agree or disagree with that thinking?
George Yu: In the work we've been doing on shopping-mall models, we confronted an interest in the value of the mixed-up, messed-up metropolitan condition, which is variation. What we came up against were the issues of trying to introduce it as an architect—it's very difficult to do 50 acres of the city with one hand and get any variation. In other words, what was a clue to us in the Richmond Mall in California was that they were really messy and laissez-faire—and certainly not anything that would be published in *Architectural Record*. You get a Hello Kitty shop next to a fish market next to a noodle shop, and then one of those shops fails and comes back as a Cantopop record store. That is an alternative to the Gruen model of the shopping center through the last thirty years. There is also the Gehry model, which tried to introduce variation in various ways. But the real messiness we saw in Richmond had to do with ownership and property and leasing logics. And the only way out of the control that architects have over a Gruen model is to accept that we actually don't have that much control over a 50-acre site to introduce variation unless we start to work within those other logics.
Suzanne Stephens: Paul, can you add to that in relation to your garage/hotel?
Paul Lewis: On the one hand, our first reaction was, "Wait a minute, we're not the parking-garage guys." Type has a negative association, like a restriction or a limit.
Suzanne Stephens: A typecast. . .
Paul Lewis: Exactly. But on the other hand, the wonderful thing was that it took away some of the tyranny of choice and limited the focus. I'm not surprised that a lot of the reactions to questions of type were: How does it become a point of departure? Where is it not a goal but a catalyst in its own right? That played into how it operated from a curatorial standpoint, which I thought was very effective. It's also interesting to see how some of the particular types are much more restrictive than others. A baseball stadium has much greater prescriptions than a contemplative space. The nuances and the degree to which a type could be identified or hybridized are based on the way you could qualify the different types of types.
Suzanne Stephens: Hadrian and John, you made a shift to representation at Venice in the idea of contemplative space. You created an art installation that became very successful—perhaps too successful—because people had to touch it and get tangled in it. How did that particular installation influence your architectural work and how architecture represented in an installation influences architecture in reality?
Hadrian Predock: We were a complete anomaly in this group. "Contemplative space" does not have a typological underpinning. Historically, it comes from religious types, and that dissolves in modernity and becomes all of these different things—and eventually a kind of nonspace. When you start to translate it into architectural terms, I think there's an enormous potential. It's not limited like a stadium. For us, it has real architectural implications. Because of the nature of the gallery, the financing, and the shipping logistics, it tended toward something that is more like an art installation because of its temporality. But through the process it has real architectural implications. The evolution into what we're calling the "model" implies a real architectural space for us. In that way it's a generative process and starts to suggest a further evolution of the piece.
John Frane: There is not a direct translation into a contemplative space; but as an experience, it's been a way for us to home in and find out how we explore bigger questions about our projects. It allowed for a lot of latitudes for looking into things that have found their way into other projects.

On the Waterfront

1.

A conference at Yale organized by adjunct professor Alexander Garvin from March 31 to April 1, 2006, gathered planners, developers, and architects for a discussion of waterfront development.

Yale's recent conference on waterfront development was predicated on the belief that cross-referencing the interests of real estate developers, quasi-public officials, and architects might shed some light on emerging approaches to large-scale waterfront development. But this optimistic framework, necessary to attract both big-gun developers and architects such as Thom Mayne to an academic conference, had the danger of generating a critique (to the aforementioned big guns) no matter how polite the proceedings. What this specific conference revealed is that a wide disciplinary gap exists between planners and architects. Unfortunately, the waterfront real estate development that was shown at the conference could have benefited from precisely this missing expertise.

Robert Bruegmann, professor and chairman of the School of Architecture and the Program in Urban Planning and Policy at the University of Illinois at Chicago, launched the conference with a far-ranging talk that began with a history of working urban waterfronts. Starting with Elizabethan London, he culminated with an overview of the issues that precipitated the radical reorganization of the shipping industry in the 1960s, from the conversion to container shipping technology and the parallel growth of global tourism freeing former port and warehousing sites for development. City-center waterfront sites were seen as the perfect locales for new kinds of entertainment and tourism, such as Quincy Market, in Boston, and the Baltimore Inner Harbor—projects that, according to Bruegmann, constitute the "big bang" of subsequent waterfront development.

Bruegmann then gave a numbing overview of recent waterfront redevelopment projects—which all looked similar—including aquariums (designed by Cambridge 7) and other venues meant to attract tourists. The point of the overview was ambiguous at first, given the chamber-of-commerce quality of most of the photographs, but Bruegmann later made clear that his lecture was meant to be a cautionary tale for the politicians, developers, and architects (and very few students) who had gathered for the conference. While changes in the supply-chain infrastructure were opening up city-center brownfield sites, the same economic changes were also causing upheavals in employment patterns (images of Michael Moore interviewing recently laid-off dock workers came to mind). In addition, the waterfront projects that Bruegmann presented required substantial public subsidies in the guise of tax deferments, publicly funded environmental remediation, and new transportation infrastructure. He suggested that these subsidies, necessary to create incentives for private development, could be questioned in the broader social framework, in which public investment in education, social programs, and public space are eroding.

The goal of Saturday's session, as articulated by Alexander Garvin, of the Yale School of Architecture, was to ferret out best practices by cross-pollinating the development planning efforts in three cities: Toronto, London, and Queens West, New York. As also became clear, the impetus for the big thinking in each case was at least partially precipitated by a bid to host the 2012 Olympics (with London emerging as the winner). The anticipated synergies between civic boosterism, large-scale real estate development, and progressive urban design that would naturally come with a successful Olympic bid were shared by all of the participants—perhaps with visions of the 1992 Barcelona Olympics (and not, for example, the 1996 Atlanta Olympics) dancing in their heads.

Toronto headlined Saturday morning when Christopher Glaisek ('97, vice president of planning and design, Toronto Waterfront Revitalization Corporation) outlined the ambitious redevelopment that is slated for 2,000 acres of land, formerly used for port operations and other industrial uses. The master plans for the relatively bite-size bits of development (of the 80-acre variety) all looked generically "correct" and inspired by New Urbanism, except for Commissioners Park, a large, open space designed by Claude Cormier in plan as if it were an enormous environmental graphic, in this case military camouflage. Two district proposals—East Bayfront by Koetter Kim & Associates and West Don Lands by Urban Design Associates—were flashed up on the screen without commentary regarding the design strategies, as if each was the inevitable urban vision for large-scale real estate development.

The Toronto session focused on the quality of anticipated buildings rather than the urban-design proposals, with most of the tour conducted by Bruce Kuwabara (Kuwabara Payne McKenna Blumberg). His lecture began with a description of a Frank Gehry building proposed for a downtown in-fill site and continued with an overview of a staggering array of slender residential towers wedded to the urban context with site-responsive podiums, Toronto's version of a mixed-use building type that has gained favor in Vancouver, New York, Chicago, and other North American cities.

The second set of presentations focused on the large tracts of soon-to-be developed parcels east of Canary Wharf, in London. Richard Burdett (Centennial Professor in Architecture and Urbanism, director, London School of Economics, and director and Urban-Age Adviser on Architecture to the Mayor of London) provided a wryly annotated overview of recent "grand projects" along the Thames aimed at establishiing the framework for the next generation of development. Except for Herzog & de Meuron's Tate Modern, many of the significant and less-than-significant projects were either authored by Sir Richard (Rogers) or Sir Norman (Foster). The talk included an overview and update on Canary Wharf—provocative since the softly axial planning language looks surprisingly similar to the districts proposed for Toronto. And like the Toronto presentations, Burdett's slide show championed the connoisseurship of "quality" architecture, rather than a specific concept for a larger urban framework.

Malcolm Smith ('96, Director of Urban Design, Arup London) gave an engaging presentation on the ecology of the Thames River, which for the first time during the day focused on non-architectural issues, including tidal movement and the embankment infrastructure that has been specifically designed to control the river. More generally, Smith's message was to foreground the phenomenological effects of water and the programmatic opportunities afforded by waterfront sites as the starting point for urban design.

The subsequent talk by Sir Stuart Lipton (chairman of Stanhope PLC and Bass Distinguished Visiting Architecture Fellow at Yale) culminated with the recent planning efforts for the 2012 Olympics in London. He focused (at least in terms of the slide images) on the futuristic quality of the proposed architecture, including Zaha Hadid's Aquatic Stadium. The overall effect was a single gigantic architectural project with many of the attributes of the widely lauded Yokahama Ferry Terminal, by Foreign Office Architects (lead designers of the Olympics master plan). The project consists mostly of the long, wide, complex curving ramps required for large sports venues and the natural topography of the surrounding landscape. But because both kinds of sloped surfaces are conceptualized into a single architectural entity, the resulting urbanism has more to do with the monumental character of the 1964 New York World's Fair than the kinds of site ecologies that were alluded to in Smith's talk on the Thames River.

A review of recent planning and development initiatives in Queens West, in Long Island City, was a fitting conclusion since Garvin was involved in the proposed project for the 2012 Olympics there. The scenario was particularly clarifying given its recent history as a place for mostly unrealized urban-design proposals, perhaps the alter ego to the fully realized Canary Wharf. Most presciently, the Mayne proposal for an Olympic Village required the total amputation of part of a 1990s New Urbanist master plan by Beyer Blinder Belle/Gruzen Samton. But what replaced the missing piece of the urban-design plan was more like an enormous work of architecture, a beautiful Cubist-inspired composition of curves and straight lines to be sure but also a *Gesamtkunstwerk* that could only be implemented by a single author. Like the London Olympics proposal, monumental architecture seems to have replaced New Urbanism as the requisite approach for high-profile urban waterfront development. Certainly Garvin was much more pleased with Mayne's proposal than with the existing plan, but disappointingly he did not qualify the differences between architecture and planning.

Perhaps the larger lesson of the conference is that large-scale urban design, as practiced by the most prolific professional firms, is at a point of stagnation and in dire need of revitalization. Part of the blame can be attributed to the "Bilbao effect" and the belief (again) that signature architecture, even at the scale of an Olympic Village, can provide the most productive strategy for urban renewal. With a belief in the flash value of the individual building project and the unquestioned dominance of a particular kind of Anglo-American master-plan technique, urban design as a set of problems and techniques different from architecture has been marginalized both in the academy and in progressive design practices.

Perhaps a place to start is to linger over those urban-design plans that were inevitably proposed for Toronto and Queens West. Is that really the only way to imagine new districts of a city? I hope not. One should not need to choose between Canary Wharf and an entire city designed by Thom Mayne.

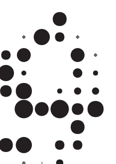
But what is the territory for a reinvigorated urban design? Part of the answer emerged during the conference, if latent. The primary determinant of the kinds of master plans that Mayne denigrated as "boring axial planning" has to do with the complicity between urban designers and real estate developers. Certainly master plans that isolate buildings on their own parcels, ideally dimensioned for residential or commercial floor plates, tend to make both master plans and the resulting buildings strikingly similar. In the discussion that followed the segment on Toronto, Alan Plattus (Yale School of Architecture) suggested some of the issues that might be tested, including the appropriate unit of development as conditioned by the size of the parcels.

Robert A. M. Stern, Dean, blamed the poor quality of the architecture on the sameness of the proposals, while observing that the underlying logic of the building types may be unavoidable given the real estate market and construction methods. While this is true, perhaps it was also the sameness and quality of the urban-design frameworks of the new districts that were equally if not more disappointing—and this may be the central lesson of the conference. Stern sees this complicity between planner and real estate developer as a fait accompli and believes that architectural elaboration and decoration are the solution, as in the prewar Tudor City and Park Avenue, both in New York City. However, I see the answer in the art of master planning and urban design itself. What if the plans were not so complicit with the assumed conventions of real estate development? Would real estate capital go elsewhere? Not if other kinds of value could be produced, such as a compelling urban vision.

With the unlocking of such enormous tracts of waterfront land as a result of changes in the economics of manufacturing and shipping—so artfully described by Bruegmann—this is the perfect moment to take on the issue of urbanism again with gusto. Urban design innovation can happen only with a wholesale rethinking, beginning with the design logic of the essential building blocks of the city. As the spirit of the conference meant to imply, this deep structural analysis of the relationship between buildings and urban form requires that enlightened real estate developers, architects, and urban designers sit at the same table.

—Tim Love
Love is a principal of the urban design and architecture firm Utile, in Boston.

1. Morphosis, scheme for proposed housing for Olympics 2012, Long Island City, New York, 2004. Rendering courtesy Morphosis.



Philip Johnson's Miracle Elixir

The symposium, "Philip Johnson and the Constancy of Change," hosted by the Yale School of Architecture and the Museum of Modern Art, took place from February 16 to 18, 2006. Organized by assistant professor Emmanuel Petit, it began at MoMA on February 16 to continue the two following days at Yale. The symposium covered a wide range of topics from the personality to the legacy of Philip Johnson.

Calling the army corps of architects
To flatten the skyline and begin again.
I knew the years would move quickly,
But never quite as fast as this.
You bring the discrepancies,
I'll pour the drinks.
—"Army Corps of Architects,"
Death Cab for Cutie, 1997

Is it possible that to understand contemporary culture you need to comprehend the importance of Philip Johnson in architectural discourse? From his iconic forms to his flirtation with fascism, Johnson was one of architecture culture's most reliable connections to the outside world. Through responding to the vagaries of his changing times, he was until recently one of the only architects who had become a household name. Before the current binge of "starchitects," Johnson's only real competition in this regard was Frank Lloyd Wright, whom Johnson famously pronounced the greatest American architect of the nineteenth century. Though perhaps comparable for their bombastic personalities, the two could not have been more distinct in their architectural styles or their sense, however misplaced and distorted, of cultural responsibility. Whereas Wright is generally considered to have found his mature style and refined it ad infinitum, Johnson's maturity was manifested in his eclecticism. And Wright's contorted fantasies of an American and democratic architecture that would save his country from social and political turmoil—best expressed in his overwrought Broadacre City, of the mid-1930s—finds its negative form in the aestheticized distance that Johnson maintained.

As evident from the symposium "Philip Johnson and the Constancy of Change," this remove—Johnson's endlessly reaffirmed insistence that architecture is a built stylization of its era—should not be mistaken for a lack of social project. On the contrary, Johnson's work represents one of the most radical and utopian social projects of twentieth-century architecture: the absolute removal of social, economic, and political tensions from the project of architectural design. During the conference this was made clear not only through tales of his chameleonlike stylistic shifts but also from accounts of his willingness—indeed, eagerness—to embrace those who would join him in his discursive enclave. Johnson was cited as the reigning figure of the late-twentieth-century architectural scene in America for many reasons: his association with the Museum of Modern Art and its considerable role in taste-making; his ability to get high-profile commissions and produce renowned designs; his role as doyen—from his Glass House, in New Canaan, and the Four Seasons, in Manhattan—of a social clique that placed itself front and center in American architectural discourse and of a (gentleman's) club of aristocratic romantics perched above the rabble of middlebrow mainstream culture. These forms of influence, it became clear, were all rooted in his first and most lasting claim—that Modernism was also a style. So many of the debates and polemics of architectural discourse that followed—from deconstruction to critical regionalism, from the Grays and the Whites to today's postcritical debates—play out within the confines of Johnson's utopia.

Johnson's most lasting accomplishment was to transform the social project of Modernism into the socializing project of late capitalism. As was also clarified at the symposium, architectural discourse is distinct from other forms of academic and professional inquiry, primarily due to the profusion of martinis. In the 1997 underground pop hit "Army Corps of Architects," by the emo-band Death Cab for Cutie (written, it should be noted, by an engineering school graduate), the only serious role for architectural discourse is as a professional reflection on the contradictions of cultural habits, drink in hand, a conception determined by the impact of Johnsonism. Indeed, if there is any valence to this image of an elite corps of martini-drinking designers, it is due to Johnson's role as a cultural producer and taste-maker: ipso facto, in contributing to the acceptance of architecture as a cultural commodity, both parallel and available to pop music; and ex post facto, at the symposium in the implicit recognition that the "peripheral" components of architectural discourse (the drinking of martinis) are in fact central to its proliferation. Through this inversion—the "centralization" of the "peripheral" components of architecture—Johnson made his utopian social project direct and distinct, in effect that rendered a Modernist conception of "the architectural" more American and pragmatic than its European progenitor, thereby giving it another level of vitality and longevity. Architecture's socializing project centered around his table at the Four Seasons: An invitation to lunch there was perhaps the most important career-making commission around. While the behind-the-scenes politics that developed did not necessarily mark abandonment of a socialist valence for architectural activity, the ends to which such machinations aimed were not inevitably beneficial for all—or even many.

The symposium made clear that it was in this realm of architectural discourse, such as it is, much more than in the peregrinations of design sensibilities, that one can most clearly see Johnson's influence to date. Yet with the lessons of Post-Modernist style and publicity established, the question of whether or not Johnson's work will have a legacy beyond the particular century that formed and nurtured it was harder to discern in the proceedings. In the inaugural hagiographic panel at MoMA, titled "Philip Johnson: Portraits," it was noted that Johnson never collected a paycheck during the early 1930s and later generously donated more than 2,000 artworks from his personal collection. The event featured four more sessions over a day and a half at Yale, convening a diverse panoply of critical voices from both sides of the Atlantic. The selection of these figures erred dutifully on the side of age and established reputation. Involving mostly historians, the fete was to close with a panel of practicing architects-cum-theorists, but an OMA no-show reduced this component to a decidedly one-sided monologue.

The high point of the opening night at MoMA was the hour-long television feature "This Is… Philip Johnson," originally aired on CBS in 1965. The series profiled newsworthy figures, constructing immediacy out of talking-head footage in which the interviewer was never viewed. In this seemingly transparent context Johnson's self-deprecating and witty quips were indeed disarming; yet megalomania shone through, especially in his description of a massive project for New York University at Washington Square, in New York—thankfully only partially realized. Responding to criticism at the time that pouring oodles of money into such an excessive private building seemed indulgent while other important social causes remained unsolved, Johnson argued ebulliently that architecture should be seen as an equally important public good. Yet when pressed at the end of the show, he argued that an architect's reputation depended most upon never admitting mistakes, suggesting that what an architect works to get a commission realized might not necessarily stand the tests of time or credulity.

Many Philip Johnsons emerged over the course of the event. Moreover, tensions among participants suggested that there is important and difficult work yet to be done to articulate his most prescient legacies for today's students, practitioners, clients, and the public. The panels—ranging in focus from historicism, Modernism, rhetoric/media, and politics/patronage—evoked the figure of Nietzsche and the specter of an eternal return, so much so that one felt the entire event was orchestrated by Johnson's ghostly presence. Certain framing tropes cropped up again and again, marking perhaps the leit motifs for future work: first, the decade away from architecture in the 1930s, as both a caesura and a hidden font of meaning; second, the New Canaan Glass House of 1949, as the *ne plus ultra* in transparent personal revelation and cryptic opacity, especially if it actually alludes to, as numerous presentations suggested, a burnt-out Polish farmhouse spied by Johnson on his infamous tour as a reporter following the German *Wehrmacht*; and finally, the crisp, peripatetic, and well-turned-out dandy of his more corporate incarnation beginning in the 1960s, always at the ready with an ever so slightly disarming quip to assuage client and critic alike.

The first was the focus of an insightful paper delivered by Joan Ockman in the final panel, "Power and Patronage," the perfect complement to a talk titled "Act One," delivered Thursday night at the MoMA event by Terence Riley, the museum's Philip Johnson Chief Curator of Architecture and Design, ending with Johnson's first departure from MoMA in 1933. The second trope was perhaps best addressed by Kurt Forster's talk "The Autobiographical House," delivered early on in the panel on "Roaming through History." Forster linked Johnson to John Soane and Giulio Romano before him (and Frank Gehry after), claiming that all were figures interested in stocking their domestic environment with the aura and ephemera of personality through rigorous and studied aesthetic refinement. As for the third theme, Mark Wigley delivered what can only be described as a star turn of his own, in a paper titled "Reaction Design" for the "Reckoning with Design" panel; he conjured up Johnson as a peripatetic moving suit with Corb glasses that masked a sensitive "reaction" machine, more than anything else attuned to the vicissitudes and tenor of the world around him.

That Ockman got her start in the field as a student of architecture at New York's Institute for Architecture and Urban Studies—the alternative pedagogical think tank that for its nearly fifteen years was sustained primarily by Johnson's largesse—or that Wigley's early "big break" came cocurating, with Johnson, the controversial 1988 MoMA exhibition *Deconstruction*, goes—or went—without saying. Indeed, the socializing project of architecture not only created an inner circle but also assisted in the stocking of academia with figures who care more about the discipline, its ethical imperatives and repercussions, and the reproduction of a new and different generation of architectural makers and doers than does the average AIA professional. As conferences such as this have made incredibly evident, along with many of the recent events held under Dean Stern's leadership of the school, architecture is too culturally and politically important to be left solely in the hands of the profession, its clients, and their lackeys; someone has to keep gathering the fold so that it can be (psycho)analyzed, as talks by Wigley and others so aptly put it.

Beyond these general framing tropes and ethical issues, the event's presentations fell into three categories: Johnson in history, Johnson in charge of history, and history in charge of Johnson. While the first category concentrated on setting the record straight regarding what happened when, best represented by Ockman's impressive paper, it also included reflection on what the record shows regarding Johnson's influence and the influences upon him. Important contextualization of his life and work was presented by Stanislaus von Moos, Phyllis Lambert, and Detlef Mertins. Von Moos's history of "playboy architecture"—the aristocratic rather than the lupine variety—was perhaps the most revealing, as it located Johnson's loquaciousness in a respectable lineage, indicating the extent to which, as Von Moos quoted Sigfried Giedeon, "architecture [is] treated as playboys treat life, jumping from one sensation to another and quickly bored with everything." While Johnson clearly occupies a complicated role in the history of architecture and its discourse, one gets the sense that the surface was just beginning to be scratched.

For many, the architect's historical significance is more in his role as director of historical developments themselves—Johnson in charge of History. A number of presentations upheld the strong conviction, voiced throughout the years, that Johnson's aesthetic practices were in some way either prescient or exceptional; these talks—relying as they did on the tired paradigm of the artistic genius who rises like Howard Roark above the rabble and the a priori aristocracy of certain historical references over others—were among the least convincing of the event. Included

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in this lot was Vincent Scully's otherwise heartfelt contribution, as keynote speaker on Friday evening, in which he compared Johnson's oeuvre to Hadrian's Villa as well as the architect to the ruler.

However, Beatriz Colomina's discussion of Johnson as a media figure, and of the Glass House as media itself, introduced more complexity to this position. Johnson's self-presentation developed over a historical period that saw, most clearly through his friend Andy Warhol, the contradiction of the everyday larger-than-life figure. Colomina described and showed a video of Johnson casually leading an unsuspecting interviewer through the follies of his estate as if they were unencumbered playthings, not objects infused with architectural polemics. This normalization of eccentricity—most especially in the stylistic idiosyncrasies of his built work—was one of Johnson's most lasting achievements.

The third category proposed here, history in charge of Johnson, provided the most provocative reflections, as well as the most sustained linkages with the contemporary moment. If Johnson is to have a legacy at all for future times, it will no doubt stem from understanding his oeuvre as one dependent upon the changing practices of the profession and its strategic engagements as real estate products, rather than merely as variations on the determinate envelopes and spatial configurations of buildings. An early paper delivered by Mark Jarzombek set the bar high and the tone simultaneously dour and daunting. His fundamental move was to drive a wedge between Johnson's opus and the rather different work of history. If we see his oeuvre as a clear record of achievement, how do we account for the necessary opacity of that body of work, the opacity that allows for ego rather than formula? How do we consider him a master rather than a follower? How do we accept architecture as a field of knowledge with its own laws rather than as constantly missing outside referent? Jarzombek was after a recuperation of the Oedipal dynamic at work in Johnson's turn away from Mies and Modernism, enacted somewhere in the 1950s, following in the wake of his own Miesien residential projects in Cambridge and New Canaan. This dynamic—through which the individual's distinction is properly seen as a negotiation between context and will rather than as their God-given "genius"—necessitates entering into what Jarzombek called "the realm of the post-Opus," or the nihilistic reanimation of the avant-garde as a negative architectural project without a progressive teleological goal, without undue respect for the accepted meanings of history, and without easy access to the kernel of social enhancement Modernist architects once believed in.

