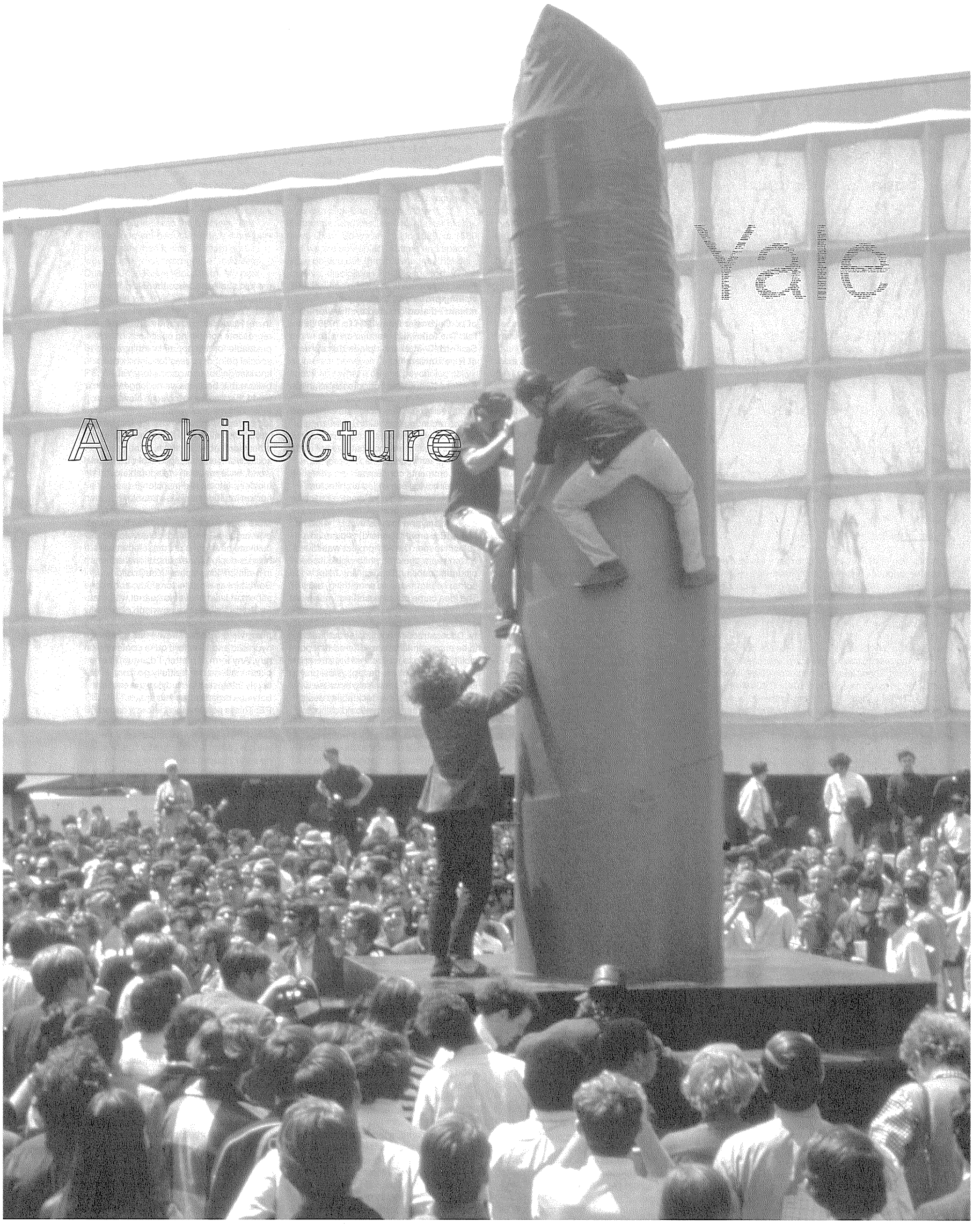
Constructs



Fall 2001

Constructs

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

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A Note on the Type: Helvetica Neue R

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

Variations on a typeface, Helvetica Neue, emphasize different modes of production for the headlines of this issue of *Constructs.* These include: resolution (low-resolution bit mapping); machine translation (AutoCAD and Nokia cell-phone LCD display); 3-D characters for time-based displays; a preview mode from Adobe Illustrator; and a version of the full character set visually and constructed from its own Postscript code. Future types will explore aspects of network communications using Global Positioning System software, Palm Pilot interface, and scripting languages.

