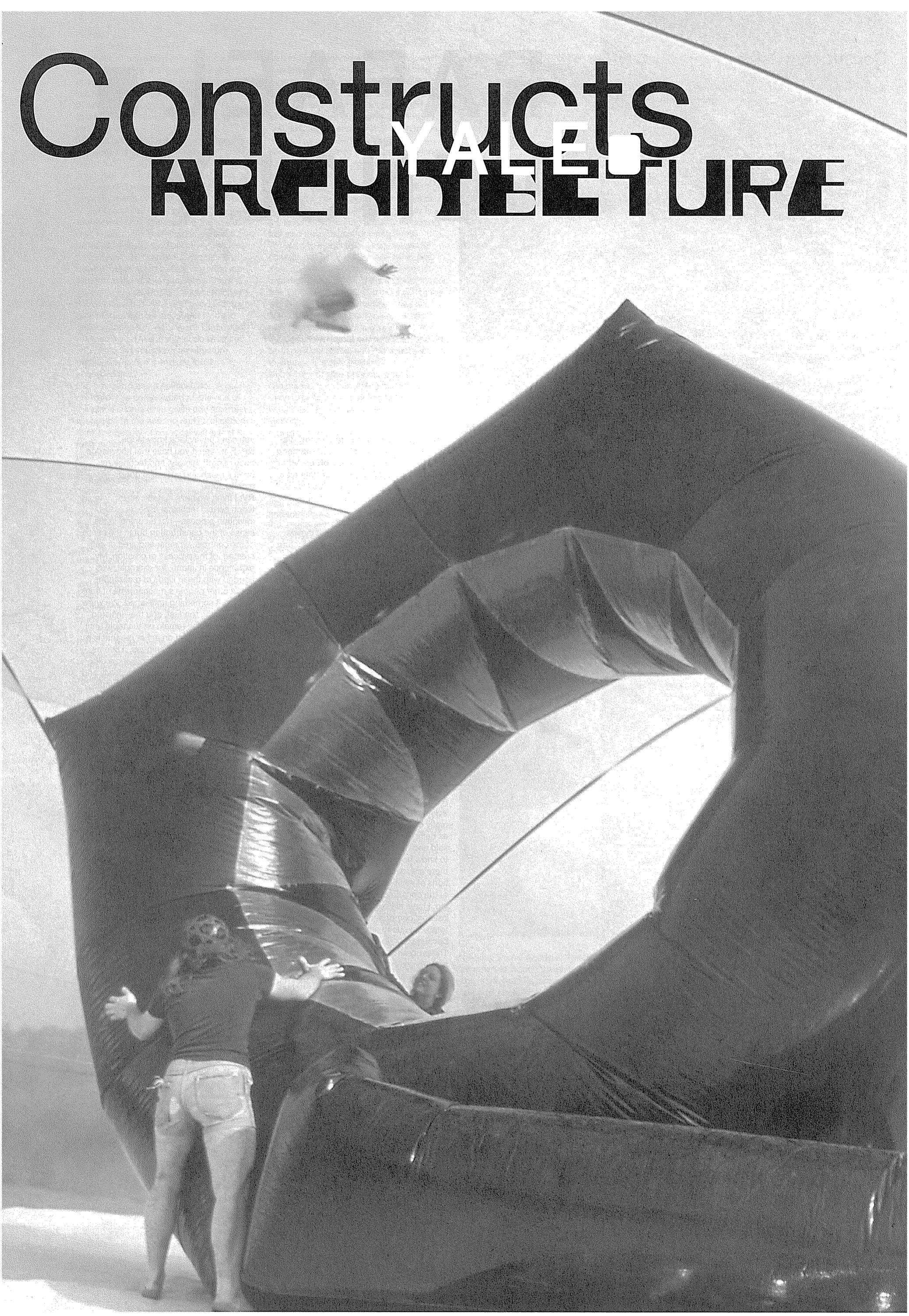
Constructs

YALE

ARCHITECTURE



Fall 2003

Constructs

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

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*. These include: resolution (low-resolution bit mapping); machine translation (AutoCAD and Nokia cell-phone LCD display); 3D characters for time-based displays; a preview mode from Adobe Illustrator; and a version of the full character set visually constructed from its own Postscript code. Future types will explore aspects of network communications.

This issue includes three additions based on collective and cooperative networks by Sarah Oppenheimer, optical character recognition by Mark Owens, and Adobe Illustrator stretching by Nina Rappaport.

—Paul Elliman

Cover: "Spare Tire" inflatable, inside Ant Farm's 40-foot square inflatable pillow near Freestone, California, 1970, courtesy Chip Lord. Doug Michels ('68), who died this spring, was a co-founder of Ant Farm in 1968.

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RAFAEL VIÑOLY

Rafael Viñoly, Saarinen professor, discussed issues in practice and teaching with Nina Rappaport in his office, where two baby grand pianos gracefully take center stage. In September his David Lawrence Convention Center opens in Pittsburgh, Pennsylvania.

Nina Rappaport: What is it that makes you dedicated to progress in architecture and design, in the Modernist sense, and to create?
Rafael Viñoly: I have a genuine concern about the fact that the medium of architecture and its advancement as a craft has been depleted and its knowledge base in many ways removed. I think there are still some absolutes, at least as far as the rules of this game are concerned, even though it might be simplistic on my part: If people are unable to master some level of craft, they will have a great deal of difficulty getting a job.
NR: But do you really think clients care how much you know? Don't they just want to get the building built?
RV: It is not a question of how much the client knows up front, but a question of being able to deliver within a certain level of reliability. The client may not know it a priori, but they learn it going through it. A simple example is that you have to learn at least how to enclose something. I don't really care whether this issue is perceived as being part of the so-called technical field and not the artistic one, but you have to know how you enclose a space, and there are many transformational implications of what people consider to be part of the conceptual dimension of the building. I have always thought there is an educational component in this practice that is totally unique to architectural design because function is full of preconceptions. The program per se does not exist: You have to create it together with all the rest of the forces that are part of the construction process. And that invention is not an invention generated by form; it is generated by the interpretation of a need.
NR: Can you teach those skills? And if so, how would you do it?
RV: Yes, you can, but students have to be prepared to take a slightly less glamorous approach to the process—one more based on the necessity to do training for techniques that could help them identify the integrity of a true architectural idea, and not a race to catch up with the latest stylistic fad. There is always time for that later on.
NR: So how has architectural education changed for you?
RV: Architecture is a collective field. It takes many people to put buildings together. But since the destruction of the style-based way of learning, we have not been able to transfer those techniques. Education has for too long been preoccupied with the criticality of stuff you cannot even judge. I think people would be interested in knowing our own internal mechanisms of production. I don't think we should formalize them and proclaim their universality, but it is better than leaving people to discover theirs 20 years later without the benefit of exercising a comparison. That is the way many other crafts are being taught. It is the basis for the transfer of experience; it is the only way you can convey tacit knowledge.
NR: But even if you have that knowledge base of craft, history, and technology, does it mean you will make good architecture?
RV: I think we have lost the capacity to teach certain technical aspects of the invention process—not technical in the sense of the construction but in the sense of the controls, whether acquired or self-created, of the process of creation. My experience in Japan, for example, was flooded with these kinds of realizations about other people's mechanisms of thinking about something unfinished. We were always going too fast, and they insisted that the drawing remain on the table until we could comment on it. For me that is a technique. Like all techniques, it seems stupid until you use it, like playing a difficult passage on the piano very slowly and counting the beats aloud—very useful!
If we don't focus on the relationship between the terms of this triad—education, practice, and theory—in architecture, we will be soon left out of the real game of the development process. I would like to teach something I have yet to see in your typical high-end East Coast architectural school: the "tricks."
NR: These tricks need to lead to something, whether it is a better enclosure or advancing the culture. You are not teaching these tricks so they can build a better Parthenon or recreate it. You are teaching the tricks about something that hasn't been made yet, not to recreate or repeat what has been.
RV: People have certainly sold out on that aspiration to advance the culture—and that, like in many other fields, is common and at the same time pathetic. But many people that take the position of pushing the field forward are just re-editing what has been. The indelible test is whether or not you feel yourself part of a much larger project in the way you practice architecture. And that project has never been just how to overcome the problem of originality but how to contribute to the affirmation of a much more complicated goal: how through perception and the transformation of use we can contribute to justice.
NR: What do you mean by justice? Is there an architectural justice?
RV: I know it is an almost corny way of putting it. But I have no other way to justify work beyond making a living. As I get older I understand that in the end everything is somehow connected with the idea of making a contribution. The political critique of the practice (what, for lack of a better definition, I call its contribution to a progressive idea of society) can help us see where we are today. Architecture should not be just a force that induces more consumerism. Space is a medium that deals with the basic question of publicness and its relationship with awareness. Conservatism is nothing other than the preservation of the system of power. If you think power is in the right hands, then you should contribute to that notion. If you think things could be better by sharing that power, then you should contribute to signaling the need for an awareness of accessibility. So this process is what I can see emerging today in an architecture much more willing to influence the definition of programs and in a liberation of the

aesthetic of normative forms (historic or contemporary) to increase curiosity and openness. That is where innovation should be, not in recycling the 1920s imagery of socialist persuasion or in assuming that new materials are enough to justify old programs.

NR: But is there an agreed-upon baseline of justice? Is the baseline what is in question?

RV: I think at the baseline the essential purpose of a more just society may mean (apart from the fact that it may never be entirely possible) more inclusive, less repressive, more intelligent in the use of resources, more interested in personal development and the collective, and less restricted by selfishness. Criticality is the quality that enables us to show what contributes to the status quo, rather than changing it. You would not want to change it if you think it is right, and good and bad architecture can be measured by their capacity to reflect that vision. That is the reason I would like to think I do what I do.

NR: But don't you make architecture because you love it and are totally absorbed in it?

RV: Love also has a political root. A political history as complicated as the one of the place I come from gives one a certain allegiance to the need to find justification. I think the beauty of personal will is that it fuels action; architecture has an inevitable pact with action that is somehow different than that of art. The question with art is that great art doesn't need to be critical, transformational, or conceptual it is all about a dimension that is 100 percent the way individuality is capable of interpreting the world. It is like a rhapsodic flair that has the power to illuminate our own questions about reality. The confusion today is that everyone believes that the political dimension is so buried in the aesthetic experience that it is not worth focusing on.

NR: Then teaching is also political because you are trying to convince the students of your own opinions, aesthetics, and "tricks"?

RV: Yes, that to me is very political. When I talk about politics, I am talking about the strategies, not the tactical level in which you fight a battle. The reason for the battle is what interests me. And that should be more than liking or disliking a design or its author's maneuvers. Even if the motivation is personal, all of that is needed to go through it with a sense of dignity. It is a quality that again is difficult to define but something that is not superficial—the quality that makes us respect the effort. If you don't have that feeling of excitement, you can't teach it or be an architect. But you are not born with it, nor can you infuse it in someone else.

NR: But isn't everyone born with the possibility of something?

RV: Yes, of course. But as with learning to play the piano, you don't get to speed through speed. You get to speed through reflection and practice. Teaching about the history of different architects isn't because of who they are, but to discover their process in relationship to the state of the art.

NR: Where does your desire to innovate come from? Are there comparisons to music composition and performance?

RV: I don't have a desire to innovate per se; I think it is a desirable consequence of working with an awareness of how much things change, even though innovation is a rare occurrence in one's life. Setting up to innovate is the best way of never doing it, because you are bound to reduce the task to formal innovation—and we know how little of that is around. In music the greatest moments of innovation have not been produced by people with an internal drive for breaking the rules but by the people who forgot about them—like Anton von Webern as opposed to Arnold Schönberg, or Bach as opposed to Vivaldi.

NR: So then how do you continue to innovate—can you truly do it with all the rules and constraints?

RV: Architecture has some limiting factors: the site, the client, and so forth. Most of the confusion about innovation today is the result of obscuring not only its origins but also the reasons for using them.
We want to innovate because we want change, not because we feel like it. And if we do it is the result of some form of dissatisfaction, which is the basis of humor too. In a final analysis, you would think the world would be in the hands of people who would want to continue to re-edit neoclassicism. And that is precisely what the discussion about conservatism should be in political terms, and the reluctance to change it is also political.

NR: Which of your projects would you say has made some interesting contributions to architecture and building technology?

RV: I think our Center for Integrative Genomics at Princeton has made at least one major contribution to the laboratory as a building type, and that is to consider the space that was always thought of as "amenity space" as scientific space. Technologically this project also has a unique computer-controlled louver system that makes the architecture of the building and transforms the quality of the space. The Pittsburgh Convention Center certainly has the kinds of devices that are usually perceived as being part of the engineering of the building (whether structural or mechanical) used as the major components of the building's image.

NR: Do you have any current projects that you are looking forward to in terms of design challenges?

RV: We are working on a number of competitions that are all very interesting and challenging, but I am particularly interested in two new jobs in the office: a science center for Bard College and a large hotel in Washington, D.C. Bard is not only interesting for the inevitable comparison with Frank Gehry's building but because the institution is trying to redefine the place of sciences in their curriculum. And the project has a limited budget, which makes it even more interesting. The hotel is an opportunity to deal with the still prevailing idea that contextual design is an exercise in mimetic responses, and I don't think that is necessarily the case.

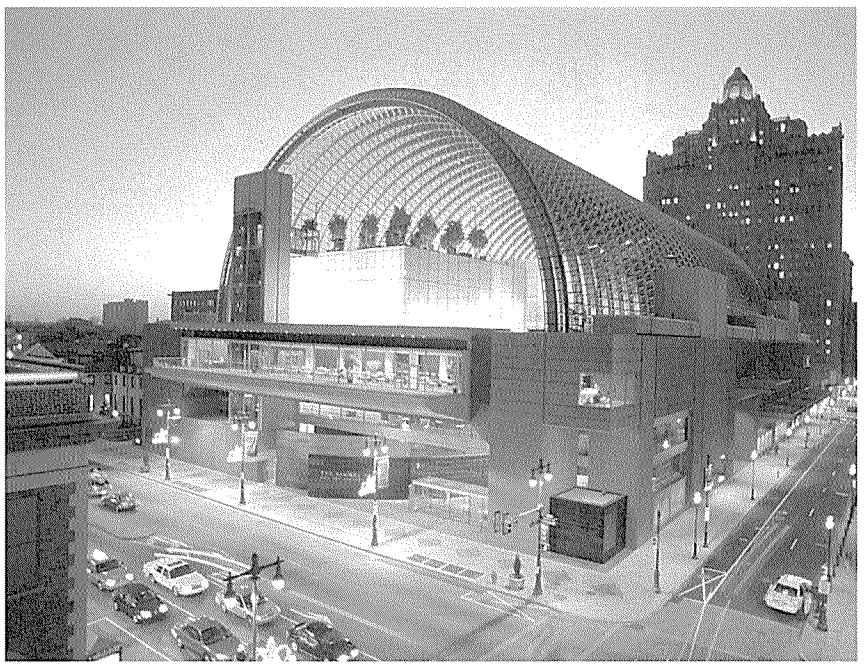
NR: As part of the Think team looking at ways to rebuild downtown New York, even though the team didn't get the commission, do you think you still have a role to play in the rebuilding process?

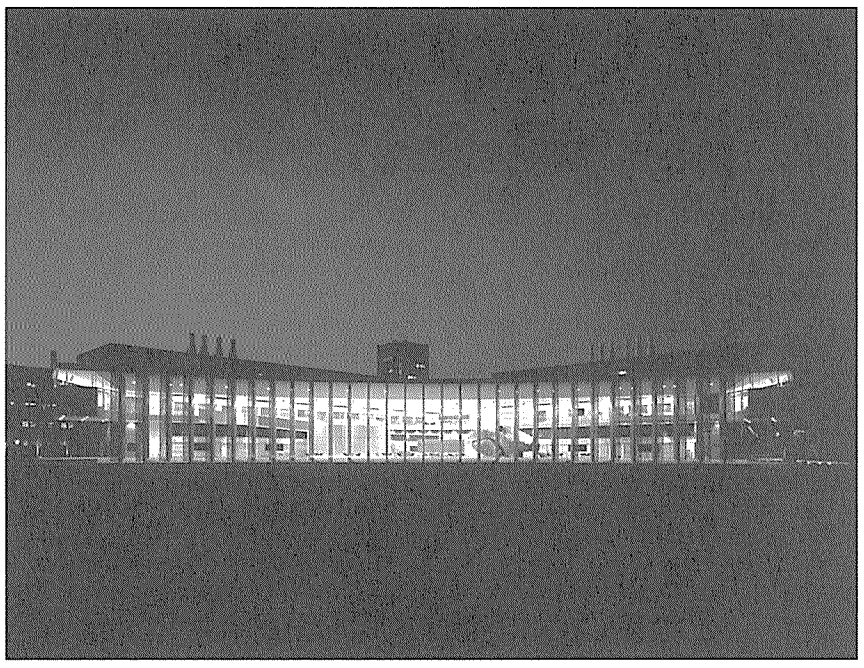
RV: I certainly hope so. I was just thinking about the fact that as a citizen who happens to be an architect, there is no more effective way of expressing my opinion than through design. We should never give up that prerogative.

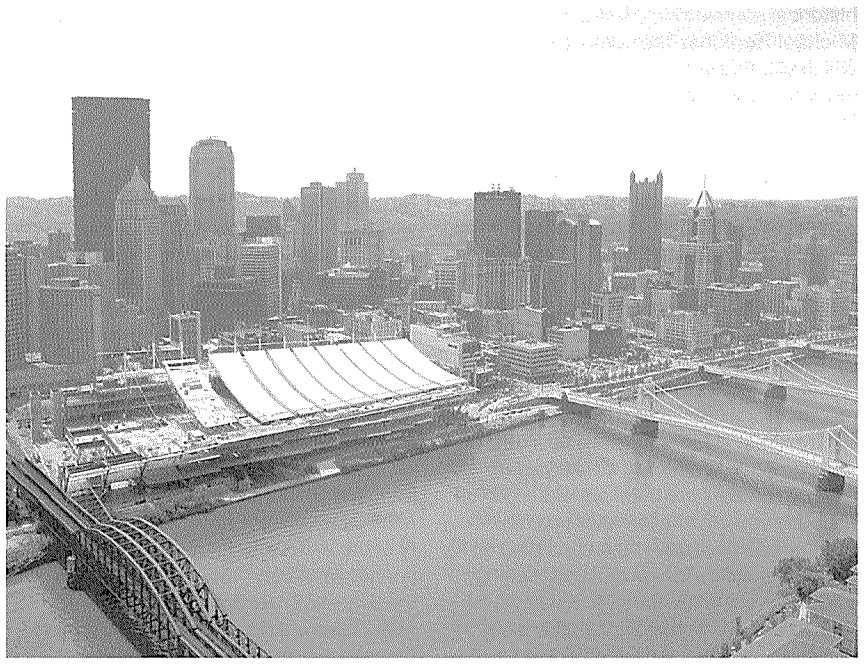
NR: What about innovation downtown—is there potential?

RV: That is a very different problem.
I don't think there can be serious innovation downtown if the perception of the program's role is as conservative as it is today in the minds of the commercial developers or in the master plan itself. The incredible opportunity in this project was to change the order of priorities in the way urban renewal works. And that was to create the program to induce the direction in which the market works rather than waiting for it to come back. I certainly hope there is still time for that.

All photographs courtesy Rafael Viñoly & Associates







From Top:
Kimmel Center for the Performing Arts, Philadelphia, 2001

Princeton University Institute for Interpretive Genomics, Princeton, 2003

David L. Lawrence Convention Center, Pittsburgh, 2003

Symposia Fall 2003

Intricacy

Wednesday, September 3, 6:00 p.m.
British Art Center Auditorium

A symposium held in conjunction with the exhibition *Intricacy* will bring architects, artists, and designers into dialogue about the emerging visual and spatial language related to folding, interweaving, and layering that has been fostered by the digital and genetic-engineering revolutions.

Preston Scott Cohen, Bonnie Collura, Gregory Crewdson, Peter Eisenman, Greg Lynn, Fabian Marcaccio, Edward Mitchell, Monica Ponce de Leon, David Reed, and Nader Tehrani

Architecture and Psychoanalysis

Friday, October 24,
to Sunday, October 26, 2003
Hastings Hall

In the symposium "Architecture and Psychoanalysis," architects, analysts, and theorists will meet to explore the areas in which architecture and psychoanalysis overlap. While not esoteric or unfamiliar to architects, these areas—grouped around the maker/creator (the architect), the object (the building or city), and the receiver (the viewer or user)—are at the heart of how architects analyze the various ways people relate to architecture.

Friday, October 24, 6:30 p.m.
Keynote Address
Richard Kuhns
Roth-Symonds Lecturer

Saturday, October 25,
9:30 a.m.– 6:00 p.m.

Joan Copjec, Peggy Deamer, Robert Gutman, Stephen Kite, James Krantz, Juliet Flower MacCannell, Sandro Marpillero, Suelly Rolnik, and Richard Wollheim

Sunday, October 26,
9:30 a.m. –12:30 p.m.
Parveen Adams, Mark Campbell, Donald Spence, and Anthony Vidler.

Closing Address
Mark Cousins

The "Architecture and Psychoanalysis" symposium is supported in part by a grant from the Graham Foundation for Advanced Studies in the Fine Arts and the David W. Roth and Robert H. Symonds Memorial Lecture Fund.

The Long Swerve:
Peter Eisenman's 'Terragni' and the (Mis)Reading of Architectural History

Thursday, November 20, 6:30 p.m.
Hastings Hall

For four decades, Peter Eisenman has been engaged in a creative reinterpretation of the work of Giuseppe Terragni. His analysis of two of the Italian architect's buildings swerves from the canonical readings, reinventing Terragni as a precursor of his own formalist architecture. This round-table symposium, honoring the recent publication by The Monacelli Press of Eisenman's *Giuseppe Terragni: Transformations, Decompositions, and Critiques*, will explore the creative relationship (often Oedipal) between architectural design and architectural history.

Harold Bloom, Peter Eisenman, Robert Somol, and Vincent Scully.
Moderated by *Joan Ockman.*

SIR MICHAEL HOPKINS

As Davenport visiting professor this fall, Sir Michael Hopkins, of Hopkins Architects in London, will teach an advanced studio. His projects include cultural institutions and corporate offices, as well as a recent restaurant pavilion in St. James' Park, London. This summer he spoke with *Constructs* editor Nina Rappaport.

Nina Rappaport: One concept evident in your work is its relationship to context, which often sets up an interesting juxtaposition between old and new buildings engaged with a site, as well as creating a contemporary design with new materials and experimental technologies. How do you approach a building or city's site and historical contexts?

Michael Hopkins: The context is that in which you find yourself designing a building, which might be in the countryside or in the city center, and you work with the characteristics of the site. Modern architecture has manifested itself in a non-site-specific way, except by the placement of a building at the edge of a cliff, in a Finnish forest, or over a waterfall. In my day, as students we all focused on functionalism and the relationship of architecture to Modern art. The idea of actually putting a building in context came rather late. By "context" I mean site-specific: actually reading a site and its ground conditions, such as in a marsh, on a specific kind of rock, or in the undulating countryside. Does that mean you build out of timber because you are in a forest or you build out of stone because you are building on rock? Historic buildings and their settings can't help but influence new buildings. In England you have buildings that are 500 years old, which makes you think a bit.

NR: But there are other contexts in which architecture operates besides the visual, physical, and material, such as contemporary culture. How does culture come into play in buildings where you have to place a contemporary program into an existing situation?

MH: Our project Dynamic Earth, in Edinburgh, is about the cultural context in a new sort of public museum that isn't about people learning about the past through objects but instead learning about the geological past through audiovisual and virtual-reality aids best displayed in a black box. Today a public building doesn't necessarily have a public face. The black box is the theater as a hermetic experience, into which you have to introduce and invent a public realm. In Edinburgh we gave the black box a new situation by burying it behind the existing two-story-high stone wall and stuffing all the material to be displayed inside it. We built an iconic, tented structure that provided the public spaces one would expect within a public building like those of the nineteenth-century art museums, where there wasn't a conflict between sharing objects and a public image.

NR: Where does the idea of using tents for public spaces come to play in relation to representing ideas of impermanence, which could also be seen as a reference to nomadic culture or temporality?

MH: People usually associate membranes with nomadic architecture. However, the tents we erect are permanent: they are made of inert materials. For the Schlumberger offices we designed in 1985, we took our clients to see the Teflon-coated glass-fiber tent at University of Santa Clara, in California, which had been up for 20 years but looked like new. If it is made and maintained properly, it is one of the most durable, maintenance-free materials, like glass or stone.

NR: Are you playing with this double quality of the material and the idea that things are not what they first appear to be, as in the lightweight versus the permanent?

MH: There is a conundrum with lightness: to make a structure look lightweight and also endure stress you must introduce enormous forces to stabilize it, but then you are in danger of using more steel than for an ordinary roof. The sections can be heavy. In a real tensile structure, which takes the tension back into the ground through the entire building, you see the huge tension piles holding it down. But if you get everything in balance it can still be a lightweight material. It is not as obvious as it seems.

NR: In terms of the formal qualities of the tent, how does it operate architecturally and what are the characteristics that you are investigating by using it?

MH: Tents are intriguing because they provide a range of physical experience as a space in between the outside and the inside: You can sense the outside temperature, the smells, and the rain. It provides a whole range of pleasurable spaces—you can be outside but undercover or outside in an overcoat underneath a cover.

NR: And the quality of light through the tent changes in surprising ways. Are you consciously creating an architectural effect, an atmosphere and environment?

MH: What we discovered by accident is that our most successful tents are those in which we have mixed clear light with the membrane structure: When the sun is out you see shafts of sunlight with diffused sunlight coming through the membrane, and on a dull day you can still see the sky.

NR: Another recent project with a heavy historical context was the Parliament building, in the center of London. How were you able to integrate the existing nineteenth-century Parliament and your new building?

MH: There was a higgledy-piggledy heap of buildings for the Parliament, including some independent palazzos designed by Norman Shaw on the river at the end of the nineteenth century. So everyone thought it would be difficult to build on our site, but I didn't see why. We just needed to pay attention. We decided to make an independent palazzo building—like the Shaw buildings, at the same general height—and then give it some of the profile of the skyline that people associate with that area of London, with vertical features like flues that rise above the roofline as part of the ventilation system. There are different ways we could have handled the air, but we decided to install individual units rather than just one. If you half close your eyes and look across the river, you get a sense of the tone of the existing buildings, so we made a darker roof and lighter walls, and it began to come together.

NR: In making the new Parliament a sustainable building, how were you able to incorporate green solutions as integral to the design of the building as a whole? Is green design initiated at the beginning of a project, or is it something that gradually gets worked into it? How did you get interested in sustainable design?

MH: For this project the brief was a strong generator of its direction because sustainability was required, but that doesn't always happen. My interest in sustainability goes back to college and concepts of functionalism, meaning the relationship between rooms and daylight, and the idea that buildings should be true to their structures through their elevations and compositions. Form followed function, and so on. So if you looked for the function in the way a building was put together, you looked for an architectural expression out of those functional elements. Then along came the concern that we need to conserve our environment and resources, which becomes an extension of the functional tradition. So then you might wonder how to use these requirements to make an architectural expression, which in turn reflects society's concern for sustainability, the greenhouse effect, and global warming.

NR: Is your "green" architecture then a natural extension of your earlier high-tech work?

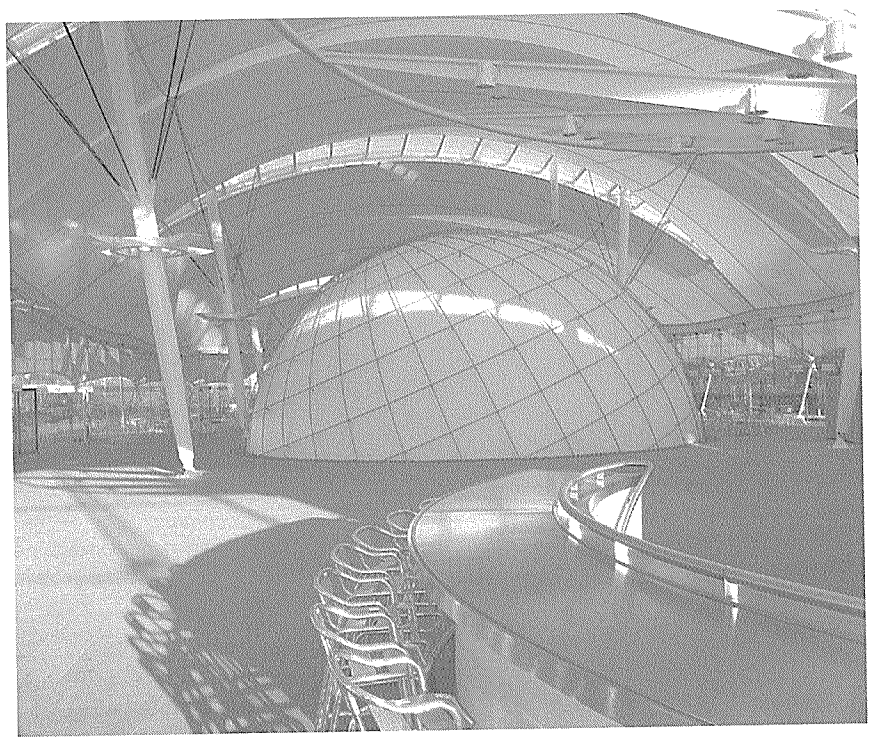
MH: Yes, what the high-tech work did—and I can tell you this sitting in my steel-and-glass office—is make exemplary buildings out of lightweight prefabricated materials, pushing these materials about as far as they could go. High-tech buildings are often closed prefabricated systems, in which the noninsulated steel panels are stamped, as in car manufacturing. That is all very well, but they have no thermal capacity. The building is like a car that you heat up in the evening, and then it freezes by morning. This is contrary to fundamental ways of making buildings energy efficient, which is to increase the thermal mass of the building. You have to extend the time lag—even out the peaks and troughs—and then you have a contradiction in terms of lightweight versus mass. Mass is one of the things you look to first if you want to make a building sustainable. Making a building lightweight is one thrust of our work, and the other is my interest in using brick and stone. I wonder why we throw out brick, stone, and timber, and ask: How can I interpret those materials in a more contemporary way? Can I bring engineering into those materials and stretch their uses further by working with engineers? I was interested in concrete too. Can one use those materials in a more contemporary way that coincides with buildings of mass as well as making energy-efficient buildings? So the two thoughts came together for us, and the next step was to do that with lightweight buildings.

NR: Where is this interest in mass versus lightness taking you with your new projects?

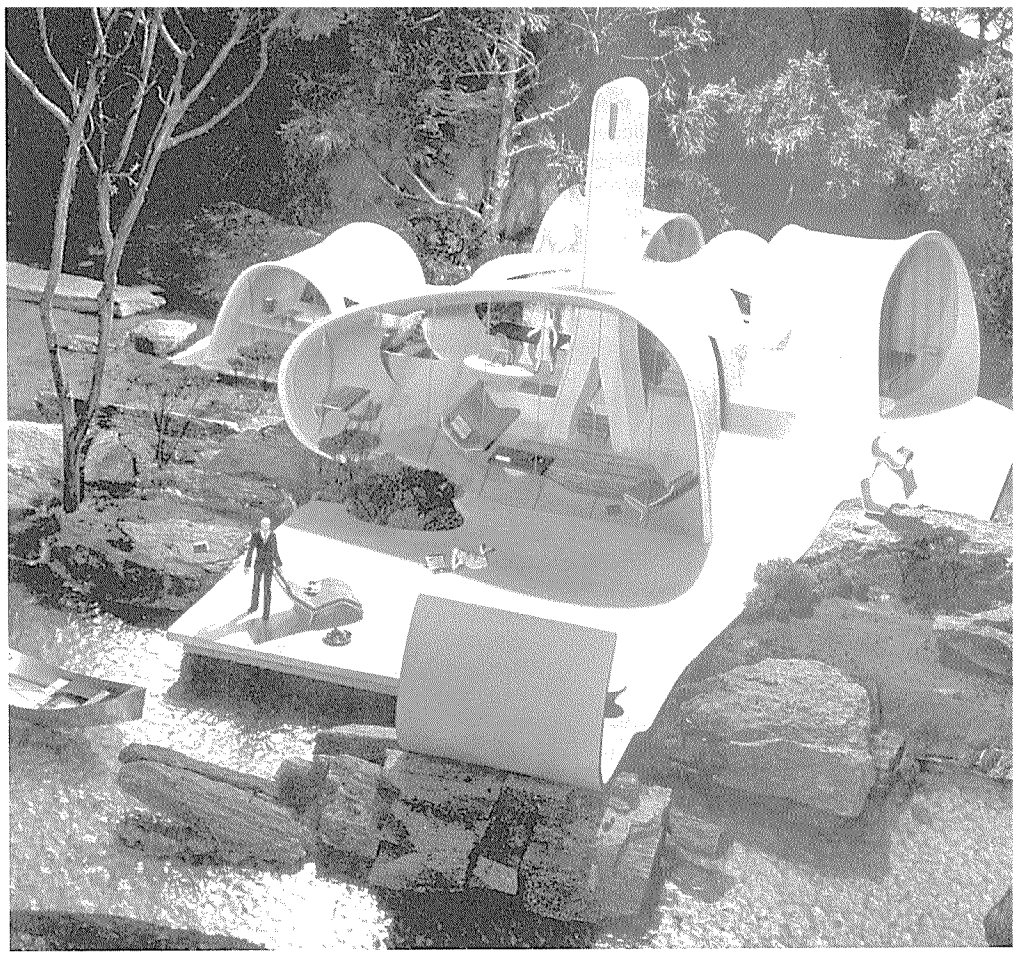
MH: We have three projects in London now, including a children's hospital on the river for the Guys and St. Thomas' Hospital Trust. We have never worked on a hospital before, and the first line of the brief is that it must not look like one. Hospitals have a range of concerns to fulfill for the staff and for the customers; there are really many clients and users. This brief, along with its relationships, has been the most complicated one we have fulfilled. The building will have a concrete frame clad in glass and terra-cotta tile. It has huge conservatories and a great concern for sustainability. We are developing ideas of structural sustainability to make both a good piece of architecture and a hospital.