This characterization of Johnson's efforts refuses the easy psychologism of particular precedents, displacements, condensations, and traumas; it foregoes the autobiographical, instead looking beyond Johnson to the culture at large and architecture's role within it. The supposedly unified project of modernity, including architecture, always contained within it an unconscious anti-Enlightenment component—the fly in the ointment. While Johnson's work is important for being the clearest American postwar symptom of this phenomenon, the significant work yet to be done will tease out the discursive nature of figural abstraction, historical citation, and material means, beyond any "authentic," nostalgic, universalized subject deemed to "know," "understand," or decree.

Papers by Reinhold Martin and Kazys Varnelis further engaged Johnson in terms of history produced by multiple and contradictory forces. Each framed Johnson's corporate work as attempts to stylize social and economic disjunctions. Martin's story of the complex interconnection between politics, economics, and design that led to Pennzoil Place, in Houston, went a good way toward explaining how architectural form can express the specifics of a political phenomenon—in this case, a sly relationship between corporate symbolism, the violence of procuring oil in its crude form, and the proliferation of corner offices in such a starkly angled structure. Peppered with references to the then-and still-reigning managers of oil and power in Texas, the Bush family, Martin's paper made clear that design strategies help to produce and maintain positions of power. Varnelis performed a similar, though markedly milder, reading of the AT&T Building, in New York, exploring the irony in the historical circumstance of the maverick tower being pushed through just as the telephone company itself was disintegrating. The corporate tower perhaps shared Johnson's fate as a centralizing figure in a decentralizing world.

Only Ujjval Vyas's talk struck a false note, reducing Johnson's complexity to a direct product of a simplistic Nietzscheanism. While Jarzombek earlier claimed in his paper that Johnson became the first architect of note to resist the Nietzschean imperative, in effect dispensing with belief in a consistent modern self, Vyas essentialized this self and Johnson with it. Arguing that Johnson's oeuvre defied analysis—not only because he was an *Übermensch* but because he was ahead of his time—Vyas inadvertently took the hagiographic route, seemingly without realizing it. Attempting to place Johnson in history, it put him instead in the driver's seat of a simplistic historical narrative of exceptionalism.

In her response to the final panel, devoted to "Politics and Patronage," Peggy Deamer made explicit the underlying tension in the conference's wide net: the legitimacy of respecting the creative ego's wishes to whitewash its own past and thereby control (or delimit) the scope of future interpretation and disciplinary recycling. Chiding Scully for implicitly equating sexual and political registers, Deamer gave the conference its only queer reading. By suggesting that the adage "the personal is political" cuts both ways, she advocated simultaneously refusing the mere psychological interpretation of evidence while upholding the performativity of character and the mutability of meaning. Forster, Ockman, Charles Jencks, and others had by that time already demonstrated a resistance to the sheen of politesse, if perhaps a bit less polemically than Deamer.

In short, the conference's most compelling talks upped the ante with the possibility that in Johnson's case the political is also personal; while the ideological assumptions implicit in his acts were shaped by forces beyond his control, such actions could be seen as producing their own ethic. Take his "I am a whore" stance, for example, with its shrewd pragmatist implication that the only thing that matters architecturally is what is realized. Was this the key to his contemporary significance? Deamer argued no, for as Oscar Wilde argued before him, when it comes to attaining pleasure, people take their personal investment in their life's work as serious business. Members of professions are no exception, yet Johnson, like Wilde, constructed a world where objects and individuals answered to a higher calling than just being, respectively, architecture or architects. These buildings and personalities create a disciplinary aristocracy, the better to act as stand-ins for some historicization beyond history, for the stylizations beyond the vagaries of style. Compared to this association of Johnson with Wilde, Scully's allegorization of the figure of Hadrian, as well as his studied analysis of Johnson's formal play as logically consistent, in contrast seemed thus anachronistic, especially when he unconvincingly described Johnson's involvement with fascism as "utterly ineffectual and thus essentially harmless"—a depiction decidedly at odds with Ockman's take on his fascist fascination. No doubt it is a generational difference in historical method, and no doubt it is relevant to Johnson's ongoing legacy.

The whore quip takes on new meaning, though, when one sees it as the flip side of the increased professionalization (of practice, of connoisseurship, of criticism, and of pedagogy) that increasingly pervades the field of architectural knowledge. We are all whores under capitalism, but that isn't the point; instead, what is significant is that we architects all ultimately play the game, if we want work—even if we characterize the game as one of our own making. Perhaps the continued relevance of Johnson's utopian autonomy can be seen, negatively reflected, in a nomadic movement of inexorable connections: the connectivity, social and virtual, of our "nearly totally" administered world. Architecture, in other words, is one node in the network—significant but nothing special.

All in all the conference raised an interesting question, though one decidedly at the margins of its purported concerns. If Johnson was an influential teacher during the 1950s and 1960s, when his debonair aristocratic mien no doubt projected a suave role model for architecture students—many of whom subsequently inherited a generational mantle and went on to shape the future landscape of Post-Modernism—what kind of a role model is he today? Why dwell on the vicissitudes of fortune associated with a coddled coupon-clipper who bought his career when Modernism was young (but modernity was not) and repeatedly parlayed his personal position into a shifting public profile of spectacular proportions? While many would like to think that diligence, fortitude, and ingenuity constitute the democratic basis for a career in architecture, a quick look around at today's field suggests that Johnson's walking tall, being male, and carrying a big wallet seems not to have gone out of style after all. Or has it?

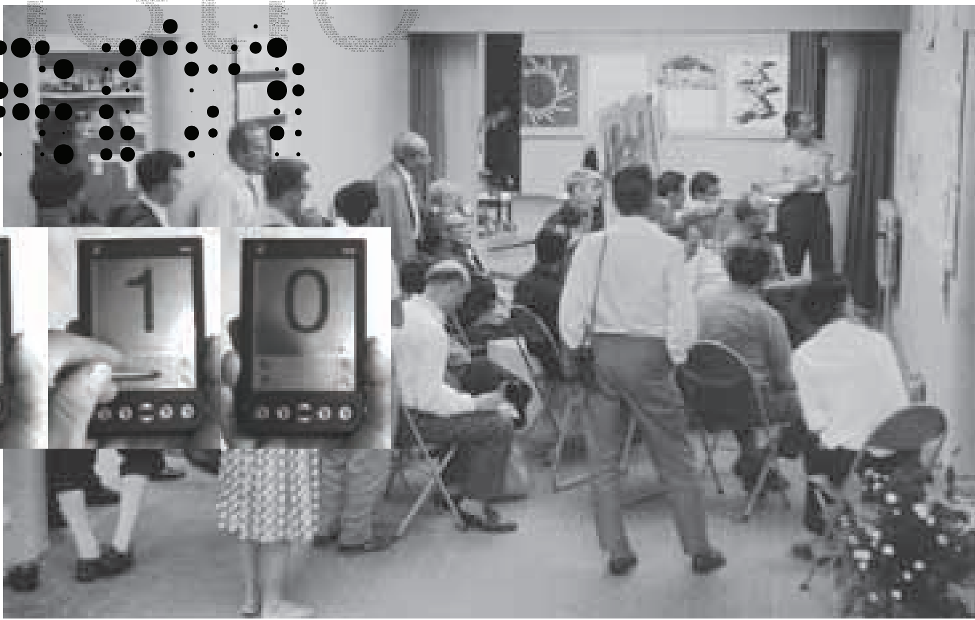
Johnson's socializing project and the production of his own "starchitect" image will likely remain his most important legacy for the next few generations. However, according to *Newsweek* magazine, the shining new era of "starchitecture" is already over. It reports that while the celebrity of some designers has helped to produce a demand for good architecture the world over, the supply of that product is more likely to come from small, nimble firms able to respond to the vagaries of a given social and cultural situation, a rapidly changing sensibility that is hard to manage with big-name corporate behemoths. The reproduction of Bilbaos, in other words, is not as interesting as the production of remarkably distinct architectural products in different locations and for different purposes. As a star that was constantly willing to change his colors, perhaps Johnson could have somehow fulfilled both of these needs. In an odd way, Johnson proposed an operating system that is indeed relevant to contemporary practice: the production of a sensibility rather than a style. He led the way for a decentralized "Army Corps of Architects," one that serves no commander in chief or ethical imperative, except those developed on its own terms.

As Rem Koolhaas wrote in the "90th Birthday Festschrift" issue of *ANY* (unfortunately, he was a no-show at this event, perhaps in part because he had already had his last word?): "If I had had his [Johnson's] temptations, I am not sure I would have been better.…If I had had his power, I am not sure I would have used it." One can note the intense ambiguity of the word *used*, which of course could mean either "deploy" or "abused." Now that he is gone—and Koolhaas, Stern, Wigley, and others approach his power and influence—we can begin to ask ourselves the same questions about their labors, their works, and their opus, for doing is indeed Johnson's greatest legacy. Hardly a scholar, yet intellectual in the worst sense of the word, more interested in getting in the history books than in history, and equally adept at realpolitik and idealist aesthetics, Johnson seems decidedly recidivist as a figure worthy of reflection and imitation at the start of a new millennium. Yet given that architecture as a discipline has been given a shot in the arm since 9/11—with increased public awareness (at least in America) and revitalized dreams of synthetic symbolic importance in an ever saturated electronic and digital media-world—the return of the (anti-?) heroic architect seems woefully overdetermined.

—Daniel Barber and Brendan D. Moran
Barber (MED '05) is a PhD candidate at Columbia University School of Architecture, and Moran (MED '00) is a PhD candidate at Harvard's GSD.

1. Johnson/Burgee Architects & S.I. Morris Associates, Pennzoil Place Houston, Texas, 1976, Courtesy Hines Corporation.
2. Mary Buckley Endowed Scholarship Dinner for Pratt Institute Honoring Philip Johnson, October 20, 1993 at the Sony Club. Pictured here: Robert A. M. Stern, Joseph M. Parrott, Father Perry, Mary Buckley, Eugene Kohn, Rev. James Park Morton, Robert Siegel, Massimo Vignelli, Frances Halsband, Philip Johnson, and Dr. Thomas Schulte. Courtesy of Frances Halsband.

The Realistic Idealism of



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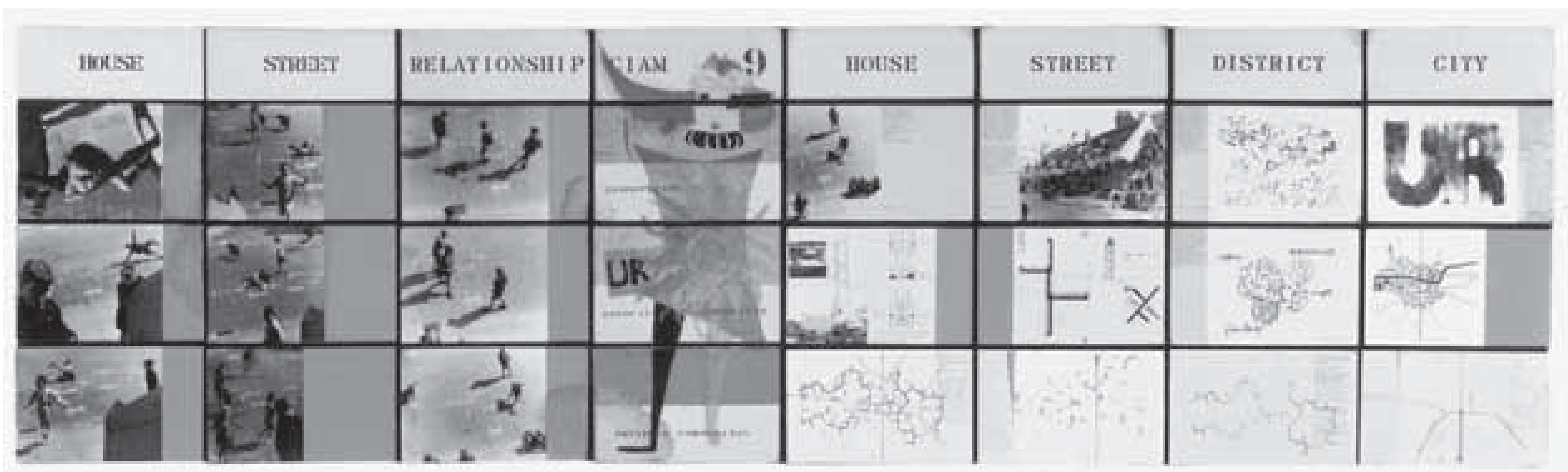


2.

***Team 10: A Utopia of the Present* was organized by the Netherlands Architecture Institute (NAi) and the Faculty of Architecture, Delft University of Technology, and curated by Suzanne Mulder. It is on exhibit at the Yale School of Architecture Gallery from September 5 to October 20, 2006.**

The exhibition *Team 10: A Utopia of the Present* offers the first comprehensive history of the international architect group Team 10, which took a leading part in the international discourse about Modern architecture in the 1950s through the 1970s, injecting it with new directions and ideas. The core group was formed by prominent architects from various European countries, such as Jaap Bakema and Aldo van Eyck, from the Netherlands; Giancarlo De Carlo, from Italy; Georges Candilis and Shadrach Woods, who were based in Paris; and English architects Alison and Peter Smithson. The group met through CIAM (Congrès Internationaux d'Architecture Moderne) the renowned organization of Modern architects headed by Le Corbusier and Walter Gropius, among others. However, during the 1950s and 1960s, a younger generation of architects challenged the technocratic and functional approach that predominated within CIAM and manifested itself after the Second World War as the International Style. They felt that the establishment's sterile and dogmatic plans resulted in alienation from our everyday living environment. Commissioned to organize the tenth CIAM congress in 1956, these "angry young men" decided to call themselves Team 10. The group set out to find a new approach to Modern architecture that responded to people's needs and embraced the complexity and diversity of modern society.

Following the dissolution of CIAM in 1959, Team 10 started organizing meetings of its own, smaller and more informal than the organization's traditional congresses. For nearly thirty years, Team 10 provided a platform for like-minded architects from all over the world to discuss subjects of topical interest, their own work, and their role as architects in society. The exhibition covers the entire period that Team 10 was active, from 1953, when the young architects first joined forces within CIAM, to 1981, the year of Bakema's death, when the group ceased to organize its meetings.

"Team 10 is Utopian, but Utopian about the Present. Thus their aim is not to theorize but to build, for only through construction can a Utopia of the Present be realized."

The title of the exhibition is taken from this 1962 quotation by Alison Smithson, as it defines the field between idealism and realism that characterized Team 10. The architects were convinced that Modern architecture could contribute to the creation of a better society in which each individual could find self-realization. At the same time they were radical in their realism, which is what set Team 10 apart from other avant-garde movements of the 1950s and 1960s that pursued utopian ideals: Team 10 believed that only through actual building could a utopia be achieved. The group's projects—which ranged from public buildings, large-scale housing, infrastructure projects, and subtle interventions in historical city centers to complete cities—were not pipe dreams but realistic answers to the concrete architectural demands of the period, first those of postwar reconstruction and then, from the end of the 1960s, those of the emerging consumer society.

The exhibition shows that Team 10's practical idealism resulted in a number of important innovations in Modern architecture and urban planning. They raised new subjects involving the human dimension and perception; the importance of context; the connection between architecture and its users, identity, participation, and mobility; the relationship between the masses and the individual; the architecture-city relationship; the impact of popular culture; and the relation between history and Modernism. These issues are still relevant today and have lost none of their topicality. The exhibition also illustrates how Team 10 introduced a new way of looking at cities and their architecture by combining the architecture profession with such disciplines as anthropology and sociology. The group left behind a rich legacy of studies, models, and plans that are now considered part of the canon. As a new generation emphasizing aesthetics emerged in the early 1980s, Team 10's ideas seemed outmoded for a short time, but have lived on. Until the 1990s, former Team 10 members were active not only as architects but as publicists and as teachers at universities in both Europe and the United States. And the group's ideas and strong social commitment continue to inspire architects today.

Team 10: A Utopia of the Present gives a vivid sense of the group's thinking as it evolved over the years through numerous drawings, documents, and models gathered from collections around the world. Team 10's approach was often as polemical as its drawings and models, thus the show was conceived as a series of debates or dialogues in the spirit of the group's meetings. It highlights the passion and intensity of the exchanges among the Team 10 architects, concentrating on topics such as "The Greater Number," "Context, Mobility, Growth, and Change," "The Historical City, Identity and Participation."

The exhibition is accompanied by the publication Team 10, 1953–1981: In Search of a Utopia of the Present*, edited by Max Risselada and Dirk van den Heuvel.*

—Suzanne Mulder
Mulder is an architecture historian from the Delft University of Technology and curator of the exhibition.

Team 10 Today

Two evenings in the fall lecture series, Monday, September 18, and Thursday, September 21, will be devoted to Team 10 at the School of Architecture, in conjunction with the exhibition *Team 10: A Utopia of the Present,* to examine the legacy of the group as it intersects with contemporary architectural thought and production.

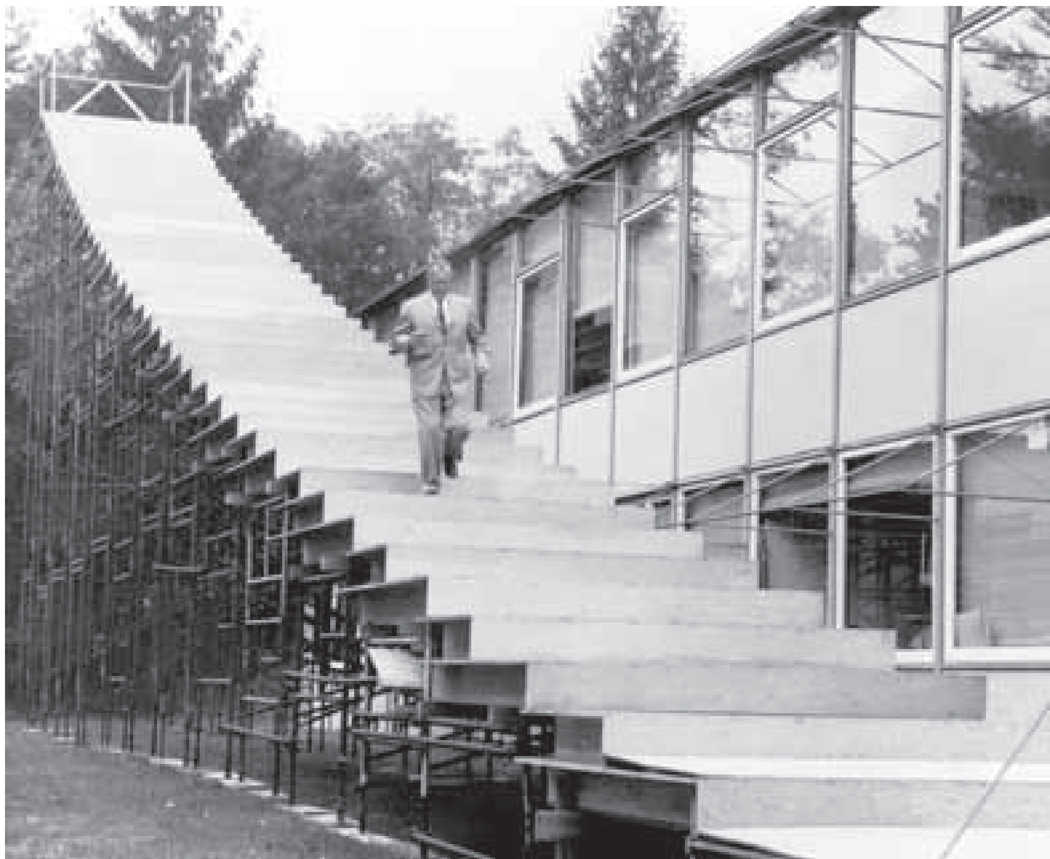
The work of Team 10 and its core protagonists Aldo van Eyck, Alison and Peter Smithson, Giancarlo De Carlo, and Shadrach Woods, among others, is the subject of renewed historical and theoretical interest. Rejecting the sterile functionalist solutions advocated by their forebears in CIAM, the members of Team 10 argued for an engaged practice that tackled the problems of society and the city head-on, without sentimentality. The solutions they offered were often provisional, avoiding the typological certainty of immutable forms and offering instead flexible strategies of urban affiliation, sensitive to context but cognizant of the forces of continual rapid change. Thus, as architecture's attention drifts back from excursions in autonomy and its field of action becomes increasingly complex and contested, the ideas of Team 10—and perhaps more importantly the attitude they espoused—hold greater relevance to a growing number of architects.

Kenneth Frampton will give the lecture "Structure, Identity, and Existence in the Work of Team 10" on Monday, September 18, and on Thursday, September 21, Yale faculty member Peter de Bretteville, who worked in the office of Giancarlo De Carlo, will moderate a panel discussion with Tom Avermaete, Ana Miljacki, Alan Plattus, and myself. Avermaete, associate professor at the Delft University of Technology, will speak on the value of the Candilis-Josic-Woods approach for contemporary practice; Miljacki, adjunct assistant professor at Columbia University, will speak on the resurgent interest in utopia today as it relates to the ideas of Oskar Hansen, a lesser-known Team 10 participant from Poland; Alan Plattus, professor and director of the Yale Urban Design Workshop, will assess the influence of Giancarlo De Carlo's regionalist strategies; and I will give the talk "Thoughts on a Shiny New Brutalism," supercharging the Smithsons' theories for twenty-first-century practice.

—Keith Krumwiede
Krumwiede is an assistant professor.

1. Team 10 meeting, Otterlo, 1959. Photograph by Joachim Pfeuffer. Courtesy Netherlands Architecture Institute.
2. Urban Re-Identification (UR) Grid, Alison and Peter Smithson, 1953. Courtesy Smithson Family Archive and Netherlands Architecture Institute.

Fall Events



1.

Eero Saarinen: Shaping the Future

***Eero Saarinen: Shaping the Future* has its inaugural showing in Helsinki from October 6 to December 6, 2006, culminating a two-year research, publication, and exhibition project in celebration of Eero Saarinen. The exhibition will tour major venues in Europe and the United States including the Guggenheim Museum and it will be at Yale in 2010.**

Eero Saarinen: Shaping the Future is the first major show about one of the most prolific architects of the twentieth century, examines Saarinen's wide-ranging career from the 1930s through his untimely death in 1961 from a brain tumor, after which the last of his buildings was finished by Kevin Roche & John Dinkeloo Associates. It features previously unseen sketches, working drawings, models, photographs, films, and ephemera culled from numerous archives and private collections. The majority of the material is borrowed from the Yale University Manuscripts and Archives, the largest repository of material related to the architect since Kevin Roche donated the Eero Saarinen and Associates office archives to the university in 2002. The exhibition is a result of a dynamic effort by four institutions: the Finnish Cultural Institute of New York, the Museum of Finnish Architecture, the National Building Museum, and the Yale School of Architecture. Dozens of Yale graduate and undergraduate students have contributed to both the exhibition and the accompanying catalog in various capacities. The principal sponsor of the exhibition is Assa Abloy and other sponsors include the Ministry of Education, Finland; Metroradio and Deco Magazine, media sponsors. The show will travel to the National Museum of Art, Architecture and Design, Oslo; CIVA, Brussels; Cranbrook Institute; the National Building Museum, Washington, D.C.; Minneapolis Institute of Art and Walker Art Center; and the Skirball Cultural Center and Museum, Los Angeles over the next three years, before coming to Yale.

The first section of the exhibition provides basic biographical information: Born in Finland in 1910 and emigrating to the United States in the mid-1920s, Saarinen began by working with his remarkably gifted family, led by his father, Eliel, architect of Helsinki's main train station and many other residential, commercial, and government commissions. This section explores Saarinen's early work, which was often created either in collaboration with his father or in partnership with young architects at Cranbrook, the school designed by Eliel in suburban Detroit, Michigan.

The main body of the exhibition is organized into five primary sections: "Nation" explores Saarinen's capacity to help build an image of modern America both abroad and at home at the height of the Cold War by designing embassies, memorials, and airports that served as national gateways. "Business" looks at the architect's work for leading corporations, underscoring his brilliant understanding of architecture's value in creating a company image, often using new building technologies to brand forward-thinking corporations. "Living" examines Saarinen's residential designs, both widely published and lesser known, which were milestones in the development of the formal, spatial, and technological paradigms of the Modernist house. "Community" demonstrates how Saarinen attempted to create a sense of community through architecture, especially in his many designs for university campuses, chapels, and churches. The final section, "Furniture," presents a timeline of Saarinen's many achievements in this category, from his formative projects at Cranbrook in 1930 to his postwar tables and chairs, which have become design icons.