—Paul Elliman

Cover:
Lipstick (Ascending) On Caterpillar Tracks *by Claes Oldenburg with students, during a protest in Beinecke Plaza at Yale in 1969. Included in upcoming Charles Moore exhibition. Photograph by James Righter*

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Peter Eisenman

Peter Eisenman is the Kahn visiting professor, teaching an advanced studio based on the work of Le Corbusier from 1934 to 1938 this fall. The following discussion with Sanford Kwinter took place this spring at Rice University.

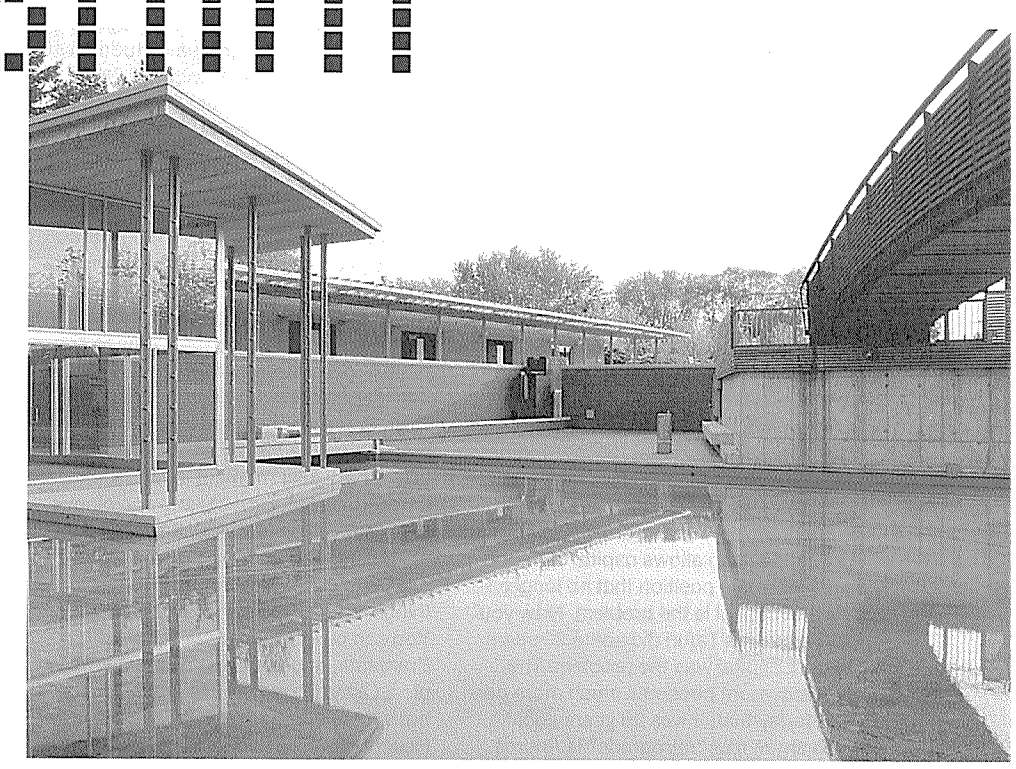
Sanford Kwinter: In your presentation at the end of the Anything conference in June 2000, I felt you had become a mouthpiece for the mounting frustration, even anger, that had developed at the conference, not only about the events of that day but about the entire ten years of the Any project. Your comments condemned the conference for having estranged architecture from itself by engaging too actively, too continuously and freely, with philosophers, economists, and "others". . .
Peter Eisenman: Sanford, you are an "other" to me. The Any project was founded ten years ago on a philosophic issue—on undecidability. That is, "any." Not some, not someone or something, but any. The idea came out of poststructuralism. At the time architecture needed to find a discourse, a way of dealing with undecidability. Deconstruction and poststructuralism, in its many ramifications, offered that possibility. I came to realize that the attempt to rid architecture of the metaphysical project is an impossibility, precisely because we deal with decidability. Decidability deals with what Richard Rorty would call pragmatics. Where Rorty and Jacques Derrida come together is their attack on metaphysics. I would argue that the disciplinary project of architecture is the sine qua non of the metaphysical project, and has to be. Because architecture deals with presence—not the sign of signs, but the sign of things—it will always be metaphysical. Therefore its escape from its decidability has to be in the metaphysical project. What I was witnessing in the ten years of Any was that the pragmatics of undecidability had come together in the metaphysical project of decidability. Before architecture can deal with the questions of pragmatics and metaphysics, decidability/undecidability, it has to go back to its own interiority. The discursive potential of architecture lies in its own interiority. I was suggesting that not only the people at the "Any" conference but also their students had lost the discursive possibility of achieving this in architecture, because they did not know anything about architecture. They know a lot about hydraulics and plate tectonics, but they do not know anything about architecture. Nobody is teaching architecture.
SK: I am glad to hear you rephrase it this way. I recognize you much more now than in what I heard that day.
PE: You characterized my talk at Any as "retrograde."
SK: That is perhaps too harsh. . . let me summarize the position: You would argue that the architect and the oeuvre that we call "Borromini" represents a privileged place through which to study the principles of composition. I, however, would only want to substitute a broader word like "organization" for your "composition". . .