NR: So at some point the idea to build sustainably is in all of your work, not a separate issue?

MH: Yes, it is similar to accessibility concerns for the disabled. Now in England the ADA has begun to alter the way buildings are designed at a fundamental level. Some things you have to be conscious of right at the beginning. I think you will begin to see buildings that rely on ramps and elevators as an expression in the same way we must integrate "green."



Left:
Michael Hopkins & Partners, Dynamic Earth, Edinburgh Scotland, 2000
Photograph courtesy Michael Hopkins & Partners



Psychoanalysis and Architecture Symposium

On October 24–26, 2003, the Yale School of Architecture will host the symposium "Psychoanalysis and Architecture." Organized by Associate Dean Peggy Deamer, it is funded in part by the Graham Foundation for Advanced Studies in the Fine Arts.

The fall symposium "Psychoanalysis and Architecture" will attempt to give a road map to the various ways psychoanalysis impinges on and propels our understanding of architecture. At the same time, it clarifies the relationships among various schools of psychoanalytic thought—Lacanian, Freudian, Deleuzian, Kleinian, Winnicotian, Zizekian, and so on—as they relate to the issues of design, form, and spatial experience. The conference will address a gap in architectural theory that is both obvious and curious: Unlike other approaches—Marxism, phenomenology, and poststructuralism—psychoanalysis has not produced in architectural discourse an identifiable body of relevant texts or a recognizable lineage of intellectual development despite its constant evocation in theories of identity, creativity, and spatially constructed relationships, both formal and social. In the area of creativity, it seems we are always making assumptions about how the unconscious operates in "inspiration"; when we discuss the configuration, the structure, the space of buildings, or the urban environment, we commonly refer to formal impressions—compression, dislocation, layering, tautness, for example—that in other disciplines are aided by psychoanalytic insights (empathy, introspection, projection, transference, identification). Likewise, architectural interest in the body and gender draws on the terms of psychoanalysis without understanding the full context in which these issues operate.

Bringing together psychoanalysts, theorists, and architects, the weekend will be divided into three major divisions—the Maker (the architect), the Object (the building or city), and the Receiver (the viewer or user)—that explore the distinct areas in which architecture and psychoanalysis overlap, areas neither esoteric nor unfamiliar to architects; indeed, they are at the heart of how we in any case analyze the various ways we relate to architecture.

On Friday evening, October 24, Richard Kuhns, professor of philosophy at Columbia University, will deliver the keynote Roth-Symonds Lecture, titled, "Architecture and Psychoanalytic Thought." On Saturday morning, October 25, the issue of the creative subject will be addressed through several questions: On the level of the individual, do different identities—racial, ethnic, gendered, "queered," national—affect how the architect/designer creates? Do defense mechanisms or other, perhaps culturally or ideologically linked forms of repression affect, either positively or negatively, the creative project or spatial conceptualization? Do the same concerns identified above affect the practice of architecture in the office? How is the creative process affected by architecture's unique organizational structure? Speakers include Juliet Flower MacCannell, professor of English and comparative literature, UC Berkeley; Suely Rolnik, psychoanalyst, University of São Paulo, Brazil; Robert Gutman, professor of architecture and sociology, Princeton University; and James Krantz, organizational consultant, New York.

On Saturday afternoon Stephen Kite, architect, University of Newcastle, Newcastle-Upon-Tyne; Peggy Deamer, of Yale, Sandro Marpillero, architect, Harvard University; Joan Copjec, professor of English, comparative literature, and media studies and the director of the Center for the Study of Psychoanalysis and Culture, SUNY Buffalo; and Richard Wollheim, professor of philosophy, UC Berkeley, will address the issue of the aesthetic object, architectural or urban, in relationship to questions such as: Are there particular spatial, material, surface, or tectonic arrangements linked to particular unconscious (or ego-related) effects? Does the spatial (or programmatic, sequential, or bodily) character of architecture make it particularly susceptible to unconscious desires? Are there particular urban events, hierarchies, economies, images, operations, or organizations linked to unconscious (or ego-related) effects?

On Sunday, October 26, Anthony Vidler, dean, Cooper Union School of Architecture; Parveen Adams, convenor in psychoanalytic studies at Brunel University, London; Donald Spence, clinical professor of psychiatry, University of Medicine and Dentistry of New Jersey; and Mark Campbell, managing editor, *Grey Room*, New York, will focus on the topic of the perceiving experience in relationship to the following questions: What are the psychoanalytic variables that determine various visual or sensual responses to the architectural or urban artifact? Is re-presenting (through writing or image production) one's emotional response to a room, a building, or a city itself an activity imbued with unconscious structure? Although not attending the conference, John Rajchman of Columbia University, will contribute a paper for dissemination. Mark Cousins, director of general studies and head of the graduate program in history and theory at the Architectural Association, London, will make concluding remarks on Sunday afternoon. Gathering these scholars together for the weekend, we hope to draw attention to psychoanalysis as a basic framework in the making, analyzing, and experiencing of architecture.

—Peggy Deamer
Deamer is associate dean at Yale.

Robert Damora: 70 Years of Total Architecture

The exhibition *Robert Damora: 70 Years of Total Architecture* will be on display in the Main, North, and South Galleries November 17, 2003–February 6, 2004.

Robert Damora, a 1953 graduate of the Yale School of Architecture, a modern architect, and a photographer, has organized an exhibition at Yale featuring his design, research, and photography from the 1930s to the present. As a photographer on assignment for numerous architecture and style magazines, Damora created iconic images of the work of Walter Gropius, Mies van der Rohe, Louis Kahn, Eliel and Eero Saarinen, Edward Durrell Stone, Paul Rudolph, and sculptor Carl Milles, as well as portraits of them. Working from the perspective of an architect, Damora says that he approaches the photography of architecture as a total effort in which he seeks and expresses "the full value of each subject—its function, strength, and intrinsic beauty."

Damora's deep knowledge of and passion for buildings and their architects inform his photographs, which are complex compositions of light, shadow, lines, and forms. For example, his affection for modern architecture is evident in the memorable composite portrait of Paul Rudolph and the A&A Building, which was the cover of the February 1964 of *Progressive Architecture*.

The exhibition will display Damora's work as the director and photographer of United States Steel Corporation's research-and-development program for the design of advanced concrete experimental structures. The program, which included proposals by the foremost architects and structural engineers of the 1950s, was widely published and included in the 1960 Museum of Modern Art exhibition *100 Years of Visionary Architecture*. Drawings and models of Damora's designs for the "Better Houses at Lower Cost" program and his ongoing experimental program in prefabrication—utilizing fewer parts and simpler assemblies to create affordable yet aesthetically innovative houses—will also be shown.

—Dean Sakamoto
Sakamoto (MED '94) is critic in architecture and director of exhibitions at Yale.

Intricacy on Exhibit at Yale

On display at the Architecture Gallery September 3–November 7, 2003, is the exhibition *Intricacy*, curated by Davenport visiting professor Greg Lynn for the Institute of Contemporary Art of the University of Pennsylvania. The following are excerpts from Lynn's catalog essay in *Intricacy* (University of Pennsylvania, ICA 2003).

Among artists, designers, and architects there is an emerging sensibility of intricacy. Partially heralded by the digital and genetic engineering revolutions, the term *intricacy* connotes a new model of connectionism composed of extremely small-scale and incredibly diverse elements. Intricacy is the fusion of disparate elements into continuity, the becoming whole of components that retain their status as pieces in a larger composition. Unlike simple hierarchy, subdivision, compartmentalization or modularity, intricacy involves a variation of parts that is not reducible to the structure of the whole.

...The term *intricacy* is intended to move away from this understanding of the architectural detail as an isolated fetishized instance within an otherwise minimal framework. Detail need not be the reduction or concentration of architectural design into a discrete moment. In an intricate network, there are no details per se. Detail is everywhere, ubiquitously distributed and continuously variegated in collaboration with formal and spatial effects. Instead of punctuating volumetric minimalism with discrete details, intricacy implies complexity all over without recourse to compositional contrast. Intricacy occurs where macro and micro scales of components are interwoven and intertwined.

...Since Robert Venturi's *Complexity and Contradiction in Architecture* (1966), it has been important for architecture to define compositional complexity. This exhibition attempts to move beyond Venturi's pictorial collage aesthetics as well as the formal and spatial collage aesthetics that constituted the vanguard of complexity in architecture, as epitomized by Johnson and Wigley's *Deconstructivist Architecture* exhibition at MoMA in 1988. In this way the exhibition is a return to many of the conceptual issues raised in the book *Folding in Architecture* (1993). which I edited ten years ago. Having had no experience as a curator, I approached the show from my experience as an editor. Therefore, the structural, formal, and material similarities of the objects are placed in a didactic conversation with one another. A less explicit connection to the *Folding in Architecture* book is that the term *intricacy* is a derivative of "pli," much like the other terms—complex, complicated, pliant—all of which imply compositional practices of weaving, folding, and joining.

However, instead of proposing a machine aesthetic for our age, one that would certainly be digital, these works outline a compositional, organizational, visual, and material sensibility that is facilitated by, but not simply reducible to, digital design, visualization, or manufacturing tools. This exhibition includes only those designs that have achieved a rigorous mastery of digital design technique. Rather than using the computer for its expedience and potential to realize forms and spaces that would otherwise be too complicated, messy, or convoluted to produce, these works make a claim towards elegance, rigor, expertise, and, I dare say, beauty.

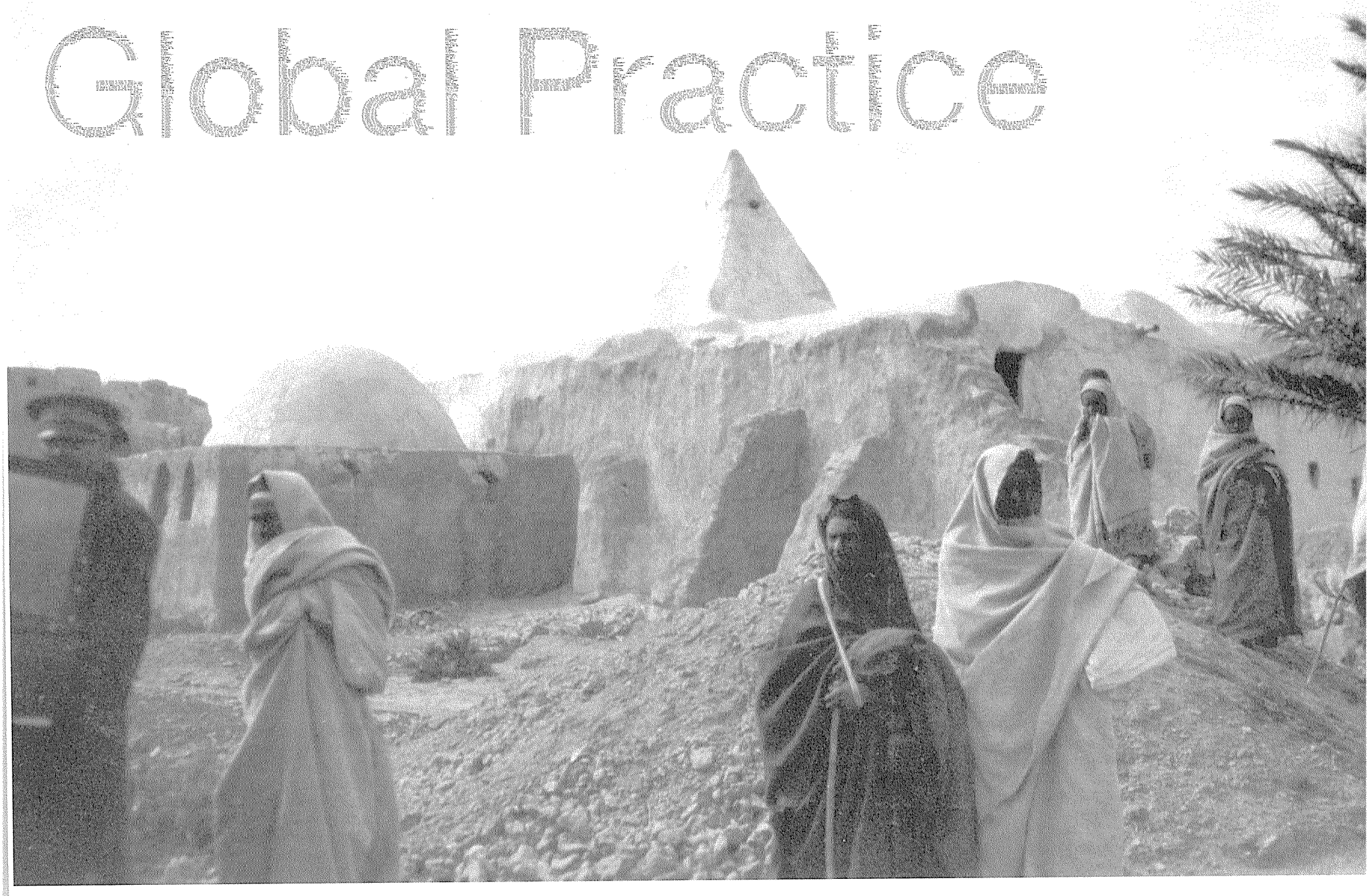
...In a word, an intricate machine is a vital rather than mechanical construct. Intricacy evokes an eroticism for the machine and a desire to make it reproduce organically, both in the variation of subtly variegated brothers and sisters, as well as a differentiated complex of discrete organs that nonetheless coheres into a beautifully synthesized whole. These works move from the identical asexual reproduction of simple machines to the differential sexual reproduction of intricate machines. Not merely a theoretical difference, this gives these works their erotic dimension.

—Greg Lynn
Lynn is Davenport visiting professor at Yale.

From Left:
Roxy Paine, S2-P2-R26, Low Density Polyethylene, 2003, Courtesy of ICA

John Johanson, Sprayed Concrete House, Seeds for Architecture Program (1956–58), Photograph by Robert Damora

Local Sites of Global Practice



The Modern (Middle) "East"

The symposium titled "Local Sites of Global Practice: Modernism and the Middle East" took place on Friday and Saturday, April 4–5, 2003, at Hastings Hall. Organized by Yale School of Architecture's Eeva-Liisa Pelkonen and the Department of Art History's Sandy Isenstadt and Kishwar Rizvi, it was partially funded by the Edward J. and Dorothy Clarke Kempf Memorial Fund, the Yale Center for International and Area Studies, and the David W. Roth and Robert H. Symonds Memorial Lecture Fund.

At the zenith of a power display in the heart of the Orient, the relevance of knowledge was reconsidered in a two-day symposium. Unbeatably today's most present concern of the West is the Middle East. The very presence of such concern has conditioned much of the historic dynamics between the shaping of the West and the (Middle) East; architecture as an integral component of identity politics is entangled in these encounters. The symposium "Local Sites of Global Practice: Modernism and the Middle East" was as unique as it was much anticipated. Intending to address these Eastern concerns within/through the discipline of architecture and its narratives, more than 20 speakers and 100 participants gathered to engage the topic of modernity, architecture, and the Middle East in a historic and impressive two days. Historic not only because history was being made in the heartland of the Middle East "as we spoke," but also because this was the first time the "landmarks"—as described by a respondent—of the discipline had gathered to present their scholarship as a distinct and comprehensive discourse on modern architectural culture of the Middle East. And it was impressive because of its intellectual density and interdisciplinary diversity.

The Heavy Burden of the Long Century

Given the roots of twentieth-century architectural complexities in the nineteenth century, it made sense for the symposium to open with the histories of the "Long Century." The afternoon session, titled "Colonialism and the Search for National Identity" and moderated by Kishwar Rizvi, of Yale, was dedicated to the nineteenth-century architectural and artistic legacy of the "Orient." Rizvi began with an uncertainty, stressing that the very structure of the Middle East "is and was a contested one," and hence we should not forget that we are in fact dealing with "many, many modernities." The first historic figure to be evoked was perhaps the most renowned critic of Westernization, Iranian intellectual Jalal Al-Ahmad. His notion of *gharbzadegi*, or Westoxication, Rizvi pointed out, describes "the sign of the time." After a century of Westernization, the "Orient" needs to be reclaimed. The dialogues staged by the symposium were intended to do that, and—in a Derridian gesture—contaminate and transform into mere "toxication" and the Orient.

The opening presentation by Gulsum Baydar, of Bilkent University and current visiting lecturer at MIT, "Historiographical Burdens of the Non-West: The Ottoman/Turkish case," began fittingly with the end: the historic text through which contemporary historians engage the Orient. With a psychoanalytic approach to the problem of historiography in late Ottoman and Republican Turkey, she focused on two such attempts at ordering and framing architectural history by the "native." Baydar brought to the fore the tension between this difference/similarity binary in writing a national history of architecture. In comparison, she examined two distinct historic texts, the late Ottoman *Usul* and the early Republican *Turkish Architecture*, by stressing the urgency to "problematize both 'architecture' and its 'historical narrative'" in the project of writing architectural histories.

In her talk, "Between Tradition and Modernity: The Origin of Modern Iranian Painting," Layla Diba traced the understudied history of late-nineteenth- and early-twentieth-century Qajar painting. Her narrative rotated around the "father of modern Iranian painting," Mohammad Qaffari, and Kamal al-Molk, whose struggle to find a national style was a manifestation of historic shifts in a modernizing Iran. Whereas in the nineteenth-century Iranian painting found its "authentic style," twentieth-century "colonialism" led to the "demise" of such "balance between tradition and modernity." A century later we still linger in between "modernity" and "tradition"—exactly where, as Homi Bhabha has proposed, the meaning of such a construct can be negotiated.

Moving from the east of the Middle East to its utmost west and addressing the modernity of Italian Libya, Brian McLaren of Washington University "mapped" the Italian academic and professional attempts of the 1920s in not only "presenting" but also "representing" Libyan indigenous architectural culture. By the 1930s two distinct approaches to such appropriations entered the architectural discourse, motivated by colonial racial politics: first, "a quintessential Modernist" with abstractions of local forms and typologies; second, "directly reenacted traditional forms" that erased the distinction between restoration and innovation. In either case "the native" was being either modernized or historicized through architectural projects. The (re)appropriation of indigenous forms not only occasioned a material place to construct identity on Italian terms but also "harmonized in the spirit of the West" through the development of tourism.

An intriguing lecture by Annabel Wharton took the listeners from the present-day Palestinian-Israeli conflict to a different, earlier contestation of Jerusalem as a Protestant site. In "Mandating Jerusalem," Wharton demonstrated that nineteenth-century reproductions of Jerusalem such as prints, novels, and panoramas manufactured in the West determined not only how the British envisioned but also "(re)preserved" the urban fabric during the Mandate period. Furthermore, Wharton suggested that the Western marketing or the "selling of Jerusalem" continues to mold its shape to this day. The narrative rotated around the Pro-Jerusalem Society headed by the first British governor of Jerusalem, Ronald Storrs, who decreed in 1917 the ban on any person to "alter, preserve, erect, or demolish" parts of the urban fabric. The city was to be "returned" to its Protestant/Jesus's Jerusalem. The vast undertaking, according to Wharton, was to simultaneously impose the modernity that would be invisible in such a regime and remove it from the built environment.

Responding to the first afternoon's papers, Abbas Amanat, professor of history at Yale, underlined the link between the "traditional colonial period" and "postcolonial cultural invasions"—both defined as colonialism. Hence, both the colonial and the national projects are far more complex and multilayered than previously believed. In reality, Amanat argued, the rise of nationalism was "much more destructive" to the "traditional fabric" in contrast to the colonial patronage of material culture. During questions from the audience, he noted how such "destructions" are relevant today, and "this is the main point of the conference."

The keynote speaker, Nezar AlSayyad, professor of architectural history at University of California at Berkeley, presented "Manufacturing Heritage, Consuming Tradition." He began by highlighting the notion that "any theory of architecture" must take into account the historic processes at the "heart of identity." For when we engage the "Middle East," AlSayyad underscored, we must immediately ask "middle of where?" and "east of what?" After an introduction to the "problematic" conflict between "modernity and tradition" manifested in the complex colonial encounters and their artistic production, AlSayyad delved into architectural examples framed in four political/ architectural phases of development. The sociopolitical challenges were made manifest in the built environment from North Africa to the Subcontinent: Public housing was perceived by the nation-state as a project of nation-making that soon mutated into grass-roots resistance against despotic

rulers. The "ordinary" people resisted such imposed projects with architectural subversions such as a donkey housed on the balcony of a state-sponsored high-rise, assimilation of a public electricity pole into a private apartment building, and communal negotiation in claiming the street as an extension of a house. These are the architectural displays of a popular rewriting of a modernity imposed by the nation-state. Alternatively Hassan Fathy's architectural projects, which for many epitomized an "Eastern" modernity, are, "in fact, a Western tradition." Colonial forms have become "the heritage of the nation," incessantly marketed and sold to the rest of the world. In this global economy, AlSayyad proposed, there is no pretension to authenticity, even as Las Vegas has evolved into the ultimate site of consumption of different heritages. In conclusion, AlSayyad suggested that such projects invoke superiority and cultural reterritorialization; they also erode the public sphere.

The Problematics of Difference

Well into the complexities of the twentieth century, the Saturday morning panels delved into the heart of Middle Eastern issues: Roy Kozlovsky (MED '00) focused on Israeli architecture of mass immigration and "transitory settlement" in early settlement. The Ma'abara refugee camps were not the "contingent product of necessity" but rather its "paradoxical cause." With a close examination of physical layout, daily organization, and Zionist doctrinal origins, Kozlovsky demonstrated that the Ma'abara was "preconceived to mitigate the undesired effects of the Zionist nation-building project of accelerated modernization and colonization." Alona Nitzan-Shiftan, of the Center for AdvancedStudies of Visual Arts, National Gallery, in "Building Conflict: Architecture and Cultural Identity in Israel" continued with the post-1967 complexities and conflicts in (re)remasking East and West Jerusalem as a site of Israeli political legitimacy on grounds of culture and aesthetics. The involvement of international architects further "politicized" architectural decisions at the "very point where they were most 'neutral' and 'professional.'"

Palestinian architectural production was read as both mnemonic device and political resistance by MIT's Susan Slymovic in "Palestinian Remembrance Days and Plans." Centered on the 1956 Kafr Kassem Massacre of Palestinian civilians by the Israeli army, Slymovic revealed the various memorial forms and processes that became not only a way to compensate for the event's historiographical neglect but also an effective language and "culture of resistance." For those societies barred from commemorating collective tragedies, architecture might serve as a temporary antidote.

Although Harvard University's Hashim Sarkis was not able to attend, his paper was read by Sandy Isenstadt. It described three of his design projects in Lebanon—Fisherman Housing in Abbassiyeh, Agricultural Center in Mejdlaya, and Bab Tebbaneh School in Tripoli—which respond to the challenges of social and economic development in rural areas; not only demonstrated in complexities of "development" but illustrated the inherent correlation between practice and ideology. In response, Yale's Keller Easterling stressed the function of architecture as a tool of suppression and control, of violence and purification, where various authors are not bound by "localities" but by "platform." Despite assurances that architecture is innocent, Easterling sustained, it always possesses political instrumentality. Hence in our attempt to narrate an unsure and impure history, "never, never reduce; always multiply."

The Ambiguity of Projected Identities

During his introduction to the panel titled "Local Sites of Global Practice: Postwar to the Present," Yale's Sandy Isenstadt reminded the audience that "polarities" are "provisional categories." Most appropriately, Magnus Bernhardsson of Hofstra University followed by evoking his own "ironic" position: standing in the Ivory Tower speaking about a heritage that is being destroyed. In "1,001 Fantasies: Development, Architecture, and Modernizing the Past in Baghdad 1950–1958," after a brief history of the Mandated and Hashemite periods of modern Iraq, Bernhardsson focused on the urban modernization of Baghdad in the 1950s, where Walter Gropius and Le Corbusier were invited to design new facilities along with Frank Lloyd Wright, who designed the proposal for an opera house (1958). Bernhardsson pondered the question of which past would be "utilized, and which erased" in "rebuilding" today's Iraq. According to one participant, the anxiety of 2003 Iraqi heritage "surprisingly never came up" during the questions. This raises the issue of whether the discipline is liable to further politicize the inherently political nature of architecture. Must architectural historians account for what politicians "do" to public artifacts? Ultimately do we have anything to say about the "falling" monuments of Saddam or "looted" museums of Baghdad?

In "An Uncooked Modernity: CIAM and the Idea of Third-World Urban Planning in the Post-World War II Era," Ijlal Muzaffar, a Ph.D. student at MIT, focused on the role of modern architecture and urban planning in the "staging of development in both national and international theaters." CIAM's idea of "core planning," a prewar design concept centered on civic spaces, became an "unprecedented opportunity" after the war to "realize past ambitions." Muzaffar concluded that CIAM's postwar urban-planning ideas were "ill-equipped" to deal with the complex sociopolitical landscape in the Third World.

Roger Williams University's Hasan Uddin Khan discussed global cities in the Middle East, demonstrating the problems of "Third" urbanism and architecture. The little-known architectural projects in the Arab peninsula served as an example of uneven development and modernization marking rapid change. Dubai, Khan suggested, is a site of simultaneous modernization and globalism. In this "new hybridity," the lack of local references is not only an attempt at an "international image" but also a reflection of local demography. However, in the Arab peninsula, while the authorities try to "look Islamic," Western architects monopolize most Arab commissions. Khan placed a paramount importance on the Iranian revolution of 1979—regrettably overlooked in current historiography, which is reflected in the symposium. Khan ended on a positive note: The changes caused by an uneven globalization, neither quantitative nor qualitative, are also "in the mind-set of people," which, he hoped, will alter the "very nature" of the twentieth-century city.

One of the highlights of the afternoon was Sibel Bozdogan's presentation, "Democracy, Development, and the Americanization of Turkish Architectural Culture," not only because it brought to light an "optimistic" but forgotten period in modern Turkish architecture but also because she managed to address the much present/absent question of American neo-imperialism. Bozdogan compellingly argued that the "victory of the Democratic Party" of Turkey and NATO membership in 1953, along with the replacement of the United States over German hegemony, resulted in a "rapid shift" in the Turkish architectural culture. "An unapologetic embracing of the American brand of International Style" was favored over the "aesthetic and ideological precepts of the early Republican Modernism." The rapid demise of the two American imports, "modernization theory" in social sciences and "International Style" in architecture, Bozdogan argued, did not diminish their "substantial and irreversible" impact on Turkish society and architecture. A "revisit" to this history, Bozdogan urged, would produce "some valuable lessons today." She drove her point home during the question period by locating the difference between American involvement in the Middle East in 1956 and 2003: Earlier the United States brought democratic institutions along with architectural forms and military technology, which made its imports "more convincing" in the postwar period. Currently, Bozdogan argued, the United States is undermining entities such as the U.N. associated with the International Style that stood as symbols of belonging to an international community decades ago.

In "Global Ambitions and Local Knowledge," Gwendolyn Wright of Columbia University maintained that the modern and the traditional are "mutable and mutually" dependent rather than "eternally in conflict," as endorsed by architects and scholars since the Enlightenment. In turn, these concepts endlessly sustain oppositions such as the West and the non-West, progressive and backward cultures, as well as colonial and postcolonial. SOM in Saudi Arabia, UNESCO in Egypt, and Solidaire in Lebanon expressed for Wright the "historical allusions" in modern architecture and urban design of the 1960s and 1980s—and their "successes and failures" in the landscape of ongoing "postcolonial tensions."

In response, Yale's Alan Plattus endorsed Yale history professor Abbas Amanat's idea that nationalism has been more "destructive" to the urban and social fabric, even more so than "outside colonial" powers. Although "global commodification of local heritage" might be more destructive than "modern rationalism," all this is really not "so simple." Plattus's eloquent feedback to the papers showed how in the "uneven globalism" of Khan there exists no single monolithic trajectory, no transparency, but nevertheless local resistance. In response to Bozdogan, Plattus questioned the validity of a blind criticism of the International Style, for "some was good stuff." He was intrigued by the "contradictions and consequences" of that Turkish modernization. And finally, to complement Wright's binaries of the "traditional" and the "modern," Plattus stated, "We cannot go back to tradition because it was never there." Indeed, for if the "traditional" is a colonial construct, "its return" is a mere postcolonial illusion.

In a philosophically engulfing concluding Roth-Symonds lecture titled "The Circulation of Forms," Yale professor of anthropology Arjun Appadurai engaged the issues of "global/local" with that of "connectivity"—both philosophical and methodological predicaments. He proposed, it seems, that globalism should neither be read as the one-way exchange of cultural artifacts nor a simple socio-economic condition; instead, ever-flowing and endlessly negotiated forms and ideas from Bombay to Hollywood, which occasion both fragmented universal orders, are impossible to decode without a deeper understanding of the local. To consider the very notion of "locality," Appadurai argued, we have to look at the global circulation of forms and the form of circulation; this flow conditions the site of locality. Locality, in turn, is not "genealogically some other thing" but is itself the result of temporary negotiations, sites, and containers of form.

On the Sidelines of History

But one could ask, Where was the "present" issue: Target Iraq? Some believed that the political implication of architecture was addressed solely within the safe boundaries of the discipline *in history*—that the dialogue did not extend to include some of the most heated topics we witness on "our TV screens." This conference had an implicit political undertone, but questioned too whether or not architectural historians can responsibly address the question of politics.

The multidisciplinary mix of the presenters—anthropologists, historians, architects, art and architectural historians—proposed various angles with which to engage and deconstruct the Orient. There is an opinion that it is a syndrome of a "missing discourse" within the discipline of architecture because neither Modernists nor Islamists "take us seriously." Hence, some maintained, there is no "real discourse" to speak of but rather "individuals who talk" about modern architecture in the Middle East.

Alternatively this symposium is a new kind of historiography, neither monopolized by a single discipline nor uttered from unswerving positions of "landmarks." On one hand, in the development of "theories of modernities" extracted from the Middle Eastern repertoire, this uncertainty ought to be the sole certainty. On the other hand, in the mainstream historiography of modern architecture, how long will we have to go on "specifying where Tehran is" before it can be mapped as *just* another place on this globe? The symposium was a successful attempt at mapping our subject as just another area of knowledge that deserves as much consideration and critique as any other.

The symposium served as an inspiration because of the information gleaned and as a step toward questioning the validity of exclusive binaries of "East" and "West," "self" and "other," "heroic architect" and "popular taste." The very notions of local, global, native, and modern have to be deconstructed anew, precisely because so much of these definitions are defined by their own binary opposites as theorized by Michael Foucault and, in the specific case of the Orient, by Edward Said. This complication occasions the foregrounding of the very mechanism of their construct as just another global sociocultural and historical subject of investigation, located in a specific time and place. In this context, a historiography can develop from within the Orient, rather than from without, in relation to the West. The most significant impact of the symposium was the invisible passing to a more complex post-Saidian phase, where we not only maintain that the "modern" and the "traditional" are colonial constructs but go further and dismantle these structures. Only then can we contribute to the study of a global architectural theory located in the specific site of the (Middle) "East."

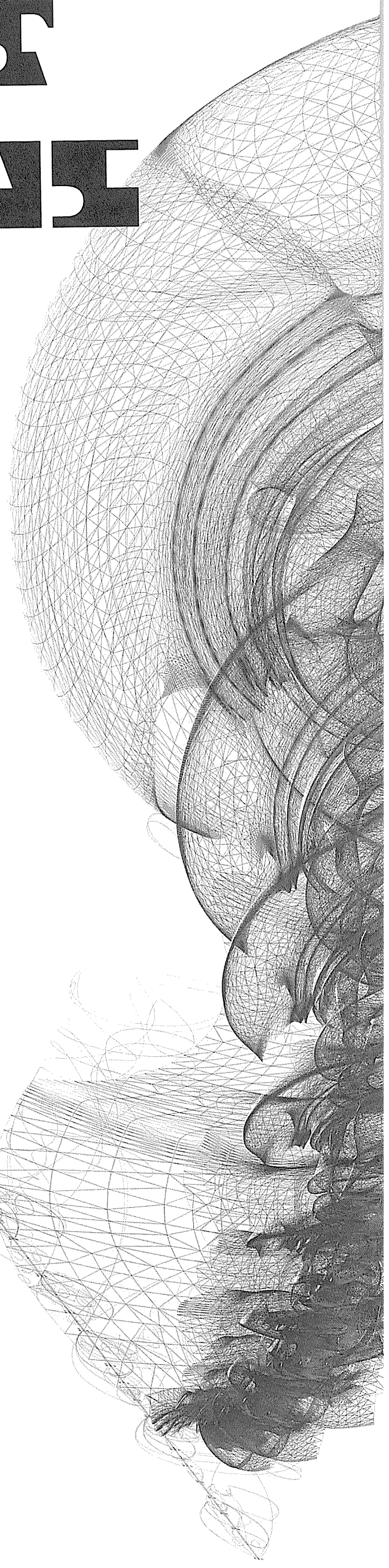
—Talinn Grigor

Grigor is a Ph.D. candidate in the history, theory, and criticism of architecture at Massachusetts Institute of Technology and a lecturer in modern Islamic architecture at Rhode Island School of Design.