The exhibition has been designed by architect Roy Mänttäri, of the Museum of Finnish Architecture, and graphic designer Michael Bierut, of Pentagram, who has also designed the accompanying book, published by Yale University Press and edited by Eeva-Liisa Pelkonen and Donald Albrecht, the exhibition's lead curator.

Helsinki Kunsthalle, a beautiful example of Nordic classicism designed by Jarl Eklund and Hilding Ekelund in the early 1920s, serves as the opening venue. The 7,000-square-foot exhibition space includes approximately ninety original drawings; fourteen pieces of furniture, plus a prototype model of the Womb Chair; six building models; a full-scale building mock-up; two hundred photographs; ephemera such as advertisements, correspondence, and domestic furnishings; and monitors featuring three vintage films and a television program on the architect. Five flat screens feature animations of Saarinen buildings by Yale students Marina Dayton ('06), Frank Melendez ('06), Ayat Fadaifard, Timothy Newton, Andrew Steffen, and Kathryn Stutts, all ('07). The original versions of these projects were completed for the fall 2005 seminar "Eero Saarinen Digital Modeling and Animation," taught by Eeva-Liisa Pelkonen and John Eberhardt.

The exhibition also feature two slide shows demonstrating Saarinen's working process, from sketches through construction to finished building, as well as a documentary featuring interviews with his colleagues and critics by the team of Bill Ferehawk ('90), Bill Kubota, and Ed Moore, of KDN-Fill, as well as newly discovered video clips of Saarinen himself.

—Donald Albrecht and Eeva-Liisa Pelkonen Albrecht is exhibition cocurator with Pelkonen (MED '94), assistant professor, who was director of the curatorial research team.

Some Assembly Required

The exhibition *Some Assembly Required*, organized by the Walker Art Center, in Minneapolis, will be shown at the Yale School of Architecture Gallery from October 27, 2006 to February 2, 2007.

Curated by Walker design director Andrew Blauvelt, *Some Assembly Required* will exhibit a variety of prefabricated homes using a wide range of materials, processes, and scales that have challenged many of the preconceptions about prefab homes as cheap cookie-cutter structures of last resort. Today's prefab movement has gained significant momentum during the past few years, capturing the spirit and imagination of a new generation of architects and home-buyers. A range of projects will be presented, from those built from a kit of parts to those that arrive fully assembled. Examples include Rocio Romero's LV and LVL Houses (2003, 2004), kit homes made of corrugated metal and glass. Alchemy Architects's one-room version of WeeHouse (2003) as an idyllic "primitive hut" is made of wood and glass. Another approach is that of Michelle Kaufmann for her *Sunset* Breezehouse (2005), designed for *Sunset* magazine. Its renewable and nontoxic materials, solar panels, and orientation, as well as the central breezeway beneath a butterfly roof, recall in ecological form the Case Study Houses of the mid-1940s. Other homes show the diversity possible with mass customization, such as Resolution: 4 Architecture's competition-winning *Dwell* magazine house (2004). This home has thirty-five configurations that can adapt to various sites and family sizes. A feature of the exhibition at Yale will be a section of the FlatPak House, designed by Yale graduate Charlie Lazor ('93), with a range of material choices and layout possibilities.

Although most conventional, or "stick built," housing in the United States uses some aspects of prefabrication, such as pre-engineered trusses or even standardized window frames, prefabrication per se is not something that has been expressly promoted. In other countries prefabrication is the rule rather than the exception and seems to lack the stigma of its American counterpart. In Sweden, Pinc House offers two styles of prefabricated houses that have become popular. The exhibition will show not only the variety but the high-quality design of prefabrication—created by architects rather than builders—allowing an owner to have a more personal home.

—Adapted from curator Andrew Blauvelt's Walker Art Center exhibition materials.

Labor in Architecture

A symposium, "Building (in) the Future: Recasting Labor in Architecture," will be held at the Yale University School of Architecture from October 27–29, 2006 and is cosponsored by Autodesk.

"Building (in) the Future: Recasting Labor in Architecture" will examine how contemporary design practices are rethinking the design/construction process, especially as it relates to fabrication, detailing, and ultimately the organization of labor. The program will explore the supposition that the players who produce architecture today—architects and their staff, engineers, fabricators, contractors, construction managers, and technical consultants—make different artifacts, have different contractual relationships, and boast different claims to design authority than in the past.

This symposium grew out of an interest in a number of current trends in practice and my own research. For example, the paper "Architecture and Craft," which I presented at the Jerusalem Seminars on Architecture, explored the status of craft in an environment of digital fabrication; prefabrication studios at Yale, in which the issue of and difference between mass production and mass customization have been emphasized; and the implications of Manfredo Tafuri's insistence that architecture will remain socially and politically irrelevant until it changes its means of production—and whether these changes are in fact emerging. But how do we theorize these changes in architectural modes of production? And what are the implications of changes in labor practices?

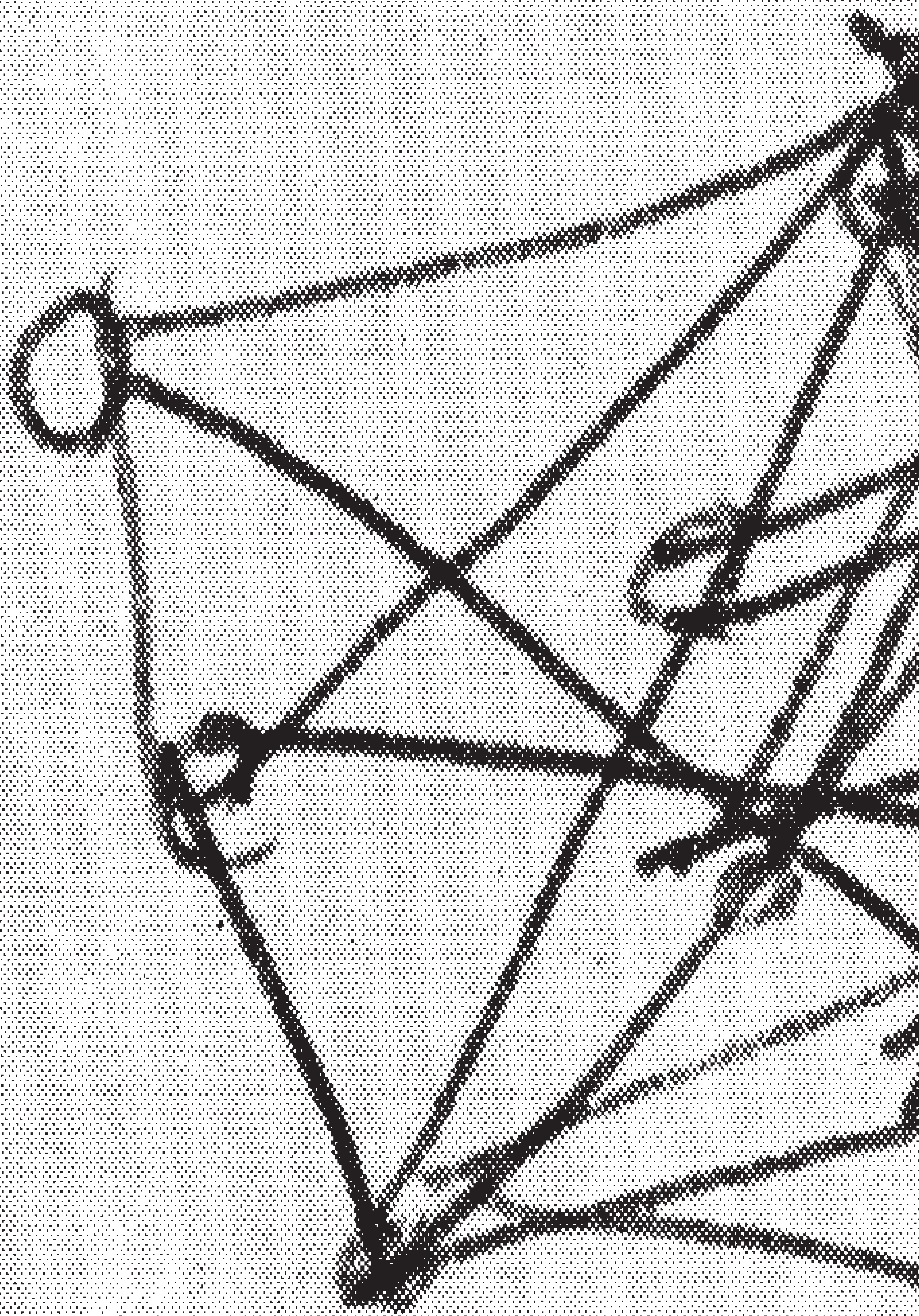
Phil Bernstein ('83), a vice president of Autodesk who works with Revit software and is lecturer in architectural practice at Yale, is convinced that architecture will either "grab onto and take control of new means of production or see itself become even more irrelevant than it currently is." Likewise, his frustration with industry conferences that seem to gather the right people but preclude relevant discussion led to an interest in providing a theoretical arena for investigating the future of architecture.

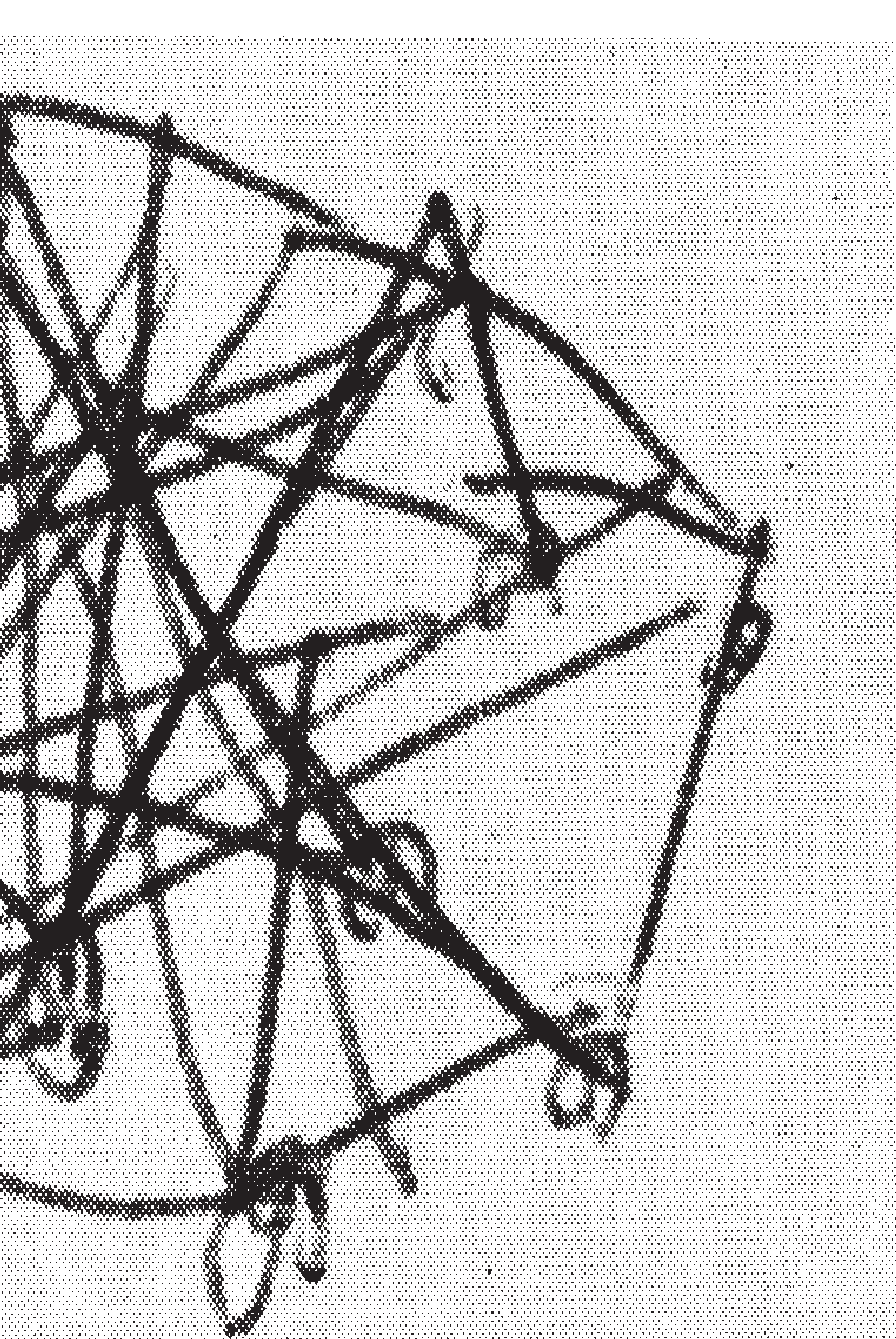
Thus, this conference will bring together speakers from different but related disciplines and from small and large firms in Europe and the United States to address six topics that will be evaluated from each aspect of the production/labor organization process. The subjects and speakers on Friday will include James Carpenter, Kevin Rotheroe, Klaus Bollinger, Branko Kolarevic, and Scott Marble on "Craft and Design"; Bill Zahner, David Nelson, Hilary Sample, and Neil Thomas on "Information Sharing"; Joshua Prince-Ramus, Marc Simmons, Coren Sharples, Howard W. Ashcraft, Esq., and Phil Bernstein on "The Organization of Labor: Architecture"; Rodd Merchant, John Taylor, John Nastasi, and Martin Fischer on "The Organization of Labor: Construction." Paolo Tombesi will be a featured evening speaker on Saturday. On Sunday Ewa Magnusson (IKEA/BoKlok), Robert Kelle, Charlie Lazor, and James Timberlake will speak on "The Market"; and Mark Goulthorpe, Michael Speaks, Barry Bergdoll, Reinhold Martin, and Peggy Deamer on "The Big Picture: Architecture as an Expanded Field." Robert Gutman will provide concluding remarks.

A Whitney Griswold Foundation grant provided the resources for interviews with other professionals engaged in similar issues—such as Cecil Balmond, Sheila Kennedy, Tim Eliassen, William Baker, James Carpenter, Marc Simmons, Bill Zahner, Scott Marble and Karen Fairbanks, Gregg Pasquarelli, and architects at MADE—to ensure that the most topical issues were identified as part of symposium preparation. Bob Gutman, Brant Hightower, and the Princeton School of Architecture also lent assistance with the interviews. The symposium promises to stimulate discussion and raise issues that are often left unspoken as technology changes at a rapid pace and professional organizations try to keep in step.

—Peggy Deamer
Deamer is associate professor and conference organizer.

1. Eero Saarinen on mock up of stair of the St. Louis Arch, Photograph Tulsa, courtesy Eero Saarinen Collection. Manuscripts and Archives, Yale University Library.





Alison and Peter Smithson, ideogram of a net of human relations:
"A constellation with different values of different parts in an immensely complicated web crossing and recrossing. Brubeck! A pattern can emerge."
(From the Team 10 Primer, 1953–1962, *Architectural Design 1962:12)*

Architecture isn't just for special occasions

Koning Eizenberg Architecture
By Julie Eizenberg
The Monacelli Press, 2006, pp. 240

It's a lot easier to make an everyday Modernism if you are a good architect. Luckily, Hank Koning and Julie Eizenberg are that. In their new book, *Architecture Isn't Just for Special Occasions*, they present the forms and spaces they use to shape, facilitate, and enrich everyday activities. In this attractive volume, schools are not just civic monuments but collections of light-filled classrooms organized around pathways whose twists and turns kids might see as an adventure trail. Social housing is not a mean box into which you install low-income people; it is a community of spaces designed for different social situations grouped around a sheltered courtyard. Even a house for a rich person is not just an expression of one person's vanity but a relaxed response to the rhythms and rituals of everyday life. Taken together, these projects show that Koning and Eizenberg have the knack of doing the ordinary extraordinarily well.

Partially this success is the result of the landscape in which they have operated for most of their lives. For all its horrendous social, economic, and environmental problems and in its sprawl, Southern California remains one of the most easygoing sites for an architect to build on. You can get away with minimal shelter, you can open your interiors to light and air, you can do away with inherited traditions, and you can usually operate under the radar emanating from some distant point of either intellectual or building control. Koning Eizenberg has made its career by accepting the limitations that different situations bring with them (including low budgets, a lack of clear precedent, a dearth of chances to build the kinds of structures that have long been considered the backbone of true architecture, and cheap materials) and making structures that just plain fit. They suit their sites, programs, and, perhaps most important, the life their clients make in the place.

Koning and Eizenberg make it look easy. Partially that is because of the clear, even simple layout of the book. There are no long and turgid essays, no building descriptions giving way to plans and sections that catch forms in the technical language of construction and composition, but "just the facts, ma'am." All we get is a few musings on what they are doing—written in Eizenberg's slightly ironic but always sincere tone and printed in large type—many color pictures, and a few testimonials by users as to how the buildings have changed their lives.

It would all seem either naive or like a Weiden & Kennedy advertisement if it wasn't for the architecture. Koning and Eizenberg work with the simplest forms and use the most basic methods of construction. They rely on color, composition, and sequence to transforms basic building blocks into good spaces. It might not seem like rocket science to them, but somehow the quality they are able to build into their humble little constructions is so much higher than the elements with which they start that the buildings take on the quality of high art, thus gaining them access to the East Coast publishing realm from which this book issues. In the past Koning and Eizenberg have tried to translate that ability into a set of semiscientific rules, called a "shape grammar." These days they seem content to show how they make their buildings, assuming that we will understand the rules just by seeing the results.

I am not sure we do. There is an argument to be made for the composition of basic elements to create humble yet joyful building blocks for a better society. Charles Moore tried to articulate this in books such as *The Space of Houses*, and Robert Venturi once sought its roots in architectural history. I for one wish that these "ah shucks" Australian expats playing in the sun-dappled sprawl of Los Angeles would continue that particular project. I want to know why they are so good—and how you can make the architecture they present with such matter-of-factness in this seemingly open but actually rather enigmatic monograph.

—Aaron Betsky
Betsky ('83) is director of the Netherlands Architecture Institute, in Rotterdam.

Architecture, Animal, Human: The Asymmetrical Condition

By Catherine Ingraham
Routledge, 2006, pp. 368

"I must state that I personally belong to a class that is accustomed to treat with extreme suspicion all such persons as are unprovided with tails."
—Flann O'Brien, At Swim-Two-Birds

Catherine Ingraham's book *Architecture, Animal, Human: The Asymmetrical Condition* has been much anticipated. "It's about animals," one was told. And it is. The most interesting people in the world always manage to write about animals, about the profound puzzle they present to our conception of knowing and being. The least interesting people in the world—ratifying a comic false knowledge—use animals as proof of their own elevated rank as human, where "human" means "not animal." Ingraham's book is about animals, but it is perhaps above all about architecture, since it is ultimately architecture that houses the compelling conundrum of the book.

I use the word "conundrum" because while the book is about animals and architecture, it is also about thinking—about growing the mind or causing the mind to outgrow its own structural logic. Ingraham's book is a collective reverberant space tailored specifically to anticipate arguments and build layers of questions with great generosity both to her readers and those she is reading. The journey of thought relies on her voice, that of a narrator who is actively conceiving a conversation with the reader. Her narrative often gestures toward something ahead, recovering a previous character or acquiring permissions and thresholds to enter the self-styled hallowed ground of a useful academic discourse. It frequently summarizes and apologizes for not being able to provide more information about an attractive train of thought for which there is no time. And it indulges and strays on the reader's behalf, as if on a journey, telling us that we haven't gotten there yet.

Animals expose and help to index architecture's relationship to biological life. Ingraham's primary intention is simply to open a field of inquiry that can begin to grapple with this relationship. She collects a scattering of questions and evidence in this field by touching down first in the Renaissance, then the Enlightenment, and finally in contemporary architectural culture. From her previous book, *Architecture and the Burdens of Linearity*, we are prepared to cast architecture as the discipline that captures biological life in its Cartesian crosshairs. Both books take delight in allowing the ageless Le Corbusier to epitomize this sentiment with statements such as the following from his *City of Tomorrow*:

The Winding Road is the Pack-Donkey's way; the straight road is man's way.
The winding road is the result of happy-go-lucky heedlessness, of looseness, lack of concentration, and animality.

Yet Ingraham follows the sentiment from the Renaissance through the Enlightenment and the "taxonomic sciences" that further diminish the association between animals and magical or alien powers. At this juncture she focuses on Giorgio Agamben's assertion in *The Open: Man and Animal* that humanness "results from the practical and political separation of humanity and animality." This moment, which she calls the "post-animals," is the purported subject of the book. The animal has become humanized, and the post-animal human can more easily store the mind (and body) in an architectural cage, by which it is reciprocally formatted. Architecture can be "indifferent" to the animal, standing as a counterpoint to its wildness or even portraying that wildness as pathology. Navigating architecture's "various doctrines of humanism" points to a human who has learned to exist in an architectural construct or that, quoting Agamben, "has learned to be bored."

Ingraham's question, of course, turns out to be a very good way of indexing architectural history and theory. As a major thinker in the architectural culture of the last two decades, she is a remarkable guide, able to thread the story through Bernini, Darwin, the hyena, Lefebvre, Lévi-Strauss, Derrida, the praying mantis, Deleuze and Guattari, Greg Lynn, Sanford Kwinter, and Coetzee. Ingraham steers neither toward an architecture that makes animals a "fellow architect" nor one that mimics animals or humans. Rather, there remains an asymmetry to be negotiated. Perhaps that is why, when Ingraham praises inventive uses of computational tools, she finally also calls for "stasis" to "see now, newly, how movement and stasis negotiate their respective privileges." Whatever their tools—whether crafted in Euclidean or epigenetic geometry—computational architects can always reassert their routine quest for the transcendent or the perfect naturalness of their forms. But that recurring habit collapses the intricate manifold that Ingraham has so carefully hoisted and softens her praise for computational ingenuity.

Animality exceeds the architecture that we possess and yet will always be intimately tied to it. The text is like the animal as it moves near the edges of our constructs and lifts the veil on their logic. Animal mimicry and lust are faint symptoms of something much more profound. In our denial of the animal we have made animality an instructive paradox that interrogates our "being." Thought, like the difficult thinking that is the central activity of this book, produces an effect similar to an encounter with the animal. It produces its own about-face surprises and cold showers. Under the spell of the architectural peregrinations found in *Architecture, Animal, Human*, Ingraham has opened up territory that nourishes and instigates while reconnecting with a history of architectural thinking and making.

—Keller Easterling
Easterling is associate professor at the School of Architecture.

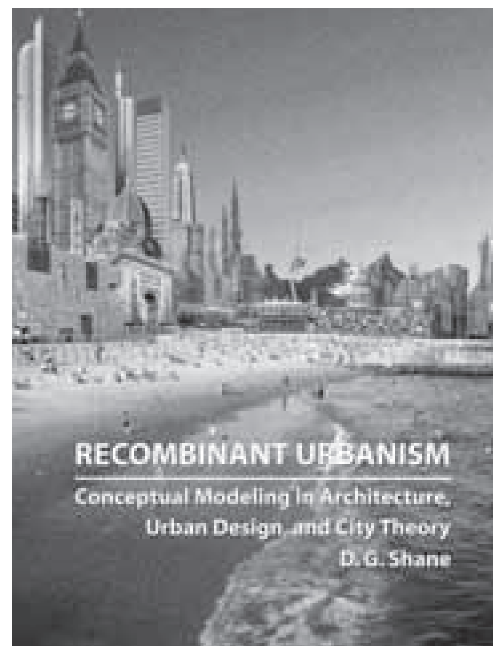
Perspecta 38: Architecture After All

Edited by Marcus Carter, Christopher Marcinkoski, Forth Bagley, and Ceren Bingol
MIT Press, 2006, pp. 152

Fourteen. That is the greatest number of footnotes for any of the articles in *Perspecta 38: Architecture After All*, edited by Marcus Carter ('05), Christopher Marcinkoski ('03), Forth Bagley ('05), and Ceren Bingol ('05). Ten years ago that could have described the number of footnotes on a page of one of the esteemed—though now defunct—journals of the 1980s and '90s. This observation by no means questions the intellectual rigor of this intriguing issue's set of contributions or the dynamic interplay between them. Rather, it is a clear sign that architectural thought is looking within its own production for meaning instead of outside of it.

Architecture After All is structured around a series of themes that engages a dynamic cast of young theorists (Schaefer, Petit, et al.), young practitioners (Dubbeldam, Tajima, Wiscombe, et al.), young-thinking established practitioners (Woods, Tigerman, et al.), and those straddling both theory and practice (Hight/Perry, Wamble/Finley). These essays are strung together by the roundtable discussion "Screen vs. Script," held at the Architectural League in 2004, in which Michael Speaks spoke with five practitioners who innovatively utilize the computer in the design and production of responsive architecture and environments.