PE: I do not think you can do architecture unless you know how to make a plan. My problem is that I have young architects who can do Maya, but their illustrations are just shells, because there is nothing behind them.
SK: You'll find no controversy with me there! However, you say that Borromini represents something specific and irreplaceable for any apprenticeship, a kind of special point of access for a really deep knowledge about organization. Yet I believe that because we no longer live in a world that can be resolved in Newtonian, three-dimensional space, the biggest crisis today derives from the strange fact that we still persist in living in Cartesian space. In other words, despite the fact that our social world and all aspects of our material world, have made an indisputable quantum leap into an n-dimensional space, human intuition has been unable to follow the rest of our reality into this new space. More than ever today—and this is all I've ever argued—one needs to develop and cultivate new forms of intuition that will help us deploy our organizational actions in n-dimensional space. You posit Borromini as a model for study, and in one aspect at least I have no quarrel with that: for Borromini posits a new type of architectural matter—new in his time, but in many ways also new now—that is utterly hydraulic and therefore quite contemporary. Any form of matter, I'd argue, is a place that one can fruitfully go if one is sincerely interested in studying the encounter between organization and space.
PE: This is not possible before a capacity to use such a model in one's own discipline. If you want to be a composer, you are not going to go study matter, you are going to study music.
SK: To a certain degree this is true, but it is misleading. Try to imagine a future for architecture tethered uniquely to architecture's past. You can't. So the question comes up of whether the classical architectural example ought to serve as our guide in the architectural future . . .
PE: But architects need to look at architecture. How do you learn to be a writer by studying matter? One has to read. One cannot read science, because science is not about writing in a literary sense. One has to read Dante and Milton. One does not read about matter.
SK: I am glad you said Milton, because I have never been able to read Milton.
PE: You're not a writer, nor a literary figure.
SK: I am not sure that there are "writers" as you imagine them. Every writer who successfully gives rise to a new voice or style is doing nothing but inventing a new way to rhythmize matter. I think it is very important to discuss the future. No one sheds more tears about the passage and disappearance of these values than I, because the new world is changing with precious little input from thinking humans about where it should go. Earlier in this conversation, I had wanted to withdraw the word *retrograde*, but I now wish to leave it there (and not simply out of retaliation at having you tell me I was not a writer!). I wish to leave it because what you are outlining may well be retrograde to little or no use. You may not be taking what I would call a productive retrograde posture these days. The future is a challenging place and you are apparently saying we can do no better than to go back to a modulus, to the organizational world that Borromini produced, as a way to prepare