Opposite: Carlo Enrico Rava, Photograph of Mosque of Qasr al-Hajj, February 1930. Published in Domus 41 (May 1931)

1 Eeva-Liisa Pelkonen 2 Arjan Appadurai, 3 Kishwar Rizvi 4 Gulsum Baydar 5 Layla Diba 6 Brian McLaren 7 Annabel Wharton 8 Abbas Amanat 9 Sandy Isenstadt 10 Nezar AlSayyad 11 Roy Kozlovsky 12 Keller Easterling 13 Magnus Bernhardsson, 14 Ijlal Muzaffar 15 Hasan Uddin Khan 16 Sibel Bozdogan 17 Gwendolyn Wright 18 Alan Plattus

ON URBANISM AND UTOPIAS



Davenport visiting professor Greg Lynn and Keller Easterling, associate professor, discussed urbanism and utopia by e-mail correspondence this summer.

Nina Rappaport: What are the essential issues in urbanism and globalization in your own work and research? Greg, you recently worked on the World Trade Center site, and, Keller, you've worked on issues of globalization and maritime ports in areas of political tension. Where are the overriding concerns for you in urban design and new global urbanism?

Keller Easterling: I am not quite willing to claim that my area of research is somehow magically the thing about which we should all be concerned. Looking at some of the work at Yale this past spring—but more importantly looking at the way the world works—I wonder if there are not both structural and topical changes pending in what we laughingly call "urban design." I noticed in the studios at Yale this past semester a tentative stab at an obvious but nevertheless congenitally unaddressed problem of urbanism: that it cannot be designed. One's alterations of direction or content most effectively exist in other strata besides those that include an earnest logic, explicit prescription, or rendered scene. Altering a structural condition might be unlike anything we have ever done before. It is not quite like writing dialogue, but it is like giving dialogue away to be spoken by others. It is perhaps like designing with hands on other arms—or, more accurately, like designing software.

Topically it has always been mysterious to me that architects often let world politics pass them by. I am attempting to spread the rumor that architecture's political seductions might be currently disguised as the most bland and dim-witted secessionist enclaves. Seemingly apolitical, these new warm pools of urbanism are often at the fulcrum of global political contestations and alterations. I wonder how an education can rehearse the skills to hack or pirate these conditions, the skills to achieve not the expressed purpose, but the hidden one. One thing is not mysterious: Space is a tool of Empire. And Empire's own tools of cheating and lying (not an oxymoronic architectural sincerity) have the best chance of altering some of its own grave, grisly effects.

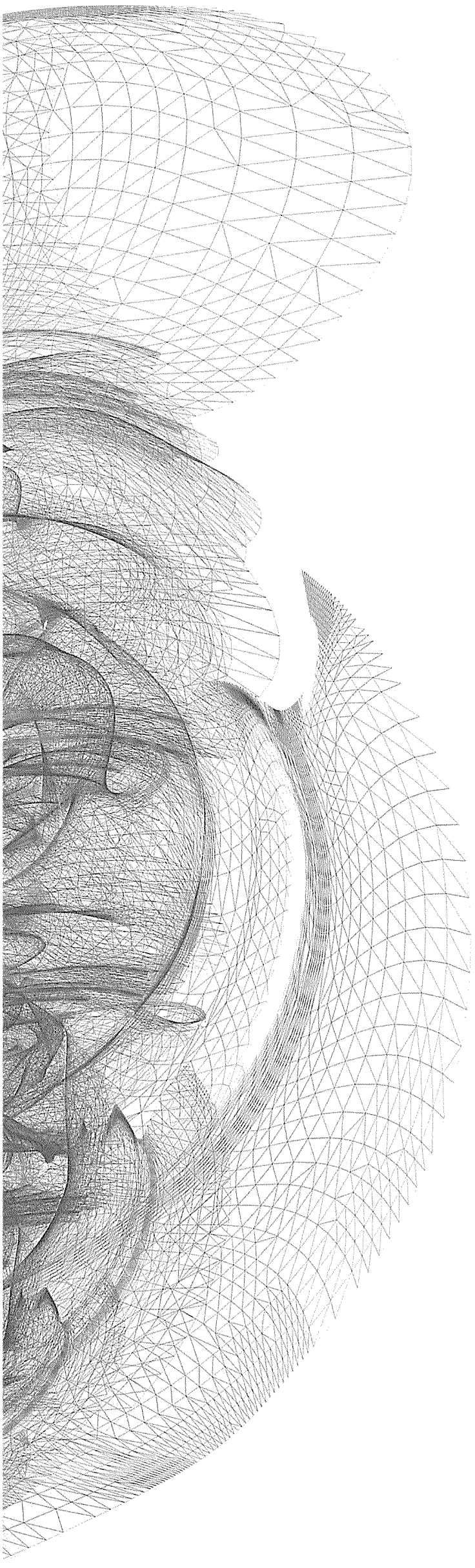
Greg Lynn: In my opinion, Nina, urbanism and globalization are two of the last oppositions left for architects to work with. Urbanization is a global phenomenon, so you can't collapse the two topics together: They produce an interesting friction in the best case. There are issues that are common, such as structure, vertical transportation, infrastructure, sustainability, and so on. These are the quasi-scientific and more objective issues for urbanism. In real terms these issues have value, and the values are very much in flux throughout the world. In terms of how one can build, the value of design, the process of design with individuals and groups, and how innovations in urbanism and building design get implemented, every case is different.

I have only worked in the United States and Europe, and although one would assume the markets and technologies of building are comparable, I find them radically different. In the project for 500 units of social housing outside of Amsterdam that my firm is now working on, the focus is on the units themselves and the neighborhood—although the function of the design is also to change the national visibility of the neighborhood. The design decisions proceed from the local concerns of the units and the more national scale of the neighborhood image. Project decisions are made by consensus among mid- and upper-level management, with participation from the city as well as present and future inhabitants. Urbanism is not just density, infrastructure, and planning; it includes design innovation and the role of civic monuments. More and more these issues are inextricable from urban planning. With the World Trade Center site proposals, this link of design and planning was most poignant. The planners and developers were held to running a design competition for ideas. This is a moment for friction between urbanism and architectural design. The process and results are not clearly defined, but the tendency toward tension and shared values of planning and design seems dominant in both the United States and the European Union.

Keller Easterling: As architects and planners we like to foreground planning's ability to inspire constructive cooperation and even peace. In Berlin, where I am staying for a while, the degree to which architecture, planning, and building technologies serve as galvanizing forces is remarkable. Whatever one thinks of all the mending and reconstructing (perhaps papering over), it is one clear episode of a culture that sorts itself out politically with, among other things, architecture and planning. There is a love of urbanity. What do we think about New York in this light? Is it simply less embarrassingly earnest? Or is architecture clearly not a political or an economic instrument but rather a by-product, just another stooge invited to the party? Is it some other parameter about space and urbanity that sorts and organizes New York, some substrate of behaviors with "symbolic capital" in another register?

We also know that planning is, and always has been, a weapon. I was in a conference recently with Eyal Weizman, whose work on Jerusalem and the West Bank with B'tselem is a remarkable documentation of architecture as aggression. The work is being exhibited in Berlin in a great show called *Territories.* Aspects of the show speculate about another city, Jerusalem, which seems destined perpetually to be a museum of hatred. When Weizman's work was first exhibited in Jerusalem, the well-meaning planners there were aghast, in disbelief, at the suggestion that architecture could be a weapon, even a tool, of human-rights abuse. Meanwhile, a merger of planning and military occupation continues to build the wall within the West Bank. Of course, being in Berlin one wonders what degree of violent cataclysm is required to make it stop—or what love of urbanity.

Greg Lynn: Linking architecture and urbanism rather than placing them in opposition is the right idea. In Berlin the planning is stronger than in any other city that comes to mind. It is the city where good architects who aspire to design cultural institutions, public housing, and public works go to produce their worst buildings, and where more middle-of-the-road architects accustomed to private corporate clients go to do their best work. Planning and architecture are



Above:
Karl S. Chu, Metaxy, X_Phylum, Digital image, 13 1/2", 1998, Courtesy Karl S.Chu

complicit in Berlin in a way they are not in other places because the plan and the architecture commingle more than in other contexts. It is also a place where both planning and architecture are focused on the middle-scale moves, the questions of massing, public spaces, and streets—all the territories where architecture and planning can cooperate. In the end it is a pretty bland urbanism filled with bland buildings.
How does a focus on the macroscopic and microscopic avoid the pitfalls of the Berliners' focus on the shared middle scales? Is it to exploit that which is overlooked to gain a critical territory or is it a structural issue of the techniques available to the architect and planner that are being used in this double-scalar focus?

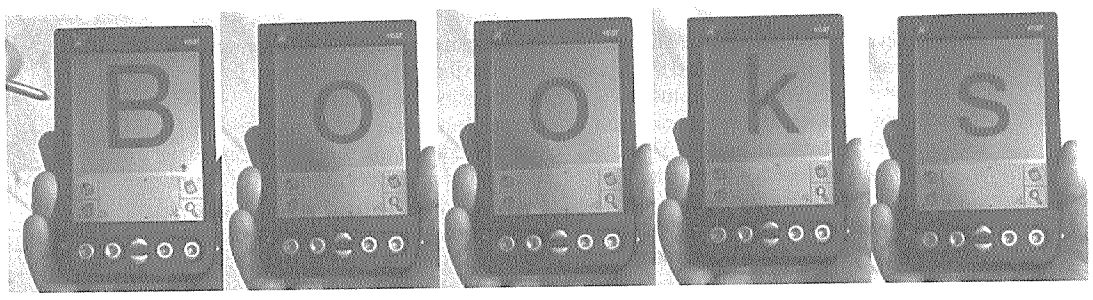
Keller Easterling: The architecture and urbanism that is unplanned in a civic sense is powerful and bewildering, as well as in a global political context. I wondered when the Marriott Hotel was bombed in Jakarta whether, had it been a Hilton, would it have stimulated a ready-made discourse about the building's ability to signal self-satisfied Western values. I suppose the various disguises and costumes of architecture made instrumental as camouflage or subterfuge within urban patterns are rather imponderable. They would only join other urban fictions, like those claiming that architecture's appearance has to do with soulful expression of the individual architect. But then almost nothing has more political instrumentality than fiction. Thinking on behalf of friends engaged in the WTC project, I often sympathetically assumed that you all must have wished to get your hands on some other substrate of the endeavor, some other need or invention with its own urban enthusiasms well away from the sorts of half-wit homilies like, "The tower will be 1,776 feet tall to commemorate the year of American independence." What your studio did, Greg, in looking at the new technologies of the super-tall tower offers some of these other ingenuities and inventions, many of them very close to the way an architect handles a population of people. There was a connection between the skyscraper studio and the port studio, which I can point out now. In these strange conurbations of ports and distribution parks, where our studio was working—and where a gray shed as export-processing zone may be as politically charged as any of the sites discussed here—horizontal rather than vertical mechanical transport is the germ of growth. In these strange warm pools of urbanism the automated guided vehicles (AGVs) often aspire to a number of other transport ambitions related to rapid transit, automobiles, and elevators. The gigantic horizontal logistical fields around global ports share with the super-tall skyscraper some of the technologies of automated omnidirectional movement. It is fascinating, and the history of this coincidence is equally fascinating.

Greg Lynn: I also thought that the focus of both of our studios had a lot in common. First, in looking at urban density, not from the position of streets and public parks that are easily rallied around by New Urbanists, but from the position of growth, density, transportation, and how people live, work, and socially interact. Both of our student groups began by becoming expert in technical, infrastructural, and/or instrumental issues, which then later began to take on a political and economic force in your studio or an expressive and cultural force in my studio. I think the combinations in the two studios was difficult given the scope of technical knowledge we were asking them to research, learn, and integrate into their designs, but this combination of new forms and new organizations is certainly what our United Architects team was aiming for in the World Trade Center site-design proposal. The client was very progressive and innovative as they were trying to look at New York City as an interacting network of urbanism, transportation, development, and monuments, but unfortunately the client was not strong enough in this case, and the future of the site is being determined based on the site as a more discrete entity. Curiously, Skidmore, Owings & Merrill (SOM) is one of the few firms that is capable of interfacing with a municipality, a developer, and the general public because of their long history of airport transportation projects and now Penn Station and because of the way they look at New York City and Manhattan as part of a bigger picture. The city does not do this well, and it has been relegated to the architects to do so. I hope that SOM is able to determine the future of the site with this bigger field in mind, but it will be tough with the issues gradually being chopped into smaller and smaller pieces. One of the drawbacks of a political and economic situation like that of New York is that there is no one dictating the decisions up and down the scales of urbanism and architecture. The kind of work that our students did in studio relies either on a more European or Asian political and economic context, on a very large corporation or on covert tactical interventions. My studio used the logic of a diversified and extremely large corporation like Motorola to host the urban, infrastructural, and architectural scope of their design, whereas your studio relied on new tactics for design intervention.

Nina Rappaport: In the metropolis' financial malaise and budgetary crisis opportunities often arise for a vision, gigantic or small, that can operate subtly and emerge to address issues at hand. What could you envision that could occur architecturally and urbanistically in places such as New York and Los Angeles? Do you have any—dare I call them this?—utopian visions? Do you think it is really possible for architects to influence city-building today?

Greg Lynn: I would have to start by saying that you can take the boy out of Ohio, but you can't take the Ohio out of the boy. In some cases the metropolis has been the petri dish for innovation, but in my opinion, the history of utopian visions in the U.S. has been primarily about people discovering new frontiers and taking advantage of the open space and vastness of the country.
I think that there has yet to be a reasonable historian or theorist of the utopian urban and architectural design of the U.S. The Shakers, Fourierists, Oniedans, and Mormons are the socio-cultural background for other experiments from the last century by Sullivan, Wright, or, earlier this century, Soleri, Schindler, Neutra, Breuer, as well as the WPA projects—all of which spring from an ambition for new and visionary responses to practical as well as potential problems. Today, the New Urbanists, as well as companies like Westinghouse and Disney, are building enormous gated communities that connect with this historical trajectory. Even our dean tapped into this history in his television show, "Pride of Place." If we acknowledge this movement one can gain momentum for new experiments since the utopian impulse is very strong in the U.S. So back to my Ohio comment: Whenever friends and colleagues from Europe, South America, Asia, or Africa come to the U.S. with their students on architectural tours they always spend a week in New York and then ask where to go see Architecture. Often they all go to Ohio to see work by Sejima, Eisenman, Graves, Morphosis, Hadid, Gehry, Prix, and others. Some end up in Iowa or Minneapolis. Some go to the desert and others go to Los Angeles to see Modern houses by European émigrés. This brings me to the point that the great American experiments are not in the metropolis but in the suburbs. I think in terms of utopia and vision these are the places of interest. The metropolis is still the site of greatest density, interaction, and excitement in terms of design culture, but it is also the last place I ever look for innovation and new ideas.
As an L.A. booster I might claim that the city here is becoming a metropolis, but the great thing about Southern California is that, even with 20 million people living within an hour from where I do, it is all still suburbs, and everyone believes in making their own paradise on earth, so utopian thinking may be possible here.

Keller Easterling: Utopias are probably things we should discuss, and we should gather in groups and talk about it, even after the age of 17. I confess that I am not very nourished by it. I never use the word *utopia* because I have the sense of a lurking homology or monism, a plan that cannot permit its contradictions. The supposed joy is jail to me. There is something oxymoronic about the idea of authoring a utopia. Also, utopia, it is suggested, is somehow more fit. There are regimes in the world where greater fitness wins the day, but your question mentioned American cities. I believe only insanity succeeds in American cities, pushing forward unencumbered by reckonings with the truth, and rightfully winning our attention with its excess and extravagance. We have necessarily degraded the word *utopia* in usage, but I don't know if, even so, it applies to the confetti of different and uneven things that contribute to urban addictions, unless this is a superutopian state. One can imagine all kinds of ingenious inventions for the city—conveyance inventions among them—but in my imagination these things locate in the space of interfaces or they spread like a germ with planned and unplanned consequences.



Perspecta 34: Temporary Architecture

Edited by Noah K. Biklen, Ameet N. Hiremath, Hannah H. Purdy, MIT Press, 2003, 163 pages, ISBN: 0262523396

For many avant-garde architects of the 1960s the notion of the temporary provided a means to explore fugitive modes of social/spatial organization outside of the narrow confines of traditional urban form. For the editors of *Perspecta* 34, the increasing fluidity of global consumer culture demands a reconsideration of the temporary as an endemic, if not ubiquitous, condition of the contemporary city. In this context, the rapidly deployable constructions of Shigeru Ban can be seen not simply as a response to dire humanitarian needs but as a paradigm for architecture in a world characterized by volatility—economic, social, and environmental—continually bordering on catastrophic.

While *Perspecta* 34 includes diverse interpretations of the temporary—from Sylvia Lavin's compelling work on the origins of the contemporary to Gropius and Wachsmann's designs for prefab housing—the bulk of the essays treat the effects of an increasingly shifting urban dynamic on the social and material fabric of the city. Although the theme of the technologically induced dissolution of the city is by no means new to architectural discourse, the essays in this volume extend distinct trajectories, encompassing the broad range of processes—economic, logistical, and political—commonly termed "globalization." The editors see this pervasive topography of flows, images, capital, and people as inducing new urban and architectural formations and propose that the "lens of the temporary often reveals patterns of operation through which architecture might participate in social and cultural change."

Several essays in *Perspecta* 34 examine practices that requalify the urban and representational spaces they inhabit. Specifically Ana Miljacki's analysis of the "temporal reversal" of official strategies during the Belgrade riots of the 1990s contrasts the agility of the protestors to the inflexibility of the Milosevic regime. Edward Mitchell's exploration of the temporal urbanism of Olympic venues posits the eruption of "seams of difference" within the ostensibly smooth spaces of global formations, citing the "hijacking" of the Munich games and their attendant media by the Black September group. Mitchell's article introduces the notion that the presumed fluidity of global exchange carries with it the possibility of breakdown, resistance, and delay.

If the preceding essays examine the transformation of urban space by its inhabitants, other essays focus on the operations of architects and planners. Keller Easterling suggests that the transitory nature of the contemporary city—with its planned obsolescence and spectacular deletions—can be understood opportunistically, inverting the assumed value of construction relative to subtraction. Raoul Bunschoten describes the formation of metaspaces, zones of urban curation where scenarios for the "management and organization of transnational flows" can be played out. These essays view the mobile territories of the contemporary city as fertile ground for the emergence of productive practices, suggesting that tactics of appropriation and sites of resistance can operate within the dominant economies of global culture.

On a cautionary note, anthropologist Arjun Appadurai contrasts conditions of disjuncture to operations of mobility, arguing that the transitory nature of urban conditions has radically different meanings depending on one's position within the economic and social milieu. For the dispossessed for the temporary is a way of life and a source of anxiety and deprivation. Similarly Roy Kozlovsky's essay on the Israeli Ma'abara demonstrates the role of the temporary as an instrument of repression and points out that temporal practices can leave persistent distortions within the social fabric of the city/state.

One of the critical issues these essays collectively raise is that of resistance and agency within a context of increasingly dissolute national, cultural, and individual boundaries, and ultimately the role of architecture within these systems. The work by Gans and Jelacic—temporary dwellings for Kosovo and New York—and Finley and Wamble's provocative notes for a performatively driven "system-form" suggest that more specific architectural responses to these ostensibly pervasive conditions are emerging if still nascent. Michael Bell's reworking of Rowe, Slutzky, and Eisenman's writings through Bergsonian notions of duration argues for the possibility of an architecture that would telegraph its role as an index of material, economic, and quantitative imperatives to a new species of urban spectator. More important, however, Bell's essay underscores the tension between a critical response to dominant technological and economic practices and a desire to engage these practices as generative. Such an approach raises questions about the status of an architecture positioned uneasily between complicity and resistance. Can architecture perform in the manner of de Certeau's consumer, delineating "traverses" that "remain heterogeneous to the systems they infiltrate and in which they sketch out the guileful ruses of different interests and desires" (Michael de Certeau, *The Practice of Everyday Life*, University of California Press, 1984)? Is it possible to navigate the currents of global capitalism, exploiting the breakdowns, disjunctures, and sites of resistance that develop within its ostensibly fluid patterns? These are among the critical questions *Perspecta* 34 succeeds in bringing to light.

—Marc Tsurumaki
Tsurumaki is a partner of Lewis. Tsurumaki.Lewis, in New York, and an adjunct professor at Parsons School of Design.

Vincent Scully: Modern Architecture and Other Essays

Selected and with introductions by Neil Levine, Princeton University Press, 2003, 400 pages, ISBN: 0691074410

It must pain Vince Scully at least a little that this book is published by Princeton University Press. If you have sat with him at a Yale-Princeton football game, much less "The Game," then you know how fierce his lifelong loyalty to Yale is. Otherwise Neil Levine's collection of Scully's essays, spanning almost half a century, is a wonderful gift to his mentor and to the rest of us, especially those who have had the privilege over the years to listen to Vince lecture—or just talk. We will always hear that unmistakable voice as we read his words. In fact, it is both brilliant and bold of Levine to tell the story of Scully's career mostly in Scully's own words, because Vince has always been the authoritative commentator on Vince.

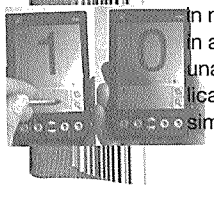
Beyond the obvious pleasures afforded by getting reacquainted with these essays—many of them seminal, or even precocious, in their moment but still deserving of the overarching description of "modern" insofar as they continue to speak to, and in many cases define, the current situation in architecture—there are some perhaps unanticipated collateral effects of this publication. Of course, Scully has never been simply a critic—and certainly not, as he would remind us, a "theorist" of architecture—but rather a scholar in the grand art-historical tradition. No doubt his ability to fuse detailed and meticulous scholarship with passion and a point of view and then put it in the service of issues facing contemporary architects has confused some for whom the hallmark of scholarship is the footnote as well as a disengaged and desiccated tone. But Levine's introductions and "Biographical Sketch"—certainly influenced by the fact that he was one of Scully's most distinguished art-historical pupils—show the extent to which Scully's career may be viewed as a rich scholarly trajectory as much as a series of relationships with, and interventions in, the development of contemporary architecture. Indeed, as important and fascinating as were Scully's interactions with figures such as Philip Johnson, Louis Kahn, Robert Venturi, Robert Stern, and the New Urbanists, this collection highlights the extent to which those relationships and his response to their work was shaped by relationships with teachers such as Henri Focillon and Henry-Russell Hitchcock; colleagues such as George Kubler, Harold Bloom, and George Hersey; and students such as Levine and Eve Blau. From the beginning Scully was able to embrace the entire history of human artifice, but never at the expense of the details of the individual artifact, which were—as he apparently learned and mastered early on—the stuff of which that history was constructed.

Of course, if some need to be reminded that Scully, the author and orator of passionate pronouncements on the state of architecture and urbanism, is inseparable from the distinguished Sterling Professor of the History of Art, even more may need reminding that these apparently unambivalent critical judgments never came without an intense and ongoing struggle. Even without the extraordinary evolution that these essays describe, one might catch the tones of deep regret that often accompany Scully's decisively but reluctantly rendered condemnation of an otherwise noble figure or achievement. This is not simply a rhetorical trick. Aside from the natural tendency to embrace, even to celebrate, artistic achievement that distinguishes Scully from many critics whose default mode seems to be dismissal, his career has been marked by love affairs that end in disappointment but are never completely broken off. The most obvious of these is with Modern architecture itself, in particular the figure of Le Corbusier, who crops up at least as frequently, and far more ominously, throughout this collection as the native sons in the familiar heroic succession: Wright, Kahn, and Venturi.

To cite that succession is to recognize the extent to which the genealogy was tending—neither ironically nor tragically—toward an antiheroic denouement even before recent developments. This points beyond any sort of simplistic fascination with heroic figures (and the inevitability of clay feet) toward a fundamental and irrepressible humanism in all of Scully's work and enthusiasms—combined with a fair amount of romanticism in a volatile mix that always recognizes both the efficacy and pathos of individual human action. And yet is this so far from a classical landscape with heroes, inhabited by Scully and his subjects, for whom the ultimate heroic act is the renunciation of hubris and the subordination of individual glory to the greater good of the polis? Therefore we should not be surprised that these essays, as collected, end up—but do not end—where they do. Scully, the man of the acropolis with eyes turned toward the distant mountain, has come down into the Agora—or rather, the neighborhood streets—and in so doing has helped us to relocate the sacred within the civic.

We know it's Vince, because his great gift has always been to show us—like magic, in a darkened lecture room—the relationships between things: between temple and mountain, between pueblo and dance, between buildings and citizens on an ordinary street. We also know it's Vince because through his own struggle with those ideas, images, and objects he cares so much about, he recalls us to the responsibility in this era of relativism and endlessly hedged bets finally to take a position. I think it was at a football game that I finally realized that for Vince—for all his embrace of complexity and contradiction at a time when few wanted to hear about it—the world really is a struggle between the forces of good and evil. And Vince always wants to know which side of the ball you're on (hopefully his side!).

—Alan J. Plattus
Plattus is professor of architecture at Yale.

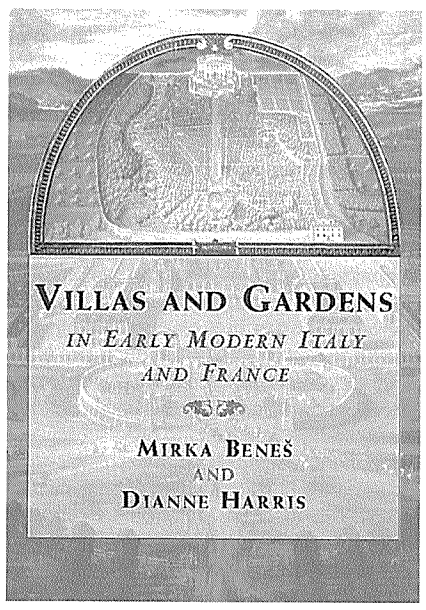


Villas and Gardens in Early Modern Italy and France

Edited by Mirka Benes and Dianne Harris, Cambridge University Press, 2001, 167 b/w illustrations, 428 pages, ISBN: 0521782252

This book, which emanates from a symposium held in 1995 at Dumbarton Oaks, contains two introductory essays by each of the editors and eleven essays that examine villas and gardens of Italy and France from the sixteenth to the eighteenth centuries. Issues of nationalism, politics, land ownership, gender, and landscape representation recur in several essays and allow the reader to make continual comparisons within and across the geographical boundaries that divide the book. As Dianne Harris argues in her introduction, the physical landscape, contextualized socially and culturally, represents the thematic thrust of the anthology.

Mirka Benes's introduction (Ph.D., Yale, '89), on the other hand, situates the methodologies of the essayists historically Thus in reprinting Elisabeth Blair MacDougall's essay on the Turinese villa Venaria Reale, the editors provide a traditional art-historical approach to the study of villa architecture and its relation to town planning and to stage design. Its inclusion offers a methodological contrast to the interdisciplinary approaches of the other essays.



Claudia Lazzaro and Chandra Mukerji, for example, focus on gardens and national identity. Lazzaro asks what it means to say "Italian" when referring to the Italian garden, since Italy did not become a completely unified nation until 1870? Although Lazzaro argues against a homogeneity of style in Italian gardens, she acknowledges that gardens of this period shared a common heritage in a classical past and a formalism of design that clearly separated them from their British successors. In this sense they are "Italian." Conversely a tradition of verbal and visual metaphors gave the Italian peninsula a sense of national unity prior to the Risorgimento. Despite these claims, Lazzaro concludes, the Italian garden tradition remains embedded in complexities and contradictions.

Chandra Mukerji argues that Louis XIV reinforced France's national identity by connecting French gardens and commodities as he adopted Jean-Baptiste Colbert's policy of land improvement, in which silk made from mulberry trees was woven into fabrics with floral designs based on pattern books used for the design of *parterres de broderie.* Through Colbert's efforts Louis dressed the land and his people in matching embroideries.

Suzanne B. Butters and Hilary Ballon discuss the politics of landscape. Butters examines the labor history of the Medici villa at Pratolino and relates it to the iconography of the rustic statues in the park. A superb essay, it recounts Francesco de Medici's relationship to his commandeered peasant workers, and in so doing explores a topic that has been often overlooked: the role of laborers in the making of aristocratic gardens.

Equally strong is Ballon's reassessment of the effect Vaux-le-Vicomte had on Nicolas Fouquet's imprisonment. Ballon argues that although Vaux was significant aesthetically, it must not be seen in isolation but viewed as one of several chateaus and gardens built in the Ile-de-France of the mid-seventeenth century. Furthermore it was constructed at Fouquet's own expense to demonstrate to creditors the financial stability of his indebted court. Vaux did not cause Fouquet's imprisonment; internal politics in the court of Louis XIV did. In analyzing Fouquet's involvement with Vaux, Ballon makes important connections between LeVau's design of the palace and LeNotre's plan of the landscape park.

Benes and Tracy L. Ehrlich examine the cultural geography of the Roman Campagna. Benes's focus is on its transformation from cultivation to pastureland, which literally made it a pastoral landscape in economic terms. This change explains why non-Roman papal families who made huge investments in Campagnian land included pastureland in their "estate-villas" and why they acquired the landscape paintings of Claude Lorrain, the majority of which classicized the Campagna and its grazing cattle. These landscape representations functioned as visual expressions of their land-based wealth and reinforced their social position within the land-conscious Roman aristocracy.

Ehrlich analyzes Cardinal Scipione Borghese's purchase of the agrarian estate Mondragone, in Frascati. It was, she argues, part of his strategy to assimilate his family into the ranks of the secular Roman aristocracy. By following an ancient precedent of owning an agricultural villa in the Alban hills and planting it according to ancient models, the Borgheses could assert their *romanitas*, achieve social respectability as gentlemen farmers, and use the views from their terraced villa to display their enormous investment.

Sheila Ffolliott and Elizabeth Hyde examine gender and landscape. In highlighting the relation of gardens to female rule in the Renaissance, Ffolliott shows how Queen Catherine de Medicis, who conducted court affairs in her various gardens and used drawings of the ancient Queen Artemesia, to establish an iconography for her regency that reinforced her temporal authority without threatening the all-male French court.

Elizabeth Hyde focused on flowers that historically had been grown and sold by women in early modern France. This changed when men began collecting rare, imported bulbs. Chief among the collectors was Louis XIV. At the Trianon he created a year-round spring garden, where continuously blooming displays of flowers signified his authority over their cultivation and effectively usurped women's dominance of France's flower industry.

Dianne Harris and David L. Hays (Ph.D. Yale, '00) provide contrasting views on eighteenth-century representations of landscape. Harris challenges the reliability of painted estate views and prints in accurately portraying villa sites. Looking specifically at the prints of Marc'Antonio dal Re's *Ville di delizie,* she compares the representational techniques against evidence derived from cadastral maps, estate records, and archival sources. Harris concludes that dal Re deliberately engaged in pictorial distortion to enhance the stature of his Lombardian patrons.

Unlike Harris, Hays relies on Louis de Carmontelle's Jardin de Monceau, with its iconographic plan and 17 broad views, to "reconstruct" his design for the Parc Monceau. It is a thoroughly comprehensive account of a singularly strange garden, purposefully designed, according to Hays, to not imitate English precedent but to reflect the taste and needs of its *Ancien Regime* owner.

This copiously illustrated volume with extensive footnotes is an admirable addition to the study of landscape history.

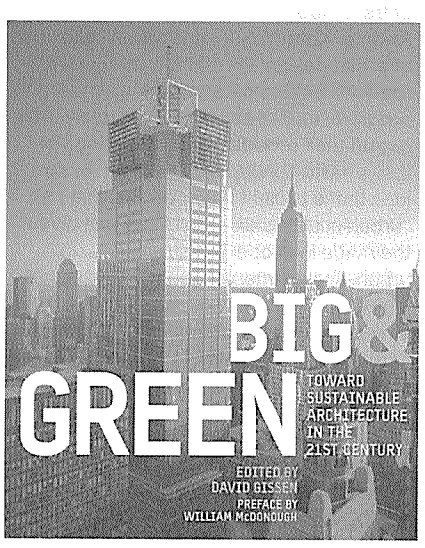
—Bryan Fuermann
Fuermann is lecturer in landscape history at Yale.

Big & Green

Toward Sustainable Architecture in the 21st Century

Edited by David Gissen, Princeton Architectural Press, 2002, 192 pages, ISBN: 1568983611

Big lean green machines act as "life-support systems embedded in the material and energy flows of particular places … animated by ecological intelligence … that leave a big positive ecological footprint." Sustainable building design has come a long way in the past decade, from the necessary but tiresome reduce-reuse-recycle mantra of first-generation sustainable design to the far more positive outlook that buildings may actually become part of the solution rather than part of the problem in the near future. *Big & Green: Toward Sustainable Architecture in the 21st Century,* a field guide to the larger species of the second-generation sustainable buildings (and a catalog to the eponymous National Building Museum exhibition, which will come to Yale in spring 2004), collects compelling evidence to support the thesis that an evolutionary leap in building design is underfoot. In this important contribution to the sustainable-design literature, some 50 buildings are grouped in five families to reflect their evolutionary predisposition: energy-generating species, species utilizing light and air in new ways, water and vegetarian species, species based on new construction methods, and socially urbane species. Across all these species a number of features have become commonplace that scarcely existed a decade ago in larger buildings: double facades, green roofs and integrated vegetation, wind/rain screens, earth tubes and labyrinths, wind towers and turbines, integrated photovoltaics, and living machines that close the loop on water flows in buildings.