The issue proposes "chapters as



postmortems" that solicit contemporary reconsiderations of making (after practice, after form, after technology), thinking (after meaning, after theory, after narrative), context (after pedagogy, after globalization, after urbanism). The use of the preposition *after* as opposed to the more ambivalent prefix *post* deployed by a previous generation suggests a historic fissure where one must create new categories of thinking and making to describe a genuinely revolutionary moment. It is this implicit assertion that energizes the issue in both form and content. Despite these separate categories, the interrelationship of making, thinking, and context pervades all of the articles, particularly in relation to the new resources and environments afforded by digital technologies and the consequent shift to an academic architectural discourse that surprisingly is more, rather than less, engaged with the material world.

The editors of *Architecture After All* have recognized the importance of this shift, and the chapter headings are really provocations for contributors to discuss a restructuring in both the production of ideas and that of architecture. A generation ago in the academy, a premium was placed on the utility of theory to manufacture ideas that would help formulate intention to direct design processes. This paradigm exacerbated the age-old tension between the schools and a profession operating in a sphere defined by material, institutional, and economic constraints beyond the control of the architect. While both the academy and the profession became computerized, the new tools were incorporated into the existing structure of each realm. In the academy this often led to more sophisticated representations, more formally challenging and less gravity-bound and materially specific design, and references that replaced Derrida with Deleuze/Guattari. Computerization allowed the streamlining of existing production methods, from reduced staffing requirements to the practice of "cutting and pasting" manufacturers' details rather than innovatively rethinking assemblies.

While its contributions are diverse, there is an underlying sentiment in *Architecture After All* that digital technology can be deployed to restructure the production of architecture and ideas, not only in the academy but also in the way that practice itself is approached. The use of new technologies and techniques for making were encouraged, albeit at a small scale, in the academy before; now they are increasingly being adopted into the profession and in building industries. These new paradigms potentially bring the contemporary architect closer to the Gothic master mason, as discussed in Tom Wiscombe's article, intertwining design and construction. Furthermore, as our cities are being more defined and described by digital systems, some in the academy—such as Mark Wamble and Dawn Finley—are theorizing the urban environment through direct material engagement and research. At both the architectural and urban scale, the engagement of the material through the digital can lead to the production of ideas. This arguably reverses the model of theory preceding the production of form and potentially reduces the need for the architectural footnote.

Despite being framed around a series of endings, the energy and optimism of *Architecture After All* is both pervasive and persuasive, supporting Winka Dubbeldam's call for a "productive crisis." However, most fissures are never clean, and often they are not endings at all. Interestingly, the theorists in the issue seem to recognize this more clearly than the practitioners. As described by both Speaks's distinction between intelligence and theory and Ashley Schaeffer's positing of a new utility for theory, one hopes for a realignment in the relationship of objects, ideas, and information rather than the end of criticality in deference to the purity and beauty of the object. Some of the participants of "Screen vs. Script" are understandably so consumed with the possibilities for making which technology affords that implications of the design object beyond its own existence remain unconsidered. However, as Stanley Tigerman observes in his afterword, it is a single-mindedness that is necessary for innovation and the continual progress that periodically energizes a discipline. While *Perspecta 38* reasserts the continued importance of the themes that its editors suggest are dead, *Architecture After All* does identify and articulate an exciting and truly innovative movement with great potential for the academy, for the profession, and for architecture.

—Sunil Bald
Bald is principal of Studio SUMO, in New York, was the Louis I. Kahn Visiting Assistant Professor in spring 2006 and will return as critic in spring 2007.

Recombinant Urbanism

By David Grahame Shane
Wiley & Sons, 2006, pp. 344

Like its subject—cities—the book *Recombinant Urbanism* is sprawling, rich with information, and occasionally hard to navigate. It is also an essential book in a field that is intellectually undernourished. What David Grahame Shane has produced in this volume—subtitled "Conceptual Modeling in Architecture, Urban Design, and City Theory"—is one of the first truly cogent, comprehensive, and operative theories of urban design.

While there are many histories of the city and its form, both specific and general, there are few systematic analyses of city form as a consequence of human actions. In a text that builds upon the urban modeling techniques of Kevin Lynch and Michel Foucault's concept of the heterotopia, Shane describes three "normative city models" and argues that the transition from one to another is propelled by "novel, unstable, shifting processes developed" by urban actors "in heterotopic places of change."

Like Lynch before him, Shane understands city models as conceptual tools that provide ideal urban images associated with clear organizational systems and methods of implementation. In his book *Good City Form*, Lynch identified three significant city models: the City of Faith, the City as a Machine, and the City as an Organism. For Lynch, these models mapped not only the static structure of the city but demonstrated its fluid relationship to the changing interests and values of the inhabitants. Accordingly, the City of Faith, as a sacred center of power, is "stable and hierarchical—a magical microcosm in which each part is fused into a perfectly ordered whole." In the City as a Machine, a practical task-based settlement, "the stability is inherent in the parts and not the whole.… It is factual, functional, 'cool,' not magical at all." Finally, in the City as an Organism, a dynamic heterogeneous community, "form and function are indissolubly linked, and the function of the whole is complex, not to be understood simply by knowing the nature of the parts." It is "self-regulating" and "self-organizing."

Shane takes Lynch's concept one step further, arguing that three basic recurring urban elements, or "organizational patterns," are fundamental to the construction of these dominant models. These elements are the enclave, "a centering device, a static enclosure with a single center, and, often, a single function"; the armature, a linear organizational pattern or sequencing device, perspectival in structure"; and the heterotopia, a "special form of enclave" that is "hybrid, with multiple subcenters and subcompartments…differentiated from its surroundings." While all three elements are always present in each model, each is fundamentally structured by one over the others. Thus the City of Faith is a city of enclaves; the City as a Machine, a city of armatures; and the City as an Organism, a city of heterotopias.

In charting the interrelationships between enclaves, armatures, and heterotopic zones in the formation of cities, Shane constructs a clear development of history from the single-center City of Faith to the often bipolar City as a Machine and onto the multicentered City as an Organism. He then discerns critical conceptual shifts that occurred "after the collapse of Modernism," singling out the ideas of Colin Rowe and Fred Koetter in *Collage City* of 1978, in which the city is seen as a "system of fragmentary enclaves…each with its own self-organizing system of order." Of critical importance to the discipline, this concept of the city—at odds with "the utopian total-design aspirations of the early Modernists"—allowed for the design of independent city fragments free from the demand for coordination with others. While Collage City was an important conceptual breakthrough, it failed to account for any coordination of various urban fragments (barring the intervention of some princely authority). Shane's critical addition is to recognize that heterotopias, as fragmentary urban enclaves, can and do have catalytic effects on the larger city.

In fact, for Shane, heterotopias are the sine qua non of urban transformation, and their addition to the catalog of primary urban elements is what distinguishes *Recombinant Urbanism* from other urban theories. He extracts three critical heterotopias from Foucault's essay "Of Other Spaces": heterotopias of crisis that hide "agents of change with the standard building types of the city"; heterotopias of discipline, comprised of "institutions that foster change in highly controlled environments"; and heterotopias of illusion comprising "realms of apparent chaos and creative, imaginative freedom" in which "change is concentrated and accelerated." In all cases, as this book aptly demonstrates, these "other spaces"—as hybrid realms embedded in normative urban systems—seed urban transformations. In fact, heterotopias as defined by Shane are now the norm rather than the exception, forming the basis for a dynamic recombinant strategy of design.

Such a strategy is best exemplified by what Shane calls "rhizomic assemblage," the last in what he identifies as the "seven '-ages' of postmodern design" (collage, montage, bricolage, etc.). It eschews total control, favoring a recombinatory system of ready-made parts that thrives on "multiple narratives that thread through the city." As such it provides "designers with a new freedom to break old molds and make new combinations" and allows "for multiple actors, surprising juxtapositions, and places of negotiating and mixing." Rhizomic assemblage offers a potent strategy with which design can address the contemporary network city of myriad flows and multiple voices.

Human motives transform human settlements, as Lynch notes in the first sentence of *Good City Form*. In *Recombinant Urbanism*, Shane not only shows us how this happens but demonstrates what use we can make of the knowledge. Harnessing the conceptual power of Lynch, Rowe and Koetter, and Foucault, among others, he offers us a positive foundation for our work on cities, one that is neither falsely nostalgic nor hastily dismissive of older models but rather dynamic in its mixture of old and new, form and action, in the service of a vigorous and heterogeneous urban realm.

—Keith Krumwiede
Krumwiede is assistant professor at the School of Architecture.

1.

On Site: British Landscape Architecture

The best way to learn is to travel, and for ten days in March students enrolled in Bryan Fuermann's seminar "The History of British Landscape Architecture" embarked on a journey through England to visit outstanding examples of the genre. Our garden tour began immediately upon arrival at Heathrow Airport: The tour bus drove us north of London, past Chiswick Estate, through English sheep pastures, and past Stonehenge to our first garden destination, Stourhead. There, a soggy stroll along the famous circuit walk was followed by the purchase of many pairs of Wellies and raincoats—wise acquisitions, since the rest of the trip proved just as muddy.

Although the trip was wet, the weather and the time of year were in fact blessings that afforded visits to all of the landscapes in relative solitude; and garden follies, used historically for relaxation and entertainment, were for us respites from the rain. During our visit to Iford Manor—an Italian-style garden in Wiltshire—we toured the historic estate and the current owner's recent addition: a walled garden with topiary shaped like furniture and a large mural of England's mythological Green Man. At Studley Royal, a misty hike past hunting grounds and formal water gardens brought us to the ruins of Fountains Abbey, a medieval Cistercian monastery. At Castle Howard, site of the BBC television series *Brideshead Revisited*, we visited the Howard family mausoleum. And in Scotland the group to traveled to Dumfries to see Charles Jencks's Garden of Cosmic Speculation, designed by Jencks and his late wife, Maggie Keswick.

Throughout the trip students formulated topics for their final projects, often inspired by daily visits and on-site research. Several studied the garden at Stowe, which is one of the best documented of England's estates since it exemplifies the eighteenth-century transformation of the British landscape from formal gardens inspired by French and Italian designs into those characterized by a natural appearance. Three students traced the path of two series of historic prints: one by Jacques Rigaud and Bernard Baron, which shows Stowe in its original formal state, and the other by Chatelain and George Bickham, revealing the naturalizing techniques employed by William Kent, James Gibbs, and Lancelot "Capability" Brown. Other student projects included an analysis of the transposition of Italian Renaissance theater principles to early British landscape design, the reuse of ruins to create new landscapes, and the study of water as an organizing principle at Stourhead, Blenheim Palace, and Studley Royal.

This unique travel opportunity, made possible by grants from the Paul Mellon Foundation and the Lenahan family, was part of a full-semester course taught by Fuermann. The class met weekly at the Yale Center for British Art and effectively combined travel with lectures and the direct experience of paintings, prints, and manuscripts from the museum's collection.

—Melanie Domino and Abigail Ransmeier ('06)

New Delhi's Transportation Dilemmas

Over the past few semesters an increased number of architecture students have been participating in Forestry School classes, which has been formalized by the newly formed Joint Master's Program between the School of Architecture and the School of Forestry.

On December 30, 2005, the Delhi Metro Rail Corporation successfully completed the installation of sixty-five kilometers of metro rail in New Delhi, the first of four phases. When finished in 2021, the 244-kilometer project will be the most expensive infrastructural move in the subcontinent's history and a first-class light-rail system. Despite having the lowest fare in the world, the metro is used by only 2 percent of the city's population, according to E. Sreedharan, managing director of the corporation. As the number of city dwellers continues to grow, what will be the long-term effects?

These were some of the issues that were explored by thirteen students from the Yale School of Forestry along with six architecture students who traveled to India during spring break in March 2006. Seher Aziz ('06), Michael Grogan ('06), Marc Guberman ('08), Sean Khorsandi ('06), and Gray Shealy ('06) accompanied Professor Ellen Brennan-Galvin on a nine-day trip to New Delhi. The opportunity was offered through a Forestry School class on "Transportation and Urban Land Use" and turned the subject of study into a real-life investigation. The trip was the second annual opportunity to bring students in the course closer to the work they study. The first, in 2005, was an excursion to Curitiba, Brazil, to investigate a city that has undergone tremendous change. This year's agenda was to examine an urban environment that is at the very beginning of a major new stage of development.

Over the next fifty years, India will be the fastest-growing economy in the world, largely because its population comprises a workforce that will age at a slower rate relative to other nations (as noted in a 2003 projection by Goldman Sachs, reported in *Newsweek* on March 6, 2006). To understand the complexity of the country's current situation, students met with a wide array of organizations and professionals, including the chief minister of Delhi, Sheila Dikshit; the deputy chief of the U.S. Embassy, Robert Blake; the managing director of the Delhi Metro Rail Corporation, E. Sreedharan; and members of the Environmental Research Institute. The wide range of opinions and viewpoints discussed exposed one of the major difficulties India will confront in the near future. The various agencies are in conflict on how to proceed. A meeting with the Government of NCT of Delhi exposed the apparent inability of policy-makers to collaborate with the many constituencies.

Taught from a policy-maker's perspective, the focus of the class was on the environmental impact of alternative transportation and urban land-use policies, aimed at understanding the different options and corresponding implications associated with transporting the anticipated 2 billion new urban inhabitants. On the trip, the students probed the experts, questioning their policies and offering potential solutions, including biodiesel, bus rapid-transit systems, and monorails. It was an opportunity to take case-study information from Bogota, Singapore, Dubai, and other cities and apply the information to a new situation in the process of rapid development. Delhi's growth in population and commerce, as well as that of India in general, makes the city the perfect laboratory for an investigation of current land-use applications, merging the skills of architecture, urban design, public policy, and environmental planning in a contemporary setting.

—Marc Guberman ('08)

2.

Yale Women in Architecture

If you attended the lottery for advanced studios at the outset of last spring's semester, you might have noticed that something didn't seem quite right. Of the sixteen faculty and visiting critics seated in an arc around you, every one of them was a man. Taking an advanced studio taught by a female critic was simply not an option.

A new student group, Yale Women in Architecture (YWA), was thus formed to offer a supportive network and critical forum for students and faculty (both women and men) to discuss—and seek possible solutions to—issues of gender in the educational and professional environment. The group met weekly during the semester to address such issues and to gather information regarding student enrollment, faculty and critic representation, and the feasibility of outreach opportunities for Yale.

In support of these efforts, the group found that the Royal Institute of British Architects (RIBA) had conducted research in July 2003 into the drop-out rate of women from architectural practice. Conducted by the University of the West of England on behalf of RIBA, the survey of 170 women found that numerous factors, "including poor employment practice, difficulties in maintaining skills and professional networks during career breaks, and paternalistic attitudes, cause women to leave the profession." It also revealed that "the gradual erosion of confidence and de-skilling caused by the lack of creative opportunities for female architects, sidelining, limited investment in training, job insecurity, and low pay, led to reduced self-esteem and poor job satisfaction in architectural practice." This report thus served as a backbone and catalyst to investigate the issue more deeply at Yale.

For its inauguration, YWA hosted a panel discussion with faculty and alumni on April 17, 2006. The event drew a large audience to the fourth-floor pit to hear panelists Phillip Bernstein ('83), Carol Burns ('83), Peggy Deamer, Eeva-Liisa Pelkonen (MED '94), Kevin Rotheroe, and Joel Sanders share their experiences of gender and career. A broad range of topics were covered, from the role that money plays in men's and women's professional lives to the sometimes incompatible demands of raising a family and maintaining an architectural career. Burns gave fair warning to women entering the field: "You have to be smarter to be considered as smart; you have to work harder to be considered as hard-working. You just have to be ready to struggle more."

The issue of struggle is clearly not a new one. Deamer put the occurrence of the panel discussion itself in perspective: "The gender issue in terms of the modern discourse is clearly there intellectually, but in terms of talking about gender as architects and talking with students in an architecture school, it comes in fits and starts. For example, there was a similar roundtable five years ago, and there was a sense that 'of course now that it's on the table, everyone's enlightened.' And then lo and behold, nothing changed. It is not about instant progress—it's a daily battle."

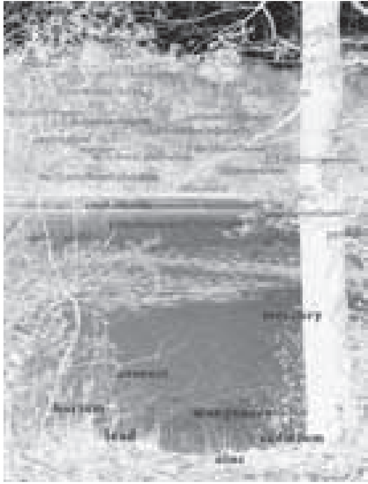
It is to this daily battle that Yale Women in Architecture hopes to turn and face head-on. The group will continue its weekly meetings this fall, with plans to include further panel discussions, alumni events, mentoring sessions, and professional networking opportunities. As Burns advised, "You really should cultivate relationships of all kinds—professional, personal, political. It's your best offense and defense in life."

—Elizabeth Barry ('07)
Barry cofounded YWA with Shelley Zhang ('07).

MED Program

Colloquium: Situations, Not Plans

Each year, Master of Environmental Design students in their second year have the opportunity to lead a colloquium for architecture students as well as the wider university. They select a theme, develop a syllabus, and invite diverse speakers to present their work. This year the colloquium was titled "Situations, Not Plans" and was led by all four second-year MED students: Joy Knoblauch, Frida Rosenberg, Leslie Ryan, and Sara Stevens. Ten speakers visited during the fourteen-week course comprising a group of students evenly split between architecture and graphic design.



3.

The colloquium investigated the contemporary urban situation, exploring the splinters of the metropolis through the production of subjects and urban ecologies. Speakers from fields as various as South African anthropology, nineteenth-century American farming, and mobile technology raised many questions regarding the accepted preconditions that determine fixed plans. By focusing on the fluctuating connections between environments that respond to social and political forces, they probed the theoretical foundations (and diversions) of contingent and contradictory relationships within the built environment. As an alternative to plans, this course found its interest in situations: infinitely layered, unobjective, and messy. Questioning the modern versus various forms of the anti-modern, the students engaged an analysis of contemporary urban conditions through discussions with the speakers, who were invited to situate urbanism as an interrelated field that punctures or exceeds the urban plan.

In an attempt to produce a viable hybrid from the diverse interests of the four coleaders, the students highlighted overlaps in their research on the topic of the construction of urban and social milieu. They then wove the course around loosely related key texts, including Bruno Latour's *We Have Never Been Modern*, Felix Guattari's *The Three Ecologies*, Donna Haraway's "Cyborg Manifesto," and Stephen Graham's *Splintering Urbanism*. Coincidentally, these were all mentioned in an endnote to William Mitchell's *Me++: The Cyborg Self and the Networked City*, which further directed the selection of speakers. This framework allowed an exploration of the role of designers in responding to physical and psychological relationships between humans, culture, and the environment, challenging definitions of what is architectural. Thomas Blom Hansen, from the Yale anthropology department, presented his field work on "Sounds of Freedom: Music, Taxis, and Racial Imagination in Urban South Africa," arguing for the interconnection between city planning, political regimes, and the styles of teenagers of various races in the country.

Continuing on the themes of identity and infrastructure, William Mitchell (MED '69), of MIT Media Lab's Smart Cities research group, presented his recent work on the challenge that mobile technologies pose to the architect's traditional role as master of "program." To foster the conversation, students were able to use the back-channel discussions on the online forum to pose more critical questions, and the class discussed issues such as the ethics of congestion pricing. The strong critical current was developed in a visit by another MED alumnus, Daniel Barber ('05), a PhD student at Columbia's School of Architecture. Barber presented a portion of his MED research on the history of People's Park in Berkeley, California, which spotlighted the problems of humanist assumptions about what users want from spaces. He expressed the irony in the practical problem of the people needing to be represented in some way or risk anarchy and the loss of similar parks. Delving further into the powers of the seemingly innocuous and deceptively practical elements of the built environment, Associate Professor Keller Easterling presented issues around the identity and practices in the surreal place of Dubai, highlighting the question of strategy and the need to be quicker and smarter in architecture's struggle with twenty-first-century global capital as well as to clarify the nature of that adversary. Noa Steimatsky, assistant professor of History of Art and Film Studies at Yale, shared with the class her research on Cinecittà, the Italian film-studio complex that doubled as a camp for refugees during World War II. The appropriation of soundstages into small cubiclelike domestic spaces and the stories that explain how and why this happened are at the center of Steimatsky's research, tying together political and economic threads against a fascinating and sometimes unbelievable backdrop.

Addressing the issues of technology and the city, Antoine Picon discussed the difficulties of being a historian dealing with digital technologies, situating the short history of digital technology against larger questions of technological determinism, control, and electronic subjectivity. Picon projected complex scenarios and formulated a position for architects within the digital realm as strategic planners. Benjamin Aranda, a principal in the firm Aranda/Lasch and the group Terraswarm, presented his Brooklyn Pigeon Project, in which small digital cameras were attached to birds to remap the city through their flight patterns and movements. Preferring to work on "recipes," Aranda also discussed his book *Tooling*, which proposes "tooling" as a way of understanding relationships to processes and outlines his dissatisfaction with the concept of mapping because of its incompleteness as a way of seeing. This led to a lively discussion regarding architectural practice and its tools.

Anne Galloway, a PhD candidate at Carleton University in Ottawa and host of the Space and Culture blog (www.spaceandculture.org), presented a scenario in which she questioned our celebration of new technologies. Contrary to William Mitchell's earlier visionary talk on the future use of technological devices in everyday life, Galloway called for mediating technologies that operate in the service of community as fixed points of reference, producing communication with the promise of dialogue. Her criticism of many new technologies questions the belief in their capacity to recapture a sense of community that seems to have been lost in a culturally complicated world. The talk turned into a lively discussion on how to develop smart systems that allow for resistance or filter out the continuous buzz of commercial exposure. Reflecting on a lecture by Stephen Johnson—"The Urban Web," given at the school earlier in the week (see page 21)—students discussed utopian attitudes toward technology. Professor Dolores Hayden, who visited the colloquium, contributed to the discussion.

The next speaker, Steven Stoll, assistant professor in environmental history at Yale's Department of History and American Studies, centered his talk around the role of agriculture as it plays into the history of Modernism and societal development. Questioning social, natural, and economic causes for human profit from natural resources, the discussion raised the question of what Post-Modern farming might be. Stoll, a political economist at heart, described how agrarian society is the basis of modern society and how theories of economic development and progress are intricately tied to agriculture. The history of soil science, the technology of harvesting guano (Peruvian bird waste) for fertilizer, and swidden (slash-and-burn) farming all became tied to a materialist version of the social contract, Southern slavery, manufacturing, and the Modern project.

Our final speaker perfectly synthesized the diverse ideas that had floated through the course. Edward W. Soja, renowned urban geographer from UCLA, spoke on what he calls "The Spatial Turn," recapping some major points of the course including spatiality, geography, challenging the Modern project, and the interplay of economics in urbanism. The talk was a rethinking of the primacy of history over space in how the world is studied, a call to think regionally, as well as a questioning of the terms used to describe spatial conditions, such as "urban," "suburban," "yuppie," and "exurb." In many ways Soja's skillful cross-disciplinary discussion—moving between philosophical arguments and obvious urban problems of exodus and cultural divergence—contextualized the themes of the course, revisiting our earlier discussion of Guattari and introducing ideas from other thinkers who were also relevant to the dialogue, such as Michel Foucault and Jane Jacobs. The 2006 colloquium brought together a very diverse set of thinkers and ideas but consistently questioned contemporary urban conditions and the role that designers can have in such a complex array of situations.

Thesis Research

This year's graduates from the Master's of Environmental Design program presented four distinctive thesis projects. Leslie Ryan received the John Addison Porter Prize, a university-wide honor, for her thesis, "Seeing Through Water: Waste and Forgetfulness in Olin's Pine Swamp, Hamden, Connecticut," a case study of the environmental and social legacy of industry, war, and secrecy that is stamped on the landscape of twenty-first-century America. The Pine Swamp was a peat meadow flooded by a reservoir, later becoming a "powder farm" for gunpowder storage and munitions testing, and as a result is a cocktail of chemicals, metals, and pesticides. The site is now a Superfund project. Landscape remediation of sites like the Pine Swamp forces us to come to terms with the complex, intractable, and ubiquitous problems of industrial production. Less visible are the social impacts of waste, such as the stigma of being associated with contamination and the costs of maintaining the waste products of the past. Being able to see and not being able to see, as dangers hidden underwater or behind veils of secrecy, is an aesthetic issue with deeply ethical implications.