ourselves for future organizational and design processes whose complexity is staggering and little known.
PE: How can one discuss matter and in what domain? Are we talking about physics and people who are interested in negativity theory and the expansion of the universe? Or are we talking about somebody who has to go out and build a building tomorrow? Does it matter?
SK: Let's take another path. I was astonished to read a recent article in *Wired* magazine on Rem Koolhaas. The non-architect author, to my surprise, understood it. Koolhaas would say that among the primary forces to understand in the world today are economic forces, and this is true, regardless of whether you agree with the positions he has taken. So Koolhaas has organized a new type of practice and method that follows that particular direction of inquiry and that generates proposals that are new not only in their content but in their form as well. . .
PE: That position allows capital to become dominant. It is a position that no longer feels that capital is the problem. Now you could argue, as Tafuri did some 20 years ago, that capital was the problem. The Tafuri argument becomes much more pertinent today than it was 20 years ago. I would argue that "retrograde" is Andres Duany, Colin Rowe, Bob Stern. My position vis-à-vis Rem might look to be retrograde, but vis-à-vis these traditionalists it is somewhere in la-la land. What I am arguing is that you cannot begin with matter.
SK: So you place Borromini on one side and Marx on the other?
PE: And Freud. When you study Freud, you may become an analyst, but you cannot per se be an architect. Derrida is one of the brightest people in the world, but he cannot see. When I go to a concert, I do not hear what the *New York Times* critic hears, because he has been trained to hear. But I probably could hear. What architects need to do is to learn how to see. If you cannot see—in a conceptual, not in a literal sense—you cannot do architecture. I would argue that Borromini is an example that helps students understand what it means to see. When Colin Rowe, the master of retrograde himself, stood me in front of a Palladian villa for two hours in the hot Italian sun and said, "Tell me what you see," he did not mean what I literally saw, but what I could think from what I saw. If one cannot do that, then one will never be an architect, no matter how much one knows about matter, economics, Marx, etc. One will always be something else.
SK: A great economist with intuition can see. Even a great chemist can "see". . .
PE: But they cannot see architecture.
SK: But if you are talking about seeing clear, geometric, Cartesian relationships.
PE: Not Cartesian. I am talking about seeing the conceptual substrate of architecture. As a teacher, all I can ask a student to do is learn how to see. I cannot teach talent, I cannot teach composition, because I do not believe in those things. I cannot teach matter, because I do not know enough about it. The student must leave the institution with a capacity to know, when they put a line on a paper, whether it is a good or bad line. It has nothing to do with the future or the past, but with the capacity of the hand or the computer to put down a line that ultimately is the right line or the wrong line.
SK: You made a little slip when you said "the hand" and then stumbled quickly forward to add "the computer" . . .
PE: It is not possible to do the computer until you do the hand.
SK: I would wish that to be the case, but it is not. And it would be naive to assume that there is going to be very much cultivation in the use of the hand over the next ten years.
PE: If you are going to make a plan of a building, you cannot draw on a computer quickly enough, because one is always laboriously connecting points into lines. To make a plan one has to draw quickly and conceptually, which a computer cannot do. Computers do not draw ideas, humans do. Look, my computer whizzes cannot make a plan. Now Rem would say plans are useless today; capital makes his plans. When a student puts a stair in front of a corridor, on an axis, where the stair cannot be put conceptually, it has nothing to do with capital. If the student does not see or know that, it ain't any use. So, Sanford, I have a very simple argument. I am a retrograde. I believe in culture. You know, a lot of people do not believe in reading Proust or Pynchon. I teach the space and time of Proust. I am interested in space and time. I see and read through the eyes of an architect.
SK: What then, about the future?
PE: I am asking, what is the pedagogical responsibility to the graduate student who comes from Dartmouth with 750 GREs and skis like a demon, etc.? What is the responsibility of an institution today, given the volatility of the world and all the things students need to know? They have already studied Freud and Marx, they have read Pynchon. They do not know much about science or mathematics, or they would be in engineering school. And they cannot write. They think they can see, or they think they would like to learn how to see. What is one's responsibility to them?