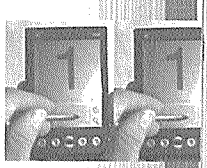
Significantly each of the five families of green buildings are introduced by topical essays by leading polemicists and practitioners in the field: editor David Gissen ('95) establishes the taxonomy of the field guide and sets the stage for the energy-generating species; Guy Battle, one of a small handful of influential environmental engineers who are shaping the future of sustainable-building design, argues that buildings can act to purify air or at least aggressively use available light and air to advantage; James Wines, one of the very few architects who have managed to get beyond the decorated green shed and use vegetation to moderate microclimatic conditions and even perhaps repair local natural landscape ecology, establishes the deeper polemic for the vegetarian species; Michael Braungart, a chemist and product designer who, together with William McDonough ('76), is managing to actually close the loop on material use in buildings, positions a new agenda for the rematerialization of new construction approaches; and David Serlin attacks the dark side of green design—the design tokenism that results from "the highly seductive concept of sustainability as a marketing tool"—by contrasting these realities with socially engaging, urbane green projects. This dense kernel is framed by a short but polemically broad introduction provided by McDonough and probing interviews of green-design heavyweights Richard Rogers, Ken Yeang, Robert Fox, Bruce Fowle, and Bill Browning conducted by Nina Rappaport.

This book is not an easy read. The essays move in and out of focus and tangentially but predictably attack thin-skinned lightweight Modernism, the "continuing legacy of objects sitting in the environment," and "the profligate capitalist exploitation and depraved Western values" associated with large buildings, seemingly insensitive to the reality that the 50 buildings included are in fact large objects rather separate from their environments and decidedly modern. This strange blindness, common to green discussions in general, results from our inability to describe or present green buildings clearly. Traditional architectural photos simply don't work: a thick-skinned (double facade), heavyweight (thermally massive), ultra-low-energy green building can appear embarrassingly similar to a thin-skinned, lightweight, energy-guzzling building of the early 1960s. It should, then, not be surprising that a few predatory species have been included in this field guide.

Consequently, to extract value from *Big & Green* you have to read between the lines, closely examine the limited drawings, and parse the bulleted lists for clues. Even then you will not be able to sort the winners from the losers. The current list-driven approach to sustainable design in North America simply does not allow one to distinguish a hummingbird from a dodo. Lists of design intentions and sustainable technologies alone cannot discriminate success or failure—they don't even support the five-family division presented in this field guide. Actual measures of performance, now commonly reported in the European literature, would help (building costs, energy consumption, peak energy demands, water conserved, biomass included, health and productivity statistics, heavy-metal content, etc.), but even this data won't reveal how success has been achieved. A small number of projects are presented with diagrams providing some insight into their green logic; however, trained arrows, the green blush of photovoltaics, a wind turbine caught in the urban boundary layer, or convincing reconstructions of natural environments may represent more wishful thinking than reality.

While *Big & Green* represents the state-of-the-art of not only large-building green design but the reporting of it, there are hidden clues to another approach contained within it. Two consulting firms, ARUP and Battle McCarthy, were each involved in more of the 50 projects than any one architect. Likewise the very few projects that managed to use "greenery" for more than scenery had landscape architects on board. Yet while *Big & Green* spotlights architects, it makes no special note of the key role of these consulting firms, manages to ignore projects emerging from other influential environmental-engineering firms (e.g., Atelier Ten of London and Transsolar of Germany), and relegates the input of the gifted consulting engineer Ashok Raiji to a useful but limited glossary of "sustainable" terminology. If sustainable design is to move forward, the voices of these key participants in the design process must be heard.

—James Axley
Axley is professor of architecture at Yale.



ARCHITECTURE AND URBAN DESIGN

To discuss urban design at Yale, Nina Rappaport, editor of *Constructs*, gathered the second-year studio faculty—Michael Haverland ('94), Andrea Kahn, Sandro Marpillero, Ed Mitchell, and Alan Plattus—to share their various methods of teaching. This term the students undertook the design of a large-scale housing development for the Olympics along the waterfront of Long Island City, Queens.

Nina Rappaport: Architects are assumed to be able to design everything from hinges and furniture to buildings and cities. What is the current approach in the second-year urbanism studio, where there is not a standardized practice of urban design because there is so much diversity and complexity?

Sandro Marpillero: I had the pleasure of participating in the conference "Urban Design: Practices, Pedagogies, Premises," organized by Andrea Kahn at Columbia last year. I found myself sitting at a table with Denise Scott Brown, of Venturi Scott Brown, on one side and Marilyn Taylor, president of SOM, on the other. Later, when the audience asked for an inventory of who was a practitioner of urban design and who was a teacher, I discovered that I was among the few who raised my hand to both. I also noticed that hands were raised according to a pattern of polarization within the urban-design discipline, which refers back to its formation after the Second World War. Urban design originated at Harvard in 1955, through the willful marriage between city planning and architecture. Notwithstanding the marriage, a split between policy-makers and architects persisted at the symposium, showing how difficult this relationship between quantitative and design concerns remains.

It occurred to me that urban design today is a child of divorce, and that it was useful to celebrate the potential of this offspring of split parents. I have hopes for the discipline as both a real-life endeavor and an academic field, precisely because it raises questions about the relationship between political, social, and economic quantities and formal qualities. Urban design challenges a notion of architecture as a practice, which is limited to the production of objects or to the marketing of forms as cultural commodities. Architects often end up pursuing these activities to pay their rent and/or promote their profile in the academic industry.

Alan Plattus: The whole question of a field of urban design could only arise in a period when we are profoundly uncertain about the relationship between the scale of buildings and the larger urban scale, not to mention suburban patterns of settlement. There is even a real question as to whether the city is a recognizable unit anymore. Once upon a time there was a unified "chain of being," which continuously related the smallest to the largest things according to common principles of order. It started to break down in the seventeenth century almost as soon as it was articulated. In the nineteenth century, as the city became something that seemed incommensurable with the scale traditionally dealt with by architects, there was a sense you needed a new discipline of urbanism to deal with the special problems of that larger scale, a precise indicator of the loss of any continuous discourse. What is interesting about urban design is that at best it is a provisional negotiation between public and private, between the scale of buildings and larger settlements, and between disciplines. And if you enjoy that negotiation, which never has a certain outcome, then you appreciate the undisciplined field of urban design.

Sandro Marpillero: I agree with Alan that principles are gone, and we are operating in a world without foundations. No nostalgia for them. The city is no longer a stable entity but rather resembles a Humpty-Dumpty falling down from its heyday as an organic whole, and it is not going to be put back in its place again. Like Humpty-Dumpty, the contemporary city has no discernible head or body, which is why it balances precariously and does not have a predictable future except that of losing its mythical integrity. Both Humpty-Dumpty and the contemporary city are, as Deleuze would have it, "bodies without organs." From this perspective, it is fascinating to consider urban design as a practice of multiple discourses where the city is an unstable field in tension between different constituencies and possible trajectories for its future.

Ed Mitchell: This is an inherent tension for an urban designer. There is no object to work on. Even 30 years ago there were statisticians and object makers who worked from transcendent positions above the fray.To be intimate with the field makes it much more difficult to design. As a teacher you see this condition in very simple ways. The students don't know when to begin or when to end. They either go beyond the limits of the project to absorb it in a larger field or move inside and try to control every detail. The question they ask is, At what point are we no longer responsible? Is the architect or urban designer ever truly responsible for the decisions they make in negotiating the materials that make up the city, or do they simply ride the forces that determine material culture?

Michael Haverland: Or is the architect never *not* responsible? For a school of architecture to teach urban design, which is caught between the disciplines of design, landscape architecture, planning, and architecture, entails a wide range of pedagogical methods. However, I believe that every architect needs to be an urbanist to understand site and context, and every urbanist needs to understand the role of architecture. At Yale, given the fact we are a small school that only offers a master's of architecture, the studio on the city advocates the synergy of this inextricable relationship, which expands the traditional practice of architecture that is required at any scale of the city or landscape.

Nina Rappaport: How has the urbanism studio's role in the curriculum at Yale changed and broadened its scope recently?

Michael Haverland: The studio itself is always asking which way and how much to teach in the vast field of urban design, as well as what is its relationship to the overall curriculum at the end of the two-year core sequence. In the core students learn first how to develop a building, then the more complex issues of urbanism, so that by the advanced studios of the third year they have a foundation to synthesize design issues at all scales of practice.

Alan Plattus: What distinguishes contemporary urban designers from Beaux Arts–trained urban designers, who thought that if you could design a good building according to a clear order of didactic principles then you could design a beautiful city? Is it that we recognize that to enter that polyglot field you have to know quite a bit about a variety of fields that do not necessarily operate according to a shared set of principles?

Nina Rappaport: It appears to be complex, diverse, and all-embracing, which then often becomes overwhelming and requires a new understanding and specialization.

Andrea Kahn: Part of the "allure and folly" of urban design (referring to the subtitle of Kenneth Kolson's recent book *Big Plans*) resides in presuming that it is all-embracing—that something called "the urban" can in fact be designed. Urban design today needs to be seen as a strategic pursuit because the city is not a "thing." For students in architecture schools, where the commitment is to make things, it is often difficult to disentangle the making of things and the formulation of strategies to deal with complex urban networks.

To go back to something Michael was saying, urban-design studios contribute to the architecture curriculum by highlighting the incredibly complex role of site. Any urban-design project makes a projection about what constitutes the urban. In that sense, an urban-design site simultaneously refers to a specific place in a city and to the city itself. An urban-design site doesn't differ from an architectural site simply by virtue of its size or dimension, but in the way it is conceived as engaging simultaneously with many differently scaled contexts.

Ed Mitchell: I would say that a building is not immune to that same critique. The question arises as to whether or not you need to design everything, because the city will arise in material form despite the presence of architects. I am attracted to those forms that arise without the architect. Maybe it is nostalgia on my part because "underdesigned" urbanism in its ideal political form represents a cultural construct that is more in the hands of the people who make up cities than of real estate agents and land speculators. Then again, even the developer is an agent who is part of the equation of our studio.

Michael Haverland: I don't agree that the city would evolve without architects. One of the exciting things about investigating urbanism is articulating the roles of the power of the architect and the power of the urban designer. Both have an invaluable role in shaping the physical landscape, however marginalized it has become. Investigating urbanism requires architects to address and learn from forces and disciplines that are out of our field of expertise, which further defines (and hopefully expands) the role of the architect in the complex team of professionals who shape the physical environment.

Ed Mitchell: When Reyner Banham wrote about Los Angeles 40 years ago no one thought it was a city. It works in ways other cities don't. There is something intriguing about things that we don't think of as urban. Even "failed" urbanism works, in a disfunctional manner. Things don't happen accidentally, but they also don't always happen with good reason. Historically architects want to provide more and more "good" reason using theories based on beauty, economics, or ecology to justify and circumscribe built form.

Andrea Kahn: What is the territory of urban design as a field of knowledge and a practice? Its domain may be the physical form of the city, but as this conversation makes clear, it is an operational rather than a formal endeavor, although one that may well use form-making as a vehicle to achieve strategic ends. How can urban design recalibrate existing orders, rechoreograph the existing logic of exchange? These are crucial questions to bring to the studio—to effect the shift from thinking of the city as an "object" under design control to conceiving of it in dynamic terms—as a site of influences and effects.

Sandro Marpillero: I don't think architects are the only people who can or should do urban design. As much as we have appreciated the fact that there is a compelling "architecture without architects," we can safely accept that there can be cities without urban designers. Yet the level of expertise that urban designers can bring to the making of contemporary cities is important. We are not in the Europe of "once upon a time," when a city was separated from the countryside by clear boundaries. Now we need to approach the design of cities by taking into account landscape, regional environments, and ecology. Architects are accountable for large scales of operation, such as an urban-design challenge that includes the construction of 4,200 dwelling units (as in the case of last semester's studio brief). And we must be accountable to take a stance vis-à-vis the powers that advance such a commission. Thus our ethical accountability becomes obvious, and its repercussion on our notion of design is worth submitting to an open interrogation. A redefinition of ethics is at stake in all of our projects, but it becomes more evident at this scale.

Michael Haverland: The architect has two clients, the one who pays the bills and, perhaps more importantly, the larger environment or context. In our studio, helping students understand that "other" client in order to know how to be a responsible contributor to the physical landscape is of tremendous value.

Andrea Kahn: The pedagogical value of urban design lies in the challenges it raises to fundamental notions such as site, program, and scale. Designers rarely interrogate their received understandings of these basic concepts. For example, the idea that a project might be classified as "urban scale" is extremely suspect given the range in scope and size of possible urban-design interventions, from the making of street furniture to the making of streets to the projection of entire districts or even city plans. What is urban-scale design? I would argue that there is no such thing as urban-scale design, but there is design that attends to the urban site at multiple scales—embedded simultaneously in many different contexts. Urban design highlights the scalar oscillations inherent

in all design—it unbounds the concept of site. It forces a designer to ask, Where am I working? What is my area of control? What is my area of influence or effect? It foregrounds questions that Sandro just referred to as ethical.

Ed Mitchell: In my studio I ask for ethical definitions of the city. Ethics might be measurable to some degree. How much value do you place on beauty, on resource management, on maintaining public spaces? We have access to information about the organization of historic places. These organizations made cities—they operated both as centers of cultural resources, but they also operated in larger socioeconomic networks. Cities are measurable artifacts of a culture's values. The idea of the beautiful city is still on the table, but whether that idea has a singular determined relationship to building forms themselves is in question.

Sandro Marpillero: Let me insist on the issue of ethics. The discipline of architecture relies on a philosophical tradition that can be traced back to the Enlightenment and its idealized notions of beauty. The question is, What is the relation between that system of values and our own definition of an ethical commitment? I believe that our first responsibility is to interrogate whether ethics can still be presumed to operate in the interest of the common good. I am not prepared to take this belief or its translation as design ideology for granted.

Alan Plattus: There are post-Enlightenment theories of all of these things that treat them more as relational phenomena then as absolutes. This is a field that is characterized by its relations to other things, not by any essentialist or metaphysical ground that we can all agree about. As Andrea says, we question the notion of site; we also question the boundaries of a project, which is not necessarily a microcosm. We recognize that within the extended field of urban regions and the global economy there can be moments where an absolute notion of beauty or good need not cover all possibilities precisely for the reason that the city persists and changes over time. The most important client is the person who is going to be there in 50 years, and what you don't know about that is larger than what you do know about it. It takes the burden off of the statement made by a building as a work that reflects in every detail an exact intention.

Sandro Marpillero: Accountability does not only mean pursuit of a project's own internal consistency. This kind of linguistic consistency is at odds with our condition as post-Enlightenment subjects. The contemporary notion of subjectivity is predicated on the acknowledgment that the subject itself is a split entity, operating in between conscious and unconscious realms. In other words, both subjects and projects should be understood as formations of compromise between conflicting and often irreconcilable demands by different agencies.

Alan Plattus: It seems to me a matter of historical fact that there have been some brilliant urban plans and strategies that in the end were materialized in a disappointing way. In whatever way we construct our analysis, if as a matter of principle a plan refuses to engage with local experience and place, then it is sterile. We have to be willing to put our money where our mouth is. A certain kind of analysis is a problematic way of postponing decision-making. Poststructuralism, for example, was formulated in other fields as a way of systematically deferring decisions, of destabilizing positions, and was a useful critical tool as such. But the perpetual deferring decision as an end itself seems problematic at best in the field of urban design. Part of our dissatisfaction with planning was that the more it engaged social sciences the more it was to engage the world.

Andrea Kahn: Poststructuralism was dedicated to unpacking underlying assumptions, to revealing "habits of mind." What constitutes "a good city"? A lot of assumptions are embedded in that phrase Students in an urban-design studio have a responsibility—or rather an opportunity—to critically address their own assumptions about what a city is, where formal decisions come from, how ideas are derived, the assumptions upon which design intentions are grounded. In architecture studios, these issues often remain under cover. With urban design, it is far more difficult to keep these things under wraps.

Alan Plattus: But then what do you do with a public client, with citizens in a small town, for example, who also think they know what a good place would be and want you to help them make it? Is the role of urban design to unsettle their assumptions or to help them balance competing agendas for the sake of collective action?

Andrea Kahn: I would say it is to open them up—to expose their potentials and their limits.

Alan Plattus: That is what urban design in the twentieth century has all too often tried to do to people.

Andrea Kahn: It is what critical thinking tries to do in any discipline.

Ed Mitchell: The issues in urban design are the same as those in critical practice. You can open up everyone's assumptions, but meanwhile China is building cities of two million people, five at a time for the next 20 years, while designers are being critical. You have to be quicker to the punch, whether you work with the citizenry who knows what they want or whether you innovate by looking ahead to where things are going beyond the immediate dimensions of the sidewalk on that particular day. On the other hand, cities haven't changed that much, and looking at models of urban organization is valuable. The battles between those options are what make this field nebulous and interesting. I think it is easier for students to state a position about "city" than to take a position on the aesthetics of a particular building because it is apparently more political.

Michael Haverland: There is no doubt great value in critical thinking and its role in challenging and advancing knowledge and practice of the discipline. However, it is the connection of critical ideas informing the realities of practice that is crucial. Unfortunately students sometimes view it as an either/or situation—either theoretical or practical. The task of inventing something radical and new is overwhelming, so often trendy projects are copied without a full understanding of the underlying principles that generated the form. In the end it is much more productive to challenge convention, not radically but toward an attainable testing and advancing of ideas.

Sandro Marpillero: Let me bring up a modest example from the design practice I share with my partner, Linda Pollak. We have been working with an underserved community in Staten Island, where our first battle was to establish the public relevance of an area that had been preserved initially through the default mechanism of wetland legislation. After the community, working with a nonprofit organization, had extracted thousands of tires and several dozen burned cars from the ponds, public officials realized that there was political relevance to the site. We then collaborated with the parks department to prepare a schematic design master-plan study for the most derelict portion of the 17-acre park. Our role as designers became one of a catalyst for establishing a new relationship between social accountability and the physical environment.

Alan Plattus: That is the role of urban designer as community organizer, or the project as a vehicle for community organizing. Most community organizing is formed in opposition to issues, but as an urban designer you can help the community organize around positive issues and possibilities expressed through form.

Michael Haverland: There is a tremendous amount to learn from community experience and voices, as with any client. Although crucial to becoming a successful practitioner, architects and urban designers fundamentally add value by giving form to ideas and making physical places. Thus I understand and support our prioritization of teaching those skills in one short semester.

Nina Rappaport: Where does form and form-making in the student work become the point of departure, and where do they look to find formal solutions to such a large site?

Ed Mitchell: Students are using many forms, from abstract mathematical algorithms to the Roman city—which was also used when I was a student—but now they see historic examples as organizations, not iconography. The patterns of material organization and the material culture today do not produce the same urban forms you would have gotten 500 years ago, but I think the organizational strategies of older cities may still hold some pedagogic use in determining how people perceive their own cities and how they formalize their urban and therefore cultural values.

Michael Haverland: What has been interesting this semester is the different approaches we each take and how that influences the students. Some students have derived form from repetitive systems; others begin with a unit and then find ways to replicate it and develop patterns; others take a precedent and modify it; some redefine the site and negotiate program; and others develop the architecture from designing the public realm first. Each tactic generates great discussion about these different methods.

Sandro Marpillero: There is a relevant difference for architects between the process of form-giving—which I prefer to call figuration—and the obsession with form-making and image marketing of conventional architecture. This difference measures the complexity that urban design introduces within a context and its commitment to opening up differences rather than resolving or enclosing them into a finished object/product.

Andrea Kahn: Architecture has always been a highly elitist endeavor. Historically it relied on, and continues to rely on, systems of patronage that support a view of the creative design process as an essentially private project. What is the value of an urban-design studio in the context of a graduate architecture program? Urban design requires students to recognize that their personal creative process will always assume public resonance. It requires designers to be accountable for their own beliefs, conscious of their own assumptions, and aware of the public consequences of their private design decisions and actions. Urban design requires each of us to confront the necessarily public dimension of all design.

Long Is City, photograph by David Reinfurt

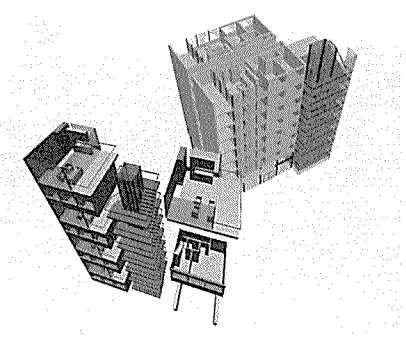
Below, clockwise from bottom left: Project of Sarah David, Ezra Groskin, and Kristen Johnson, Alan Plattus Studio, spring 2003

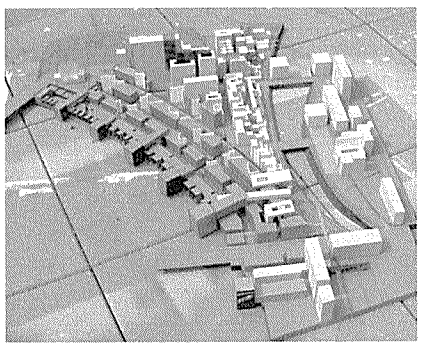
Project of Pu Chien and Spencer Luckey, Andrea Kahn Studio, spring 2003

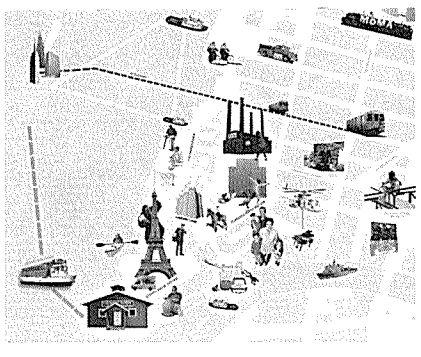
Project of Elicia Keebler, Jessica Niles, and Kristina Winegar, Michael Haverland Studio, spring 2003

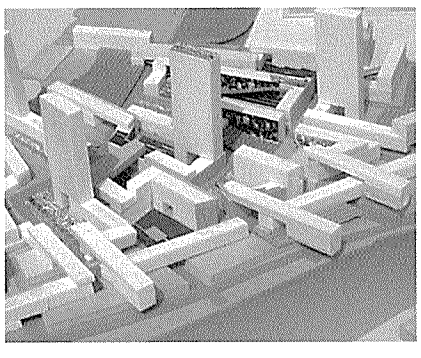
Project of Gary Britt Eversole, Sandro Marpillero Studio, spring 2003

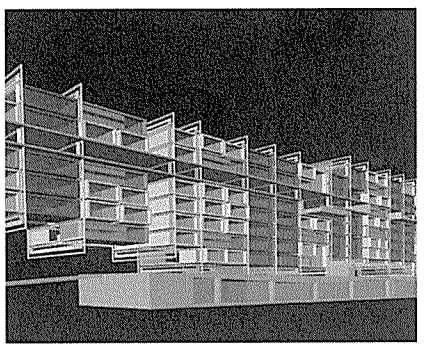
Project of Teresa Jan, Liat Muller, and Edward Richardson, Edward Mitchell Studio, spring 2003



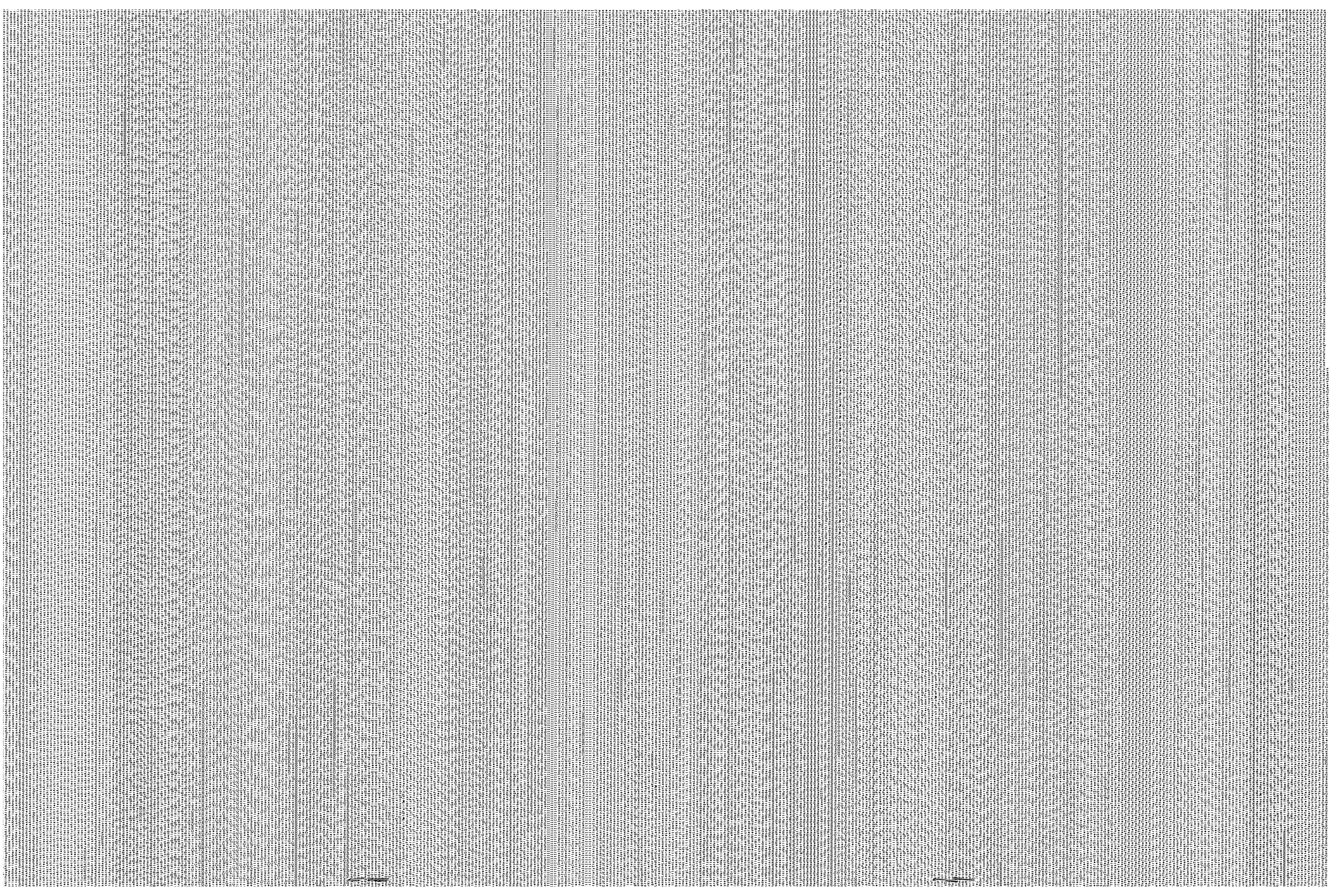








Constructs Archive. *To mark the tenth issue, all previous texts were collected, filtered and sorted using a computer program by ORG to generate the graphic above.*



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Matter

The exhibition *Matter: The Work of Tod Williams and Billie Tsien* was held at the Yale Architecture Gallery February 8–May 9, 2003, and was funded in part by Elise Jaffe and Jeffrey Brown.

Yale's retrospective exhibition of the work of Tod Williams and Billie Tsien was a complete immersion in architecture. Every nook and cranny of the gallery was engaged, and one felt absorbed completely into the ambiance of the work. These architects are not afraid to espouse the goal of beauty as a driving force in their work. Beauty thrives both in the subtle choreography of space in their buildings and settings and in the inventive use of materials that are detailed at different scales to provoke and satisfy the senses. The exhibition, which Williams and Tsien designed, ran the gamut of display from the more conventional representational techniques, such as exquisite basswood scale models, to the full-scale furry rugs you could wriggle your toes in, clunky but refined velvet-textured Homosote chairs to sit on, and best of all, the tactile translucent Fiberglass screens that one walked among in a kind of sensual haze. There were representations that evoked splendid buildings—both built and unbuilt—as well as real things to feel and touch. There were also construction documents for many of the projects, which one could peruse at leisure in one of the chairs provided. That there were no photographs or slides of the work made the exhibition's title even more to the point.

Overwhelmingly the show was about the stuff from which architecture is made. The loosely controlled opportunism of the aesthetics of material investigation felt very liberating. What a joy to see architects experimenting, making discoveries that influence, or even become (as the façade of the Folk Art Museum), the project. For these reasons it was the best show mounted at the Architecture School in years. The only element that seemed superfluous was the continuous loop video: The large looming heads of the protagonists observed us as we observed their work; the murmur of their voices emanated ceaselessly throughout their projects. One would have thought *Matter* could speak for itself.

Williams and Tsien's exhibition was a full-blooded argument for old-fashioned, sensual, spatial, tactile, and haptic values that have been noticeably lacking in recent Yale exhibitions. Their vision expands to encompass the unruly subject rather than put it in a straitjacket. This allows for the exploration of a series of very different, beautifully thought-out projects, each demonstrating a unique response to program and site and resisting the clamp of the more single-track, obsessively hermetic vision represented, for example, in the Eisenman/Krier or Hadid exhibitions. With Williams and Tsien a polemical/theoretical view of the world is simply overwhelmed by the actual pleasures of occupying architecture, with its attendant visceral, sensual, and material aspects. Whereas, for example, there is an almost complete predictability to "the look" of an Eisenman, Krier, or Hadid project, here there was much more of the unexpected that emerges from wrestling with the vagaries of site and the material discoveries made in the process of design: The idea, it would seem, is to respond thoughtfully and sensually to the chance encounter. In this work there is a balance between *thinking* architecture and finding out how it is crafted.

Another strong suit of these architects is their brilliant choreography of bodily movement through space. For this, one has to experience the buildings firsthand. The fact that Williams and Tsien made costumes and stage sets for dance theater is relevant. I will never forget visiting the Phoenix Museum under construction—one of my favorite Williams/Tsien projects, a building that is at once low-key, moody, and grand. Leaving the hot, blinding light of the street one enters into a duskily lit passage that seems hollowed out of the mass of the building. In this mysterious, refreshing penumbra, one feels Egyptian. I remember progressing effortlessly up the gentle incline, the cool, black, silky-smooth concrete at my fingertips. On a landing an interior window appeared magically, revealing layers of a yet-to-be-discovered building that lay beyond. Another view, this one through the floor, revealed a tiny piece of the unsullied desert landscape. Gliding serenely out of the shadows of the passage, one enters the very different character of the great lofty light-filled main gallery. Here the space is voluminous, crisp and taut, the roof held aloft by magnificent stretching, bowed (bottom-chord) trusses running, surprisingly and rightly, lengthwise. The Folk Art Museum has similar characteristics, with a more vertical transitioning. What I appreciated so much about that building is that as you progressed upward the experience intensifies; stairs multiply, beckoning you aloft in multiple directions, and there is the sense of entering an infinite attic crammed full of relics. It is in these mysterious upper realms that the collection and the building become integrated and dissolve into what is truly an architecture of ambiance and atmosphere. I can only imagine the kind of ecstasy of spatial sequence found at the Cranbrook Natorium and the La Jolla Institute, buildings that I have not seen.

Williams and Tsien's exhibition cuts through the exhausting, claustrophobic quality of much of contemporary architecture. It induced a sense of relief and a feeling of liberty to contemplate the possibilities for architecture when the very aspects of materials, sites, and programs breathed both difference and life into those very possibilities. In this sense there is openness in the work: One is invited *in* to balance one's own thoughts and take one's own measure in relation to what the architects have created for their clients. In this way the work sustains and amplifies one's sense of being and feels ennobling and inspiring.

By far my main sentiment for Williams and Tsien's work is great admiration (and envy!). However, I cannot possibly let the opportunity for some questioning to slip away. Gazing at the show, spreading magnificently across the spaces of the Architecture Gallery, I yearned for at least a nuance of contamination from the world outside the purely aesthetic and beautiful. I looked in vain for some element that cannot be successfully controlled through the incredible skill of these architects. I wanted some disruption beyond the aesthetic, some goofiness, unevenness, something even of the sinister or squalid, lurking about the edges; something that simply could not be absorbed into the unassailable beauty of fine architecture. Perhaps, I thought, *Matter* needed an antimatter to sustain it.

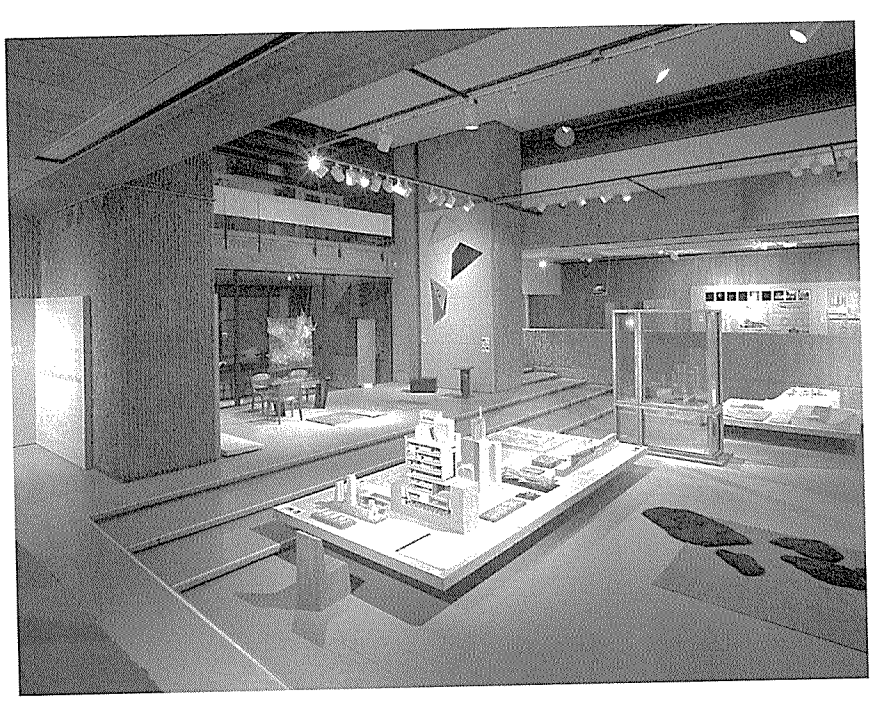
There is a mantel of "high taste" in which the work is situated. The basswood models seemed too destined for a museum of Great Architecture. In part my problem—and of course, part of the envy—is that all this work assumes quite glorious budgets. But finally I decided that I couldn't really buy that *Matter* was quite enough. Matter simply cannot be all that matters. Certainly this line of questioning has to do with my growing into architecture as a protégé of Charles Moore and Robert Venturi, who deliberately threw their design tentacles into popular culture. What made the exhibit *Charles Moore: Architecture or Revolution*, of two years ago, so brilliant was the jarring, unresolved nature of the issues proposed, indeed the impossibility of resolution. Fierce manifestos brought everything that was beautiful into question. There was both beauty and beauty undermined; moments of perfection were wrought out of a barely contained chaos. Thus a wide spectrum of life was acknowledged in a powerful way. (Of course one must note that the Moore exhibition was posthumous and curated by an outside historian.)