Sara Stevens's thesis, "Systems of Retail: The Bigger Box," studied the retail techniques used by large-scale companies such as home-improvement chains, retail pharmacies, self-storage facilities, and megaplex movie theaters. Approached through architecture, corporate history, and economics, Steven's essay analyzes the development and context of a small set of retail industries to investigate the spatiality of mega-retailing. Stevens's research on self-storage connects an unexpected link between incipient moments in the development of this industry and its increasing dependence on investment markets, illustrating the tenacity of economic pressures in the built environment.

Joy Knoblauch's thesis, "Architecture and Contingent Subjectivity," presented Robin Evans's early work (1963–1982) as an alternate thread of Post-Structuralist theory in architecture that accounts more fully for its historical and psychological insights. Evans led design studios at the Architectural Association that focused on alternate housing designs intended to foster uninhibited social relations and invert the alienation of postwar public housing described in his well-known essay "Figures, Doors, and Passages". Knoblauch examined Evans's early work and influences regarding the contingency of self-perception, such as R. D. Laing and Michel Foucault, bringing it back to the forefront of the discipline.

Frida Rosenberg's thesis, "Shifting Identity in the Urban Structure," traced the emergence of the new European political order that has led countries to reposition their national identity and state image, with particular emphasis on her native Sweden, where large-scale social, cultural, and political transformations have been particularly apparent the last fifty years. Four poignant architectural examples revealed the peculiarities of the former welfare state as it dealt with the internal and external pressures of global economic restructuring, including the new suburb Vällingby (1954), the Kulturhuset (1970), Stockholm's Mosque, converted from a power plant in 2000, and Santiago Calatrava's Turning Torso—Sweden's first high-rise, built in 2005.

—Joy Knoblauch, Frida Rosenberg, Leslie Ryan, and Sara Stevens (all MED '06).

Undergraduate Studio

As the culmination to their undergraduate studies, the seniors in the architecture major undertake a design competition for their final studio. Last spring's competition studio, "A GreenStop for California's Central Valley," was led by Steven Harris and Bimal Mendis ('02) and focused on the design of a rest stop on California's Route 99. The one-stage international design competition—cosponsored by California's Department of Transportation and the Green Valley Center—sought to redefine the idea of the roadside rest stop through an innovative design that was self-sustainable and "off the grid." Out of the eighty professional and sixty student entries, two Yale College seniors—Victoria Wolcott and Chibuzor Ugenyi—were chosen as finalists. Wolcott's final scheme, *Tulare Blend,* not only won the overall Student Award, but the jury thought so highly of it that they also awarded her third prize in the Professional category.

In January, the studio visited California's Central Valley, which is one of the most productive and fertile regions in the country. The 415-mile stretch of Route 99 connects both rural and urban communities, from the north at Red Bluff to the south near Bakersfield, and acts as a major commercial corridor. The extensive farming industry accounts for the large number of trucks on the highway, and traffic volumes reach up to 140,000 vehicles per day in certain sections.

The studio investigated the existing infrastructure and its underlying ecology, together with the valley's unique political and cultural history. While developing a prototypical and sustainable design was fundamental to the goal of the studio, the student projects also addressed a broad range of issues from the history of water rights in the region to the unique subcultures that exist within it. The program itself was loosely structured around basic rest-stop amenities, including parking for cars and trucks, bathrooms, vending machines, and picnic areas. By addressing the broader physical and cultural landscape, the competition entries sought to redefine the rest stop as both an iconic presence on the highway and as an integral part of the surrounding region.

Wolcott's winning *Tulare Blend* extended the patterns and textures of the surrounding agricultural landscape into the site and combined them with the parking grid to create a hybrid landscape of the two systems. By using a series of permeable pavers at different scales to allow for varying degrees of softscapes and hardscapes, she integrated reed beds, picnic areas, parking, and rest-stop programs. In contrast to the landscape-oriented scheme of *Tulare Blend*, Chibuzor's *Rest-Stop Convergence* located a central facility surrounded by a system of "wind-scrubbing" walls to filter dust and chemical pollutants from the prevailing winds through the site. Other notable entries included landscapes that recycled the gray water from the site to introduce self-sustaining parks within the highway infrastructure; a building that harvested the wind generated by traffic along the highway to provide power to the rest-stop facilities; and a system of mobile programs that could be deployed on trailers in any configuration along the highway to suit the specific demands of each site.

Yale students have had remarkable success in the competition studio, winning first prizes for two consecutive years. While winning is a tangible goal, the studio's main emphasis lies in exploring and developing creative ideas based on research and analysis, sometimes at odds with the goals of the competition itself.

—Bimal Mendis
Mendis ('02) taught this studio in spring 2006.

1. Landscape Trip to England, March 2006.
2. Women in Architecture Panel, April 17, 2006, from left Peggy Deamer, Kevin Rotheroe, Phillip Bernstein, Carol Burns, and Joel Sanders. Photograph by Adrienne Swiatocha ('07)
3. Leslie Ryan, Seeing Through Water, thesis image, spring 2006.

Spring Lectures

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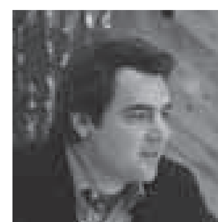
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The following are excerpts from the spring lecture series at Yale.

Stuart Lipton
Edward P. Bass Distinguished Visiting Architecture Fellow
"Does Real Estate Have a Social Function?"
January 9, 2006

My office in London looks out over St. James's Square. It's a beautiful place, with buildings designed by Nicholas Hawksmoor, Robert Adam, John Soane, and Edward Lutyens. Whenever I look out the window it is not the buildings that catch my eye but the square itself. …Changes still happen today, but the spacious simplicity of the square has not been impaired; it is a fine example of great and timeless public space. …I describe this scene because for me this is what urban life is all about. People of all ages and nationalities from a spectrum of social backgrounds meet, talk, enjoy a break, work, flirt, watch, dream, shop, and go about their business. It is sociable, convenient, pleasurable, safe, and adds to our quality of life. This type of experience can be found all over the world.

I work as a real estate developer. We are supposed to be hard-nosed, tough business people focused on the task of building rent slabs with a maximum floor area as efficiently as possible—buildings that prescribe the client's budget with no squandering of profits on fancy architecture. Why should we care what goes on outside these buildings? For me, it is absolutely crucial.

The spaces between buildings have always been important; if we don't design those spaces properly, we won't enjoy success within the buildings and consequentially they won't be profitable. So this leads us to the proposition today: Does real estate development have a social function?

To start, let's be clear what we mean by this: Do buildings and people have a relationship? Do buildings have an impact on people? Do people have an impact on buildings? Do new developments have an important impact on our quality of life, on how we live and work, on how we enjoy our towns and cities? The answer is an unequivocal yes.

Sunil Bald
Louis I. Kahn Visiting Assistant Professor
"Fold, Crease, & Tear Along Perforation"
January 19, 2006

When I was asked to give this lecture, it occurred on a day when I had just had an unfortunate mishap with an envelope containing a check from the IRS. This tragedy left me thinking about how the simplest of containers, the envelope, had become so much more complicated through automation rather than less so, and how this envelope embodied the ubiquity of protocols and procedures in our lives. Since Yolande Daniels and I began working together at SUMO eight years ago, we've always been very interested in how architecture scripts procedures that shape our everyday experiences.

Yolande and I have worked with folding in a rather banal way. Rather than folding space, our concerns are perhaps closer to the process of folding laundry and its eventual unfolding. We're interested in how ritualized action opens, closes, animates, and alters domestic space, whether to be compressed and stored or expanded and engaged.

FlipFlop was a project done way back in the day when four hundred dollars a month could get you a burned-out, abandoned 300-square-foot storefront on the Lower East Side. The project incorporated found objects with custom hardware and furnishings to create a wall-mounted living space that unfolded on a daily basis. As floor space was especially precious in this environment, the intention was to keep it as open as possible and to avoid spatially compartmentalizing the complexities and ambiguities of daily life.

Much of our work has been with art organizations; and while our investigations into domestic space have been so much about programmatic complexities and the mess that accompanies them, the ideal of a pure white hermetic space for art has always been, admittedly, a comforting but elusive thought—the equivalent of a beautifully pressed dress shirt. But our projects have been anything but clean, a bit messy in fact—very much entangled with the world outside or by institutional aspirations.

In the initial projects one creates the problem and the detail to solve the problem, but in a problem like [a large university building] so much of the conventional materials, details, and systems are given to you that there isn't that problem anymore. The problem ends up becoming finding moments that occur at a very different scale and somehow trying to design or imagine what those moments might be and how they might occur within the cracks of the institutional structure.

Mirka Benes
Timothy Egan Lenahan Memorial Lecture
"Meaning Through Transposition in Landscape/Architecture: The Case of Baroque Rome"
January 23, 2006

In the case of Rome, the design of landscape and of architecture were very closely related activities. Often they were done by the same professional. Landscape architecture today, as in Baroque Rome, is a highly interdisciplinary practice. I will be speaking of this interdisciplinarity in a number of ways using transposition, not as a tightly or fixedly construed theoretical construct but rather in a broad sense—a philosophical and physical one. Also I hope to show one of the most important things that historians of landscape architecture and historians in general work with: specificity in a given culture.

The question of what that configuration is and how the territory is carved is one of general interest for designers. A good way to make known its structural quality is to study how those issues operated in a different place or time, for example, involving the student in the professional design school in the matter of translation from one situation to another, in the historical situation not as a model but as a way of synthetic thinking. This in my view is one of the key roles of history as a subject in the design curriculum. Such a translation involves, in fact, the rehearsal of the act of synthetic thinking, which is how you conceptualize the landscape architectural dialectic in design.

Today the professional practices of architecture, landscape architecture, urban design, and planning are separate; in Baroque Rome they were one. Today science has a logical and abstract structure; in seventeenth-century Rome—the time of Galileo Galilei—science was severely subject to religious dogma and oscillated in a tension between studying the beauty of external forms and surfaces in nature and the move to investigate the internal structure of nature in logical and abstract thought. Today many materials are synthetic or artificial; at that time the range was great, between artificial ones like stucco and mortar to marbles and travertine. In focusing on Baroque Rome—a period of exceptional innovation in architecture, in relation to social and scientific development—and on figures such as Rinaldi and Borromini as test cases in landscape architectural design, we can address such issues and tensions.

Sam Jacob
Myriam Bellazoug Memorial Lecture
"Everything You Can Eat"
January 26, 2006

I'm from a practice called FAT, and this lecture is called "Everything You Can Eat," so I guess that means the stuff that makes us—well, me—fat. In some ways it's about why being fat is almost an inevitable result of consuming too much. Then fatness, if one is to believe the statistics, is an almost inevitable contemporary condition, certainly physiologically but maybe also architecturally.

This talk is a study of a suburb in the west of London, right next to Heathrow Airport, called Feltham. … It's really a place that is sort of an accidental urbanism, very much ad hoc rather than planned—a series of consequences rather than any logical thought. Interestingly for London, it's perhaps a kind of model of the kind of place that the city is going to become. … And it's an example of a kind of urbanism that's probably swallowed too much, maybe it's even urban indigestion, but it's also thrilling in its diversity of flavor.

FAT's interest really is to engage with cultures beyond the traditional architectural scope: taste, techniques, and languages. Essentially, we view it as a kind of realism, that architecture isn't an idealized and abstract art but very dirty and very messy and very compromised. It's through those problems that contemporary architecture can truly emerge.

We've borrowed shamelessly from the sourcebooks of many others, which we think is a very legitimate way of making architecture. Like the Post-Modernists we're not ashamed to copy and to not be original. Certainly there are some stylistic similarities, but I think the difference maybe is that the way we're using those sort of motifs and techniques is not really directed against Modernism but toward an engagement with the cultures surrounding it. … It's about trying to do the right thing in a particular context for a group of people.

Tony Fretton
Paul Rudolph Lecture
"Buildings and Their Territories"
February 6, 2006

Theory in the broadest sense of what I do comes *after* making the buildings. For me, that is an important thing to say after teaching at Harvard, where there has been a tendency for students to assume that theory can somehow drive practice. I would like to advocate that architectural design is its own craft and a sophisticated one at that. It is capable of embodying physical and emotional rituals and behavior directly into the body of the building.

The Lisson Gallery, from 1992, is a social space. I believe that architecture can in fact be a social art. For example, the rear façade of two floors is open to a schoolyard. The gallery spaces are simple in plan but can be activated by social activity. The ground-floor gallery is lower than the pavement and allows for a different experience of the pavement as public space. Both constituents share possession of the space: The building and the galleries become a public space for the eye and a private space for art.

Working in continental Europe, I have become aware of the empirical nature of the British mentality: It is looking at what exists. In Germany and Holland it is more

principled; architects see themselves as holding a body of knowledge and tradition, which like medicine or law is available for society. That is very different from the English point of view. When design is purely empirical or pragmatic it leads to horrible and dreadful work. Today, I have found that we have all been influenced by European architecture. However, what interests me is a kind of plurality where local sensibilities become embedded in architecture. When I was in Portugal I was able to see a number of buildings by a local architect who liked Stirling's work. He had produced an oeuvre that was Stirling-esque, but he had completely transformed it with his own Portuguese sensibilities. So this is my fascination with Europe: While we share a body of knowledge about form and style, each nation has its own sensibilities and individual character with stylistic information passing between them.

Wendy Steiner
Brendan Gill Lecture
"What Is Aesthetic Conservatism?"
February 9, 2006

Art history is certainly at an interparadigmatic moment. The continuing importance of Modernism seems indisputable, but at the same time the story of art that went with it is not. The rise of the avant-garde and its ceaseless exploding of pre-modern orthodoxies is becoming a closed chapter in aesthetics rather than an ongoing thought. Formal innovation for its own sake is tired and self-referential and has proven sterile; and political confrontation has flattened into political correctness. Since 9/11 in particular, irony and the artist's autonomy from the audience no longer seem matters to celebrate. …At a time when the categories of art, craft, fiction, and design are overlapping more and more, and when "beauty" and "pleasure" are becoming critical watchwords, the equation of art with an assault on the viewer sounds distinctly rear-guard. Classicists proclaiming "I told you so" are rushing into this void bearing the gift of beauty.

The issues of beauty, universals, and utopian community raised by classicists point to Modernist blind spots and failures. They do form the beginnings of a brief, I believe, for the next phase of aesthetics, and as such they need to be addressed. But at the moment conservatives seem to be the ones addressing them; indeed, many critics and art historians consider this brief intrinsically conservative. The only choice, they assume, for someone stepping outside the ideology of Modernism is classicism or some other elitist revival. Classicism, in contrast, has programmatically preserved cultural traditions and cooperated with social power structures.

It would be a pity if moving beyond Modernism meant eliminating the possibility of aesthetic wonder or ethical democratic engagement through art. But it would be equally sad to keep propping up Modernism in the name of liberal values while ignoring the issues that are pushing us beyond it. And worst of all would be the specter of conservative progressivism, a brave new world in which classicism is equated with the avant-garde.

I have been tracking some artists. … There is a reciprocal appreciation and self-appreciation in the experience of beauty, a revelation of our value through what counts for us as valuable. Little in life is as moving, as seductive, as this moment of matching between the beautiful other and the beautiful self.

Amanda Burden
Eero Saarinen Lecture
"Shaping the City: A Strategic Blueprint for New York's Future"
February 13, 2006

New York is a city that is growing, and it has always attracted immigrants who come to the city and provide a very important component of our economy. They've always come in platoons and moved on. But now they're not moving on—they're actually staying—so our population is growing quickly. We went from 8 million in 2001 to 8.2 million now; we will be at 8.9 million by 2010. We have a tremendous challenge: to grow the city and to provide housing and jobs but also to strategically find places to grow because New York City is indeed built out to its edges.

This is what we used to do: We would go to a community and say we are going to do this for them, and of course they would be very upset because C-6-2 sounds pretty frightening. So what we have done in each case is to render and draw three-dimensionally and design an urban master plan, which becomes our tool for engaging the community and explaining what we're trying to do to get consensus. In the end these rezonings, which are very important for the growth of the city, will be adopted by the city council and become law, so that things can be built without approvals or private developers.

This shows you how finely grained the zoning is: It's street by street, block by block. We are very careful and work with the community slowly and deliberately to create zoning that builds on the inherent character of the area. With every one of the rezonings we go from the ground up; we always find the value of a particular area and build on that. If it can grow, we grow it; and if it can't, we rezone very carefully to reflect what has been built there.

Craig Dykers
"A Way of Thinking, a Way of Working, and the Works of Snøhetta"
February 20, 2006

Most of us like to separate history into moments of time—the past, the future, the present—but in some way this is too simplistic and has created a sort of collision of histories. We like to therefore describe architecture in clearly defined ways. We call some architecture Modern, some Classical; I prefer to use the terminology *avant-garde* and *derriere-garde*. Everyone knows that the derriere-garde is just as important as the avant-garde; somebody has to care for what has happened before us. So in a way none of these definitions define any one thing as being better than the other; they simply describe to us that some things are familiar and some things are unfamiliar.

We realized that although there is a lot of discussion about the master plan of the World Trade Center by Daniel Libeskind, we were intrigued by the master section, that it somehow began to tell a story that was deeper than what the plan represented, which is very clear in the way the memorial proposals dive into the ground—they are sort of pieces of the past. The commercial buildings are sort of incised into the sky; they are about the future. They are optimistic, and our building [the museum] sat somewhere in between. It was about the everyday life of the city and about the life of the present, and we were going to bridge this world of the past and the future.

Very quickly we found that the memorial was not a vertical space; it had a very horizontal identity. And if you were to create a window through that space—a vertical window—in many ways it would dissect or bisect the memorial itself. We rotated the window 90 degrees to create this transition space. It is done very easily: We simply lifted the building to create a zone through which people move regularly, back and forth, between the city and this place of repose. The roof of the building became the primary façade. … In a sense we tried to design the space. Although you cannot really design space—you can only design the objects that form the space—but it was our way of thinking about this place that was primarily derived from its air.

Steven Johnson
Roth-Symonds Lecture
"The Urban Web"
March 27, 2006

Conventional telling has been warped and optimized to make a triumph of medical detective work and of information design. But the actual truth is the triumph of a certain kind of urbanism and the way information gets shared in certain dense environments. All of those patterns that are at work in this story are being replicated on the Web today and are being applied to real-world cities to augment the kind of information-sharing that is happening on the ground.

Now what about this idea of the "swerve"? There has been this kind of cliché about the Web being too polarizing and everybody living in their own enclave and never having any kind of surprise or serendipity. But if you look at what the blogs are doing, the swerve is the link the blog offers up to take you someplace you didn't really expect to go. Blogs are largely made up of people linking to things that they have found—crazy things that they have stumbled across on their travels around the Web. The swerve is alive and well in the hypertextural world of the Web.

Part of the reason why the Web took off is because you have these universal locators. We are doing in geographic space what we did originally with information space. You can say, "Show me all of the blogger posts of The Brownstoner site that are within two miles of this particular point in space in Brooklyn." This is called "geotagging." You are tagging bits of technology and information with geographic coordinates so you can build maps.

When you combine it with GPS-aware navigational devices, that is the cocktail. If the device knows where it is and the information knows where it is, those two things together will create an entire ecosystem of people blogging, writing, and sharing information about space that does not exist now.

Joseph Riley
"The Mayor as Urban Planner"
March 30, 2006

America everyday becomes more urbanized and this urbanisation will increase forever. The future of the country, the quality of civilization, our economy, and our culture increasingly is dependent upon what we make of these urbanized places. Are they collections of stuff? Or are they inspirational, beautiful, and livable spaces? What about average citizens, how do they feel about things? This is Sal's Liquor Store. It's an interesting place because everyone in there wears a pistol. It is warm in Charleston. They don't have jackets on, they have a holster and a pistol and I guess a permit from the state. I went in there one day, and all these guys I know converged to one place behind the counter, like I was going to get some information. I was nervous. Well, these guys in the liquor store with pistols want to talk about taxes or something. They wanted to talk about this intersection that had a no-man's paved area, and one of these men wanted to plant something there. I sent that idea to my landscape architect. Instead of a paved no-man's-land they received a planted sidewalk. One of those guys said, "Joe, you know what you did down there at Roberts and Doyle, well, that's the prettiest thing I ever saw. I drive two miles out of my way to see it every day, both to and from work." And then they wanted to talk about a new building in town where they felt the architecture had respected the other buildings on the block. All these guys at Sal's Liquor Store wearing pistols wanted to talk to their mayor about beauty.

Our country is begging for it. There is enough harshness and violence and difficulties in life with just getting by. When we give our citizens an enhanced public realm and public space, they support it every time.

Werner Sobek
Gordon H. Smith Lecture
April 3, 2006
"Archi-Neering the Future"

One can design buildings in such a way that they can be called "ephemeral buildings." If we do so, it is not only a way of coming to the highest level of science and scientific work, but it is also combined with the question of how are we living and working the day after tomorrow. We are keen enough to anticipate what could be, which of course is the optimum intellectually, taking a big risk. ... One has to think about designing buildings that do not need any energy. It would be even better if those buildings could produce energy.

We ask the question, What are the most advanced building materials? They are unfortunately not steel or concrete but glass and textiles. What has been developed on the research and scientific level in textiles in the last two decades is breathtaking, and most people don't know about it. The terms *engineered fibers* and *engineered fabrics* indicate what is doable. … In a building you can apply much more of those phase-change materials. Introducing such things as fabric technologies and materials that show a very high strength and robustness along with breathability, we took the idea and wondered if it would be possible to apply this to a building's skin—totally prefabricated, easily exchangeable. Imagine what it would mean to have a breathable façade.

There is also the idea of decomposability. There is often a very simple way that steel elements are bolted or clipped together. The electronics and automotive industries in Germany are now urged by law to have a return guarantee. … You can make the fitting tools, bolts, or whatever is easy to see; use one or two bolt diameters; use one or two types of bolts so that you can decompose it easily. What we try to avoid like hell is all of these sealed joints, which of course can be done. I don't know whether the generations coming after me will love the buildings or not; the only thing I want to give the buildings is the possibility that they can be taken away.

Greg Lynn
Davenport Visiting Professor
"Current Work"
April 6, 2006

It's important to distinguish what is architecture and what is industrial design or something else. For me architecture is about the assembly of vast numbers of pieces to make something whole. The term I gave that concept with an exhibition we did here at Yale was "intricacy": how you put together hundreds or tens of thousands of components to make a thing that is whole and proportional and coherent. What's most interesting for me today is that with the computer we can put more and more different parts together to make more and more complex wholes. The problem that arises is how do you create something other than just variety? And how does an architect or a designer have a signature or a coherent path to their work?

I've been trying to get away from the notion of typology, where you have a fixed thing that gets deformed, and instead go to a strategy where something generic gets differentiated, varied, and changed.

In a project for a house where the ground folds up and makes a volume in the thickness of a surface. In an upside-down view of the dining room, you can see how the ceiling folds around and makes a volume, and the wall folds out and makes a fireplace, and this wall folds out and makes a room. All of these surfaces that undulate and deform to make all the functional spaces of a house.

Frank Gehry and Paul Goldberger in Conversation
April 7, 2006

Paul Goldberger: We are going to ramble over a number of subjects over the next hour or so. I would like to begin not with your own work but with the building you are sitting in right now. Everybody at Yale has been grappling anxiously with this A&A Building for more than a generation. What is your sense of it?
Frank Gehry: I watched it incubate, so when I was a student at Harvard I was in city planning, but Paul Rudolph was omnipresent. I used to go to his studios at midnight, when he would arrive, that was his arrival time to talk to students. At the time I found he was sleeping underneath his desk in studio. I was fascinated by the drawings.
PG: That was when this building was in design.
FG: And so I was fascinated with Rudolph's translation of thoughts through drawing to built form and his was particularly seductive as a student for me. So I was gaga over him, like maybe some of you guys are about me, but you get over it. So my watching him sculpt this building over the years was amazing. Nobody was trying this kind of stuff, and I was very enticed by it.

But then when I came to teach, as a whole environment, I found it difficult. Except for this room, Hastings Hall, which I love and think it was inspired by Mr. Wright.
PG: This room inspired by Mr. Wright? Really?
Dean Stern: Yes!
PG: In its quite difficult functionality or in its spatial configuration?
FG: In its spatial complexity.
PG: I remember somebody once describing it as a train crash between Wright and Le Corbusier…
FG: I would say more Wright.
PG: It always seemed more Wright to me as well. Clearly the Larkin Building, but maybe a bit of La Tourette in there, too. If the Larkin Building and La Tourette had been married they would have produced this child.

But, how do you experience the building now as opposed to then?
FG: It's like an old friend….

—Compiled by Andrew Lyon ('06), Marc Guberman ('08), and Alek Bierig (Yale College '07).

1. Stuart Lipton 2. Sunil Bald
3. Mirka Benes 4. Sam Jacob
5. Tony Fretton 6. Wendy Steiner
7. Amanda Burden 8. Craig Dykers
9. Stephen Johnson
10. Hon. Joseph Riley
11. Werner Sobek
12. Greg Lynn
13. Frank Gehry and Paul Goldberger

Advanced Studios

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1.

Sunil Bald

Sunil Bald, the Louis I. Kahn Visiting Assistant Professor, proposed that his students build a new headquarters for the World Social Forum (WSF), a non governmental organization with far-reaching networks based in Brazil. To be located on the Avenida Paulista, a boulevard that cuts through São Paulo, it is a place for protests and public gatherings.

The studio visited São Paulo to meet with the WSF and experience the culture. Mapping exercises about NGOs and their global issues helped to inform the building designs. The projects—presented at final review to Will Bruder, Yolande Daniels, Leslie Gill, George Knight ('95), William Mitchell (MED '70), Joel Sanders, Galia Solomonoff, and Marc Tsurumaki—included meeting spaces, offices, libraries, and research centers that sought to express the organization's ideology tectonically through themes such as fluidity, transparency, interchange, connection, weaving, and continuity, proposing a structure that would frame an agency claiming to be "neither a group nor an organization" with nonhierarchical decentralized systems and forms.

Since the schemes could be open-ended—interpreted as an infrastructure for a variety of unforeseen activities—the spatial elements of circulation, gathering nodes, and public assembly rooms became emphasized. Brent Fleming posed the question, What does it mean for an institution's program to be fluid when it is normally compartmentalized? Basing his research around the issue of water shortage, Fleming designed metaphorical streams through the site to make physical overlaps between research, library, and landscape connected by various circuits with public points for an amphitheater, café, and gathering spaces.

Interested in how the local and global functions of the WSF could come together or separate, Ross Smith grafted different materials to form a series of interlocking systems that would have the potential to both separate and infest the project but not necessarily inhabit it. The vertical became the private hardscape with a horizontal level opening up into a public softscape, highlighting the potential for organizational transparency.

The idea of the whole made up of its parts was the focus of Timothy Newton's project, providing space to colonize a stable environment with the added program of an urban campus. Using the metaphor of a Portuguese man-of-war—a colony of organisms that functions like one big individual—he designed a building that could either be a single entity or be broken down into autonomous units. Modular office spaces were expressed on the façade linking back to the building core. Joel Sanders likened it to a Lina Bo Bardi paradigm of the suspended box in the style of Brazilian homes. Other strategies, such as David Nam's, looked at ideas of the crowd and flow. Heather Kilmer made a fluid, open building with a slab moving through forming ramps that turned spaces into knots.

2.

Stefan Behnisch

By embracing the political and cultural complexities of post-Communist East Berlin, Stefan Behnisch, Eero Saarinen Visiting Professor, with Ben Pell, critic in architecture, challenged his students to design a Museum of the Cold War at the 1976 Palast der Republic, currently being demolished. On the site of the former baroque Berlin City Palace, the building served as the Parliament for the German Democratic Republic until reunification in 2000; in recent years it hosted cultural events. The students were free to retain or eliminate the building as they deemed appropriate.

The students visited Berlin, meeting with public officials and architects as well as exhibition designers. Back at Yale they worked together on a global Cold War timeline and then on projects in pairs. The studio incorporated sustainable issues, and the development of new interventions with innovative curatorial strategies to interpret post World War Two history. Most students directly engaged the program rather than the physical context of Schinkel's Altes Museum, focusing on the Cold War and its representation. Their final schemes were presented to Harry Cobb, Adrian Eberhart, Peter Eisenman, Mario Gooden, Keith Krumwiede, Annabelle Selldorf, Maren Sostmann, Marion Weiss ('84), and Claire Weisz ('89).

Only a few students maintained the original building. Mark Davis inserted a glass box within the Palast, recycling an icon that had "good roots and needed some pruning." A powerful photo-montage of a crowd inside the space showed the transformation of the building into a public piazza. Brian Hopkins and Sean Khorsandi retained more than 75 percent of the building, employing relational typologies to permit the injection of a public program into the existing infrastructure, thereby investigating the symbiosis between the museum as a civic space and the potential for a 24-hour public place.

The other students demolished the building and reconnected the site to the city, providing a variety of focal points. Matthew Byers and Paolo Campos modeled a building as a roofscape with slits for light wells; lawns and terraces provided abundant public spaces. Maxwell Worrell and Christopher Kitterman proposed that the institution was a container of information, providing layered experiences of the Cold War by creating three unique "museums." Generating the orthogonal building shape from the surrounding buildings' geometries, they engaged landscape to create an edge condition at the River Spree. Nicole Lambrou and Abigail Ransmeier rejected the simple juxtaposition of democracy versus communism, instead highlighting the Cold War's global effects. A cluster of undulating towers representing five vertical galleries, each displayed geographically diverse Cold War material. As these galleries move vertically through space and chronologically through time, they merge to create overlapping zones used for circulation and exhibitions, forming an event space. The studio's work was exhibited at the Aedes Gallery in Berlin, this summer (see page 27).

3.

Will Bruder

Will Bruder, Bishop Visiting Professor, with John Eberhart ('98), focused on the potential of New Haven's underutilized waterfront to make a connection back to the urban core—investigating urban design issues that include, parks, pedestrian circulation, and housing—culminating in the design of a contemporary art museum, or Kunsthalle, and an art school with artist studios/residences along the waterfront adjacent to Marcel Breuer's Pirelli Building, now subsumed by Ikea.

The students jointly conducted an intensive site analysis of New Haven and studied museum and housing precedents. For inspiration they traveled to Amsterdam and Rotterdam. They were asked to address issues of contextual appropriateness, tectonic refinement of structure, detail, and natural and artificial light, as well as diverse approaches to sustainability.

In the projects presented to the jury—Stefan Behnisch, Steve Christer, Marilou Knode, Ben Pell, Jon Pickard ('79), Alec Purves ('65), and Tod Williams—many of the students incorporated complex landscape schemes, inserting fluid green swathes and water canals throughout to make sustainable projects. Eron Ashley placed the building on a green strip as an object, with a tower and views toward the city and the sea. Naomi Darling formed a composition of gardens and galleries wrapped with museum offices around the core, adding a canal to connect the site to the coast. Joyce Chang located the museum on the water, separating different museum functions into programmatic fingers. Jeremiah Joseph made his museum a ship floating in the harbor, with open platforms and enclosed galleries picking up cues from the way barges operate.

To address the highway noise and the need for an oasis at the edge of the city, some students organized the museum as a series of buildings around tranquil, semi-private inner courtyards. Jennifer DuHamel placed the building at the perimeter of a city block, with an interior courtyard for administration; Susan Parapetti arranged four galleries around an interior corridor, concentrating support spaces to one side and opening the galleries onto a sculpture garden. Marina Dayton designed a wedge between the galleries and museum school that embraced Breuer's Pirelli Building and enclosed a courtyard space. Dariel Cobb's simple exterior box was divided internally into galleries separated by a circulation spine and museum support spaces.

The existing infrastructure of the site served as a base for Mike Grogan, who placed galleries in the Pirelli Building and reestablished its demolished base by inserting offices and a parking garage. In reconnecting the water through the site, Mike Lavery situated his museum both over and under the freeway, with galleries above and services below. In general, the projects reinforced the need for a cultural attractor in New Haven and the potential for architecture to improve the city's self-image, as well as demonstrated new ways to integrate cultural buildings into the urban infrastructure.

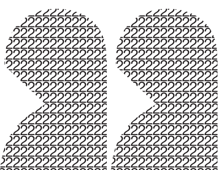
4.

Keith Krumwiede

Keith Krumwiede's studio was to redevelop eighty-seven acres at Edgemere, in New York's Far Rockaway. Once an active resort community, it has been awaiting development for over forty years and is currently undergoing a re-development plan, adjacent to Arverne-by-the-Sea and Robert Moses–era tower blocks. The student's proposals were to be adaptable with consideration of ecological, economic, and social factors.

Working in two groups of five, they then conducted environmental and site research to develop a strategy. Students traveled to London and Manchester visiting similar scaled projects. One group established an armature of circulation linking the subway stops with a restructured and bifurcated boardwalk along which various housing, commercial, and institutional programs were deployed. The other presented a less plan-oriented strategy that examined the possible overlay of different uses in relation to the various types of urban surface, creating a distributed public infrastructure which provided ecological, social, and cultural benefits to the area. They then developed individual parcels, aimed at incorporating new concepts for an ecological response. The projects were presented to a final jury of Jim Axley, Sunil Bald, Diana Balmori, Michael Bell, Patrick Bellew, Andy Bow, Peter Cavaluzzi, Keller Easterling, Karen Fairbanks, Nick Johnson, and Albert Pope.

Julia Suh and Carol Ruiz's scheme



provided the residents a local street with bike paths and an elevated boardwalk with parking underneath. Retail on the edges would lead to a residential tower so that the boardwalk would be an active recreation space. Issues of density, housing location, and block scale were addressed, as well as the orientation of the sun and the wind. Ayat Fadaifard expanded the existing landscape fabric with natural berms adjacent to the housing; vegetation like grass and trees to a green roof would create continuity from the subway to the water's edge. Aaron Fox's network of dunes and fences gave attention to the water system that was integrated with high- and low-rise high-density apartment buildings. Yoo Jung created alleys between the houses and lot lines, opening up a new infrastructural system, carved out the semiprivate space, and extended the beach system into the housing with three scales, from low- to high-rise with landscape filtering through the site.

Julia McCarthy and Meaghan Smialowski focused on five surface treatments for "drainage, green roofs, public spaces, and vertical elements." In designing a community and cultural center, they offered a new focus for the large site. Marisa Kurtzman created a campus wrapped in wood, with a retail spine along the subway. Jason de Boer designed the boardwalk with parking below and event spaces in circular forms as superstructures, developing his analysis as a "mood" strip. Mustapha Jundi inserted a watershed program into the site for local water treatment, with streets as channels and an overflow basin leading to a wetland and a visitor's education center. The site would change uses according to water levels for new concepts in wetland developments.

5.

Frank Gehry

Frank Gehry, Louis I. Kahn Visiting Professor, and Gordon Kipping proposed that the students consider a new Music Center on Grand Avenue in downtown Los Angeles. The Music Center includes the Chandler, Ahmanson, and Taper Theatres. With the Walt Disney Concert Hall as a centerpiece. Grand Avenue is under going a revitalization project that will include a Gehry design for Related Properties to include a hotel, apartments, and commercial spaces. Students were asked to design an opera house to replace the Chandler, removing it from its elevated pedestal and integrating it into future development.

The students traveled to Los Angeles, where they went to the Technology, Entertainment, and Design conference and visited both the site and Gehry's office. Each student created a master plan and opera house design. They were asked to eliminate two perpendicular administrative bar buildings and to create more open buildings in order to manipulate the circulation.

The student's individual schemes were presented to the final review of Anand Devarajan ('00), Ernest Fleischman, Ara Guzelemian, Jim Houghton, Sylvia Lavin, Frank Lupo ('83), Greg Lynn, Eeva-Liisa Pelkonen (MED '94), Cesar Pelli, and Stanley Tigerman ('60). In contrast to Chandler Hall's aloof position on a podium they each designed buildings to engage the street. One common theme was to mitigate the divide between the residential and the cultural corridor with paths, an outdoor amphitheater, and public parks as neighborhood attractors that focused on making the opera house approachable for younger audiences.

Louise Smith achieved this integration by spreading rectilinear volumes over the site to break down the scale within a public park. Shauna McBay's plan created varied situations for the audience; Sara Rubenstein designed alternative types of space for the audience with the understanding that they don't just watch a performance and leave—there is opportunity for other types of interaction such as people-watching. In addition, students revealed how nineteenth-century opera culture was more a social gathering—with the ritual of audiences' comings and goings—and experimented in that vein. Melanie Domino offered various projection methods, such as flat screen and views to people from a skybox, following sports stadium typologies. Yonha Rhee integrated a parking garage that has public seating adjacent for couples, groups, or dining and could open up to a lawn. Interested in surface and skin, Roy Griffith designed an inhabitable roofscape that people could access by climbing through the complex.

Tim Campbell designed a large, thin glass wall, turning the field vertically to allow people to circulate through the site, around protruding lounges and restaurants, arriving at an outside amphitheater with a panorama of the city. In an urban landscape investigation, each student manipulated the grades and sculpted the land to improve flow from the street into the site.

6.

Stuart Lipton, Malcolm Smith, and Chris Wise with Richard Rogers

As the second Edward Bass Fellow in Architecture, London-based developer Stuart Lipton taught an advanced studio with Davenport Visiting Professors Richard Rogers ('71) and Chris Wise, of Expedition Engineering, Malcolm Smith ('91) of Arup, and Paul Stoller ('98) of Atelier Ten. The studio, which each year brings a developer together with an architect, offered students the opportunity to build a contemporary urban environment in Stratford City, in East London—the site of the 2012 Olympics—that will remain relevant for many generations. The 178-acre former railway site will contribute to the redevelopment of the new mixed-use metropolitan hub that has as its focus a new stop on the high-speed line to London as part of the new Channel Tunnel expansion. Environmental, sustainable development was a significant aspect of both the master planning and individual office building designs. The students were encouraged to develop solutions for a future-proofing strategy of a minimum of one hundred years, showing a robust thought process based on priority assessment, "what if?" scenarios and even Darwinian genetic algorithms. After a trip to the site in London to meet with Richard Rogers and Arup, the planners for the project, students analyzed social and time parameters, community precedents, and the impact of economic, technological, and social change while keeping in mind the design goals of firmness, commodity, and delight.

Dividing into teams of two, the students were first asked, contrary to most urban-design studios, to design a building for midterm and then the master plan for final review. When they presented the schemes to Diana Balmori, Andy Bow, Patrick Bellew, Peggy Deamer, Paul Finch, Mark Gage ('01), Alexander Garvin ('67), Nick Johnson, John Gattuso, Alan Plattus, and Demetri Porphyrios. In the master plan by Chris Beardsley and Ashley Klein, the topography of the site and the potential to move the earth were key elements. They suggested placing the stadium in a depression to create a network of green space and an edge for the waterfront and the highway, basing the main infrastructure on an underlying grid that could be flexible in the hierarchy of public spaces and increase density with only seven-story residential buildings. Their office building design brought social space to the interior with flexible courtyards and potential for office expansion or shrinkage, as well as gradients of public and private space. Topography was essential to Andrew Steffen and Mario Cruzate's design: They focused on water collection and links through the site from community node to community node. Pedestrian networks related to a hierarchy of private to public spaces. Community-focused centers put activities on display, such as the recycling refuse displayed in a tower. Open space was a theme for Russell Greenberg and Adam Ganser, who sought to make a vital center for Stratford City by using the Chunnel Station as a base for retail and a central park around which development could occur. Using the infrastructure as the legacy of the Olympics, the project is phased so that the central core gains density over time with an intricately developed section of retail and a service spine above. Finally, Drake Hawthorne and Xinghau Zhao designed a park around the edge with nodes as generators of new development for schools, residences, and a hotel at the town center.

7.

Greg Lynn

Greg Lynn, Davenport Visiting Professor, and Mark Gage ('01), assistant professor, proposed an architectural investigation of movable stages and temporary facilities for the Coachella summer music festival, in Palm Springs, California. These events thrive on the interrelationships between the media of live performance, film, video, sound, image, and advertising, which suggests an architectural and spatial response.

The studio began with research on outdoor concerts and robots as the main paradigm for motion. Instead of abandoning monumentality and form in favor of movement and electronic mechanisms, each student was asked to combine spatial focus and intensity with mechanical and/or electronic pyrotechnics, for a duality between the permanent (polo playing field) and temporary activities (music festival) on the site.

The students met with the festival organizers in Los Angeles and toured the site. As the semester progressed they analyzed issues of mechanization of parts in relation to the whole to make an operable structure. As the students got more invested in calculation and its relationship to performances, the stage took on an animate quality in sync with the music. Their strategies are visible in the different approaches, from ways to make landscape into mounds and faceted surfaces that puff up during the festival to those that close and open as separate objects. Scott Baltimore designed a tower with subtle cracking that opened to reveal an interior with animated lighting. Frank Nan designed peacocklike feathers to enclose a small gathering that then opened up for larger ones. Mako Maeno designed a serpentine scheme that nestled into the landscape as a combination of landscape and industrial design object. Nathan Hume and Armand Graham created an alien animal with biologically related movements of fluttering and moving lights. Kate Burke and Chris Dial broke down the surface area in movable parts that fold in and lock together. Fred Scharmen's project was all stealth, with hydraulics and panels; he used scripting in the Rhino program that functioned like soap bubbles and packed geometries. Abby Coover's was a differentiated trellis on which various canopies opened and closed, but it didn't move; activities would take place on it and underneath it.

During the semester the studio met with engineers who have worked with motion, such as Aron Chadwick and Neil Thomas of Atelier One and with media designers who work with special effects, such as Nico Van Gastil and Peter Frankfurt of Imaginary Forces. The project was a challenge both to the students and the final review jury of Peter Arnell, Arnand Davarajan ('00), Lise Anne Couture ('86), Hernan Diaz-Alonso, Peter Frankfurt, Stuart Lipton, Jeffrey Kipnis, Sylvia Lavin, Ed Mitchell, Jung Ah Suh, and Andrew Zago who saw how motion—the realm of engineers and industrial designers—is rarely addressed by architects. The studio was also discussed in a May *Los Angeles Times* article on the Coachella music event.

8.

Demetri Porphyrios

Demetri Porphyrios, the Bishop Visiting Professor, and George Knight ('95) asked their students to adapt the historic granary and former industrial site at King's Cross, in London, for use as a fine arts school with a centralized campus. In the midst of a major redevelopment, the area will become a new hub for the Eurostar with Foster and Partners' expansion of St. Pancras Station, now in construction.

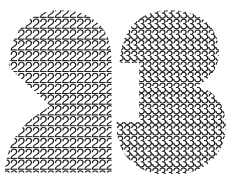
The students first researched various pedagogies of art schools, from teaching methods to spatial needs for common areas, student exhibition areas, auditoriums, and libraries. During a site visit to London they met with developers and toured other significant reuse projects to see how development influences architecture. Back at Yale the student schemes became resolved with contemporary interventions, which they presented to jurors Tom Beeby ('65), Deborah Berke, Darin Cook, Paul Finch, Charles Gwathmey ('62), M. J. Long ('65), Cesar Pelli, Alan Plattus, Jaquelin Robertson ('61), Daniela Voith ('81), and Chris Wise.

One thread was to conserve the main building, another to save only part of it, and the third to raze it completely. The granary building, which looks onto a plaza, offered a conflict for the students since the warehouse has low ceilings and no public expression, but is in a central location. Mary Jane Stark proposed to demolish the interior floors and float rooms in the space; other students projected balconies into the space or reestablished different levels in the building. William West maintained only the columns in the Head House; his detail drawings simulated nineteenth-century architectural engraving techniques but were executed in AutoCAD. New kilns like those of the period were set within the filigree design for gallery spaces, which Paul Finch thought was meaningful both historically and metaphorically.

Some students relied on infrastructure as the starting point. Aston Allen was intrigued by Roman sewer infrastructure and the building's brick vaults as a tectonic vocabulary. He excavated the courtyard and distributed retail space along the public length of the building, placing the workshops and an assembly hall below ground; Charlotte Henderson removed all the buildings except for the Head House and granary and developed an undulating building generated from the flow of 1,000 railroad tracks that eventually enclosed a sanctuary for making art. Katherine Corsico, also influenced by the rail lines, proposed to move the existing train shed, making the gallery space tangential to a brick-walled room for installation artists, with a significant below-grade work space and an auditorium in the existing shed. Andrei Harwell designed the only tower in the courtyard, with sculpture studios located in an assembly space where a gantry moved through the granary building to the central public square.

The studio brought to the fore issues of an architect working with a unique voice in a complex of historic buildings. The students were forced to make philosophical choices about what to keep or to eliminate. In the closing Paul Finch, editor of *Architectural Review*, cleverly summarized each project as a different type of bread in the basket of architectural references.

1. Timothy Newton, Project for Sunil Bald Advanced Studio, spring 2006.
2. Chris Kitterman and Max Worrell, Project for Stefan Behnisch Advanced Studio, spring 2006.
3. Jennifer DuHamel, Project for Will Bruder Advanced Studio, spring 2006.
4. Melanie Domino, Project for Frank Gehry Advanced Studio, spring 2006.
5. Aaron Fox, Project for Keith Krumwiede Advanced Studio, spring 2006.
6. Russell Greenberg and Adam Ganser, Project for Lipton-Rogers-Wise-Smith Advanced Studio, Spring 2006.
7. Fred Scharmen, Project for Greg Lynn Advanced Studio, spring 2006.
8. Andrei Harwell, Project for Demetri Porphyrios Advanced Studio, Spring 2006.



Faculty News

James Axley, professor, working with Stephen Kellert of the School of Forestry and Environmental Studies (FES) as co-coordinator of the new Joint Masters Program with FES, has admitted the first round of students to the program. Axley was invited to be a participant and panelist at the “Bringing Buildings to Live” symposium, held at the Whispering Pines Conference Center, West Greenwich, Rhode Island, May 10–12, 2006. He also made two presentations, “The Port Plane Approach to Macroscopic Ventilation Analysis” and “Port Plane Multi-Zone Airflow Analysis with Embedded CFD Models,” at the American Industrial Hygiene Conference and Exposition Vent 2006 conference held in Chicago on May 14–17, 2006. He wrote the essays, “Analytical Methods and Computing Tools for Ventilation in the book, *Building Ventilation: The State of the Art*, by M. Santamouris and P. Wouters and with P. A. Nielsen, “Modeling of Ventilation Airflow. Ventilation Systems: Design and Performance,” in H. Awbi, (both Earthscan Publications, James & James, London, 2006).

Phil Bernstein (’83), lecturer, was an adviser to a new PBS series, *Design: e2*, on sustainable architecture and hosted the world premiere, at the conference Sustainable by Design in New York on May 31, 2006. The event featured a roundtable discussion between **William McDonough** (’74), Douglas Durst, Sadhu Johnston, Michael McDonough, Robert F. Fox, and Richard A. Cook and was moderated by *Metropolis* editor Susan Szenasy. Bernstein participated in the AIA Integrated Practice Conference in Los Angeles on June 7, 2006, discussing “Freedom Tower: Pioneering Digital Design and Process Change” with Paul Seletsky of SOM, and “Integrated Practice: Technology Is Just the Catalyst” with Larry Rocha of WATG. At the AIA National Conference in June 2006, Bernstein presented “Moving to BIM: A Progress Report” with Patrick MacLeamy of HOK, Douglas Palladino of RTKL, and Scott Simpson of Stubbins Associates.

1.

Turner Brooks (’70), adjunct professor and principal of Turner Brooks Architects, is designing houses for students at the Center for Discovery, a progressive institution for the treatment of autistic children in New York State. The housing involves an expansion of the existing campus and will be integrated with a new educational facility to be designed by **Peter Gluck** (’65). Brooks is also designing a shacklike house on the Delaware River in Easton, Pennsylvania; the structure is perched high up on legs to avoid floods like the one that took its predecessor down the river. He is also completing renovations of a hilltop house for Gus and Cameron Speth, in Strafford, Vermont; and a small early-nineteenth-century barn for Akhil and Vinita Amar, on the property of Charles Moore’s Stern House, in Woodbridge, Connecticut. In this complex, independent guest quarters and a study will be built inside the barn, with various penetrations to the outside. The firm is also renovating a Victorian barn into a community arts space and children’s museum for the town of Hamden and is completing landscaping and master planning for the campus surrounding a Sikh Temple (Gurdwara) in Phoenix, Arizona, which will include two schools and housing. The garden is created in conjunction with Kent Bloomer Studio, Towers Golde landscape architects, and **Guru Dev Khalsa** (’04).