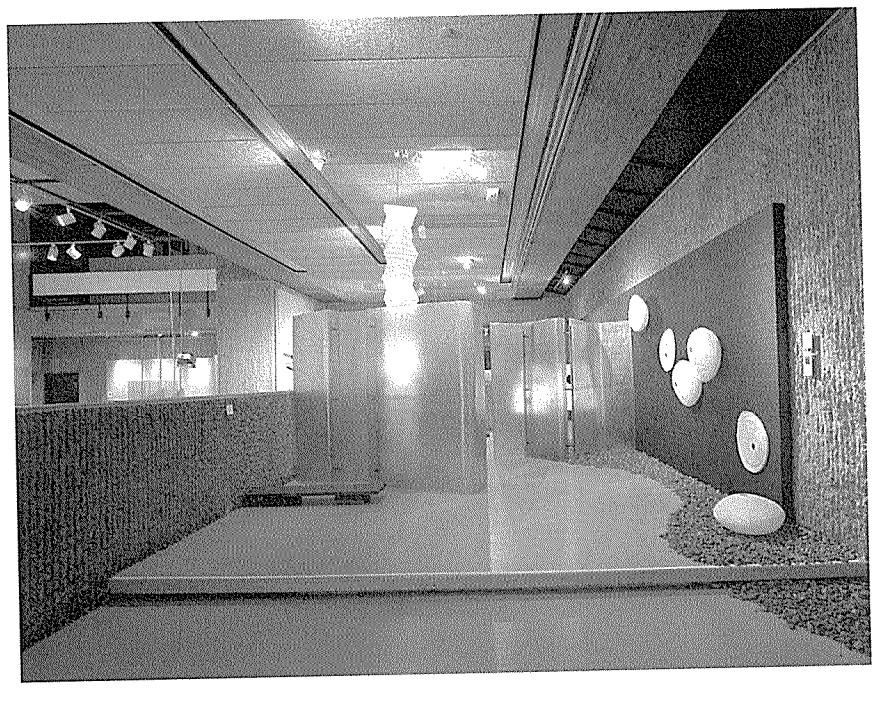
I would never for a second relegate Williams and Tsien to the "high taste" or elitist bubble of irrelevance that so many of us were muttering about in the late 1960s. I would feel only slightly more comfortable if the built work represented a wider spectrum from the outside world.

—Turner Brooks
Brooks is professor of architecture at Yale.

From left:
Matter: The Work of Tod Williams and Billie Tsien, *at the Architecture Gallery, Spring 2003*

Matter: The Work of Tod Williams and Billie Tsien, *Re-installation of Noguchi pieces at the Architecture Gallery, Spring 2003*





Scanning the Aberrant Architectures of Diller + Scofidio

***Scanning: The Aberrant Architectures of Diller + Scofidio* was on exhibit at the Whitney Museum of American Art in New York, March 1–May 25, 2003 and was curated by K. Michael Hayes and Aaron Betsky ('83).**

The mechanics of architectural fame are a particular thing: The condition of attention is a self-fulfilling prophecy of ever-increasing awareness. One of the more notable recent cases of this phenomenon is the emergence of Diller + Scofidio as public figures representing architecture in America. The latest manifestation of this attention was the spring 2003 exhibition *Scanning: The Aberrant Architectures of Diller + Scofidio*, at the Whitney Museum of American Art. Looking at the trajectory of architecture exhibitions held at the Whitney confirms the pair's status: This show follows *Mies in America* and *Sanctuaries: The Last Work of John Hejduk* (to which Diller + Scofidio are related either genealogically in their affiliation with Cooper Union under Hejduk's influential deanship or circumstantially in their renovation of Brasserie, in Mies van der Rohe's Seagram Building). These architects (*née* artists) are not undeserving of this attention. Without a doubt theirs is an impressive collection of work; in a variety of media Diller + Scofidio have explored the issue of architecture in its "expanded field" consistently during the last 20 years. But that this admittedly difficult work would now be the subject of such public acclaim is worth consideration. As Scofidio explains in an interview with Laurie Anderson featured in the exhibition catalog, their work is like an onion, with each layer revealed to different members of the audience at different levels (the most patient get to the middle). This exhibition offered an opportunity to bring a new level of comprehension to Diller + Scofidio's work and to further test its historic and methodological significance.

Co-curators Aaron Betsky and K. Michael Hays successfully amassed a show that positioned the importance of the firm's work as it tested and revealed the variety of constructions that format the architectural conditions of power, gender, and technology. Betsky, who views the architects as "display engineers," focuses on their resistance to the rise of technocratic specialization via a latent aesthetic project that emphasizes presentation. Hays in turn reads them as "scanners," using the (possibly archaic) techniques of architecture to articulate "the relations between objects and spaces and their current contexts and conditions of possibility." The trajectory of these editorial positions of presentation (Display) or identification (Scanning) implies an equation that is never quite resolved (D + S = ?), though an answer might be in the format of the exhibition itself (in Betsky's parlance, the "display of display"). The larger front rooms were devoted to large-scale restagings of previous exhibitions. *Bad Press: Dissent Housework Series* (1993-98) was the introduction to the show, after which the visitor could go (in an almost political choice) onto the bright left, to the automation of *Master/Slave* (1999), or the dark right, to *Pageant* (1997), with corporate logos morphing one into another, and then to the commodified vacations of *Tourisms Suitcase Studies* (1991).

Architecture and minor arts (including landscape design, decorative art, performance, and video) were featured in a series of smaller spaces. However, this division is only to be nominally understood as separate because the work continually frustrated attempts to categorize definitively according to either media or genre. Likewise, in the catalog, authors were assigned topics, though each continually undermined the thematic divisions and cross-referenced to explain the work, such that architecture was explained by performance, performance by technology, technology by media, and media by architecture. In the display it was clear the degree to which this cross-pollinization was facilitated by Diller + Scofidio's use of video. Whether in the projection of lawns onto the gallery floor, ingenious animation of yet-to be-constructed architecture, or in the reproduction of performances, the video screen is a consistent reference of their work—perhaps even their signature. The Blur Building (2002) was an exception; in every case (realization, exhibition, and catalog treatment) its singularity of conception escaped the disciplinary indeterminacy that marks so much of the architects' work.

Given the focus of much of Diller + Scofidio's work on dismantling convention, it was surprising that those moments that explicitly attempted to problematize the exhibition were the least successful. For example, in *Mural* (2003) a track-guided robotic drill is intended to systemically dismantle the gallery to "create a visual and aural nuisance that actively resists submission to the mediating authority of the museum." Despite the overtones of institutional critique, in this case the effect seems more painterly, the resulting drill hole a decorative motif, with the rhetoric of the project weakened further by the fact that the targeted walls were only temporary constructions of the architects' own devising. Compared to their earlier *Parasite* (1989), in which monitors installed in the Museum of Modern Art's project room were connected to video cameras positioned in a high-traffic area, where "the system of spectatorship was thus interrupted and decoded," the effort seemed tame. This is the risk of Diller + Scofidio's highly premised work; if they fail in their ability to engender genuine surprise regarding existing conditions, the projects run the risk of banality.

Many appreciative commentators on this exhibition have been careful to articulate that Diller + Scofidio's work is not about providing solutions: Theirs is an observational mode of making without corrective impetus. Although the strategy works quite well in many of the efforts the team has produced to date—especially in the performances and exhibitions in which the necessary informational quotient is so high—it also limits what comes to the fore as the work becomes increasingly architectural, in that all-too-reductive sense of building. The American art and architecture scene (to which the curatorial mission of the Whitney is devoted) is experiencing a moment of change, which this show demonstrates within the work of Diller + Scofidio, specifically, and the status of advanced architectural production, generally. At this point, when the architectural avant-garde of the 1980s is now getting truly important commissions (think of Daniel Libeskind at the WTC or Diller + Scofidio at Lincoln Center), the anxiety regarding the impotence of architecture from which that project emerged seems in remission as other less descriptive, more prescriptive methods become necessary. As Dr. Franz Alexander remarked on the status of psychoanalysis in 1961, "We now feel we can cure the patient without his fully understanding what made him sick. We are no longer so interested in peeling the onion as in changing it."

—John McMorrough
McMorrough is a critic in architecture at Yale, a Ph.D. candidate in architectural history and theory at Harvard University, and a partner in StudioAPT (Architecture Project Theory).

The Once and Future Art Gallery

The exhibition *The Once and Future Art Gallery: Renewing Yale's Oldest Museum* (January 21–May 18, 2003), organized by Suzanne Boorsch and Susan Matheson, traced the history of the design and development of the Art Gallery, showing for the first time for public view the Polshek Partnership's renovation plans.

Yale University is embarking on a series of building renovations as part of the $94 million, 10-year plan to improve the facilities and educational capabilities of the Art Gallery, the British Art Center, and the art history department. The first college art museum in America, Yale University Art Gallery will be transformed to allow the pursuit of its educational goals through a policy of "ready access," which will permit the display of a higher percentage of the museum's collection at one time.

Founded in 1832, the Art Gallery has occupied all or part of three buildings on Chapel Street: Street Hall (Peter B. Wright, 1864); the Gallery of Fine Arts (Edgerton Swartwout, 1928); and the Art Gallery/ Design Center (Louis I. Kahn, 1953). The overall grouping of the Ruskinian Gothic Street Hall, the Italian Gothic Swartwout building, and the Modernist Art Gallery comprise what Vincent Scully calls "one of the most eloquent streetscapes of modern times." New construction will reintegrate these three buildings as a cohesive teaching museum, allowing them to function as didactic tools in their own right.

In the spring exhibition curators assembled original drawings and photographs documenting the gallery's expansion and construction throughout its history. Original drawings of the Gallery of Fine Arts show Swartwout's unsuccessful plans to extend the building to York Street; the financial woes of the Depression truncated the procession of its arched façade at midblock. When Yale decided to continue the gallery's expansion ten years later, it used the Museum of Modern Art in New York as its model. Yale retained MoMA's architect, Philip Goodwin, to plan the gallery expansion. Goodwin's 1941 and 1948 schemes for a modern teaching museum were shown in the exhibit along with those by the architect who replaced him—Louis Kahn, then chief critic in the School of Architecture. Kahn's displayed sketches show the original loftlike galleries articulated by flexible "pogo" exhibition walls. Photographs of the construction show the concrete structural grid frame. Professor Alexander Purves ('60), in his *Yale University Art Gallery Bulletin* article, points out that, "when one sees concrete, one is seeing the building's most fundamental components, those elements that must be built first." In the decades following the building's completion, various museum directors installed fixed walls, partitioning Kahn's open design, even obstructing the concrete cylindrical stair, which Purves calls the "glory of the building." These changes denied the original openness and geometric purity of Kahn's gallery.

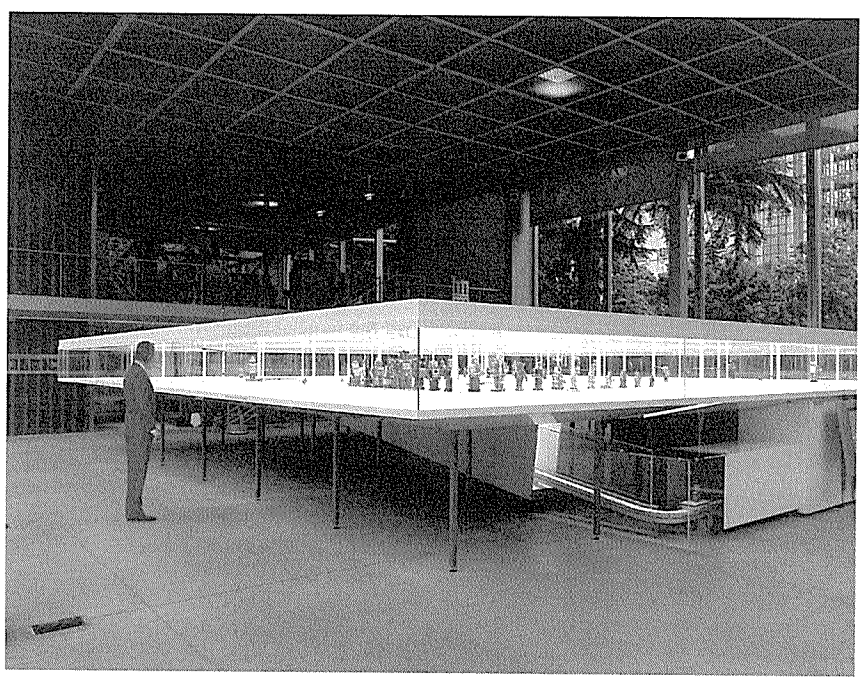
Today James Stewart Polshek ('53), with Polshek Partnership, is spearheading the large-scale renovation to refurbish the gallery's street presence and dramatically reconfigure its interiors. Explaining the renovation project in his talk at the McNeil Auditorium on February 21, 2003, Polshek—who studied in the building when it opened—said that for him it "is about a love affair with a building that we are in the midst of restoring and making into a new piece for the coming years, with new technologies." Polshek noted that all of the building's glass and metal, including the curtain walls, will be removed and replaced. The exhibition drawings show the removal of the interior partitions that compromise the openness of the galleries and muddy the clarity of the building. This facilitates the flexible display of art and returns the building to Kahn's Modernist free plan. Freed from visual barriers the cylindrical stair will again reveal itself as the sole object within the open span of the tetrahedral ceiling. Polshek noted that during his days as a student, "We didn't understand it, we weren't prepared for this building. It was not just about architecture, it was about art."

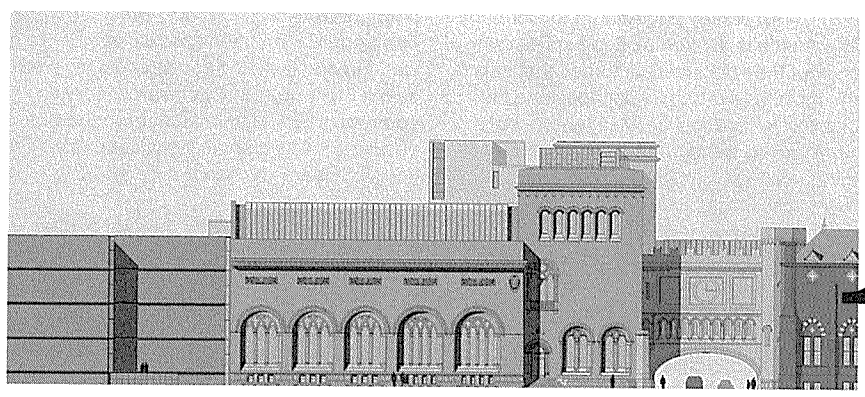
The Art Gallery will reclaim exhibition and classroom space in the Swartwout and Street Hall buildings, nearly doubling its square footage for the display of much of the gallery's 84,000 artworks. Two new object classrooms will be located on the ground floor, adjacent to an expanded lobby, placing the museum's teaching component in a conspicuous location. The entire second- and third-floor galleries will be dedicated to displays of the museum's permanent collection; the top floor will contain an enlarged study center for works on paper.

That the British Art Center, Kahn's last institutional work, sits across the street from the Art Gallery, his first, provides a rare opportunity to understand intimately the evolution of an architect. To more explicitly and thoroughly understand the importance of Kahn's architecture, the British Art Center is assembling a Building Preservation Committee. This group will be responsible for the "oversight and direction of all aspects—from the practical to the intellectual—of the preservation, documentation, and publication of Louis I. Kahn's extraordinary building." A concurrent survey of the building itself will document its details and provide a baseline for future work.

The recent exhibition and current construction suggests that the clarification and restoration of the arts-area buildings will improve the teaching and exhibition roles of the art institution and allow the buildings to function as didactic tools in their own right, ensuring that future students, scholars, and the general public have the opportunity to appreciate the elemental purity of Kahn's work.

—David Hecht ('05)





From left:

Diller + Scofidio, Master Slave, Mixed media installation with toy robots, installation view, Fondation Cartier pour l'Art Contemporain, Paris, Collection of Rolf Feldbaum, Photograph courtesy the Whitney Museum or American Art

Polshek Partnership, rendering of the Yale Art Gallery project, 2003, courtesy the Yale Art Gallery

Academic News

Moving Landscapes Capturing Time

"Moving Landscapes Capturing Time"—part video festival, part symposium, and part informal discussion group with more than 100 participants—was held on Saturday, March 29, 2003, at Hastings Hall. Organized by second-year postprofessional students, the thematic concept encapsulated by the title sought to find points of convergence between architecture and independent video and filmmaking. Those convergences then served as points of departure for discussions regarding space, urbanism, and landscape in the context of contemporary culture. A group of prominent video artists, filmmakers, curators, and critics gathered to present and discuss a series of recent videos and films.

The program opened with a screening of Braden King and Laura Moya's feature-length documentary "Dutch Harbor: Where the Sea Breaks Its Back." King, who is perhaps best known for his work with rock bands such as the Dirty Three, Tortoise, and the Boxhead Ensemble, introduced the film and fielded a question-and-answer session following the screening. Shown at a number of international film festivals, the 1998 documentary is a series of vignettes of local places and inhabitants that portray an Alaskan frontier port city as well as address a global landscape in which industry, transportation, and politics shape the built environment.

The second half of the morning session consisted of a lecture by engineer and techno-artist Natalie Jeremijenko, who is currently on the faculty of Yale's School of Engineering. She screened her two videos, "Bit Plane" and "Suicide Box," each of which compile material from her research on surveillance technologies. Produced as works to be displayed in the context of contemporary art, the videos were previously shown at the Whitney Biennial, the Rotterdam Film Festival, and in various international art galleries. Through the presentation of research and design projects, the lecture considered landscape as depicted by emerging digital technologies, thus foregrounding certain relationships between virtual and physical spaces.

Merely a week before the opening of his retrospective at the Museum of Modern Art, Jem Cohen presented to Yale a medley of films and videos concerned with various forms of urbanism, including his short film "Lost Book Found" a Benjaminian reading of the material culture of the metropolis, and "Chain x 3," a three-channel video installation first shown last fall at Eyebeam Atelier, in New York, that investigates generic superlandscapes from suburban New Jersey and Atlanta to Germany and Australia. Cohen's often explicit criticism of the sociopolitical forces that inform the making of urban landscapes and his passion for political activism and debate were woven through much of his presentation, peaking when he invited the audience to discuss issues articulated by the symposium in the context of Ground Zero.

The only participating architect, Roger Connah, introduced his videos "27 Minute Lies" and "Drive." The former is an architectural lexicon on the work and thoughts of the Finnish architect Reima Pietilä, about whom Connah has written extensively; the latter charts the collaboration of an architecture student and a sculptor in the construction of a building called the Empty Space. The screening of the two videos, originally made for television, focused the program's emphasis on the scale of building and private space.

The final segment of the program, entitled "Adolescent Boys and Living Rooms," was presented by New York independent video curator Astria Suparak, who actively promotes contemporary video artists such as Miranda July and Bjorn Melhus, and compiles thematically based touring programs to bring cutting-edge video art to museums, film festivals, university campuses, and rock-show venues worldwide. Specifically tailored for the symposium, "Adolescent Boys and Living Rooms" addressed the role of space—physical, social, and psychological—in the construction of individual and constituent identities. Although consistent aesthetically, Suparak's program managed to encompass a wide range of social spaces, from the staged preteen performances of Jennifer Sullivan's "Dancing Girls" to Jon Leone's documentary about amateur backyard wrestling in the Midwest, titled "Receiver."

"Moving Landscapes Capturing Time" multiplied the possible ways to consider and discuss contemporary space and artistic practices by expanding the number of voices contributing to the discussion, which is at times entirely too easy to confine within disciplinary boundaries.

—Igor Siddiqui ('03)
Siddiqui works with 1100 Architects, in New York.

Cities and Universities

Yale's Initiative on Cities and Globalization held its first public event as a two-day symposium, "Cities and Universities: New Knowledge Networks in the Era of Globalization," on May 2–3, 2003, at Betts House. With Arjun Appadurai's appointment as the William K. Lanman Jr. Professor of International Studies, this initiative was launched as the newest addition to the Yale Center for International and Area Studies. "Cities and Universities" inspired a multidisciplinary conversation exploring the current intersections shared by cities and universities. Discussions in round-table sessions focused on the emergence of new networks and types of formal and informal institutional arrangements, with presentations by Yale faculty members and international guests from innovative research centers that push the boundaries of research and inquiry, nonprofit public institutions based in and working on cities such as Mumbai, as well as our more familiar European academic counterparts. The intersections in the discussions held personal significance for the participants as academics and city dwellers.

Five rubrics guided the threads of discussion: "New Knowledge Networks," "Urban Pedagogies and the Politics of Citizenship," "The City As University," "Cities in the Disciplines," and "Research Partnerships and Regional Styles." Each panel juxtaposed speakers from different disciplines, regions, and types of institution. Within these broad parameters, the presentations demonstrated a rich range of ideas and reflected the diversity of regional and institutional styles. In particular the presentations given by the directors of Partners for Urban Knowledge, Action, and Research (PUKAR) in Mumbai, India, and the Centro de Cultura Contemporanea de Barcelona (CCCB) underlined the intersections between the academics and cosmopolitan citizens and the need for innovation in disseminating critical knowledge. Hybrid urban institutions such as PUKAR and CCCB represent a significant new trend in critical pedagogy, especially as they experiment with new knowledge frameworks drawn from the worlds of the academy, policy, and everyday cultural activities. Other less formal networks emerging at the margins—such as global traffic in goods, images, ideas, and services—became a focus, as did the role of the media and the double-edged nature of the so-called democratization of documentation, knowledge production, and its dissemination.

The presentations brought a number of cities—Mumbai, Barcelona, Hong Kong, Kampala, New Haven, and Rio de Janeiro—to center stage. Speakers explored networks within and across these cities and across institutions. Yale participants included President Richard Levin, Gus Ranis (YCIAS), Doug Rae (SOM), Helen Siu (anthropology), and Alan Plattus (architecture), along with colleagues from New York, Chicago, Amsterdam, Rio de Janeiro, Barcelona, Mumbai, and Johannesburg.

The range of presentations and debate revealed a number of avenues for further exploration. The Initiative on Cities and Globalization, which formally became the Center for Cities and Globalization as of July 1, plans to take up some of the issues raised during this inaugural event during the next two years. The center is designed to build and strengthen interest in cities, globalization, and related issues at Yale, as well as to build conversations with other academic, nonprofit, and multilateral institutions. It is especially concerned with assembling a multidisciplinary network of global scholars both at Yale and beyond, and to creating these kinds of conversations on a regular basis in collaboration with colleagues across departments and schools. Activities planned for next spring include a joint conference with the School of Architecture titled "Maritime," concerning the global logistics city, planned by associate professor Keller Easterling and Vyjayanthi Rao, research director at the Center for Cities and Globalization.

—Vyjayanthi Rao
Rao is a postdoctoral associate and research director at the Center for Cities and Globalization.

Landscape for Cities: Spring Lectures

In conjunction with her spring 2003 seminar, Diana Balmori organized the "Landscape for Cities" lecture series, which included talks by the landscape architects James Wines, Brian Tolle, Peter Walker, Ken Smith, and Peter Latz, all of whom explore nontraditional landscapes as a way to mediate between building and nature. The varied content and speakers epitomize the current state of the field, romantically mediating between landscape and building, redefining both disciplines simultaneously and seeking points at which they might merge.

Sculptor-turned-architect Wines bases his approach in aesthetics, simply because "buildings that are not loved will not last." His iconic 1970s Best Products showrooms began a career committed to an integration of art, architecture, and landscape with ecologically based projects focused on ecology and symbolism, bringing the green materials of the natural environment to life within the cityscape.

Tolle's lecture explored the mediation of art in public spaces, creating sculpture/landscape integral to the city fabric. Walking a thin line between landscape and art, he works in a largely ahistorical realm that adjusts to environmental conditions. Some of his early sculptures, such as the Alice and Job robots, question history and invent alternate stories. His work is subtle and romantic, dismantling preconceptions about public art. A piece in Central Park led one viewer to exclaim, "It's not a fish, it's art!" Most recently, the Irish Hunger Memorial in Battery Park City asks the question, What does it mean to transplant a place? In this, an explicitly meaningful work, he weaves into the fabric of Lower Manhattan an old Irish farmhouse that becomes a dynamic landscape, at once sculptural and natural, to memorialize a specific history. "I realized that I was being asked to make history, and that made me uncomfortable," Tolle said about the memorial. In appropriating the actual landscape of Ireland, Tolle was able to make a place that can constantly evolve within the city as public spaces.

In his lecture, "The Minimalist Landscape," Walker presented minimalism in landscape architecture as a discipline "that can illuminate and guide us through some of the difficult transitions of our time." Walker abstracts the natural to confront critical environmental problems such as waste and resource conservation.

Behind iconic thick round glasses, Ken Smith, a man intent on marrying landscape and urbanism and bringing life into the heart of the city, uses landscape as an art form that is at once symbolic and expressive, capable of improving the quality of urban life. In a project for the roof of the new addition to the Museum of Modern Art, in New York, Smith proposes a field of plastic pinwheel flowers that sway and spin in the wind, enlivening and transposing the familiar urban rooftop condition.

Latz's presentation showed how landscape work can be playful while maintaining a serious message about the necessity of "public" (versus "open") space. He noted that "the missed opportunity of the postwar era was that open space was not defined as public space. ...This will be the opportunity for the new century, where a socially wide acceptance of urban culture creates opportunities for an avant-garde approach to open space, particularly the renewal of destroyed and often

contaminated sites, a new balance in the traffic infrastructures, and the spatial and material framework of ecological programs." Latz treats landscape architecture as a social tool, accessible and potentially beneficial to all. The Piazza Metallica, part of the Blast Furnace Park, speaks for itself as a metamorphosis of the existing hard, rugged industrial structure into a public park. These transformations renew public space, allowing for a new kind of urbanity and experimentation. Latz's work opens up new possibilities in landscape design: systems that are simultaneously beautiful and constructive. The lectures as a whole revealed landscape as an integral part of urbanism, transforming itself from a steadfast discipline into an ever-changing exploration of the relationship between nature, technology, and building.

—Jennifer Silbert ('03)

Undergraduates and Architecture: The Evolving Major

This academic year has ushered in exciting new changes in the undergraduate major, changes that reflect Dean Robert A. M. Stern's vision for a unified experience for students in the architecture program. While the undergraduate architecture major continues to offer three areas of focus—design, history/theory/criticism, and urban studies—a significant shift in the curriculum is the new studio-based design core in junior year to provide a common basis for the architecture major, regardless of track. Design and studio courses bring creative work to the rich mix of history/theory and the understanding of urban form but have also increased the prerequisites.

Kent Bloomer outlined the initial structure of the core during his tenure at the Department of Undergraduate Studies, noting, that "Yale College has always stood behind the principle of distribution in studies as strongly as it has supported the principle of concentration." The objective of the undergraduate major is to offer a study of architecture within the broader context of a liberal arts education, including related areas of art history, city planning, and property development. As reorganized, the major emphasizes a shared understanding of architecture so that it is not specifically intended to be a "preprofessional" core, but engages students in the fundamentals of drawing and composition to advance architecture as an intellectual exploration and a craft while fostering rigorous and highly focused fundamentals, like other disciplines such as mathematics, music, and science.

This year two teams taught the year-long design core: Louise Harpman and Michael Haverland in the fall semester, and Sophia Gruzdys and Dean Sakamoto in the spring —each offering the course "Methods and Form in Architecture" with a different emphasis. Harpman and Haverland applied the principle that architecture can be understood as a pursuit of a "window on the world" using three design projects. Gruzdys and Sakamoto engaged students in the design of four projects that collectively addressed the needs and scale of the human body and the domestic building site. Both teams assigned projects that grew from the small to the larger scale of complete buildings.

A new course, "Analytic Model," became the gateway for all students accepted into the major program. This fall John McMorrough will teach the course focusing on analysis of significant works of architecture using analytic models for interpretive study.

Last year design seniors, working with assistant professor Joel Sanders, designed a gym on the Gansevoort Peninsula, in New York City, investigating how everyday spaces powerfully shape human interactions. Those who chose senior projects either worked on research techniques or developed research topics in the Urban Studies colloquium with professor Dolores Hayden. An advanced senior studio invites independent design research using a real architectural competition as the site. Last year's site was the High Line in New York City, taught by Victoria Casasco, and students entered a citywide design competition for reuse of the elevated tracks. Some of the student projects were exhibited at Grand Central Terminal (see page 25).

The move of the program three years ago to the A&A Building resulted in a supportive interchange between graduates and undergraduates as well as access to the architecture school's events. Last year the seniors formed the architecture club Ink and Vellum to sponsor a lecture series, and they organized a student advisory committee. All of these recent changes provide students with a unified experience in which design is the common basis of the discipline.

—Sophia Gruzdys
Gruzdys is director of the undergraduate program.

MED Program

The Master's of Environmental Design program is a two-year research-based program for advanced architectural studies culminates in a written thesis/independent project. Environmental design is broadly defined as the study and research of the aggregate of objects, conditions, and influences that constitute the man-made surroundings, and the students are encouraged to understand the larger cultural and intellectual factors—social, political, economic, technical, aesthetic—that shape the environment.

The work of this year's graduating students comprises a rich variety of topics and methodologies: Simone Brott investigates how the theories of the French philosopher Gilles Deleuze found their way into architectural discourse (advisor, Peggy Deamer); Hope Svenson situates the 1963 Museum of Modern Art exhibition *Visionary Architecture* in its historical and discursive context (advisor, Sandy Isenstadt); Fatma Neyran Turan traces and visually maps the political, economic, and social latencies inherent in two landscapes—the Nevada nuclear testing sites and North Sea oilfields (advisor, Keller Easterling). The first-year students also have a broad range of projects, such as Kanu Agrawal's study of the city of Ahmedabad through the lens of contemporary theories of modernization and globalization; Valerie Casey is researching the conjuncture of experience economy and contemporary exhibition design; and Brad Walters argues that erasure and displacement formed the dominant urban-planning strategies in Paris in the postwar period.

—Eeva-Liisa Pelkonen
Pelkonen is chair of the MED program.

Perspectas on the Drawing Boards

Perspecta, the Yale architectural journal, continues its strong lineage with a *Perspecta* reader in the works and three new issues in the planning stages. With support from the Graham Foundation a *Perspecta* reader, *Re-Reading Perspecta: The First Fifty Years of the Yale Archi-tectural Journal* is in production. Edited by Robert A. M. Stern, Peggy Deamer, and Alan Plattus, with graphic design by Henk van Assen (faculty member of the Yale School of Art), and Frederick Tang ('03) as managing editor. *Re-Reading Perspecta* will draw from *Perspectas* representing the journal's first fifty years of publication with 120 articles and over one thousand images.

The next three issues of *Perspecta* are lined up, with publication dates on track and MIT Press handling the distribution. Published this spring, *Perspecta 34* (see review, page 10) is to be followed this fall with *Perspecta 35*, designed by Min Choi and Albert Lee (Yale School of Art '02). The editors, Elijah Huge ('02) and Stephanie Tuerk ('03), have selected the theme "Building Codes" to demonstrate the significant, and often dismissed, way buildings are bounded, shaped, and directed by codes of architectural production and urban design, setting the terms of the profession's amenability to an ever widening web of internal and external forces. Codes, as systematic sets of rules characterized and differentiated by authorship, context, and implementation, have an intended effect, scope of impact, and scale of operation and may employ a variety of means to establish restrictive power over architecture. Through these variables *Building Code* explores the extent to which codes have come to permeate architecture and the issues they raise for the profession, the academy, and the built environment. Phil Bernstein, Karl Chu, Andres Duany, Edward Eigen, Peter Eisenman, Alexander Garvin, Sylvia Lavin, Winy Maas, William McDonough, Antoine Picon, Felicity Scott, and David West will be featured through their essays and interviews.

Two *Perspectas* are currently being written: *Perspecta 36*, anticipated for spring 2004, will be edited by Jennifer Silbert ('03) and Macky McCleary ('03) and designed by Jena Sher. This issue returns to the initial goals of the journal as it was founded in 1952 to "establish the arguments that revolve around the axis of contemporary architecture on a broader turntable, encompassing the past as well as the present and extendible to the future." To this end the editors are assembling a multifaceted discourse that might begin to articulate the realignment of the discussion that is emerging in response to issues that have been expressed in a post 9-11 architectural discourse.

Essays by Saskia Sassen, "Reading the City"; Peggy Deamer, "First Year"; Alan Plattus, "The Asian Arcades Project"; Sandy Isenstadt, "Modern in the Middle"; Alexander Garvin, "Ground Zero"; and Dietrich Neumann, "Towers of Light" will be included. The editors' interviews with James Stewart Polshek and Richard Olcott, "Sign, Symbol, and the Presidential Library," and correspondence interviews with Mark C. Taylor, Denise Scott Brown, and former President William Jefferson Clinton will enliven the discourse. Projects by architects such as Neil Denari, Field Operations, Marjeta Potrc, Urban Independent, and CTEK Future and artwork by Hugh Ferris and Joy Garnett, as well as a poster project, will serve as visual counterpoints.

For *Perspecta* 37, "Famous" also in active preparation, the editors, Justin Kwok ('04), Robert McClure ('03), Daewha Kang ('04), and Brendan Lee ('04), are focusing on two distinct categories of fame as they affect architects and architecture. One looks at how fame empowers architecture to move forward through a process of innovation, pushing limits and challenging conventions that provide designers leverage to create. Architecture throughout history has taken on popular meaning, and the famous architect has been an integral part of that symbolism. The other examines how fame undermines architecture by means of its self-conscious relationship to the media and popular taste, inevitably diluting potential quality. The truly meaningful goals of architecture may be sacrificed and forgotten, because with fame image precedes substance. Famous architecture glorifies only itself—not the people, the values, or the functions that it must serve. *Perspecta* 37 is planned for publication in fall 2004.

Like a Watch

In New York last spring the Swiss invaded the market. Sure, they already exert influence in almost every realm about which designers are most passionate: time, chocolate, and Modernism, from Le Corbusier to Bernard Tschumi. But this marketing blitz had a rather rewarding dividend for those in the architecture and planning worlds. The exhibition *The Swiss Section*, staged by the Van Alen Institute and curated by Nina Rappaport, detailed the truly large interventions the Swiss have been planning and building in the past decade.

Twenty works by the little known and the famous were shown to make good on the promise of architecture *vivante*, which in its diversity of forms and materials masters technology for the benefit of a larger humanist purpose. Here public spaces are the result of a variety of infrastructure solutions; other projects create a more sensitized relationship between people and the larger landscape. In Aarau, Miller Maranta's arrestingly sculptural covered market serves a dual purpose, separating cars and pedestrians while creating a covered square (compelling in a snowy climate) as a connecting point. The Suransuns footbridge by Conzett, Bronzini, Gartmann with the slimmest of profiles, literally slides weightlessly into a precarious ravine.

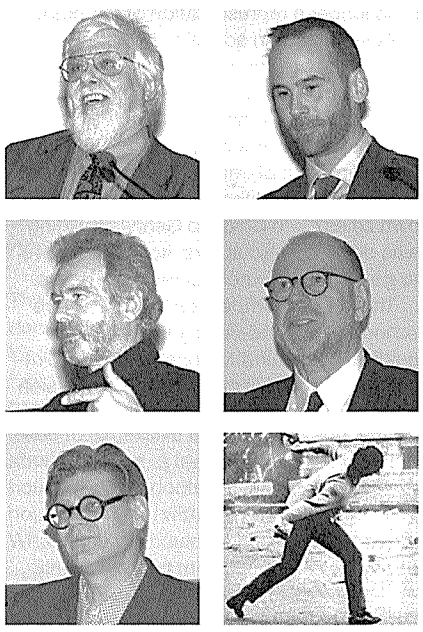
Each of these projects could stand an exhibition of its own: Many have sophisticated details and engineering systems that demand a deeper understanding of the decisions that drive their elegance. Yet a series of acrylic cantilevered wall brackets housing the photographs, drawings, and text made it possible to read each project on its own terms. The Swiss Section design by Swiss architect Frederic Levrat, who also practices in the United States, created a frisson in combination with the represented architecture and engineering, along with the graphic design by ORG.

What would happen if the design and engineering resources in the United States were deployed to synthesize and solve our infrastructure crisis of distance, energy consumption, and alienation? As a set, the selected projects, deployed by curator Rappaport, are a striking example of how it is possible to show endeavors of such magnitude in an accessible and understandable way.

—Claire Weisz
Weisz ('89) is a partner in Weisz Yoes Architects and co-director of the Design Trust in New York City.

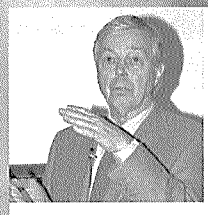
Opposite page:
Still from Alex Villar's film, "Upward Mobility," 2001

This page first column:
Clockwise from left: James Wines, Brian Tolle, Peter Latz, Peter Walker, and Ken Smith, Poster Man, image from cover of Semiotext(e) from thesis of Simone Brott (MED '03)



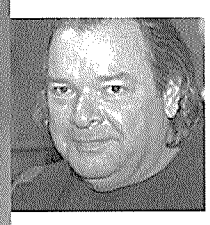
The Swiss Section, *Van Alen Institute, Photograph by Nathaniel Brooks, 2003*

Spring Lectures



Leslie Robertson
Gordon H. Smith Lecture
"Structural Concepts for Tall Buildings From the World Trade Center to the Shanghai World Financial Center"
January 20

Not all architecture today has structure that is much different from those of the past. In Pittsburgh exterior columns were attached to each floor in the Harrison Abramovitz building. The architects had proposed a triangular form, and I convinced them to notch the columns and attach them every third floor so there was an interface between the exposed structure and the curtain wall. We strayed from the building code and wrapped metal on the outside and fooled the column into thinking it was 50-grade steel, but it was only 42-grade. The prefabricated trusses and wall-panel dimensioning were all provided to an early digital format system, which at the time was made up of IBM punch cards. ... After the 1993 bombing of the World Trade Center, the responsibility was to shore up this, replace that, keep the project safe. All the rubble fell onto the refrigeration equipment, which was a sturdy design. The rubble supported the slabs and slurry wall. We would have lost the slurry wall if it didn't have that refrigerator. ... The World Trade Center was designed to withstand the impact of a low-flying 707 lost in the fog. Designing for the impact of the aircraft is the wrong way to think about life. I am not interested in that. ... In Hong Kong they require a refuge floor for emergencies at upper levels—you enter, get back in the elevator, and go down. For the Bank of China we didn't want the structure in the façade. We used diamonds instead of X's, and Pei went with it—he is such a genius. The façade is deceptively simple; the intersection of the corner is aligned to the structural engineering where the diagonals intersect.



Will Alsop
"Working With the Public"
February 3

Working with the public is one of my concerns. There is a general opposition to working alongside the public. The public is peculiar and has an identity that architects don't have. I get them to draw and imagine the sort of place they would like to occupy. For the library project in Peckham, London, we worked with the people—painting, drawing, and writing—and we didn't build libraries. Now there are many design alternatives. ... As an architect, no matter how you spend your time you are always working. You discover architecture rather than design it, and you discover what it wants to be. The concept is not part of the process-forming. You have to fall back on something else—which you then call architecture. ... In Liverpool, for the Museum of Liverpool Life we designed a gallery with no artificial light. We thought it would be more interesting to see the art in a variety of conditions—on a sunny day or a dull day. Lighting engineers have their way too much. ... At the museum we are combining hotels, public space, and a lounge with three public spaces on upper floors. The outside wall has no form. We were trying to make a building that would appear to be out of focus, like it is in motion, and you must go to it because it is impossible to photograph. ... Can we be over-museumed, with the whole population looking backward? In Liverpool they ask you how to deal with the collection. Museums are getting tired; that is another issue. Imagine a museum where all the art is on a conveyor belt and it goes by you as you sit in chairs. You would be part of a procession.

Lizabeth Cohen
"The Landscape of Mass Consumption"
February 10, 2003

I would like to begin by establishing two points: First, that such a dramatic and multidimensional shift indeed occurred after World War II—the establishment of a new order that I have entitled the Consumers' Republic—and second, that it had particular consequences for the physical shape of postwar metropolises. ... If encouraging a mass consumer economy seemed to make good economic sense for the nation, it still required extensive efforts to get Americans to cooperate. … it was a civic responsibility designed to improve the living standards of all Americans, a critical part of a prosperity-producing cycle of expanded consumer demand fueling greater production, thereby creating more well-paying jobs and in turn more affluent consumers capable of stoking the economy with their purchases. ... By putting its faith in the potential of the private mass-consumption marketplace to deliver opportunity to all rather than in expanding publicly funded rental housing or adopting policies that redistributed wealth, the Consumers' Republic contributed to growing inequality and fragmentation, both spatially and structurally. ... The segmentation of metropolitan America was accompanied by the commercialization and privatization of public space. ... What developed was a vision and soon a reality of suburban living where the center of community life was a site devoted to mass consumption, and what was promoted as public space was in fact privately owned and geared to maximizing profits. ... During the last half-century, Americans' confidence that an economy and culture built around mass consumption could best deliver greater democracy and equality has led us from the Consumers' Republic to what I call the "consumerization of the republic." Advocates first for the postwar suburb, then the city, and increasingly the nation itself have all come to judge the success of the public realm much like other purchased goods, by the personal benefit individual citizen-consumers derive from it. When Americans in the twenty-first century ask of the public domain "Am I getting my money's worth?" rather than "What's best for America?" they knowingly or not speak in an idiom that evolved out of the misguided conviction of the Consumers' Republic that dynamic private markets could deliver a piece of the action to one and all at the very same time.

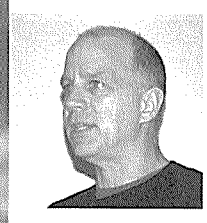
Thomas Beeby
"David Adler to Mies van der Rohe: The Persistence of Classical Tendencies in Twentieth-Century Chicago Architecture"
February 24

In Chicago David Adler studied in an academic way and was typifying the house. He collected data and picked the best pieces from each building, so it is about taste, not about architecture. He combined details from different periods, so he didn't do classicism any favors. … He was not interested in mathematical equations. He fiddled with things, combining styles and undermining the authority of classical architecture. ... Mies taught himself to do Schinkel. It was part of a movement at the time to do Schinkel. Mies was using structure as a tool for transformation, and you will find that Schinkel did the same. … Mies allowed structure to break the line of the roof structure as a transformative point in architecture. Crown Hall is the extension of the logic of the Schinkel plans. ... Mies turns buildings inside out. The ordering system is expressive of the one that structures the building. Exoskeleton expression is no longer a representation of structure. ... Adler ended an eclecticism that no one figured out how to go beyond. Mies was so good at Modernism and at teaching like a classicist. ... Architects practice in the arena of global architecture, which is part of the problem of commercialism. Why are architects denied the best work in their own cities?... In Chicago Gehry's building was declared a sculpture, so it didn't have to go through the normal review process. ... The idea of competition in architecture schools is engendered by the way we teach; it is not kind or constructive. The rituals in schools are cruel. ... The profession should speak as one voice, and in the end we would be better off.

Roger Connah
Brendan Gill Lecture
"Pulp Architecture"
March 31

So what would "pulp" be, as a notion? Corresponding to the genre "pulp fiction," would it be lurid, ordinary, and excessive? Or excessively ordinary? Would it be something we could relate to a soft fleshy substance, something malleable, the pulpiness of movement? ... Everywhere there is, though often hidden to the untrained eye, a new architecture appearing. It is not easily identified. Its position is made uncertain by its own process. The main protagonists may no longer only be architects or students of architecture. This pulpy mass, this informed and unformed architecture, usually acknowledges influence and interference. ... How are we to reassess days like these when structures, spaces, and building wish to express flux itself? Not only that, but if so much of what it means to be contemporary today involves constant change, short attention, insistent movement, and rapid denial, where can we see these signs without being fooled? The absence of stable narratives should not put us off. Flow, motion, the ephemeral, the provisional, unrest, and uncertainty are all aspects we negotiate whether we feel comfortable or not. ... So where can we see these signs, assuming they exist in architecture, and why might we call this pulp architecture? ... Almost a hundred years later it is timely to ask that question again, architecture or revolution? Perhaps it is a naiveté that rejects spectacle and representation without yet knowing what this rejection leads to. This includes the new experiments in mixed reality, ubiquitous programming and transprogramming, A-life, nano-technology, and various other soon-to-be-named processes. It is possible that these experiments will no longer be confined to the narrow utopia of digital art and virtual reality. ... What was an architecture unable to respond to HIV AIDS? What was an architecture able to respond to the grief of the Twin Towers in New York? How architecture mourned the hypnotic but could not deflect the bullet's trajectory, nor heal the gunshot wound of the civilian. ... The Professor of Night picked the short straw. ... This was a new intimacy, a way of avoiding that degree zero again. Prepare yourselves. Look for the spaces in between. Go for the blind spots in architecture. Look for the pockets. Give back to surroundings all that has been lost and all that will remain being lost. Alter the programs as only you can. Rewrite the software and reoccupy architecture from the street up. Show others the architecture that they do not know exists, not the architecture scripted before them. ... And grafted onto all those buildings that remain in New York might be nothing but the degree zero of architecture. And not only when the sun sets and the light diagonizes in on September 11 each year. ...

"The zero is the fullest space from which to start over," the Professor of Night wrote on his Powerbook. ... The first sentence of the book he would write. Everything would flow from these words. Nothing else would be possible. Everything else would be possible.



Tod Williams and Billie Tsien
"Matter"
April 3

Tod Williams: So we called the exhibition *Matter*. Matter is the physical substance of material in general. Matter is the subject under consideration. Matter is the principal content of a proposition as opposed to its form.

Since September 11, 2001, many of us have been asking ourselves the question, What matters? We do this to remind ourselves that although each of us is unique, we are also the same.

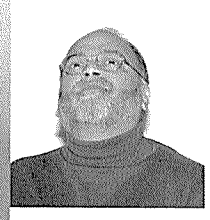
Billie spent this past year as the only architect working with the Lower Manhattan Development Corporation, which is overseeing what is to be built on the World Trade Center site.

Billie Tsien: It has been frustrating, time-consuming, and a lesson in politics I never wanted to learn. I wanted to quit countless times. At the same time it's been an amazing journey because I learned that people believe deeply in architecture as an expression of shared aspiration.

Now we know that under certain circumstances, the public can be deeply committed to pursuing vibrant and connective planning and architecture. Though on first blush, with an exhibition of our work here in the gallery, it may seem unlikely, the truth is we believe architecture is not a form of personal expression. … At its best architecture is a transcendent form of a common vision. It is our job to listen, but it is our mission to transcend what we have heard. It is only through the singular reinterpretation of many voices that a powerful and connective building can be designed.

Matter also means what matters to us: research, growth, and the relationship of actual places, elements, and things, all in the service of use and beauty. Our work does not ignore theory, but we agree with Leonardo Da Vinci when he said, "Things are more important than words."

Architecture is the coming together of beauty and use. If we see this as our goal, then we will make good marks on the earth.



Arjun Appadurai
Roth-Symonds Lecture
"The Circulation of Forms"
April 5

How can we compare social objects in a world in which most objects—such as nations, ideas, technologies, and economies—seem deeply interconnected? The classical idea of comparison, in fields as diverse as comparative literature, linguistics, and anthropology, relied on the notion that in some important sense the objects to be compared were distinct, and that comparison therefore was unsullied by connectivity. ... We could characterize the current moment of globalization—or in the history of globalization—as new in the sense that it combines high connectivity with new levels, forms, and types of circulation, observable in the movement of bodies and commodities, as well as of ideas, styles, and images. It is this dual intensification that may cast the greatest light on the problem of comparison in the era of globalization. This is the problem that I wish to explore today by looking at what I call the circulation of forms. ... Can we actually do serious work on connectivity without having to suspend our interest in the problem of comparison? This is where the focus on circulation may provide the beginnings of a general solution to this dilemma. ... The local is not just the accidental site of the fusion or con-fusion of circulating global elements. It is in fact the site of the mutual transformation of circulating forms, such as the nation and the novel. ... Locality is the product of the contingent shaping of globally circulating forms into nodes for the lower-order process through which actual content is produced, perhaps through the dynamics of hybridity, syncretism, etc. ... But this view of the circulation of forms is not sufficient to take us back to the question of comparison and connectivity with which we began. To make that argument requires us to consider the forms of circulation, the obverse of the circulation of forms. ... In order to look at how locality is produced in a globalizing world, we need to consider both the circulation of forms, which I have stressed, and the forms of circulation. In fact, what we need to move toward is a theory that relates the forms of circulation to the circulation of forms. Why should we care? Because it may tell us something, in the end, about why universities move less swiftly than AK-47s and why "democracy" is a more esteemed element of the American presence in the world than McDonalds. ... To really take on the challenges of comparison in a context characterized both by high degrees of connectivity and of circulation, we need to understand more about the ways in which the forms of circulation and the circulation of forms create the conditions for the production of locality as a site, a context, and a container for the negotiation between forms. Only then can we come up with a robust theory of mixtures, hybrids, and other fused practices, which recognizes that forms precede and enable products. Localities, in this view, are temporary negotiations between circulating forms, and are thus not scalar subordinates of the global but the main evidence of its reality.

Belmont Freeman
"The Architecture of the Cuban Revolution"
April 9

The period of the late 1950s in Cuba was analogous to the Russian Revolution, one of great artistic efficiency and creativity. A massive program of construction, architecture, and building trades was integrated into the political program. There was a reorganization of the architecture profession, so many left Cuba and ideological architects remained to lend their artistic value to the revolution. Later, in the 1960s, the Soviets came in and taught how to make architecture boring. ... The modern houses are not out of place; it is a complete landscape of Modernism. There was a wholesale embrace of Modernism by the middle class, punctuated by masterpieces. ... The building trades and architecture were valued participants in the revolution. No school was more radical than the architecture school, which provided an ideological underpinning to the architecture of Cuba. ... There was an obsession for prefabricated housing to be trucked out to the country, and the schools were prefabricated. ... The Cuba Art School was conceived of as an African village with covered passageways and town squares and studios with domes. The school was never finished, and now they are back working on it.

Preston Scott Cohen
"Recent Lines"
April 10

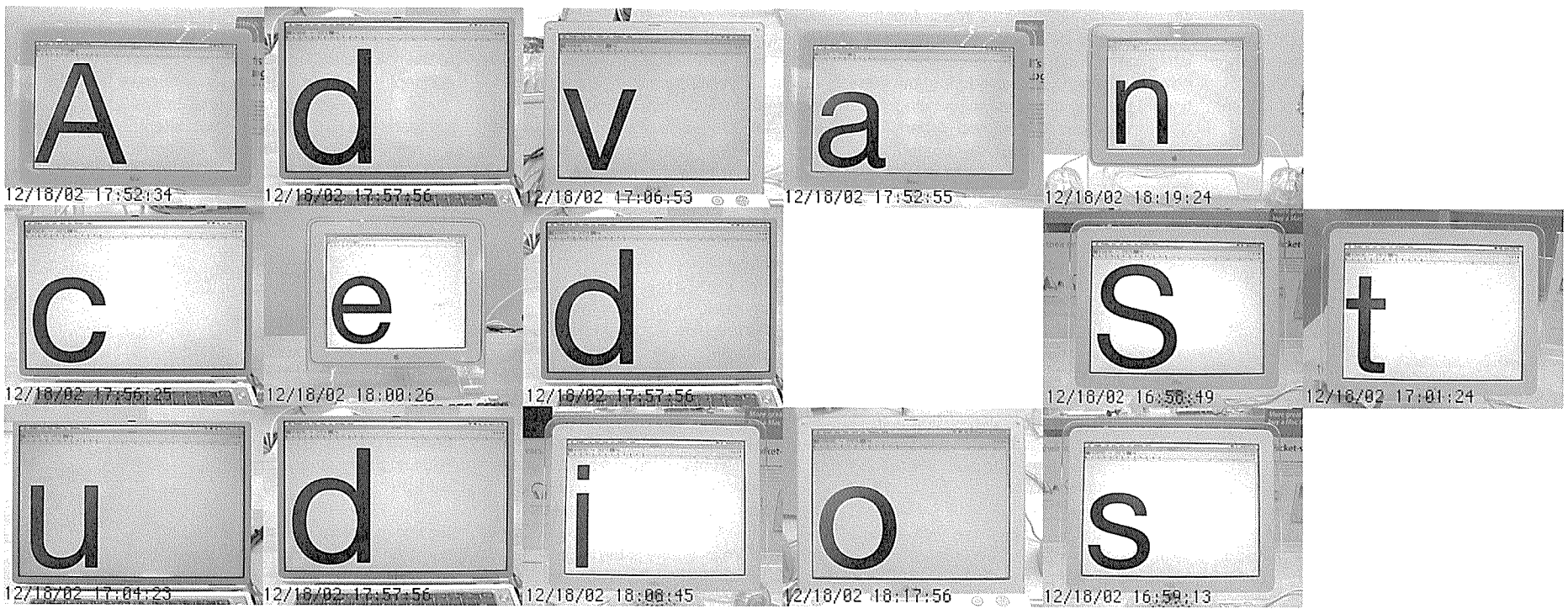
The architecture-geometry relationship doesn't lead to functionalism but to a kind of perverse functionality, performing function under unusual circumstances better than normal. The torus concept leads to excessive function. Torus comes about as a line, a terminal line for the house evoking continuity and unity. The house is raised, with a void in the center. What scenario could manifest a condition? ... Singularity and multiplicity are opposed terms; it is the problem of the one and many. The singular is the case on one side done away with relativity, like a body without organs, a form that collapses heart and whole. ... Eyebeam couldn't thwart the programmatic relationship or mediation of part and whole. Do we have to always deal with single surfaces? And how do we deal with rooms? Very few rooms experiment with unifying a series around a singularity. Maybe all spaces are alike but are reoriented. ... Dealing with level planes could be achieved by slicing; it is like stuffing the turkey that I would hurl at Gehry and Lynn. After they design a complex form, they have to insert level planes. Instead the idea of slicing the forms would be intrinsic to the project. ... The problem with the minimal surface is that it is impossible to deal with non-orientability. ... For a four-bay barn where we added a bay it was a paradoxical series of demands from the client. The rotation plan with the main access was blocked and rotated 90 degrees to become the form. My argument was thermal. The Trojan Horse is the engineer's composition of a supplementary structure; it was putty in my hands. The whole barn was in a steel cage, and the owner has denaturalized the barn. The house is like a phone booth with a very large person inside and no room to move because the steel cage is tightly wrapped around inside of the building. ... There is a perverse function of the transmission of light to make structure perform one function and not get misaligned when the windows swing out. Light comes from a mystical source. When you are inside you can see outside, but you can't see the light source. ... There are forces at play that bring about exceptionality in architecture, and that is how I like to think about it.

Bernard Tschumi
Paul Rudolph Lecture
"24/7"
April 14

My [built] work is...didactic to make points beyond the walls of an academic institution. ... Architecture is not about knowledge of form; it is a form of knowledge, to learn about the world we live in, to communicate and exchange ideas, and to expand horizons. The problem is that trying to compartmentalize is not good, but a polemic is important. Practicing a theory and theorizing a practice are equally important, and it doesn't matter which comes first. Manifestos are about communicating ideas. ... I am interested in looking at vectors, envelopes, and context(s). Context is relatively recent for me, as I discovered it barely six months ago, unconsciously. ... I am interested in cross-programming, transprogramming, and disprogramming. Program can be placed upon, brought in as architecture itself. The program is the thickness of the wall and the HVAC; that is where you have freedom. You have to work with a program and then condense it. ... For the Rouen Theater, the stage becomes one with the circulation ramps; every move is about expressing the concept. Architecture is the materialization of an idea. Whatever move you make gets translated into the process of making the building. ... It is not a single detail about making form but about the condition of the use of space; it is not a gratuitous effect. We are rigorous about the use of materials; we developed the transparent seats and have a patent on them. Dark silhouettes play against the stimulating surface of the seats. ... For the Acropolis Museum, in Athens, I couldn't make it fit in this historic environment. Something else was the confrontation with the Parthenon. The archaeology had to be maintained, and there was no other site to be used. The hope was for the British Museum to see that the space is so great that they wouldn't refuse to move the Parthenon friezes back to Athens. We had to negotiate the columns so they wouldn't interfere with the archaeological excavations on the site. Museums are about space and time: the time you spend moving through the space and the chronology of the artifacts. ... For the Florida International University School of Architecture, in Miami, we made a place of exchange that happens in the in-between places. These are the generators of architectural form, the vectors, and movement. It was built for $130 a square foot in a pre-cast system used for car parks and was a way to the materialization of concept, structural concept. It was put together as a house of cards. … The architecture defines space and activates it. ... Context is not different, it is not just visual, it is cultural, economic, and political—but not about being mnemonic.

Enrique Norton
"Building the Transparent City"
April 28

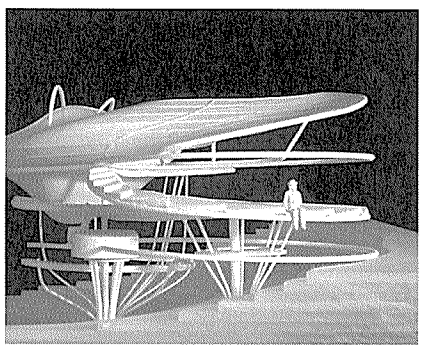
Mexico is a plural country—a modern, contemporary metropolis and contemporary urban phenomenon informed by the conditions of the city. How does our practice play a role in the contemporary condition and believe in all the contradictions of the modern city? ... The tensions are the relationship between private/public, interior/exterior, opaque/transparent, materiality or materiality as the rational, the intersection between real and virtual … beyond the rhythm of architecture, universal/specific, and global/particular. ... I love to build. The ultimate climax is when a project is built. Life forces of architecture are not just the climactic traditions but the totality of overlap of information, the social conditions of places so definitive for the final solutions for architecture. I am also interested in the tectonics, not just the materials but also the conditions of materiality. I am interested in light, sensorial effects related to light, tonality, and quality of light. ... For the restoration of a hotel in Mexico City, we could not tear it town so we layered translucent material on the exterior that would act as a buffer and provide light and depth as layers of the existing structure. The artificial light at night and the daylight create an iconic condition in the city, making it a place to be. … We took the surroundings, broke it apart, and recovered certain pieces and detached it. ... My children teach me to look differently at architecture. The freshness children have brings freshness to the place. They are my most important critics and professors. Stay fresh, and don't listen to adults: We are not right all the time. ... The Brooklyn Visual and Performing Arts Library across from BAM is situated in an intense urban condition. There is a triangular site and a program thick in complexity, and the site is filled in. The problems were how to liberate the skin and create a transparent condition so that the building is permeable and transparent, breaking the typology of a library and the solid barrier of architecture. I don't believe in program because all projects end up as mixed-use. The library is mixed-use, but there is a certain continuity of space and of building.



Thomas Beeby

Thomas Beeby challenged the students to design a house for themselves with guest accommodations on a site of the students' choice that in turn had to respond to the local climate and local construction technologies. The project resulted in roads of self-discovery as the students delved into their personal histories, dreams of ideal environments, and innovative materials.

The house, considered one of the great architectural forms of personal expression, became a place of deep exploration as the students investigated their design project at ever-increasing scales—from the details of plumbing, mechanical, and electrical wiring systems to the building and structural systems—resulting in one detail at full scale and intensely studied individual models. A component of sustainability was incorporated into the studio because the site had to be appropriate for dwelling, and the structure had to be built from materials readily available at local lumberyards or with appropriated industrial products. The construction was required to be performed by one person



aided by available technical equipment. At midterm, engineer Robert Silman provided assistance. Most of the projects were on dense urban sites, some were in vast rural landscapes, and others incorporated new construction systems, which students presented to a jury of philosophy professor Karsten Harries, Peter Gluck ('65), Jonathan Levi ('81), Eeva-Liisa Pelkonen (MED '94), and Robert Silman.

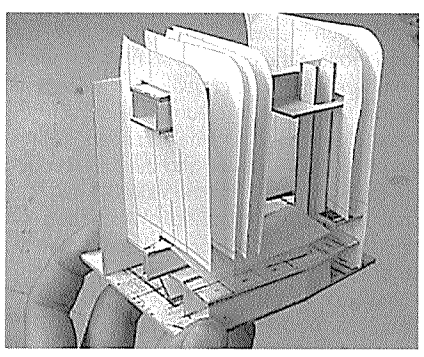
Nai Wei based her house on a Chinese story of a woman who goes crazy, designing an emotional stage set in a new language that Gluck felt was able to ignore a direct architectural precedent. Silman appreciated the inventiveness, which did not commit to any one style or trend. Rhiannon Price designed an infill house with interstitial spaces carved from abandoned urban ruins. Harries noted a reversal of process as the house becomes a parasite, addressing real issues of squatters and artist occupants. Other students used building elements to direct the design, such as Ned Baxter, whose "Escape House" in the meat-packing district in New York employs the fire escape as the ordering principle for circulation. The stair landings are occupiable, and the house becomes a multilevel structure with vertical passages. Michael Baumberger's barnlike house, sited on a hill with a stone plinth retaining wall, was to Levi an exquisite wrapping as a play between the vertical and horizontal, so the masonry becomes a reference to domesticity and a frame to the archetypal house. Marshall Bell sited his Casa Cascada in Costa Rica on a waterfall and developed a construction system of bent PVC plastic tubes in a spiral form around which he stretched plastic shrink-wrap. The white curvilinear form, both primal in its shell and futuristic in form, sited in the wilderness, would be powered by hydroelectricity. Reflecting on the studio Levi asked what architects should really be working on and whether the students had the hubris to create their own language and use these styles in a meaningful way. Silman enjoyed the focus on tectonics, so often ignored in a design studio.

Turner Brooks

Associate professor Turner Brooks's studio proposed alternatives for the new Art History Building, being designed by Richard Meier on a site adjacent to the A&A Building on York Street. The highly charged site confronted the students with stylistic issues of connection and separation.

At the onset of the semester the students went to London to investigate the origins of didactic art collections and the collector-as-teacher at the Sir John Soane Museum. Back at Yale they followed the actual brief for the new Art History Building for classrooms, study areas, offices, and lecture rooms on a site squeezed on all sides by architecturally and academically significant buildings. The program's richness derived from the building on one side being a place for making things and on the other for contemplating what is made, as they feed off of each other in a parasitic relationship.

At the final review—with art-history professors Christy Anderson, Sandy Isenstadt, and Christine Mehring,chair of the art history department Edward Cooke, director of facilities Pamela Delphenich, Thomas Beeby ('68), Eeva-Liisa Pelkonen (MED '94), and Tod Williams—students presented projects addressing spatial form through sinuous circulation and materiality through contrasts with adjacent buildings. Some linked the art-history and architecture buildings floor-to-floor, others created connecting pathways or used the shared library as a connector, and some students set up contrasts to the concrete A&A by using glass. Jennifer Silbert mapped lines of hammered concrete throughout the A&A Building that transformed it into a new language. Isenstadt was intrigued by the way she created space through the addition of these two-dimensional planes. "You in a sense flatten out Rudolph, in a way that would be shocking to him. Yet space is



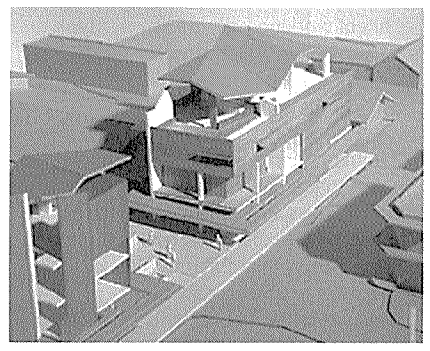
generated almost despite these parts. The parts have their integrity, they're solid, they're concrete and unforgivingly accepting of their thinness and planarity." Yong Mei designed a central courtyard with a glass wall for media display surrounding a C-shaped building as the entry plaza. Brooks expressed amazement that more students didn't integrate media projections into their projects since the building will be disembodied from the physicality of a collection. Employing a flexible bamboo scaffolding structure that took on the appearance of a building under construction, Yat Ng formed a thick frame. The structure would frame windows, stairs, shelving, and galleries to divide the spaces for the changing programs. Williams noted "an exuberant, wonderful response, joyous with successful connections—I feel like it is winking at me, whether it is Saarinen or Rudolph. It could be made of Corten steel or wood." The tectonics became a literal rhetorical device for a participatory building. In the closing Williams asked, "The A&A is in a way extremely vulnerable. But Rudolph was very clear about it. It's vulnerable because he put himself way out on a limb, experimented a lot, exposed a lot of his own personality in a sense."

Will Bruder

Will Bruder, Bishop visiting professor, and Amy Lelyveld ('89) asked the students to design a mixed-used building for a museum of photography, a restaurant, and much-needed seasonal housing for workers on an urban site in Jackson, Wyoming, that would express a sense of place.

Early in the semester the students visited the Jackson site, at the northeast corner of the town square, and met with two photographers and a restaurateur to learn the issues typical of Western recreation and tourist towns pressured by development. At the final review the jurors—photographer Ed Riddell from Jackson; Steve Dynia, an architect from Jackson; Ben Nesbeitt, an architect from Phoenix; historian Kenneth Frampton; and architects Peggy Deamer, Billie Tsien, and Claire Weisz ('89)—saw a mix of approaches for a 14,500-square-foot photography museum with a library, galleries, archival storage, an office, a 7,000-square-foot restaurant, and five 1,000-square-foot units of housing. In addressing the town square and the streetscape with its unique historic wooden sidewalks, students developed both modest and dramatic solutions for connecting the sites above and below the covered walkways. An unexpected challenge was the chance to work with a new draft of the town's design guidelines, making the studio a laboratory for questioning the assumptions and restrictions of the new code. Questions addressed included: How dense should Jackson become? What should the material palette be? How does one encourage an architecture that is regionally specific?