Keller Easterling, associate professor, recently received two grants—one from the Graham Foundation and the other from Yale’s Griswold Fund—to transfer to DVD a laser disc of *Call It Home* (Easterling and Richard Prelinger, Voyager, 1991). She gave talks about her recent book *Enduring Innocence: Global Architecture and Its Political Masquerades* (MIT Press, 2005) at the University of Belgrade, the Museum of Contemporary Art in Novi Sad, the Fundacion COAM in Madrid, University of Chicago, and the University of Houston. Easterling was interviewed about the book in the spring 2006 issue of *Bidoun*. She has contributed to several conferences and symposia: “Cities in a World of Migration,” at the India China Institute of the New School for Social Research, in New York; “Applications,” at Syracuse University; “Up Close and Remote,” and “Parathesis,” both at Columbia University. In June, Easterling served as one of the faculty members of the Metropolis Program in Barcelona, offering seminars and a public lecture. Easterling’ *Enduring Innocence*, was awarded the 2005–2006 Gustav Ranis International Book Prize of Yale’s MacMillan Center for the best book on an international subject by a member of the Yale faculty and provides $10,000 of research money over the course of two years.

Martin Finio, critic in architecture, and partner in Christoff: Finio Architects of New York, presented his work and led a panel discussion at Scandinavia House in New York on May 25 to inaugurate the exhibition *From Wood to Architecture: Recent Designs from Finland*. He was a member of the jury for the AIA NY “New Practices” competition, and his firm designed the exhibition for the winners, at the New York AIA’s Center for Architecture in New York. Finio presented the results of the first “New Practices” roundtable discussions at the AIA Convention in June. He and his partner, Taryn Christoff, lectured at Columbia University on August 2, 2006. His firm recently completed the headquarters for a private foundation in New York and is working on the design of a 20,000-square-foot house and gallery that will house an extensive collection of work by Donald Judd, Carl Andre, and Dan Flavin.

Mark Foster Gage (’01), assistant professor, with his firm Gage / Clemenceau Architects, in New York, had work published in *Interior Design* (July 2006) and in *Vogue: Homme* (May 2006). Gage was also included in an article in the *Los Angeles Times* on the studio he taught with Greg Lynn at Yale. In June, his office collaborated with Greg Lynn FORM and Imaginary Forces on a proposal that was short-listed for the Harmony Atrium Project at Lincoln Center, in New York. Gage’s firm is designing houses in Millbrook and Southampton, New York, and conceptual design strategies for a boutique hotel in downtown Brooklyn. It is also working on competitions including an addition to the Stockholm Public Library, by Gunnar Asplund, and the Kulturevaerftet, in Helsigor, Denmark. Gage’s review of the book *Leon Battista Alberti and the Philosophical Foundations of Renaissance Architectural Theory* will appear in the *Journal of Architectural Education* in September 2006. He also received a grant from Yale’s Griswold Fund for continued work on the publication “Computational Formalism and the Digital-Romantik.”

Deborah Gans, critic in architecture, received a HUD grant to build a model block of housing, infrastructure, and landscape in New Orleans. Her essays were included in the books *Design Like You Give a Damn* and *Good Deeds Good Designs 2* (both Architecture for Humanity, 2006). She lectured last spring at Kent State and as part of the “Art, Exile and Memory” conference series at the Five Colleges (U. Mass, Williams, Amherst, Smith, and Mount Holyoke). Gans placed third in *Architectural Record*’s international competition “High Density for High Ground,” and her built work was published in *Home* magazine.

Alexander Garvin (’67), adjunct professor, with his firm, Alex Garvin & Associates Inc., is continuing work on the Beltline Emerald Necklace project, with the addition of the Bellwood Quarry to the program, acquired by the city of Atlanta, Georgia, in April 2006. The firm is planning major parks in Memphis, Tennessee, and Prince George’s County, Maryland. It is completing a study for New York City’s Economic Development Corporation, which offers recommendations for major new housing construction and improvements to the city’s public realm. The firm is also advising developers on an 11-acre site along Brooklyn’s East River waterfront. In Austin, Texas, the firm is part of a team that has been selected by the city and the Capital Metropolitan Transportation Authority to develop six Station Area Plans along a new commuter rail line. In April, Garvin gave talks at Harvard’s GSD and at the Sustainable House Symposium, in Dallas. He also conducted a “visioning” session on the I-80 corridor between Omaha and Lincoln, Nebraska, focusing on scenarios for future development. An interview with Garvin was published in the July 2006 issue of *Architectural Record*.

Anne M. Gilbert, lecturer, co-authored with Kenneth Leet and Chia-Ming Uang the third edition of *Fundamentals of Structural Analysis* (Valore Books, 2006).

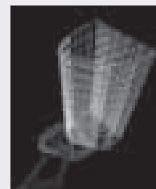
2.

Steven Harris, adjunct professor, with his firm Steven Harris Architects, designed the master plan for a hotel and private residential development on the Peninsula Papagayo, in Guana Caste, Costa Rica. Construction began on a single-family residence and guesthouse overlooking the Atlantic from an 80-foot bluff near the eastern tip of Long Island, New York. The Professional Children’s School, a New York City secondary school for artistically gifted students, opened last spring. Play, a 10,000-square-foot lounge, bowling alley, and restaurant in Queens, New York, received a merit award from the AIA NY Chapter. The firm’s work was profiled this year in several books, including *Domesticities*, *Houses on Difficult Sites, Modern House III* and was featured in the *New York Times*, “The Talk: Car and Driveway.”

Dolores Hayden, professor, is a fellow at the Center for Advanced Studies in the Behavioral Sciences at Stanford University for the academic year 2006–2007. An exhibit based on her book *A Field Guide to Sprawl*, with photographs by Jim Wark, was on view at the Hudson River Museum in the spring. She gave numerous talks last spring, including the Loeb Fellows keynote for the conference “The Power of Place: Urban Landscapes as Public History,” at Harvard; “Building Suburbia: Green Fields and Urban Growth, 1820–2000,” at MIT for a lecture series on “Myths of America”; and a talk for “The Just City” conference at Columbia University. Hayden also gave a Lefrak Lecture on race, memory, and public space in the American South at the University of Maryland, and at the annual meeting of the Organization of American Historians on monuments of labor history, she chaired a panel. Two essays were published in *The Politics of Public Space*, edited by Setha Low and Neil Smith (Routledge, 2006 edition).

Mimi Hoang, critic in architecture, with her office nARCHITECTS, was short-listed in two public-space master-plan competitions last spring: one for public art at the Buffalo Niagara Medical Campus, and the other as part of a team for the Toronto Central Waterfront (with Weisz+Yoes, Snøhetta, Balmori Associates, and H3). In the spring 2006 the Savannah College of Art and Design commissioned a series of public environments/art installations by the firm. nArchitects also designed and fabricated the project Wind Shape, which responded to and registered the wind in Lacoste, France, in spring 2006. Switch Building, a seven-story apartment building in New York’s Lower East Side, will be completed this fall. The firm was selected as one of the Architectural League of New York’s Emerging Voices 2006, giving them a lecture opportunity in New York and at the National Building Museum, in Washington, D.C. The firm also gave lectures on its work at Ohio State University, Parsons School of Design, Columbia University, and the University of Rome. Its work was published in the *New York Times*, *Lotus*, *Techniques et Architecture*, *Azure*, *Canadian Architect*, and in the book *Activity Diagrams* (Damdi Press, Korea).

Keith Krumwiede, assistant dean and assistant professor, is currently working on several residential projects in South Carolina: A 16-unit condominium will be completed this fall; a 4,000-square-foot house is in design, as is the Hurricane Tower, a 12-story oceanfront condominium in Myrtle Beach. This past semester he participated in a discussion on the current state of architecture and design in New York hosted by *New York* magazine.



3.

Eeva-Liisa Pelkonen (MED ’94) received grants from the Graham Foundation and Yale’s Frederick W. Hilles Publication Fund toward her book *Alvar Aalto: The Geopolitics of Architecture*, to be published by Yale University Press in 2007. In June she lectured on Aalto’s use of wood at the Scandinavia House in New York, in conjunction with the exhibition Contemporary Finnish Wood Architecture. The book *Eero Saarinen: Shaping the Future*, which she co-edited with Donald Albrecht, will be published by Yale University Press in September 2006, in conjunction with the Saarinen exhibition and research project. Pelkonen’s work on Saarinen led her to consult IBM on changes to Saarinen’s Thomas J. Watson Research Center, in Yorktown Heights.

Ben Pell, critic in architecture, with his office, PellOverton, has recently completed a residential gut renovation in Windsor Terrace, Brooklyn. The office is currently working on a residential renovation in Park Slope and a 1,500-square-foot retail project on New York’s Lower East Side with CNC-fabricated finishes. From May 12–August 31, 2006, Pell’s project “Walldrobe/Wearpaper” was featured in an exhibition of Brooklyn-based designers titled *Blockparty*, which was a BKLYN Designs/ICFF Connected event. His essay “Walldrobe/Wearpaper” is published in the September 2006 issue of *306090*.

Emmanuel Petit, assistant professor, successfully defended his dissertation, “Irony in Metaphysics’ Gravity: Imagination and Iconoclasm, 1960s to 1980s,” at Princeton University in January 2006. In May 2006 he participated in a conference at the Centro Internationale di Studi di Architettura Andrea Palladio, in Vicenza, called “L’Architetto: Ruolo, Volto, Mito,” presenting the paper “Architecture’s Satirical Alter Ego: Caricature as Embodied Critique of Architecture in the 20th Century.” Petit recently published interviews with I. M. Pei and Carter Wiseman about the former’s Museum of Contemporary Art in Luxembourg and an essay in *Perspecta 38*, “Botox-ing Architecture’s Hermeneutical Wrinkles” (MIT Press 2006).

Alan Plattus, professor, helped plan and served on the resource team for the first Connecticut Mayor’s Institute for City Design, held at Yale University. The event included a keynote by Joe Riley, mayor of Charleston, South Carolina, and was cosponsored with the Connecticut office of the Regional Plan Association of New York and the Connecticut Conference

on Municipalities. Plattus served on this year's New York City AIA Design Awards Jury. He lectured at a Stanford University conference on U.S.-China relations, covering the subject of contemporary directions in architecture and urbanism. Plattus led a Yale Urban Design Workshop (YUDW) charrette in Meriden, Connecticut, to study a downtown brownfields site for possible future reuse. In addition, the YUDW worked with Perkins & Will and with the planning firm Harrall & Michalowski to plan the new downtown New Haven campus of Gateway Community College. The YUDW was recently selected to develop a new downtown plan for New Britain, Connecticut. Their design of the Dwight Daycare Center for the Greater Dwight Development Corporation will be complete in the fall.

Nina Rappaport, publications editor, had her project, *Long Island City: Connecting the Arts*, published by the Design Trust for Public Space (summer 2006). It is being distributed by Episode Books, Rotterdam. As a Design Trust Fellow, Rappaport developed the project working with David Reinfurt (graphic designer of *Constructs*) and Colin Cathcart (Kiss + Cathcart Architects). She received a Graham Foundation research grant for her book on innovative engineers to be published by The Monacelli Press. Her essay "Deep Decoration" was published in *306090* (September 2006). She has written an essay for the catalog of the exhibition *Industry!*, on exhibit from August 8–September 24, 2006, at the Norwegian Center for Design and Architecture, in Oslo.

4.

Dean Sakamoto (MED '98), lecturer and exhibition director, had his project for the Botanical Research Center at the National Tropical Botanical Garden on Kauai, Hawaii, exhibited in the Asian Trade Gallery of the Honolulu Academy of Arts. The project was designed in collaboration with New York-based artist Sang-Bin Im. Other projects in progress include a permanent Veterans' Memorial to be installed in New Haven City Hall. In January, Sakamoto and Karla Britton, lecturer, presented their paper "Lewis Mumford's Recommendations and Vladimir Ossipoff's Architecture in 20th-Century Honolulu" at the Hawaii International Council for the Humanities' annual conference in Honolulu. In the summer of 2006, Sakamoto served on the AIA Honolulu Design Awards jury.

Joel Sanders, associate professor, and his firm, Joel Sanders Architects (JSA), in New York, collaborated on Mix House with Ben Rubin (Ear Studio) and Karen Van Lengen (KVL) for the Vitra Design Museum exhibition "Open House". The exhibition, which explores the future of technology and the home, will travel to the Art Center in Los Angeles. JSA's project incorporates sonic "picture windows" that allow occupants to hear as well as see the landscape. The team presented the project in lectures at the Architectural League of New York, University of Virginia, and the conference "Architecture Music Acoustics" at the University of Toronto. In May, Sanders gave the keynote at the conference "Professionalism and the Modern Interior," at Kingston University, London. JSA has designed a new multipurpose Media Lounge for the lobby of the newly renovated Yale University Art Gallery, which will open in fall 2006; and the Watson/Laudato House in Hudson, New York, will be completed in spring 2007. The studio is also collaborating with Balmori Associates on a GSA First Impressions project, the renovation of the Peck Federal Office Building and plaza, in downtown Cincinnati.

Robert A. M. Stern ('65), dean, with his firm, Robert A. M. Stern Architects, completed the McNeil Center for Early American Studies at the University of Pennsylvania, in Philadelphia. New commissions include the Jonathan Nelson Fitness Center at Brown University in Providence, Rhode Island; a chapel at Salve Regina University in Newport, Rhode Island; and resort hotels on the island of Hvar, in Croatia. Stern was honorary chancellor at Founders Day at Florida Southern College, where his firm is designing a humanities building as well as a residential life center. He also spoke at the annual meeting of the Lincoln Square Business Improvement District, in New York City. *New York 2000*, the fifth volume of a series of books on the architecture and urbanism of New York City that Stern has co-authored, will appear in November.

Hilary Sample, assistant professor, received grants from the Graham Foundation for Advanced Studies in the Fine Arts, a Griswold Grant from Yale's Whitney Humanities Center, and a MacDowell Colony residency for her forthcoming book *Sick City*. Her essay "Emergency Urbanism" was published in *Building Material #15*, in 2005.

Lindsay Suter ('91), lecturer, continues to work in the area of sustainable design. Connecticut Public Television will feature his work and commentary on the final segment of its series *Connecticut Energy: On the Line*, discussing the future of energy-efficient building in residential structures on June 15, 2006.

5.

Claire Weisz ('89), critic in architecture, with her partner **Mark Yoes** ('88) received the Chrysler/House Beautiful Design Innovators Award for 2006. They lectured about their public-space design under the New York Now series of talks at the Architecture League of New York. Their firm, Weisz + Yoes, under the rubric P.O.R.T, was named runner-up in the Toronto Central Waterfront Competition, collaborating with among others Mimi Huang of nARCHITECTS and Balmori Associates.

Carter Wiseman, lecturer, is currently editing the book *A Place for the Arts*, which will celebrate the 2007 centennial of the MacDowell Colony, the country's oldest retreat for creative artists and architects. Victoria Sambunaris, lecturer, is the photographer for the book.

Michelle Addington

Michelle Addington, formerly an associate professor at Harvard GSD, has been appointed associate professor to teach courses on technology, environmental systems, materials, and design beginning in fall 2006. She started her career as an engineer at NASA, working on structural analysis for satellites and rockets, and then worked with chemical processes in various industries. After studying architecture Addington became interested in ways to integrate environmental systems, such as heat transfer and fluid mechanics, and completed a PhD on the subject, bringing her concepts to the field of architecture. She is also interested in smart materials and the ways in which the environment and materials interact. At Yale she gave the keynote talk for the symposium "Numbers Count" in spring 2004.

Architecture and Film

The decision to put together an architecture film series came from the simple desire to watch some films related to the topics and themes covered in our first-year design studio, organized by Keller Easterling. For example, one of our projects focused on readings on the idea of *informe*, so it would have made sense to watch Guy Debord's *The Society of the Spectacle*, the movie based on his eponymous book. Another project dealt with the idea of animality, including readings of texts by Catherine Ingraham, for which Christopher Guest's film *Best in Show* could have deepened our understanding of the necessities for the sports arena we were designing (or at least give us some sorely needed laughs during a period of incredible stress). However, what became clear was that the relationship between film and architecture—too often prematurely dismissed—is imperative to an understanding of the role of architects and architecture today.

The screen has become the dominant medium of our age. Walter Benjamin and Marshall McLuhan realized this as far back as seventy years ago. Bernard Tschumi's ideas of event and disjunction, developed in part through studying the films and techniques of Sergei Eisenstein, culminated in his competition-winning design for the Parc de la Villette, in Paris. Rem Koolhaas started his career as a screenwriter and recently directed a film based on his research on the city of Lagos, Nigeria. Indeed Tschumi's and Koolhaas's direct engagement with film may explain their positions of relevance within architecture now.

As in the creation of architecture, selecting the films for the series became a process of identifying the parameters of the problem, developing a theme, and then selecting and creating elements that would strengthen and clarify the issues.

The spring semester theme was "Cultural Invasions," an exploration of the point at which two cultures meet. For example, Jacques Tati's *Playtime* was used to explore the metastasizing expansion of the International Style into provincial communities of the mid-twentieth century; Baz Luhrmann's *Moulin Rouge* dealt with the clash of Post-Modernism in the structure and style of a traditional musical about love. Films such as *Lost in Translation* are paeans to the experience of a foreign city (in this case, the infinitely rich archiscape of Tokyo) but were used to explore the impact of aural-spatial experience, thanks to director Sofia Coppola's deft cultural juxtaposition of music and space. And films like Zhang Yimou's *Shanghai Triad* were aimed simply at introducing a city where a cultural clash is happening today. Each of the movies was accompanied by written notes to clarify the film's role, its relationship to architecture, and topical discussion themes.

Next semester the theme will be "Hubris," with films such as Fellini's *8 ½*, King Vidor's adaptation of Ayn Rand's *The Fountainhead*, and Irwin Allen's *The Towering Inferno*, a disaster movie involving an architect's attempt to create the world's tallest building.

Future Yale Architecture Film Society series will encompass dystopian visions of the city (Lang's *Metropolis*, Godard's *Alphaville*, and Gilliam's *Brazil*), expressions of topophilia (such as Woody Allen's filmic interpretations of New York, Wong Kar-Wai's Hong Kong, Bertolucci's Paris, and Almodovar's Spain), and digital worlds (as created by Peter Jackson, George Lucas, Pixar, and the Wachowski brothers).

Information is available online at http://www.architecture.yale.edu/events/film_society.htm.

—Quang Truong ('08)

Bass Fellowship Book Series

The book *Poetry, Property, and Place, 01: Stefan Behnisch / Gerald Hines* is the first in a series from the Yale School of Architecture that studies the collaborative process between architects and developers and is made possible by the Edward P. Bass Distinguished Visiting Architecture Fellowship. In a Yale advanced studio, students designed projects that would transform Garibaldi Repubblica, a neglected site in central Milan, into a vital urban place. The book includes interviews with Bass Distinguished Visiting Fellow Gerald D. Hines, Eero Saarinen Visiting Professor Stefan Behnisch, as well as those who participated in the studio research process. The book is distributed by W. W. Norton & Company is available in bookstores world wide and through the Norton Web site as well as Amazon. A panel discussion on the topic of architect and developer will take place in New York in the fall.

"L'Architetto: Ruolo, Volto, Mito"

"The Architect: Role, Face, Myth," a conference of the Centro Internazionale di Studi di Architettura Andrea Palladio, was held at the Palazzo Barbaran da Porto, in Vicenza, on May 11–13, 2006. At the invitation of Guido Beltramini and Howard Burns, a series of international scholars presented their research on the public image of and myths about the architect throughout history. Conference speakers roamed through more than three millennia—"from Imhotep to Frank Gehry"—in search of a long tradition of the architect as a changing figure with multiple temperaments and roles: artisan, artist, hero, gentleman, aristocrat, avant-garde figure, politician, and noble savage. In the context of the conference and with the special attendance of James Ackerman, the study center also inaugurated the exhibition *Volti di Architetti*, displaying architects' portraits, each with identifying props and backdrops, from 1978–2006 by photographer Pino Guidolotti, including Tadao Ando, Andrea Branzi, Peter Eisenman, Frank Gehry, Zaha Hadid, Hans Hollein, Philip Johnson, Richard Meier, Renzo Piano, Aldo Rossi, and Massimo Scolari. The conference started off with a series of presentations on the architect from Greco-Roman antiquity to the Middle Ages. But without a doubt the thematic emphasis was on the Renaissance architect, with presentations on figures such as Brunelleschi, Filarete, Giuliano da Sangallo, Jacopo Sansovino, Bartolomeo Ammannati, and Piranesi.

It was made evident that each country had a vision for the architect at every century, with allegories and mythical views. Placing the entire architectural image today in context, the conference concluded with the recent past, including with Stanislaus von Moos's (University of Mendrisio) discussion of Le Corbusier; Emmanuel Petit (Yale University), who analyzed the image of the architect in the caricatures of the generation of Saul Steinberg and Ironimus in the second half of the twentieth century; and Jeffrey Schnapp (Stanford University) and Nicholas Adams (Vassar College), who scrutinized the contemporary architect's tools and props, such as black turtlenecks and online access to virtual places like "Second Life."

—Emmanuel Petit is associate professor at Yale School of Architecture.

1. Turner Brooks, Delaware River House, Easton, Pennsylvania, 2006.
2. Steven Harris Associates, Hotel and Development in Costa Rica , 2006
3. Keith Krumwiede, Hurricane Tower, Rendering of project 2006.
4. Dean Sakamoto Architects, NTBG, Project Hawaii, 2006
5. Claire Weisz, Weisz + Yoes Architects, Carousel, Battery Park City, 2006.
6. Poetry, Property and Place, Stefan Behnisch/Gerald Hines, *Yale School of Architecture, 2006.*

6.

Alumni News

Alumni News reports on recent projects by graduates of the school. If you are an alumnus, please send us your current news to: *Constructs*, Yale School of Architecture, 180 York Street, New Haven, CT 06511.

1950s

James Stewart Polshek ('55) was selected by Hotels AB (Andre Balazs) for the new Standard Hotel, on Washington Street in New York's meatpacking district. There are two Standards in Los Angeles and a third in Miami, in a spa motel originally designed by Morris Lapidus. But the New York location will be the first to be built from the ground up and will be constructed around the park envisioned for the High Line, an abandoned railroad viaduct.

Herbert McLaughlin ('58), of Kaplan McLaughlin Diaz Architects, in San Francisco, has won two Asian design competitions recently: one for the new City Hall in Seoul, South Korea, and the other for the headquarters of *Jie Fang*, the Communist Party Newspaper of Shanghai. His firm is also very active working on projects in the United States and Mexico.

1960s

Theoharis David ('64) helped inaugurate a new Department of Architecture at the University of Cyprus, the first school of architecture in the island's history. He was a guest juror for the "Urban Design and Theory" program last summer at the Polytechnic University of Catalonia, in Barcelona. Last November, Theoharis lectured in Shanghai at the 2005 China International Cultural Exchange and was named president of the Congress of International Modern Architects, a New York-based networking organization.

Peter Gluck ('65) and his firm, Peter L. Gluck and Partners, in New York, have been at work on a number of public and private projects, including the Floating Box House, a 14,000-square-foot residence in Austin, Texas, which hovers above the land to preserve the local ecology. The firm's building for the Little Sisters of the Assumption Health Service, in New York City, combines the programs of the nonprofit organization's previous five buildings into one structure. Gluck is also working with **Turner Brooks** ('70) on the Center for Discovery, in Harris, New York (see page 24).

Craig Hodgetts ('66) was made a fellow of the AIA this year. His firm, Hodgetts + Fung Design and Architecture, was awarded first prize in February in a design competition for Menlo-Atherton High School Performing Arts Center, in Atherton, California. The jury of San Francisco Bay-Area architects and local school officials unanimously selected the firm to complete design work for the 24,000-square-foot complex and surrounding landscape, which will include a public gallery, an assembly room, a rehearsal room, classrooms, a 500-seat theater, and an outdoor amphitheater for student and community performances.

Bill Richardson ('69), architect and founder of Appalshop, an arts and education center focused in Appalachian culture, was elected to a six-year term on the Berea College board of trustees in February 2006. He is principal of Richardson Associates Architects, in Whitesburg, Kentucky, an architecture and planning firm that he founded in 1976. Over the past thirty years the studio's projects have included master planning for college campuses, private residences, and a wide range of public projects from schools, libraries, health-care facilities, and commercial buildings to state parks, and town planning and redevelopment in eastern Kentucky, Lexington, southwestern Virginia, and West Virginia. In 2004, Richardson and his wife, Josephine, were corecipients of the Milner Award for Lifetime Contribution to the Arts from the Kentucky governor's office.