Gretchen Stoecker focused on a material dialogue between stone as the primary material, and wood and other lighter lmaterials, which for Frampton recalled earthworks as "a sort of coding, a signal material in your project, and that coding



cuts against its ontological potential as earthworks therefore related to geology." Janny Kim inserted a contemporary form within a vernacular barn prompting Weisz to ask the question, "Why is the wrapper not manipulated versus the barn to make the barn as an iconic shape?" Patrick Hyland, juxtaposing the vitality and the solitude of the site, seized the opportunity to create a museum in all its civic monumentality and subtleties. In doing so he appropriated the function of the town square, aspiring to bring mountains to the square and the square to the mountains. Riddell felt the forms to be like a mountainscape, and Frampton appreciated the craft sense and the visible process of making a strong place, emphasizing that different parts of the building should have unique characteristics. Weisz stressed: "There is a constant struggle between vision, art, utility, wholeness, and particularity, and how to keep those in balance in any project." As students investigated Jackson as both myth and fact and felt the gravitational and symbolic pull of the town square and the constraints of a two-lot site straddling a street, they distilled the essence of the town and engaged in alchemy.

Keller Easterling

Associate professor Keller Easterling's studio explored networks of global ports and the automated transportation devices that operate them. Treating these devices as a germ that affects navigable surfaces in building and urbanism, the students designed large-scale distribution parks in the context of a series of global political scenarios. They prompted some of these scenarios by appearing in, or pirating from, one another's projects.

Given the failures of some classic forms of political resistance, the studio looked for productive political leverage using the automated port or "park" as a type of urbanism. The students first visited Rotterdam and Amsterdam to see the automated guided vehicles produced by the Frog company, and then designed their own detail at the building or urban scale, producing a design game that they presented to a jury of architects: Douglas Gauthier, Ed Keller, Greg Lynn, Winy Maas, Edward Mitchell, Joel Sanders, Robert Somol, and Marc Tsurumaki. Acting as double agents, using ideas from each other, the students investigated ways design makes an impact on and furthers political agendas in global ports, from the South China Sea to Dubai and Antwerp to the middle of America. Andrew Moddrell created a logistics infrastructure for a fully automated roadway

so companies would purchase adjacent valuable land, resulting in juxtapositions of worker houses intertwined with transport infrastructure to create a linear-distribution city. Gauthier thought the scheme could push the edge condition in a Kafkaesque perversion; Mitchell felt it was oddly a repetition of Modernist workers' housing. For Igor Siddiqui the device became the vehicles moving along a horizontal surface in an automated system of highway infrastructure and portals, with an overlay of golf courses for the elderly, which Lynn felt

became a hybrid between a module and a continuous surface. Chris Marcinkoski imagined a port-park company, called the [A]cong group, which developed elaborate schemes for buying land around infrastructures that become devalued with increasing auto traffic or airport noise. Chris played the part of a company that looked like a nice guy but used its Walmart-like principles to infiltrate other projects in the studio with pirate takeovers. Somol saw it as the U.S. land-grant program in reverse, as unusable land was now deemed usable in an insane developer logic that already exists. Where slippages occur Maas saw usefulness, so that "if you could facilitate developers and connect them with the global program you could give them a hierarchy of note."

Greg Lynn

Davenport visiting professor Greg Lynn with Mark Gage ('01), critic in architecture, challenged the students to develop an innovative corporate office building for Motorola as they investigated circulation systems, massing, media skins, and innovative structure to create a new identity for the corporation.

In assigning the students a design program and brief in reverse order from the norm, Lynn controlled the development of their projects in small increments. After the students researched some precedents for skyscrapers, studied curtain wall and structural systems, and then followed a generic program and typology, Lynn gave them a program for the Motorola corporate headquarters. With only two weeks left in the studio he proposed the three sites—Santa Monica; Block 39, Chicago; and Times Square, 43rd Street, New York—for buildings that would each employ the same structural elements and materials.

At the final review—to a jury of Adam Euwens, media specialist, Mikon Van Gastel, of Imaginary Forces; Rebecca Mendez, of Olgivy and Mather; and architects Roger Duffy, Kevin Kennon, Gordon Kipping, Winy Maas, Ed Mitchell, and Galia Solomonoff—students displayed drawings and 3-D models, demonstrating concepts of structure and massing, vertical circulation, cladding, signage, image on the skyline, and the way a high-rise building meets the ground. From tall and narrow, to morphing and organic, to kissing towers and pinecone-shaped volumes, each proposal also represented a brand. Hanson Liu focused on the vertical, horizontal, and diagonal circulation system, which Kennon felt to be "about the difference between the fast circulation and the slower path … that could exist in a corporation that could recognize each other." William Tims employed media skin for the conference rooms and the exterior walls to project images of the corporation that Mendez saw as projecting "the core idea that intelligence everywhere is Motorola, but the face of it—the emotional skin—is motor, which is a different kind of communication."

The impact of wind velocity became dominant in Joyce Hsiang's project, so that her structural system and cladding elements could morph with the changing dimensions of the site using a paradigm that adjusts as it spirals out into three forms—a helmet, a cone, and a chimney. Duffy noted, "The way your form interacts with the surrounding buildings actually starts to determine the shape of it. So the thing I think is so ingenious about it is the way it responds to localized conditions." Lynn said the stretched skin could be an inspiration for an aerodynamic stealth appearance for both a branding image and a generic form. Some students focused on ways to free up the floor plates with mega-columns and move the core to the site's edge. In Frederick Tang's project open spaces weave into the typology of the building with helical spinning floor plates for public space, with private spaces in between, as he investigated the spatial potential of slumped glass. Discussions revolved around the potential of a structural skin and structural effects in architecture as a calibration of a variety of ingredients that can also create a poetic effect.

Winy Maas

Winy Maas, Saarinen visiting professor, and John McMorrough led a studio proposing the New York Maker, a computer program that would reconfigure New York. The students renamed the program City Maker, asking how New York evolves and how it can remain a vital city in all of its urbanism. The project involved developing Web-simulation software that they then played out as a game to guide the city's growth and change.

After undertaking intensive analysis of New York's crucial issues, including the environment, transportation, infrastructure, energy, housing, and education, the students traveled to the Netherlands and to the Rhein Ruhr region of Germany before returning to create the City Maker program. As software programmers the students invented scenarios to interconnect various urban parameters. As architects they became urban designers presenting design simulations for a final review including a jury of urban historian Christine Boyer, city planner Alexander Garvin ('61),

and architects Will Bruder, Keller Easterling, Sandro Marpillero, Ed Mitchell, Kok Kan Go ('00), Robert Somol, and Sarah Whiting.

Todd Reisz, Macky McCleary, and Remi Bertin transferred the role of the individual to a visualizer, asking who the potential user of the program would be. They linked environmental data to physical form, breaking the stagnation of urbanism. They highlighted the parameters of various intensities of wetlands combined with waste-disposal distribution sites throughout the city integrated with buildings as air purifiers. The students asked the computer program where to build-in a generic flexible model that could absorb market pressures on the city. One scenario featured a big-box store with a rooftop park that solves the open-space shortage with unique infrastructure combinations. To solve housing needs, the "gracious city" group created a scenario that sprouted 690 Trump Towers distributed throughout the city combined with schools. Throughout the development of the computer program students could ask questions, change directions, or stop the development processes by creating "warning signals" or with experts interviewed during the semester. A futuristic goal was that the process be a chain, beyond one user and one computer, accessing databases of all cities.

Alex Garvin commended the work, the tools, and the scale of the project used to create a comprehensive plan but took issue with the overall concept because it would not allow people to build where they wanted to. "I also don't think that an architect is a city maker; it is a business involving politics, entrepreneurs, and communities," he said. Whiting wondered what the limitations are as a folly, irony, or productive conclusion. Boyer noted that planning is about codes but thought City Maker resulted in autocratic planners with too many rules. Easterling compared the studio to war games. As the project unfolded, she said they were rehearsing a disruption of themselves: "None of these rules are more fictional than the other. They're all a giant pack of fictions that are roaring at each other. … Another player could enter in the game, or you all could have disrupted each other."

Demetri Porphyrios

Demetri Porphyrios, Davenport visiting professor and Jim Tinson ('94) asked their students to develop an urban revitalization project in Trowbridge, England, while addressing principles of sustainable growth and urban intervention that could also be applied to new development throughout the world.

The notion of the interdependent relationship between architecture and urban design was fundamental to the studio as the students considered design from the scale of the building to that of the town and region. In the first half of the semester the students paired up to create a master plan, developing a narrative strategy, questioning the physical boundaries of the project, finding limits to growth and sprawl, discerning the appropriate type and scale of public space, and increasing densification. After a trip to Trowbridge, as well as to Oxford and London, each student developed a specific block or public space in the master plan as a way to revitalize the existing riverfront, streets, and neighborhoods.

In the final review the students presented their designs to James Armitage, architect from London; Marcus Binney, architectural critic from London; and architects Thomas Beeby ('68), Cesar Pelli, Alan Plattus, Jaquelin Robertson ('61), and Brian Shea. At a master-plan level, the detailed design of public space, along with multiple buildings of diverse types on multiple blocks, was the most challenging aspect of the project. Dana Gulling inserted modern buildings behind historic façades or as additions, fostering a discussion of how new should blend with old (if at all) and of the town's context. Some critics noted that neither the Gothic nor the classical were appropriate, but nor was "facadism." Plattus pointed out that in historic cities "the core philosophical point is to let it be understood what happened when … it doesn't necessarily comply that one must be a Libeskind building, or your exemplar of modern architecture, to be contemporary."

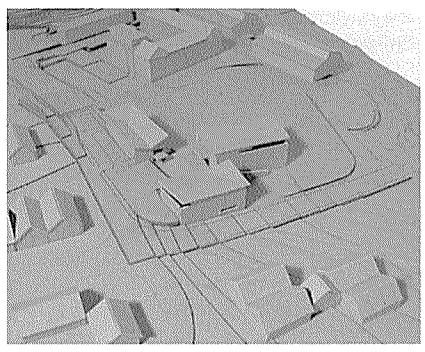
Yang Yang used the model of Nash terraces with the addition of sunken gardens. Porphyrios responded that this was asking for too much from each type because cities are not homogenous. The role of style versus typology in defining the character of the urban space became key to Marcus Carter's project; Robert Halverson's site, south of the newly defined plaza, responded to the transitions in the urban fabric and

continued the urban character. The vehicular traffic encounters a transitional spatial cushion as well as an opportunity for a densely activated public gathering area. With regard to urban design, Porphyrios commented, "There are so many egos today, especially the ones that are going to come out of this school, that there should be an urban strategy to accommodate those egos without ruining the city: Give them public buildings—individual, self-centered, introverted buildings—but don't give them any of the cityscape."

Tod Williams and Billie Tsien

Tod Williams and Billie Tsien, Kahn visiting professors, with Kyra Clarkson ('95), based their studio on a new furniture college in western Ireland, housed in what had been a reform school for boys in the nineteenth century. The partial wetland site and disparate existing buildings offered the students opportunities to create innovative designs for the site as well as for a new building.

Last year Irish architects Shelia O'Donnell and John Tuomey completed several new buildings and a master plan for the Letterfrack Furniture College, in Galway, which the students saw on their trip to Ireland early in the semester. At midterm the students completed analysis for a new teaching block, a multipurpose assembly area, a child-care center, an exhibition space, and improved circulation for the complex. They also studied the efforts made by a local community-development organization to turn the town center into an active place for exchange and learning. After midterm they elaborated on a new fourth program and building of their choice with the requirement to maintain an old shed building on the bog site, which they presented in final form to the jury of O'Donnell, Tuomey, Turner Brooks ('70),



Martin Finio, and Alan Organschi ('88).

Dan Gottlieb created a bridgelike boat-shaped structure for making, exhibiting, and storing furniture, which Brooks praised for its purposefulness and functionality. However, he was both seduced by and suspicious toward the boat analogy. The ground plane, a wetland bog, was also problematic to build on. Williams saw the potential of the form as a machine for connecting this bog. Dongyeop Lee's new program for a job incubator, in addition to the required residential studio space and display area, imagined how the school could help students connect to manufacturers and consumers and create new jobs in the area. His building grew out of the site, extending the motif of slated wood from the new building to the existing complex. Aurelie Paradiso's project was complete from the details to the overall building structures and plan. Organschi observed that it was phenomenal that she thought "about urbanism and a handrail, and bounced back and forth between the two." Tuomey felt a "pleasant spatial interpretation" and noticed interesting levels "of making space where people converge and spin off of each other." Each student found inspirational issues in a program idea, a site condition, or a detail as they addressed the creation of a miniature educational village within a larger community.

From left:
Marshall Bell ('03), Project for Thomas Beeby Studio, spring 2003

Jennifer Silbert ('03), Project for Turner Brooks Studio, spring 2003

Gregory Sobotka ('03), Project for Will Bruder Studio, spring 2003

Chris Marcinkoski ('03), Project for Keller Easterling Studio, spring 2003

Hanson Liu ('03), Project for Greg Lynn Studio, spring 2003

Todd Reisz, Macky McCleary ('03), Remi Bertin, Project for Winy Maas Studio, spring 2003

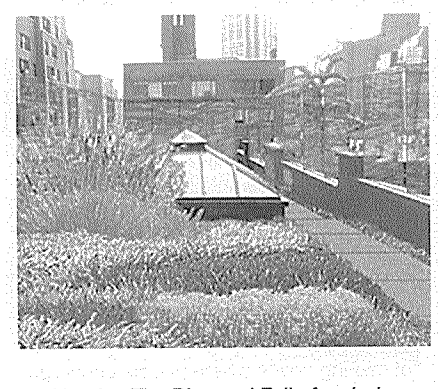
Robert Halverson ('03), Project for Demetri Porphyrios Studio, spring 2003

Aurelie Paradiso ('03), Project for Tod Williams and Billie Tsien Studio, spring 2003

Faculty News

James Axley, professor of structural design and environmental systems, submitted the paper "Design and Simulation in Innovative Practice: New Directions for Building Tech Research, Practice, and Education" to the *Journal of Architectural and Planning Research* (Special Edition: "Advancements in Computational Building Simulation"), at the invitation of professor Matheos Santamouris, University of Athens. Axley is contributing a chapter titled "Methods and Computing Tools for Ventilation" to the upcoming book *State-of-the-Art Ventilation in Buildings.* In July and August he was guest professor and researcher at Aalborg University, in Denmark, to develop and present a short course for Ph.D. students titled "Modeling Natural and Hybrid Ventilation," which incorporated his essay of the same name.

Diana Balmori, lecturer in landscape architecture, is currently working on numerous green building projects including the Socrates Sculpture Park, Green Roofs, Long Island City; Brownfields, in Trenton, New Jersey; and the Vassar Performance Center Courtyard. Balmori contributed the essay "Industry and Water" to *Carriages and Clocks, Corsets*



and Locks: The Rise and Fall of an Industrial City, New Haven 1850–1950, edited by Marje Noyes (University Press of New England, 2004). She is also developing, with Gaboury Benoit, environmentally responsible guidelines for site development titled "The Blue Code: Developing Sites According to Natural Processes," the result of a spring 2003 course at the Yale School of Forestry and Environmental Sciences. Balmori has recently lectured on the topics of sustainability, memorials, and landscape architecture.

Phil Bernstein ('83), lecturer in professional practice and vice president of Autodesk's Building Solutions Division, recently participated in a panel discussion on new trends in building-industry technology. Sponsored by the AIA New York Chapter Technology Committee, the symposium was titled "Future Technology for Architectural Designers Now." Bernstein's presentation focused on the value of building information modeling for architectural practice.

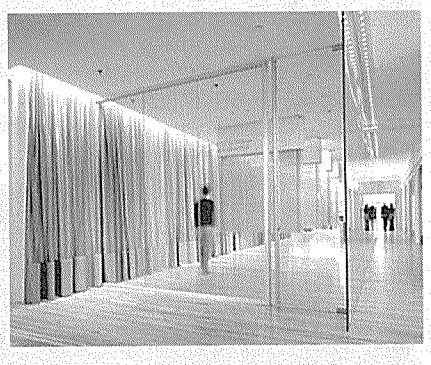
Turner Brooks ('70), critic in architecture, with adjunct assistant professor **Eeva-Liisa Pelkonen** (MED '94), is currently designing the Harvey Cushing Center at the Yale Medical School. Named for an eminent pioneering neurosurgeon at Yale, the building combines exhibition, storage, and research facilities. It will house a collection that includes 800 jars of human brains floating in formaldehyde, Cushing's photographs and drawings of patients, various skeletons, medical instruments, and patient records. The firm is also working on a small insurance office facility in North Conway, Massachusetts, and houses in North Conway, Dummerston, Vermont, and West Falmouth, Massachusetts. The firm's work was described in "Our House and Yellow House," in *Twenty-five Houses Under 2,500 Square Feet,* by James Trulove; his Yale Boathouse was featured in *Ark* (March 2002) and *Architektur/Aktuell* (April 2002).

Paul Brouard ('61), critic in architecture, received the Yellow Rose Award in recognition of his commitment to students and to the Yale Building Project, as well as his pursuit of excellence and his dedication to the community. Brouard has been involved in the building project for more than 25 years.

Peggy Deamer, associate dean, in February lectured at Syracuse School of Architecture on teaching, theory, and practice. In March she spoke on a panel about architectural practice at the William Alanson White Institute, a psychoanalysis/psychodynamic institute. In April she was a respondent at the 2003 Lucy Daniels Foundation conference, "Architecture and the Self: Explorations of Inner and Outer Space."

Keller Easterling, associate professor, published the article "Subtraction," in *Perspecta 34.* Her article "Orgman" will appear as a chapter in *Cybercities*, edited by Stephen Graham (Routledge, 2003). She was part of Princeton's spring architecture lecture series, where she delivered the talk "Terra Incognita." She also delivered a lecture titled "Pirates and Errors" in a series about war and contemporary culture at the Center for 21st-Century Studies, in Milwaukee. In late spring she delivered a paper as part of the "Future of War" conference, sponsored by the Lower Manhattan Cultural Council, at the New School of Social Research, in New York.

Martin Finio, critic in architecture, and his firm, Christoff:Finio, this spring completed the redesign of the Interior Design Department of Parsons School of Design, in New York, including the new Donghia Materials Study Center. The project was



featured in *Interior Design* (March 2003) and *Metropolis* (May 2003) and noted in *Architectural Record* (March 2003).

Mark Foster Gage ('01), critic in architecture, with his firm Gage/Clemenceau Bailly, is designing the Veracruz Medical Clinic in Veracruz, Mexico; a new house in Hudson, New York; and renovation projects in Connecticut, New York, New Jersey, and Colorado. Gage also continues to work as a consultant for Robert A.M. Stern Architects. In addition to teaching at Yale this year, Mark was an assistant critic for the Hani Rashid studio at Columbia University. Work from the studio was displayed this summer at the first annual Rotterdam Architecture Biennial.

Deborah Gans, critic in architecture, of Gans and Jelacic Architects in New York, had full-scale models of relief/nomadic housing exhibited this spring at the Slought Network Gallery, in Philadelphia. The firm's furniture was published in *Casabella* (March 2003). Gans co-edited *The Organic Approach* (Wiley, 2003) with Zehra Kuz. Her essay on Le Corbusier's paintings, "Still Life After All," appeared in *AD: Art and Architecture* (April 2003). Gans presented her work as part of "Design Like You Give a Damn," at the Architectural League of New York.

Alexander Garvin ('67), adjunct professor, completed his work as vice president for Planning Design and Development for the Lower Manhattan Development Corporation at the end of April. During his 15 months in that position he helped to put design on the front pages of the world's newspapers, established a model for citizen participation in planning, selected Studio Daniel Libeskind's design for the reconstruction of the World Trade Center site, and provided the basis for Mayor Bloomberg's vision for Lower Manhattan. He continues as commissioner on the NYC Planning Commission and as managing director of planning for NYC2012, New York City's bid to host the Olympic Games in 2012.

Phillip Grausman, adjunct professor, exhibited his drawings and sculptures at the New Arts Gallery, in Litchfield, Connecticut, April 5–28, 2003. His proposal is one of three out of 150 being considered for the courtyard design of the Islip, Long Island, courthouse.

Michael Haverland ('94), adjunct assistant professor, was awarded one of six national Brick in Architecture Design Awards for his addition to the Timothy Dwight Elementary School, designed in collaboration with the Urban Design Workshop (UDW) and TAMS Inc. The project also appeared in *Architectural Record* (May 2003). This spring

Haverland spoke at the "Structures for Inclusion" conference, at the University of Virginia. The UDW was profiled in the March issue of *Yale Alumni Magazine* and featured in an NEA-sponsored publication on *Community-University Partnerships* (Princeton Architectural Press, 2003). His office designed ArtSpace, a community-based art gallery in New Haven; a townhouse renovation on Gramercy Park, New York; a garden pavilion in Greenwich Village, New York; and a house in East Hampton, New York.

Dolores Hayden, professor in architecture and American studies, spoke on "Sitcom Suburbs, Edge Nodes, and Rural Fringes: Familiar and Unfamiliar Forms of Suburban Space" at the Bard Graduate Center, in New York, as part of the series "Conver-sations on American Art and Culture." She addressed "Aerial Photography and Land Use" for the Yale Photographic Memory Workshop, and joined professors Linda Peterson and Kathleen Knafl for a Women's Faculty Forum panel on writing and publishing. She also served as a consultant on public history for the exhibition *Place Matters,* at the Municipal Arts Society, in New York, and the Mattatuck Museum, in Waterbury, Connecticut. Hayden's latest book, *Building Suburbia: Green Fields and Urban Growth, 1820–2000*, will be out this fall (Pantheon, 2003).

Brian Healey ('80), critic in architecture, with his firm, Brian Healey Architects Boston, was invited to participate as a finalist in two competitions that are part of the National Endowment for the Arts' New Public Works Grant Program. One, INTERGEN, an intergenerational learning center, combines a Head Start Program, a senior center, and housing for people over 65 who are the primary custodians of their grandchildren, for the Southside of Chicago. The other, "Living Places," comprises a ten-acre urban-design project with mixed-use sustainable affordable housing in the Los Angeles area. Healy's Patrizio Residence, in Media, Pennsylvania, was featured in the "2003 GA Projects Houses #74" issue of *Global Architecture.*

Fred Koetter, critic in architecture, traveled to Cuba as one of 32 delegates to discuss the need for efforts to preserve Havana's architecture and ensure its healthy growth following the imminent lifting of the United States embargo. Cornell University retained Koetter, Kim & Associates to design a physical sciences building and provide long-range strategic plan-

ning. In the United Kingdom the office created regeneration plans for central Leeds as well as for five smaller municipalities, including Pontefract and Castleford. KK&A placed third in an international design competition for the new NATO Headquarters, in Brussels, Belgium.

Lauren Kogod, adjunct professor, has an essay, with Michael Osman ('01), on the proposals for the World Trade Center site in *Grey Room* (fall 2003).

Sandro Marpillero, critic in architecture, principal of Marpillero Pollak Architects with Linda Pollak, and MPSSH Studio, was awarded one of 11 Honorable Mentions in the "Designing the High Line" competition. The team also won the New York Heritage Award of the Lady Bird Johnson Wildflower Center; a Merit award from the Wood Design Awards, 2003; an Honor Award for Place Design, 2003, from the Environmental Design Research Association; and the HUD Secretary's 2003 Community Building by Design award, from the AIA and HUD, for their work on two outdoor classrooms at Roy Wilkins Park in Queens, New York, and at Eib's Pond Park in Staten Island, New York. The firm also received a Staten Island AIA Honor Award 2003 for their urban landscape project, "Thresholds of Eib's Pond Park," a project of the Design Trust for Public Space, where they currently hold design fellowships.

Edward Mitchell, adjunct assistant professor, has completed a house in New York State. His article "All Gone" appeared in *Perspecta* 34. This spring Mitchell lectured at the conference "Intricacy," sponsored by the Institute of Contemporary Arts, University of Pennsylvania. This fall he will lecture at the Litchfield Historical Society, Litchfield, Connecticut, in conjunction with the exhibition *In Our Time: Modern Architecture in Litchfield, 1949–1970.*

Herbert S. Newman ('59), critic in architecture, with his firm, Herbert S. Newman and Partners, has been working with the City of New Haven to develop a master plan for a possible post-Coliseum downtown. Newly awarded projects include the reconstruction of the historic fire-destroyed West Side Presbyterian Church in Ridgewood, New Jersey; a performing-arts center at Emory and Henry College, in Emory, Virginia; the addition and renovation of the Troupe School, in New Haven, Connecti-cut; a new residence hall at St. Mary's College of Maryland; two new residence halls at Hobart and William Smith College, in Geneva, New York; and a residential master plan and dormitory renovation at Widener University, in Chester, Pennsylvania.

Eeva-Liisa Pelkonen (MED '94), adjunct assistant professor, successfully defended her dissertation, "Empathetic Affinities: Alvar Aalto and His Milieus," at Columbia University in February 2003 and subsequently received a doctoral degree in architecture. She published the article "Transitions: Alvar Aalto's Approach to Organicism" in *The Organic Approach to Architecture*, edited by Deborah Gans and Zehra Kuz (London: Wiley-Academy, 2003), and gave a talk on Aalto's organicism at the annual meeting of the Association of Architectural Historians, in London, in April 2003. Pelkonen lectured on glass architecture at Ohio State University in November 2002.

Alan Plattus, professor, delivered a talk at the Annual Meeting of the Association for Community Design, in Baltimore, in the spring. He was a speaker at the Yale Center for Globalization Symposium "Cities and Universities" on May 3, 2003, and he participated in the Environmental Protection Agency and Regional Plan Association's round-table discussions on "Transitioning to a Sustainable Region" in the spring. He was a co-editor of *Time-Saver Standards for Urban Design*, with Donald Watson and Robert G. Shibley (McGraw-Hill Professional, 2003). His design for the Greater Dwight Development Corporation Daycare Center on Edgewood Avenue will begin construction this fall. Plattus will be co-teaching the course, "New Haven and the Problems of Urban Change," after a three year hiatus, in the fall.

Alexander Purves ('65), professor, exhibited his watercolors as part of the exhibition *The Architect's Eye*, at the Washington Art Association, in Washington Depot, Connecticut, May 31–June 22, 2003. He contributed an essay on Louis Kahn to the spring 2003 "Yale Art Gallery Bulletin" and delivered a gallery talk in conjunction with the exhibition *The Once and Future Art Gallery*.

Michelangelo Sabatino, lecturer, has had his essay, "The Foro Italico and the Stadio dei Marmi: Monuments and Monumentality," published in *Foro Italico*, a book of photographs by George Mott with an introduction by Giorgio Armani and essays by Luigi Ballerini (PowerHouse Books, 2003).

Dean Sakamoto (MED '88), lecturer and director of exhibitions, with his firm, DSA, is developing designs for an urban project called "City Story New Haven." Selected vacant lots, storefronts, and construction sites around the Church–Chapel Street corridor will be transformed into a network of installations and spaces that interact with the public on the past, present, and future development of the Elm City.

Joel Sanders, associate adjunct professor, was one of three invited to participate in a design competition for a new classroom building for the Fashion Institute of Technology, in New York. He is the designer-curator for *Metropolis*, an exhibition of architecture and urban design in New York during the São Paulo Biennial in September 2003. His design Access House was included in *Picture This: Windows on the American Home*, an exhibition at the National Building Museum, Washington, D.C., March 29–August 11, 2003. Sanders recently received a research grant from the Fund for Gay and Lesbian Studies, awarded by the Larry Kramer Initiative for Lesbian and Gay Studies at Yale University.

Robert A.M. Stern ('65), dean, was the inaugural speaker for the annual Druker Lecture series at the Boston Public Library in March 2003. His firm's work in sustainable design was recognized with a White House Closing the Circle Award for the 2003 Nathaniel R. Jones Federal Building and U.S. Courthouse, in Youngstown, Ohio, the first LEED-certified federal courthouse. Completed in June, Stern's Plaza at PPL Center, in Allentown, Pennsylvania, will become the first LEED gold-certified office building in the nation. The building was designed in collaboration with Patrick Bellew (critic in architecture at Yale) and Paul Stoller ('98), of Atelier Ten. The Education and Visitor Center at the Mark Twain House in Hartford, Connecticut, another exemplar of sustainable design, is scheduled to open in November 2003. The firm is also completing three residence halls and a dining facility at Georgetown University, in Washington, D.C.; a residence hall and a commons building at Acadia University, in Wolfville, Nova Scotia; and two clinical buildings at the University of Kentucky Medical Center, in Lexington.

Stern and **Peter Devereaux**'s ('82) Manzanita Hall at the College of Arts, Media & Communication, California State University at Northridge, 2001, is a featured player in MGM Studio's *Legally Blonde 2*.

Carter Wiseman, lecturer, joined **Alexander Purves** ('65) and Gregory Clement, a principal in the firm of Kohn Pedersen Fox, on a jury for the design of a bridge over the Saugatuck River in Westport, Connecticut. The competition was sponsored by the Westport Arts Center and initiated with a panel discussion on "Architecture and the Community." On April 26 Wiseman delivered the lecture "How to Tell Good Buildings From Bad" at the Phillips Exeter Academy as part of a celebration of the renovation of the Exeter Library (1972), designed by Louis Kahn.

Exhibitions of Note

Modern Litchfield
The Litchfield Historical Society, Litchfield, Connecticut, is sponsoring the exhibition *In Our Own Time: Modern Architecture in Litchfield, 1949-1970*, through November 30, 2003. Curated by Rachel Carley and designed by Craig Konyk, the show features projects from in and around Litchfield by Marcel Breuer, Richard Neutra, John Johansen, Elliot Noyes, Edward Durrell Stone, and Edward Larrabee Barnes. A symposium will be held on Modern architecture in Litchfield at the end of September. For information call 860-567-4501 or visit www.litchfield-historicalsociety.com.

Cooper-Hewitt, National Design Museum
The *National Design Triennial: Inside Design Now*, at the Cooper-Hewitt April 22, 2003–January 25, 2004, features projects in architecture, product design, graphic design, and fashion. This year's selection includes Yale graduates **Charlie Lazor** ('94) with Blu Dot for their furniture designs; **Lise Anne Couture** ('86) of Asymptote for Knoll's A3 Furniture System; **Bryan Bell** ('88) with Design Corps for the Guest Worker Houses in Virginia; and **Mark Sofield's** ('92) design for Phase II of the Prospect New Town Houses residential development in Colorado.

Southhampton, Long Island
The Cultural Center of Southampton, Long Island, held the exhibition *The Rebirth of the Modern* during the last two weeks of June. The show featured 18 new houses in the Modernist idiom on the east end of Long Island, including those by faculty member **Deborah Berke** and graduates **Henry Smith-Miller** ('66), Smith-Miller & Hawkinson Architects, and **Morgan Hare** ('92) and **Mark Turkel** ('94) of Leroy Street Studio.

Designing the High Line
The projects of senior undergraduate architecture majors (class of '03) **Ravi D'Cruz, Luan Hu, Naved Sheikh, Eugene Wong, and Penny Herscovitch** were featured in the *Designing the High Line Competition*, exhibition on display at Grand Central Terminal, July 9–July 26. Other graduates in the exhibition included **Andrew Held** (Yale College '02); and the team of **Elijah Huge** ('02) and **Bimal Mendis** ('02), who won an honorable mention. **Alexander Gorlin**'s ('80) project was featured in an article about the show in the *New York Sun* (July 14, 2003).

Lower Manhattan
Regarding the Mihrab, an installation by **Goil Amornvivat** ('00), **Tom Morbitzer** ('00), and **Can M. A.Tiryaki** ('01), was exhibited June 1–August 17, 2003, in the storefront windows of the Lower East Side Tenement Museum as part of the "Points of Entry" series, sponsored by the Lower Manhattan Cultural Council. The project investigated how the space could be converted into a sacred site with an artificial wall extending the building façade into the storefront windows and incorporating a mihrab, the Muslim prayer niche that points toward Mecca.

Pittsburgh
Raymond Ryan ('87), the newly appointed curator of the Heinz Architectural Center at Carnegie Museum of Art, has organized the exhibition *Pittsburgh Platforms* (June 27–October 5, 2003) to highlight 19 projects by Pittsburgh-based or-trained architects and designers that show how we might live, work, play, and build in the twenty-first century. Each project is presented on a platform: a physical and conceptual space for the display of visionary ideas. Yale graduates included in the exhibition are **Goil Amornvivat** ('00), **Thomas Morbitzer** ('00), and **Can M. A. Tiryaki** ('01) with *Regarding the Mihrab* (see above); **Kevin Gannon** ('88); **Bruce Lindsey** ('86) with DGGP architecture exhibited the Pittsburgh Glass Center; and **Paul Rosenblatt** ('84) of Springboard Architecture, Communication, Design exhibited the Maridon Museum. For information call 412-622-3131 or visit www.cmoa.org.

Zaha Hadid at Artists Space
The exhibition, *Zaha Hadid Laboratory*, which originated at Yale in fall 2002, has been adapted for travel. After its display at the National Building Museum, in Washington, D.C., from August 17 to November 17, 2002, selections of it were incorporated into the exhibition on view at Artists Space during the summer, in New York. There it featured additional projects of the Rosenthal Center for Contemporary Arts, in Cincinnati, Ohio, and the Price Tower Arts Center, in Bartlesville, Oklahoma. Hadid will return to Yale as the Saarinen visiting professor in spring 2004.

Frank O. Gehry, Kahn visiting professor at Yale in spring 2004, will design the University of Connecticut's new School of Fine Arts, in Storrs, and will be working with Herbert S. Newman ('59), critic in architecture, of Herbert S. Newman and Partners. Two finalists for the Connecticut project were visiting faculty, Zaha Hadid and Peter Eisenman. The proposed building will cost at least $20 million. Newman and Gehry met while teaching at Yale.

Praxis issue 5, "Architecture After Capitalism" (summer 2003) features work by Yale graduates and includes essays by critic in architecture, **John McMorrough**, "The House Always Wins"; and by publications editor **Nina Rappaport**, "The Consumption of Production." A project by **David Childs** ('67) of Skidmore, Owings & Merrill and one by **Louise Harpman** and **Scott Specht** ('94) of Specht Harpman architects were featured. **Frederick Tang** ('03) was a project editor.

Yale University President Richard Levin received the Connecticut Architecture Foundation's Annual Distinguished Leadership Award for the year 2003, in recognition of Yale University's renewed commitment to the community.

New Faculty Appointment
Keith Krumwiede is joining the Yale faculty as assistant professor from Rice University School of Architecture, where he taught for six years and received the Phi Beta Kappa teaching prize for 2002. A house he designed for Houston's Fifth Ward Community Redevelopmment Corporation is under construction. He received his MArch from SCI-Arc in 1994.

From left:
Diana Balmori, Green Roof for the Earth Pledge Foundation, New York, 2003

Christoff:Finio, Donghia Materials Study Center, Parsons School of Design, New York, 2003

Michael Haverland, ArtSpace, New Haven, Connecticut, 2002

Koetter Kim & Associates, Model of NATO Headquarters, Belgium, 2003

This page:
Gray Organschi, Project for the New Haven Veteran's Memorial Coliseum, Connecticut, 2003

The Tenth Square

Ideas for the innovative adaptive reuse of the shuttered New Haven Veteran's Memorial Coliseum could create a unique and compelling downtown attraction while offering an optimistic outlook on urbanity in New Haven. Or so hoped the dozens of activists, architects, and interested onlookers gathered at a June forum on the subject at the New Haven gallery ArtSpace. Mayor DeStefano apparently harbors very different ideas as he presses forward with his proposal to raze Kevin Roche John Dinkeloo & Associate's 1969 structure and redevelop the site. Opening the presentations was **Richard Munday** ('85), of Herbert S. Newman and Partners, the firm retained by the mayor to redevelop the site with a linear public plaza and spec office buildings.

Other ideas were offered that modified and refurbished the coliseum structure. The ACE (Architecture Construction Engineering) Mentoring Program, a group of area high school students, proposed a cinema multiplex in the old arena, modular apartments in the parking deck, and an undulating tensile roof above it. Architects Rachel Paupeck and **Aicha Woods** ('97) guided the students through the year-long project. **Alan Organschi** ('84), of Gray Organschi Architects, presented a scheme for a mixed-use arts and athletic complex that retrofits the coliseum to function as a green building. Beyond creating an active and exciting downtown destination, he argued for the value of maintaining and building upon a city's history.

Local modern architecture advocate **Rob Narracci**, of Cesar Pelli & Associates, presented a project that celebrated the technical accomplishment and scale of the building's steel superstructure. The building's enclosure would be stripped away, but the artifact of the great structure would be retained and filled in with green trays, creating a sky garden. Beneath, smaller mixed-use buildings would re-establish street frontages around the site. Several other participants, including Henry Dynia, of Neighborhood Housing, and Colin Caplan, the forum's organizer, presented reuse proposals that so far have fallen on deaf ears.

—David Hecht ('05)

Alumni News

Please update us about your news of recent commissions, research, and projects: Constructs, Yale School of Architecture, 180 York Street, New Haven, CT 06520.

1950s

Henry Miller ('51) is currently in a two-person art exhibit titled *Pastured Period Pieces*, at the Case Memorial Library, in Orange, Connecticut. Following 45 years of architectural practice in Connecticut, Miller took up painting in 1993 at the age of 77. His watercolor and gouache paintings are predominantly landscapes.

1960s

Thomas Lawrence Bosworth ('60), professor emeritus at the University of Washington, Seattle, received an honorary degree from Kobe University, Japan, in February. His achievements in architecture were cited as creating sophisticated spaces with natural light in a delicate manner and for making a contribution to create a productive association between Kobe University and the University of Washington.

Norman Foster ('61) returned to Yale this spring to receive an honorary degree as a doctor of fine arts. Lord Foster, following his master's at Yale in 1961, began the Team 4 architectural practice in 1963 with his Yale classmate Lord Richard Rogers. In 1967 he opened Foster Associates in London, now known as Foster and Partners, designing buildings that incorporate innovations that reduce energy consumption for all types of large-scale buildings. In 1999 Foster was awarded the Pritzker Prize.

Jared Edwards ('63), of Smith Edwards Architects in Hartford, Connecticut, received an AIA Connecticut design award for the recently completed Montessori Magnet School, in Hartford, Connecticut.

David Childs ('67), design partner at Skidmore, Owings & Merrill, led his office's design for the United States Census Bureau Headquarters complex, which won an "On the Boards" citation from the General Services Administration. Commissioned in 2002, the complex consists of a 1.5 million-square-foot building for 6,000 employees to be located in the Suitland Federal Center, a wooded site near Washington, D.C. He was also named architect for the World Trade Center with Daniel Libeskind.

Walter Hunt ('67), managing principal at Gensler Architects, recently completed a 170,000-square-foot expansion of the Liberty Science Center, at Liberty State Park, Jersey City, New Jersey. His office's work included strategic planning aimed at supporting future growth of the institution. The firm is also creating a strategic plan for the Rivers and Estuaries Center, commissioned by New York State to create a policy and educational center for preservation and management of rivers and estuaries and their watersheds.

William H. Grover ('69), of Centerbrook Architects and Planners in Centerbrook, Connecticut, received a 2003 Honor Award for Design Excellence for the Central Street Bridge, in Worcester, Massachusetts, in a program sponsored by Preservation Worcester and the AIA Central Massachusetts Chapter. He also received an AIA Connecticut design award in the "Architecture in the Community" category, for Thread City Crossing, a neo-classical iron bridge in Windham, Connecticut.

1970s

Jeremy Scott Wood ('70), of Elkus/Manfredi Architects in Boston, designed the renovation of John Galen Howard's 1903 Majestic Theater, restoring the original terra-cotta exterior detailing and the interior ornamentation. The 1,200-seat theater complements a new performing-arts center at Tufts University's Emerson College that the office is also designing. The school's first new building in 120 years, the 78,000-square-foot center will house theaters, studios, and support spaces within its 11-story structure.

Mark Simon ('72), of Centerbrook Architects and Planners in Centerbrook, Connecticut, received an AIA Connecticut design award for the recently completed Bernstein House, in East Hampton, New York.

Chad Floyd ('73), of Centerbrook Architects and Planners in Centerbrook, Connecticut, designed a new wing of the Norton Museum of Art, in Palm Beach, Florida. The 42,000-square-foot addition was constructed for $35 million and features 14 galleries surrounding a cantilevered oval stair in the atrium. It was featured in the *Wall Street Journal* (April 17, 2003).

Sara Caples ('74) and Everardo Jefferson ('73), of Caples Jefferson Architects, received a national AIA Honor Award for Architecture this May for their work for the Heritage Health and Housing Headquarters, a former garage building and social club on a semi-industrial side street in Harlem. They are finalists in the NEA-sponsored competition for INTERGEN, an intergenerational housing development in Chicago. Also on the boards is their design for the extension of Phillip Johnson's World's Fair building for the Queens Theatre in the Park, in New York, in a joint venture with **John Ming Lee** ('62) and **Michael Timchula** ('74), of Lee Timchula.

John Ming Lee ('62) and **Michael Timchula** ('74), who continued the firm of Edward Larrabee Barnes, have completed numerous commercial and public projects in the People's Republic of China and gave a talk at the Yale Club of New York in June 2003.

Louise Braverman ('77) designed the recently completed Chelsea Court, a low-income housing project located in Manhattan's Chelsea district. The formerly condemned SRO now features 18 studio apartments, a shared garden, art space, and a community room. The color palette unifies spaces and creates a sense of community for the residents; the quality materials, such as wood floors and cabinetry, colored tiles, and fabrics, enrich the space. The building was featured in the *New York Times* (May 8, 2003) and lin the *New York Sun* (July 10, 2003). It won a 2003 New York State AIA Merit Design Award.

Patricia Patkau ('78), with her office, Patkau Architects in Vancouver, British Columbia, is working on a major addition to the Winnipeg Centennial Library; the Center for Music, Art, and Design at the University of Manitoba; a private residence in west Vancouver; and an Aquatic Research Building at the University of British Columbia. Recent awards include a North American Wood Design Honor Award and a Lieutenant Governor's Medal for the Agosta House, on San Juan Island, in Washington; a Lieutenant Governor's Award for the Air Canada Arrivals Lounge at the Vancouver International Airport; and a Governor General's Medal for Architecture for Strawberry Vale School, in Victoria, British Columbia. Patkau recently acted as a thesis critic at Washington University in St. Louis and gave the lecture "Siting Strategies" at the New Zealand Institute of Architects' Houses and Housing Conference in Auckland.

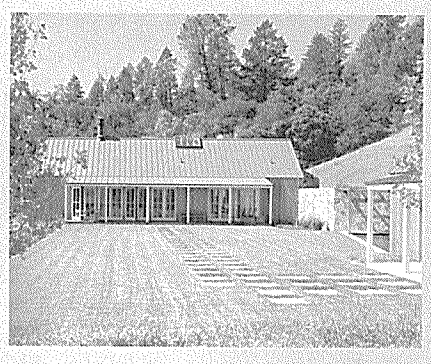
Audrey Matlock ('79) of New York recently completed the design for the new 50,000-square-foot marketing center for Armstrong Industries in Lancaster, Pennsylvania; a streetscape and landscape project for Battery Park City, New York; the redesign of a commercial block in East Hampton village, New York; the New York headquarters for Cedar Petrochemicals; the offices for Community Mediation Services in Queens; the New York showroom for Halston; and two private residences on the east end of Long Island, New York.

1980s

Michael Cadwell ('81) participated in *FAAR Out: Six Months in Rome*, an exhibition showing work of past winners of the Rome Prize. The show, which included more than 80 works by American Academy in Rome Fellows, was on display at the Art Directors Club Gallery, in New York, April 9–May 2, 2003.

Alexander Gorlin ('81) is the subject of a "Practice Profile" by Jayne Merkel in *AD* magazine's "Art & Architecture" issue (June 2003). He is also designing Daniel Libeskind's New York loft in TriBeCa.

Eric Haesloop ('81), of Turnbull Griffin Haesloop in Berkeley, California, received a 2002 AIA/San Francisco Best of the Bay



Award for a residence in San Francisco. *Residential Architect* magazine honored him with two Merit Awards in 2003 for residences in Napa, California. Haesloop also recently completed construction of new law offices for Skjerven Morrill in San Francisco.

Douglas McIntosh ('83), of McIntosh Poris Architects in Birmingham, Michigan, had the Steinhardt Residence—a contemporary concrete-and-glass house in a neighborhood of traditional homes—featured in *Architectural Record* (July 2002*), Dwell* (October 2002), and *Style* (January/February 2003). McIntosh has renovated an old bank building into the nightclub Panacea, which was featured in *Frame* (September 2002), *Interior Design* (November 2002), and *Contract* (April 2003). The Sloan Residence, a Modernist home for an art collector, is featured in the book *100 of the World's Best Houses* (Images Publishing Group, 2002).

J.C. Calderon ('84) participated in the *Biennial Exhibit of Colombian Architecture*, a display of work by Colombian and New York–based designers throughout June, at the Natives Theater in Queens, New York.

Blair Kamin (MED '84) spoke at a symposium organized by the Urban Design Institute on May 22, 2003, at the Century Club, in New York. Presenting the greening of Chicago, he contended that Mayor Daley's interest in "green" is superficial.

David Harlan ('86), of David Harlan Architects in New Haven, designed the *Mourning Wall*, a collaboration with artist-photographer Ellen Carey. This temporary freestanding sculpture representing mourning and loss, refers to the catastrophic events of September 11, 2001, to support the experience of loss on both the communal and individual levels.

Douglas Garofalo ('87), of Garofalo Architects, was selected to create an installation at the Chicago Architecture Center in summer 2003, which was featured in *Architectural Record* (June 2003). The project, which flows down the steps, creates a canopy of play and fabrication.

Andrew Berman ('88), of Andrew Berman Architects, designed the Center for Architecture, the headquarters for the American Institute of Architects/New York Chapter, which opens in October. The building houses galleries, a lecture hall, conference rooms, a library, and administrative areas. He is currently designing three rooftop additions to buildings in New York City and an installation of Jann Arthus-Bertran's aerial photographs, to be exhibited on the plaza of the American Museum of Natural History, in New York. Berman recently completed the Aluminum Weekend House, in Hillsdale, New York, and a building conversion in TriBeCa.

William T. Ruhl ('88), of Ruhl Walker Architects in Boston, received a 2002 Boston Society of Architects and AIA New York Housing Design Award for "Loft with Open Arcs," a residential loft in Boston. He garnered the 2002 BSA Interior Architecture Honor Award for the Hunter/Ritacco Loft, also in Boston.

1990s

Joeb Moore ('91), of Kaehler/Moore Architects in Greenwich, Connecticut, received a 2002 AIA Connecticut Unbuilt Award for a proposed addition to the Prutting Residence, a 1960s-era Modernist home in New Canaan, Connecticut.

Morgan Hare ('92) and **Marc Turkel** ('92), of Leroy Street Studio in New York, last year renovated a commercial building on Hester Street, which houses their offices and a community nonprofit arts group, Hester Street Collaborative, to initiate design/build projects. The first project, "Ground Up," brings together local artists and students to design public spaces and streetscapes at the neighboring Middle School 131, in Chinatown, New York. Their firm's current design projects include a house in England and a family-retreat complex in Long Island, NY, composed of three separate Modernist houses in wood and stone for a 12-acre site that pairs

houses around a common pool and links the different buildings with walls and water troughs.

Louise Harpman ('93) has been appointed associate dean for undergraduate programs at the University of Texas at Austin. She has been named associate professor with tenure and the Harwell Hamilton Harris Professor of Architecture. She and her partner, Scott Specht, will maintain their practice in New York and will also open an Austin office of their firm, Specht Harpman. The firm's work was featured in the June/July 2003 issue of *PRAXIS* as part of the article "Architecture after Appropriation."

Austin Kelly ('93) founded Xten Architecture, a practice based in Los Angeles and Switzerland since 1999. Xten has completed several residential and commercial

projects in Southern California and has designed a 60-unit housing project in Switzerland that begins construction this year. Other current work includes housing

projects in Los Angeles and a new boutique hotel and two urban competitions in Switzerland. Kelly teaches at the School of Architecture at the University of Southern California.

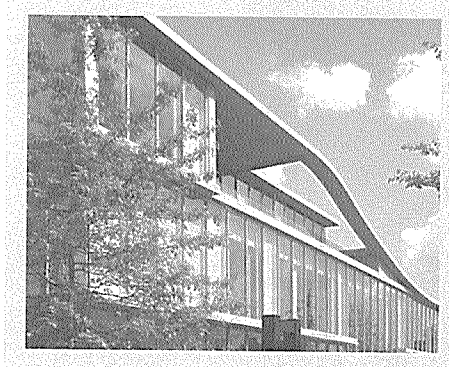
Charlie Lazor ('93) of the design firm Blu Dot participated in a panel discussion on the topic of craft in design as part of the Cooper-Hewitt Design Triennale, in which the work of his firm was exhibited. Blu Dot received the International Contemporary Furniture Fair's Editor's Award for Furniture. The firm's "Free Play" storage unit was included in the summer 2003 exhibition *Strangely Familiar: Design and Everyday Life* at the Walker Art Center, in Minneapolis, Minnesota.

Laurence Odfjell ('93) had his wine, Orzada Carignan 2001, rated 89 by *Wine Spectator* (June 15, 2003), the highest rating he has received. His winemaker and vineyard manager found an abandoned carignan vineyard and gave it a second life.

Rupinder Singh ('95), of Mimar Design in Cambridge, Massachusetts, led the renovation of a condominium in a Back Bay Boston town house. Singh designed custom cabinetry and a sliding translucent wall, reconfiguring the kitchen and living area into a larger entertaining space. The project was published in *Dwell* (May 2003).

Catherine Truman ('97), with Ann Beha Architects in Boston, is currently working on the preservation and renovation of an 1801 Charles Bulfinch House in Beacon Hill by modernizing the systems and structure and reintegrating the house for single-family use. She also designed the renovation of two nineteenth-century chapels at St. Paul's School, in Concord, New Hampshire, one in the Arts and Crafts and the other in the Gothic Revival style, which were completed in November 2002.

Charly Wittock ('98), of CW Architects in Brussels, Belgium, has recently completed construction of the 21,500-square-foot headquarters for the Belgian brewery



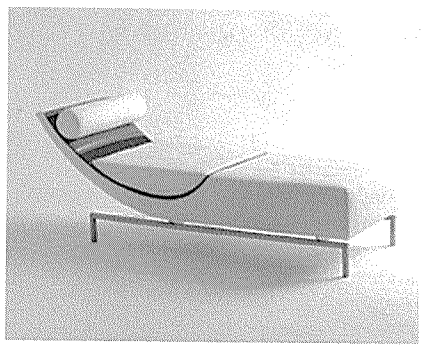
Duvel. The building maintains cross-communication among employees in the expansive space. Constructed of concrete and glass, it is situated between a residential and an industrial area. Wittock is currently designing an 11,000-square-foot home, also in Belgium.

2000s

Brian Bischoff ('00), **Oliver Freundlich** ('00), and **Brian Papa** ('00), of Made, in New York, had their loft conversion for Freundlich's brother Bart and his wife, Julianne Moore, featured in *Vanity Fair* (April 2003). Made designed an open space to hold Moore's collection of twentieth-century furniture, enhanced with details of a custom staircase featuring a steel-mesh-and-leather banister. The firm was featured in a profile in the *New York Times* (July 31, 2003).

Tom Morbitzer ('00), of Robert A.M. Stern Architects, is one of three recipients of the 2003 Stewardson Keefe LeBrun Travel Grant, sponsored by the AIA New York Chapter. He will be traveling to Greece in fall 2003.

Daniel Kopec ('01) has produced a line of furniture that he displayed at the "International Contemporary Furniture Fair," in New York in May. The elegant



pieces include a credenza, a cabinet, and a lounge chair, which have double functions or interlocking elements.

Dee Briggs ('02) had her sculpture selected for the *Pier Walk Sculpture Exhibit* from May 12–October 19, 2003, in Chicago's Navy Pier Park. In September she will be teaching a studio at the School of Architecture at Carnegie Mellon University, Pittsburgh, Pennsylvania.

Hannah Purdy ('02), who is working at CP Studio in New York, received a 2003 Stewardson Keefe LeBrun Travel Grant, sponsored by the AIA New York Chapter.

Derek Warr ('02) was hired by the Miami, Florida office of Architectonica in March.

Yale Alumni Made AIA Fellows
Yale alumni were honored at the AIA convention in San Diego, California, and will be made a part of the College of Fellows: S. Fiske Crowell Jr. ('75), Boston; Douglas Garofalo ('87), Chicago; Ann K. McCallum ('80), Western Massachusetts; Robert L. Miller ('71), Washington, D.C.; Daniel Rowen ('81), New York; and Phyllis B. Lambert ('61), who was made an honorary fellow from Canada as part of the AIA International Honorary Fellowship program.

Tributes to Doug Michels

Doug Michels ('67) died in Australia while climbing to watch whales, just a few weeks before his sixtieth birthday. Doug was an inventive architect and co-founder of the San Francisco–based collaborative Ant Farm in 1968, which created Cadillac Ranch, in Amarillo, Texas; Media Burn; and the House of the Century, in Texas. After working as a senior designer in the office of Philip Johnson, Architect (1979–82), Michels was awarded a GSD Loeb Fellowship for advanced postgraduate studies at Harvard University (1985–86). More recently he was an adjunct professor and director of the architecture school of the University of Houston's FutureLab design studio (1999–2000), where he designed a computer Teleport for the Rudge Allen Media Center. In Australia he was working on a film about whales. My recollections of him include his enthusiasm when we first published *Constructs*. He then sent me a photograph he had taken of the second issue, sunlight raking across the cover enhancing it with stripes. A Web site was started by some of Doug's friends, from which the following tributes are excerpted. Please visit www.well.com/user/parasw/dougmichels.

—Nina Rappaport

"Doug and I were at Yale together. We took some classes together, including one in city planning on commercial development. … The final requirement was a team project (involving students from the law school, city planning, and architecture) that was a response to an RFP for a small mall. The team met the weekend before the project was due, and Doug suggested that we could either spend an extra week and make it slightly better or we could wrap it up in two days and get on with the rest of what we had to do.

"One requirement was to show five small buildings, and Doug suggested we do a design charrette, compare the results, and choose a scheme for each. I went to the photo lab and got a GraLab timer, set it for ten minutes, and off we went. He was right: We weren't the greatest, but we were far from the worst, and we were done a week early.

"Hugh Hardy had his apartment published in the *New York Times*, and Doug was livid. I said, "Why don't you call Barbara Plumb?" So Doug sold her on the idea. The only problem was that he and Carol hadn't done anything to their apartment, and Barbara was going to come up to New Haven in four days. I remember pulling my Greek rug and Marcel Breuer chair down three flights of stairs to join the rest of the props they had collected from around New Haven. One of the photos has a big black arrow wrapping across the ceiling and down the wall to a wall-mounted phone, serving as a 'blackboard' for telephone numbers written in chalk."

—Peter C. Papademetriou ('68), professor and graduate program director, New Jersey School of Architecture, New Jersey Institute of Technology

"In about 1970 Doug Michels, Doug Hurr, and another person rolled onto the Syracuse University campus in the media van towing a compressor. They conned the dean out of a few hundred dollars, gave a lecture, built an inflatable, and blew out a few days later. My roommate and I were able to provide them with a place to shower and hang. In those couple of days Doug's personality, work, and energy probably had as much effect on me as any single event in my academic career. I still tell students about the Mies van der Rohe lecture that got him fired from somewhere in Texas."
—Richard Gluckman, New York architect

"In 1980 I was surprised and delighted to work with Doug at Philip Johnson's office and am reminded of the time he thought Philip and John Burgee were out of town. He came to the office dressed head to toe in bright green leather only to find their trip was canceled.

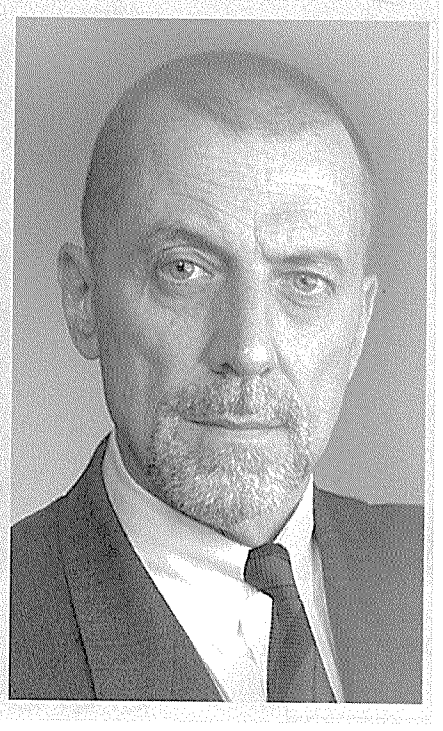
"He was a great idea man, and I was captivated by his movie storyboards and futurist notions.

"I have been in awe of his energy, commitment, and out-there thinking. No one intrigued me more. The last time I saw Doug was in Houston in January 2002. We ran around looking at Johnson projects we had both worked on and then spent time outside Enron's old office, where he shared his latest ideas on a project for a crooked E, which he envisioned to be built on the plaza in front of the building."
—Ronnette Riley, New York architect

"I remember participating in Doug's adventures at Yale, especially those that Peter Papademetriou describes. Doug desperately needed visuals for the shopping center presentation, so I volunteered to make a five-minute 16mm movie with an old wind-up camera. We walked and drove around New Haven at night and filmed the highways and lights and shopping centers of the city. The film was called *Walk Don't Walk* (with titles from pedestrian-crossing signs). The background music was the Beatles' "Good Day Sunshine." I don't know what happened to the film—but it baffled his final jury.

"I also remember helping him fix up his apartment for the *New York Times* article by gluing part of a giant billboard poster of a Volkswagen over his bed. The original had a guy looking at the front of a VW with a flat tire. The text read, 'Nobody's Perfect.' We glued the guy into Charles Moore's house at 401 Elm Street. Chuck then one-upped Doug by getting his own house published in *Playboy*, babes and all.

"It was a great time to be in architecture school, and Doug certainly added spice to it. May he rest in space."
—Bill Grover ('69), Centerbrook Architects



Book Notes

Roberto de Alba ('88) has written *Paul Rudolph: The Late Work* (Princeton Architectural Press, 2003).

Brent Brolin's ('68) book *The Designer's Eye* (W.W. Norton & Company, 2002) focuses on the visual craft of design, which is illustrated with paired photographs that alter or remove details to show the impact they have on our understanding of cities.

Professor Dolores Hayden's *Building Suburbia: Green Fields and Urban Growth*, 1820–2000" is being published in September (Pantheon, 2003).

Louis Kahn visiting professor, **Peter Eisenman**'s *Blurred Zones: Investigations of the Interstitial*, edited by Andrew E. Benjamin, was published by The Monacelli Press (2003). This monograph of his architecture designed from 1988 to 1998 presents projects and essays by Eisenman as well as Frederic Jameson, John Rajchman, and K. Michael Hays.

Ray Gastil (Yale College '80), director of the Van Alen Institute, in New York, has written *Beyond the Edge* (Princeton Architectural Press, 2003). The book provides an in-depth look at waterfront planning and architectural projects in New York City.

The symposium "Dense-Cities: An American Oxymoron?" held at Yale in fall 2002 with Eero Saarinen professor **Winy Maas** is featured in the issue on density in *Lotus* (fall 2003). Papers by **Michael Sorkin**, **James Corner**, and **Douglas Kelbaugh** are published in part.

Publications at SFMOMA
The San Francisco Museum of Modern Art has acquired the first five issues of *Constructs*, lecture and symposia posters, as well as three *Retrospecta*s designed by Pentagram for the Yale School of Architecture, as part of the museum's permanent collection.

From left:
Turnbull Griffin Haelsoop Architects, House in California, 2002

Leroy Street Studio, Detail of Zueckerman House, Long Island, New York, 2003

XTEN Architects, Polyhouse, under construction in the Venice Canals, California 2003

CW Architects, Headquarters for Duvel. Brussels, Belgium, 2003.

Daniel Kopec, Lounge Chair, 2003

Below:
Cadillac Ranch, opening party, June 21, 1974, Photograph by Ant Farm courtesy Chip Lord

Doug Michels, 1994

Yale School of Architecture Calendar
Fall 2003

Lectures

Lectures begin at 6:30 p.m. in Hastings Hall A&A Building unless otherwise noted. Doors open to the general public at 6:15 p.m.

Monday, September 8
Paul Rudolph Lecture
Moshe Safdie
"Order and Complexity"

Thursday, September 11
Brendan Gill Lecture
Edward S. Casey
"Public Memory in Time and Place: Reflections in the Wake of 9/11"

Monday, September 15
David Adjaye
"Recycling, Reconfiguring, Rebuilding"

Monday, September 29
Winka Dubbeldam
"From HardWare to SoftForm"

Thursday, October 2
Leslie Gill
Natalie Jeremijenko
Laura Kurgan
"Open ReSources: From Institutions to Toys"

Thursday, October 9
Rick Joy
"Thinking and Making"

Monday, October 20
Jonathan Rose
"Principle-Based Design and Development"

Thursday, October 23
Rafael Viñoly
"Work and Its Progress"

Monday, October 27
Sheila Kennedy
"Sleeping Beauty"

Thursday, October 30
Charles Correa
"The Blessings of the Sky"

Monday, November 3
Myriam Bellazoug Lecture
Kenneth Frampton
with a response from Arjun Appadurai
"Critical Regionalism Revisited"

Thursday, November 6
Gregg Pasquarelli
"versioning 2.0"

Monday, November 10
Karsten Harries
"Lessons of Laputa:The Unbearable Lightness of Our Architecture"

Thursday, November 13
Marilyn Jordan Taylor
"Rethinking Cities"

The Fall Lecture Series is supported in part by Elise Jaffe and Jeffrey Brown, the Brendan Gill Lectureship Fund, the Myriam Bellazoug Memorial Fund, and the Paul Rudolph Lectureship Fund.

Symposia

"Intricacy"

Wednesday, September 3, 6:00 p.m.
British Art Center Auditorium

Preston Scott Cohen, Bonnie Collura, Gregory Crewdson, Peter Eisenman, Greg Lynn, Fabian Marcaccio, Edward Mitchell, Monica Ponce de Leon, David Reed, and Nader Tehrani.

"Architecture and Psychoanalysis"

Friday, October 24 to Sunday, October 26
Hastings Hall, A&A Building

Friday, October 24, 6:30 p.m.
Keynote Address
Richard Kuhns
Roth-Symonds Lecturer

Saturday, October 25, 9:30 a.m.–6:00 p.m.
Joan Copjec, Peggy Deamer, Robert Gutman, Stephen Kite, James Krantz, Juliet Flower MacCannell, Sandro Marpillero, Suelly Rolnik, and Richard Wollheim.

Sunday, October 26, 9:30 a.m.–12:30 p.m.
Parveen Adams, Mark Campbell, Donald Spence, and Anthony Vidler.

Closing Address
Mark Cousins

The "Architecture and Psychoanalysis" symposium is supported in part by a grant from the Graham Foundation for Advanced Studies in the Fine Arts and the David W. Roth and Robert H. Symonds Memorial Lecture Fund.

"The Long Swerve: Peter Eisenman's 'Terragni' and the (Mis)Reading of Architectural History"

Thursday, November 20, 6:30 p.m.
Hastings Hall, at A Building

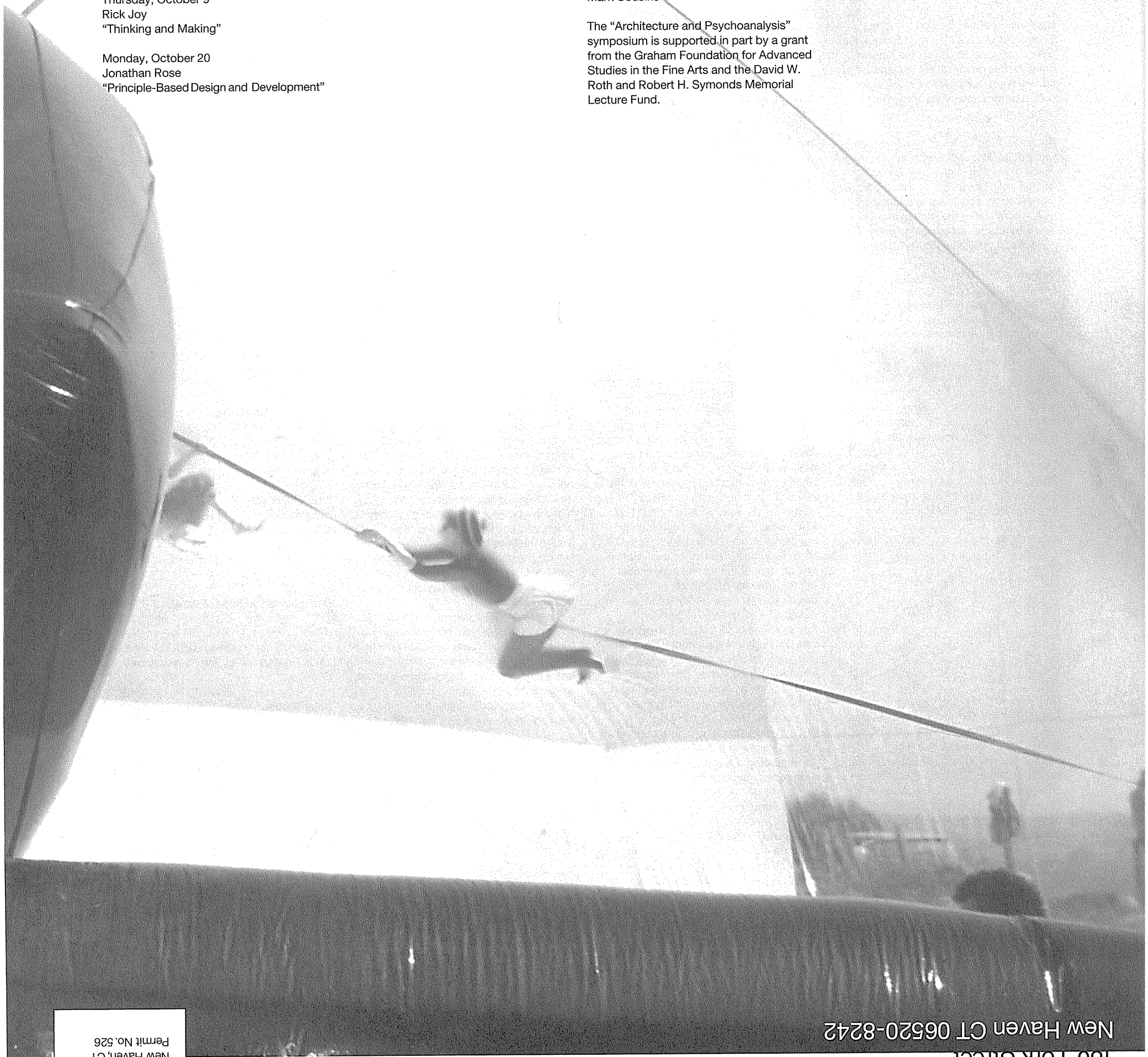
Harold Bloom, Peter Eisenman, Robert Somol, and Vincent Scully. Moderated by Joan Ockman.

Exhibitions

Intricacy
September 2–November 7, 2003

Robert Damora:
70 Years of Total Architecture
November 17, 2003–February 6, 2004

Exhibition hours are Monday through Friday, 9:00 a.m. to 5:00 p.m.
Saturday,10:00 a.m. to 5:00 p.m.
The Architecture Gallery is located on the second floor of the A&A Building.



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