1970s

Davis Buckley ('70) continues to work in and around Washington, D.C., with his firm, Davis Buckley Architects and Planners. Currently the office is acting as the preservation architect for the conservation and reconstruction of the historic Woodlawn Plantation, designed by Dr. William Thornton, and Decatur House, by Benjamin Henry Latrobe. The firm is also designing a National Law Enforcement Museum, to be located one block from the national mall, and a 1.1 million-square-foot mixed-use development next to the new Washington Nationals Baseball Stadium.

Peter Kurt Woerner's ('70) Tuscan farmhouse, Le Tanelle, was published in the February 2006 issue of *Architectural Digest*.

Buzz Yudell ('73) and his firm, Moore Ruble Yudell Architects & Planners, received the 2006 National Firm of the Year Award by the American Institute of Architects. The studio was also recently given the Calibre Award for environmental leadership from the International Interior Design Association and a Los Angeles Building Council Award for sustainability for its recent Santa Monica Public Library project.

Andres Duany ('74) and **Elizabeth Plater-Zyberk** ('74) have been major players in the rebuilding efforts resulting from the destruction caused by Hurricane Katrina. The architects and their firms' associates have presided over a number of planning charrettes in Biloxi, Mississippi, and in the Gentilly and St. Bernard Parish sections of New Orleans. Duany was a featured speaker at the 14th Congress for the New Urbanism in Providence, Rhode Island, in June.

J. David Waggonner III ('75) and **Frederic M. Ball** ('78) and their firm, Waggonner & Ball Architects, won all three Honor Awards and one of four Merit Awards from AIA Louisiana in fall 2005. The New Orleans-based office received honor awards for Dog Trot Weekend Home, in the rural hills of southern Mississippi; and the Isidore Newman Lower School Expansion and the A. B. Freeman School of Business, both in New Orleans. It received a Merit Award for the Trinity Episcopal Nursery School in the Garden District of New Orleans.

William McDonough ('76) and his firm, William McDonough + Partners, continues to work at the forefront of sustainable architecture. Under construction in Banff, Alberta, is the Bison Courtyard at Bear Street, a 35,000-square-foot mixed-use project that attempts to engage the surrounding Canadian Rockies National Park both formally and environmentally. Under construction in Barcelona is the *Ecourban22* project, a 21,500-square-meter mixed-use development that attempts to combine "technological and ecological intelligence," engaging both "technical and biological nutrition." The complex will house offices for a developer, a trade union, and an "Aparthotel."

Kevin Hart ('78) has started his own firm, Kevin Hart Architecture, in San Francisco, after more than twenty years of practice with Pelli Clarke Pelli Associates and Gensler. The firm is currently designing two private schools in California and a highway bridge across the Minnesota-Wisconsin border spanning the St. Croix River.

Kevin O'Connor ('78) was named director of the New York office of Arquitectonica, where he is working on the Queens West housing development in Long Island City.

1980s

Brian Healy ('81) won a competition for the Mill Center for the Arts, in Henderson, North Carolina, with his firm, Brian Healy Architects. The planned 85,000-square-foot cultural center will include a symphony hall, a black-box theater, art galleries, artist studios, and a children's museum. Healy's firm is also working on two multifamily residential projects in Boston and a recital hall at Brown University.

Kay Bea Jones ('82) received the Environmental Design Research Association (EDRA) Places award—intended for place design and research—for the conception of a program and design of the Buckeye Village Community Center on the Ohio State Campus, in Columbus. The 280,000-square-foot complex includes child-care facilities and a variety of meeting places for students in social and academic settings. Yale faculty member **Susan Farricielli** received the commission for public art for the site. Jones is currently an associate professor at the Austin E. Knowlton School of Architecture, at Ohio State University.

Charles Dilworth ('83) continues his work as a partner at Studios Architecture, in San Francisco. He recently completed a 200,000-square-foot sustainable office building for the State of California Department of Health Services. Currently, he is designing two library projects in San Jose, California, a 21,000-square-foot new library, and a renovation and addition to an existing 13,800-square-foot library.

David Leary ('87) lectured at the University of Kentucky for the opening of the exhibit *At the Threshold of Eternity: A Consideration of the Sacred in Late 20th-Century Western Architecture*. For the exhibit, he provided the basswood models of the important sacred structures, which were culled from several generations of his students at the College of DuPage, in Glen Ellyn, Illinois. Leary's Chicago-based firm, Alcaçova & O'Leary Collaborative, was awarded a citation in the High Line Design Competition and has completed the Naper/Davis and Owen/Leary residences in Chicago.

Craig Newick ('87) won an AIA Connecticut Design Award for his Colman-Maori House, in Clinton, Connecticut. The residence uses simple elements to redefine the client's small beach bungalow.

Frank DeSantis ('88 YC, '93) has been made an associate at Polshek Partnership. **Robert D. Young** ('88) has been made an associate partner at the firm.

Eric Watson ('88), **Gilbert P. Schafer III** ('88), and **Hans Baldauf** ('88) spoke on March 2, 2006, at the Institute of Classical Architecture and Classical America, in New York, on their respective experiences in architectural practice after graduation. The talks focused on recent projects and professional development of the classmates, each of whom now heads his own firm.

Steve Dumez ('89) and his New Orleans-based firm, Eskew + Dumez + Ripple, received two AIA Louisiana Merit awards in fall 2005 for a 4,000-square-foot mixed-use residential/commercial property gut renovation in a historic warehouse in the Garden District of New Orleans. For the Louisiana State Museum, in Baton Rouge, the architects created a composition of concrete, glass, and metal wall panels, which transition from solid to perforated at the entry terrace.

1980s

Yong Cho ('90) and **Catherine Mercer** ('90) and their firm, Studio Completiva, had their lofts and townhouses in Denver featured in the *New York Times*. The 1.36 acre site will include the new Denver Museum of Art, designed by Daniel Libeskind, and the Museum of Contemporary Art, by David Adjaye. The development employed a novel strategy of incorporating residential and retail into the surrounding cultural buildings.

Robin Osler ('90) participated in a roundtable discussion on sustainable building strategies for New York City at the Architectural League on June 15, 2006. Her firm, Elmslie Osler Architects, recently completed a prototype Anthropologie store in Jacksonville, Florida.

William Massey ('94), principal of the firm, Massey Hoffman Architects, is in his second year of practice in Chicago. The office's current projects include a 5,500-square-foot shingle-style house in the North Shore suburb of Glencoe, a 4,200-square-foot classic apartment interior on the Chicago Gold Coast, and a 1,800-square-foot contemporary addition and full renovation to a historic Wicker Park brick row house in Chicago.

Kara Bartelt ('99) and **Michael Chung** ('01) launched the Los Angeles design think tank, Lettuce, in May 2004. Their current projects include high-end residences in Hollywood, a music studio in New York, several furniture lines, and the restoration of the historic midcentury Modernist home of architect Boyd Georgi. Chung continues to teach design studios at the University of Southern California School of Architecture.

Lori Pavese Mazor ('99) was appointed assistant vice president for Campus Planning and Design at New York University (NYU) in October 2005. She will have principal responsibility for developing space-planning guidelines for academic, administrative, and residential areas, including faculty and student housing, and for supervising the development of a university master plan and supporting schools in the creation and development of their master plans. Mazor previously worked at Polshek Partnership, where she managed projects for NYU, including the FAS Master Planning Study, the 269 Mercer Street Lecture Hall, and the Departments of Economics, Politics, and Journalism renovation projects.

2000

Irene Shum ('00) published the article "Private Initiative, Public Good?" in "Regarding Public Space," vol. 9 of *306090* (August 2005). The issue was co-edited by Cecilia Benites and **Clare Lyster** ('00). **Tim Culvahouse** ('86) also had an article, "The Not for Profit and Public Policy," in the issue.

Yansong Ma's ('02) Studio MAD won an international competition for a sixty-story high-rise building, the CN Tower in Mississauga, just outside of Toronto, which will begin construction in 2007. He was also selected for a Young Architect Award from the Architectural League in 2006, and his work was exhibited at New York's Urban Center from April 27–June 16, 2006.

Dan Gottlieb ('03) and **Penny Herscovitch** (Yale College '03) started PadLAB, in Los Angeles. Gottlieb was interviewed in the "Innovation" supplement to *Architectural Record* (November 2005), focusing on his material investigation of Flexicomb, a porous, malleable material fabricated from recycled plastic drinking straws. Their firm was also featured as a Next Generation finalist in the July 2006 issue of *Metropolis* magazine.

Nathan B. St. John ('03) is working in Phoenix at Will Bruder Architects. In addition to a variety of multi-unit residential projects, he worked on the recently completed 21,500-square-foot Hercules Public Library, in Hercules, California.

Frederick Tang ('03) is working for Polshek Partnership on the conversion of the former MetLife Headquarters at One Madison Avenue (at 23rd Street), in New York, into a hotel and condominium complex for hotelier Ian Schrager and developer Aby Rosen. Tang is an adjunct assistant professor of Architecture at Columbia University Graduate School of Architecture, Planning, and Preservation. The last two terms, he has taught advanced studios with Lars Spuybroek of the Dutch firm, NOX. His essay, "De-Programming: The Dead Malls Competition," was published in *PRAXIS 8, 2006*.

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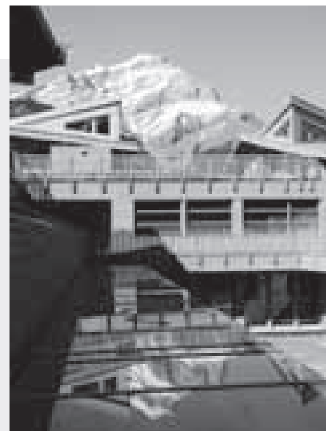

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City of Culture

The exhibition, *City of Culture: New Architecture for the Arts*, was displayed at the Center for Architecture, in New York, from July 19 to September 7, 2006, and was curated by Brad Walters (MED '04).

In Bedford-Stuyvesant, Brooklyn, stand four plain nineteenth-century wooden houses, the only surviving remnants of Weeksville, the first community for free blacks in New York City. Once lost within the dense urban fabric, the buildings were rediscovered in the 1960s and have recently been restored. **Sara Caples** ('74) and **Everardo Jefferson** ('73), of Caples Jefferson Architects, have been hired to recreate the historic landscape and provide an interpretive center.

City of Culture: New Architecture for the Arts is the first comprehensive look at the Weeksville Heritage Center and the sixty other new construction, expansion, and renovation projects in progress at museums, concert halls, historic sites, zoos, and gardens across the five boroughs. The exhibit focuses on six representative projects: Weeksville; the New Museum of Contemporary Art on the Bowery (SANAA with Gensler); the renovation of the Bronx Zoo Lion House (FXFOWLE Architects); the new Administrative and Visitors' Center at the Queens Botanical Garden (BKSK Architects); the restoration of the Snug Harbor Cultural Center Music Hall, on Staten Island (Rafael Viñoly Architects); and the transformation of Lincoln Center for the Performing Arts (Diller Scofido + Renfro with FXFOWLE Architects), as well as the complex and sometimes controversial process of coordinating, designing, and funding major capital improvements at cultural institutions in New York City. Curated by Brad Walters (MED '04) on behalf of the Alliance for the Arts and produced with the cooperation of the AIA New York Chapter and the Department of Cultural Affairs of the City of New York, this exhibit illustrates the influence of the arts and innovative architecture on the revitalization of institutions, neighborhoods, and the city.

A continuously updated online gallery of city-funded building projects for the arts accompanies the exhibition at www.allianceforarts.org.

—Brad Walters (MED '04) is in the PhD program at Columbia University School of Architecture.

Douglas McIntosh ('90) Dies

Architectural designer and preservation activist Douglas McIntosh, who led the Motor City's preservation and renewal efforts, died in Detroit of a pulmonary embolism on July 11, 2006. The principal of McIntosh Poris Associates was forty-four years old. He received a BS in architecture from the University of Michigan and a master's in architecture from Yale School of Architecture in 1990.

McIntosh worked for seven years at Cesar Pelli & Associates, in New Haven, before partnering with childhood friend Michael Poris to form McIntosh Poris Associates, in Birmingham, Michigan, in 1994. The firm worked to revitalize Detroit's downtown neighborhoods—and was instrumental in restoring many vacant buildings—designing numerous projects throughout southeast Michigan, including the Broadway District Master Plan, the North Corktown Master Plan, the Lafayette East Master Plan, Messiah Housing, the conversion of the five-story Eureka Building, the Small Plates restaurant, and renovations of the Michigan Opera Theater and the Madison Theater. As president of Preservation Wayne, Detroit's oldest non-profit historic preservation organization, McIntosh stood as a barrier to the wrecking crews that threatened many of the city's early-twentieth-century treasures, including the Park Avenue, Michigan Central Depot, and Book Cadillac buildings.

Charles Gwathmey Designs for Yale

On the occasion of the design and construction of the new building for the Art History Department and the renovation of the A&A Building, as well as the Art Library, Charles Gwathmey ('62) shared with *Constructs* his approach and design concepts for the buildings. He will give the lecture, "Renovation of Paul Rudolph's A&A Building and the New History of Art Addition," on Wednesday, September 6, 2006.

The most interesting formal problem is how to make an addition and still have an iconic identity for the new Art History Building so that the programmatic piece is articulated. How do you articulate the history of art as a discipline through the architecture? We are maintaining the integrity of Rudolph's building and reinforcing it with the addition. It is more similar to an urban insertion in the composition of the streetscape and the transition to the *Yale Daily News* Building and fraternity row. Rudolph's A&A Building and the new Art History Department Building on York Street are separate on a certain level, but they will be interconnected by their dual entrances, the vertical circulation, and the fine-arts library bridges.

Rudolph's building is really unforgiving because of the concrete, and to restore it requires a certain amount of intervention that is in the "spirit of" rather than literal to the original. The idea to reconstitute Rudolph's original building in spirit will replace the 1994 windows with ones more consistent to the original, replace the ceilings, improve energy consumption, replicate the intention of the lighting, as well as install air-conditioning in the building for the first time. A major goal is to improve the comfort level. The new glass will be more efficient and more heat-resistant. The AC is a ceiling radiation system that is used in Europe, with a surface that will incorporate heating and cooling and electric trays that cut the ductwork by almost 60 percent. The environmental engineers, Atelier Ten, have been extremely valuable, and it will be a silver LEED-certified building.

There are three primary programmatic initiatives from the user groups: the Art and Architecture Library, the Art History Department, and the School of Architecture. The architecture school's main thrust was to retain the views north from the studios over the campus; the library was to have a major identity from the street and to have contiguous spaces; and the Art History Department was to have a variety of office configurations without being off double-loaded corridors. These givens provoked the scheme.

For the new addition the main idea is that the primary figure of the Art History Building is in limestone, articulated by a submaterial of aluminum that describes volumes and weaves through the façades, with the knitting between the two in zinc. The aluminum and limestone walls are rain screens, not caulked, which is also a LEED plus.

New terraces referencing those of Rudolph's are designed for each roof level of the building. One is on the York Street side, which extends the art history faculty lounge space. Another on the fifth floor is above the departmental lounge; and a major terrace on the fourth floor has a green roof over the major lecture hall.

The project is filled with meaning for me because Rudolph was department chairman when I was there. I saw the A&A under construction. I was not a student in it, but I did presentation drawings for the building for Rudolph. In 1962, Lou Kahn was my adviser at Penn and recommended that I transfer to Yale, so the connection of coming to a Kahn building (the Art Gallery), then having taught in the A&A, and finally to be selected to restore the building is an amazing cycle for me. Receiving the commission was both humbling and a great compliment. It is also a spectacular pressure in terms of scrutiny and schedule.

—Charles Gwathmey ('62)
Gwathmey is principal of Gwathmey Siegel & Associates in New York City.

Garofalo on Exhibit

Douglas Garofalo ('87), of Garofalo Architects, is featured in the first exhibition created by new architecture curator Joe Rosa at the Chicago Art Institute. The show, which runs from June 16 to October 8, 2006, focuses on Garofalo's role in emerging digital representation and fabrication trends in architecture. Both his theoretical writings and his built projects demonstrate how these new frontiers are widening as architectural practices work with new technologies to create a new aesthetic. Comprising drawings, models, and digital media, the exhibition displays the vast range of the architect's work, from the theoretical Camouflage House to the soon to be completed Hyde Park Art Center. A 96-page exhibition catalog in a new "Architecture and Design" series, published by Yale University Press, includes an essay by Rosa that outlines Garofalo's work to date, including several theoretical and visionary projects.

Gupta Receives Award

Pankaj Vir Gupta ('97) was awarded a national AIA research award in 2005 for his involvement in the Golconde project. This dormitory for the Sri Aurobindo Ashram in Pondicherry, India, was designed by George Nakashima and Antonin Raymond. Completed in 1942, Golconde—the first cast-in-place concrete building in India—exemplifies Modernist architecture through a combination of aesthetics, technology, and social reform while addressing the pragmatic impositions of its tropical context.

Funded by the Graham Foundation, Gupta, Christine Mueller, and Cyrus Samii traveled to Pondicherry in 2003 and produced the traveling exhibit *Golconde: The Introduction of Modernism in India*, on view at the Graham Foundation in Chicago from February 21 to May 25, 2006. Gupta and Mueller have an architectural practice, Vir.mueller Architects, and teach at the University of Texas at Austin.

Second Year Red Hook Studio

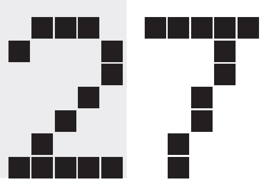
Brooklyn Waterfront Artists Coalition of Red Hook, as part of its summer show "Food for...A Feast for the Eyes" from July 22 to August 20, 2006, at the 499 Van Brunt Street Pier included the work of the second year core studio for the redesign of Red Hook. The studio, held in spring 2006, was coordinated by assistant professor Edward Mitchell with faculty members Peggy Deamer, Emmanuel Petit, Andrea Kahn, and Alan Plattus. The past few years the final term of the core has addressed important areas of the New York City waterfront in transition from industrial to residential, which is frequently one step ahead of the city.

The exhibition showed the student's theoretical projects, which answered basic questions that are real issues for today's Red Hook. Are "green space" and "urban space" mutually exclusive? Is waterfront an obsolete asset? Is Red Hook just an isolated urban island? How do you integrate the diverse sectors of Red Hook, which include public housing, industrial sites, substantial (but inaccessible) park areas, and a waterfront (also largely inaccessible to the public)? The premise for this project is that the problem is not large-scale development itself, but the concentration of such developments along the water's edge where traffic flow and proximity to public transportation is limited.

Yale Studio at Aedes Gallery

Berlin's Aedes Gallery exhibited *Cold War Museum and Steel and Freedom* from June 2 to July 20, 2006, featuring the work of Stefan Behnisch's studio with Ben Pell on the Cold War Museum at Yale and of Lars Spuybroek with Frederick Tang ('03) at Columbia University. Both studios did projects for the site of the Palace of the Republic, in Berlin. The Yale studio showed its projects for a museum that features a conference center, shops, a bar, and a restaurant. The Columbia studio developed a rethinking of Cedric Price's Fun Place using steel as the "Material of Freedom."

1. Studio MAD, Yansong Ma, winning proposal for CN Tower, Mississauga, Ontario. 2005
2. Peter Gluck and Partners, Little Sisters of the Assumption Health Service, New York City, 2006.
3. Aedes Gallery installation of Cold War Museum, 2006.
4. William McDonough + Partners, Bison Courtyard at Bear Street, Banff, Alberta, 2006.
5. Douglas Garofalo, Nothstine Residence, Green Bay, Wisconsin, 2005.
6. Art History Department Building Model, Gwathmey Siegel & Associates, 2006.



Yale School of Architecture
Lectures, Symposia, and Exhibitions
Fall 2006

A&A Building, 180 York Street
New Haven, Connecticut

Lectures

Lectures begin at 6:30 p.m. in Hastings Hall (basement floor). Doors open to the general public at 6:15 p.m.

Charles Gwathmey
Wednesday, September 6
"Renovation of Paul Rudolph's A&A Building and the New History of Art Addition"

Massimo Scolari
Davenport Visiting Professor
Thursday, September 7
"Crossing Architecture"

Jeffrey Kipnis
Brendan Gill Lecture
Thursday, September 14
"A Basis for Discrimination for Current Speculative Architecture"

Kenneth Frampton
Monday, September 18
"Structure, Identity, and Existence in the Work of Team 10"

Thomas Avarmaete, Peter de Bretteville, Keith Krumwiede, Ana Miljacki, Alan Plattus
Thursday, September 21
"Team 10 Today"

Adriaan Geuze
Timothy Egan Lenahan Memorial Lecture
Thursday, October 12
"Lost Paradise"

Tom Wiscombe
Myriam Bellazoug Memorial Lecture
Monday, October 23
"Parts and Wholes"

Marc Tsurumaki
Louis I. Kahn Visiting Assistant Professor
Thursday, October 26
"Architectural Opportunism"

Kazuyo Sejima
Paul Rudolph Lecture
Thursday, November 2
"Recent Work of SANAA"

Stephen Kieran
Monday, November 6
"KieranTimberlake Works: Our House, Your House"

Gregg Pasquarelli
Eero Saarinen Visiting Professor
Monday, November 13
"Versioning 3.0"

Elizabeth Diller
Thursday, November 16
"I.O.U."

The fall lecture series is supported in part by Elise Jaffe + Jeffrey Brown, the Myriam Bellazoug Memorial Fund, the Brendan Gill Lectureship Fund, the Timothy Egan Lenahan Memorial Fund, and the Paul Rudolph Lectureship Fund.

Exhibitions

Exhibition hours are Monday through Friday 9:00 a.m. – 5:00 p.m. and Saturday 10:00 a.m. – 5:00 p.m. The Architecture Gallery is located on the second floor.

Team 10: A Utopia of the Present
September 5–October 20, 2006

Some Assembly Required: Contemporary Prefabricated Houses
October 27, 2006–February 2, 2007

A Utopia of the Present is organized by the Netherlands Architecture Institute. *Some Assembly Required: Contemporary Prefabricated Houses* has been organized by Walker Art Center, Minneapolis.

Exhibition publications produced by the school are supported in part by the Kibel Foundation Fund, the Nitkin Family Dean's Discretionary Fund in Architecture, the Paul Rudolph Publication Fund, the Robert A. M. Stern Fund, and the Rutherford Trowbridge Memorial Publication Fund.

Symposia

Hastings Hall (Basement Floor)

Team 10 Today
Thursday, September 21, 6:30 p.m.

Held in conjunction with the exhibition *Team 10: A Utopia of the Present*, this discussion examines the legacy of the group as it intersects with contemporary architectural thought. Long marginalized, the work of Team 10 is the subject of renewed historical and renewed theoretical interest as the discipline turns once again to the intersections between architecture, urbanism, infrastructure, landscape, and society.

Thomas Avarmaete, Peter de Bretteville, Keith Krumwiede, Ana Miljacki, and Alan Plattus.

Building (in) the Future: Recasting Labor in Architecture
Friday–Sunday, October 27–29

This symposium will examine how contemporary design practices are rethinking the design/construction process, especially as it relates to fabrication, detailing, and ultimately the organization of labor. The supposition that the players who produce "architecture" today—architects, staff, engineers, fabricators, contractors, construction managers, and technical consultants—make different artifacts, have different contractual relationships, and boast different claims to design authority than in the past will be explored.

Friday, October 27, 3:30 p.m.
Phillip Bernstein, Klaus Bollinger, James Carpenter, Peggy Deamer, Branko Kolarevic, Scott Marble, Kevin Rotheroe

6:30 p.m.
Kenneth Frampton, Keynote Address

Saturday, October 28, 9:30 a.m.
Victoria Allums, Howard Ashcraft, Philip Bernstein, Martin Fischer, Kent Larson, Rodd Merchant, John Natasi, David Nelson, Joshua Ramus, Hilary Sample, Corie Sharples, Marc Simmons, John Taylor, Neil Thomas, Paolo Tombesi, William Zahner

Sunday, October 28, 9:30 a.m.
Barry Bergdoll, Peggy Deamer, Mark Goulthorpe, Robert Gutman, Charlie Lazor, Ewa Magnusson, Reinhold Martin, Kevin Scott, Michael Speaks, James Timberlake

The symposium is supported in part by Autodesk Inc.

The Yale School of Architecture is a Registered Provider with the AIA Continuing Education System. Credit earned by attending the School's symposia will be reported to CES Records for AIA members. Certificates of Completion for non-AIA members are available upon request.

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