In a short period of time, someone like Colin Rowe would argue that you do not teach them the history of architecture. You take a particular moment in time and relate it to economics, politics, and sociology—say, 1520–80 in Northern Italy—and you say "learn that." And you learn that as it relates to culture, to literature, other things, and you take that as a discourse. You can pick Brunelleschi, Alberti, Bramante, and use them as master examples. Okay. So we are not in 1520, or 1580, but we are someplace in time and space. How do you use that knowledge, that discursive, disciplinary knowledge today? That is when you come to matter and can open it up, after the discursive potential of architecture to do what is known. The era from 1520 to 1580 is a most condensed moment in time. I start with Brunelleschi and Alberti and end up with Piranesi; the difference between Greek and Roman space and what it means psychologically and symbolically, and why it is Greek space in certain moments in time, and then in the French Revolution, more Roman. Draw Roman space and draw Greek space. What is the difference? Feel the difference in your hand. Then I say, do it on a computer, after they know how to do it with their hands.

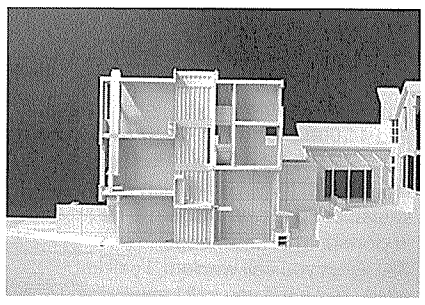
There is a critic I know, Sanford Kwinter, who went to see Borromini models that students had drawn by hand—not on a computer. He was blown away, not by the exquisiteness of the model, but by the possible validity of the discourse for today. But if students do not have that, you are not at least giving them the chance to be, 50 years from now, somebody like Frank Gehry or Rem Koolhaas.
SK: You suggest that the reason it was so mind-blowing was because it was architecture. Honestly, the reason it was so impressive was because Borromini is so extraordinary for his time, so irreducibly new that it taught students to manipulate space outside of the received categories of classical principles. Borromini was interesting in the context of interests that were shaped elsewhere, and only partly in association with architecture.
PE: You would not have had that experience unless Borromini was an architect. You are saying that these are not connected because the models are in some way turned on by something they saw that was free from architecture.
SK: Everyone teaches it a little bit in their own way.
PE: How is that possible, "in their own way"? Is there a disciplinary core? Is there an interiority to architecture?
SK: It is not one that I have as much need to maintain as you.
PE: But I am not interested in a stable interiority.
SK: And I want to free you of this new sclerosis that has trapped you.
PE: Some people know Borromini, but they shy away because it is not easy.
SK: It is in a different canon, but still one that you would call disciplinary.
PE: No, it is different in a conceptual way.
SK: What is at stake here?
PE: There is a lot at stake: whether there is such a thing as disciplinary, or interior, knowledge, whether it is static, whether to do architecture today you have to do pastiches of Borromini, or whether you can take matter, flow, forces, and fluid mechanics, and whatever, and incorporate it into a form of architectural decidability—an object presence.
SK: Ultimately what is being attacked in this argument is the OMA-AMO office's decision to concern itself with organizational aspects of contemporary culture. You would argue that Borromini is privileged because it comes from within architecture. . .
PE: You have an investment in making sure that it's labeled "retrograde." When I was a young Turk, I never bothered about killing my "daddy."
SK: I know the old wolf will be back. We have a situation here where society—its means of organization, of knowledge, its administrative apparatus of everyday life—has undergone fundamental transformations in recent years. Some are absolutely irreversible and some are reversible. A reversible one might be the predominance of the market model, an irreversible one, the impact of information dissemination technologies like the Internet and the new types of interactivity that have been made possible, the transformation of the business model, etc. But fundamentally, it is beginning to replace the old society, the old means of bureaucratic organization, and ultimately knowledge itself—the library, books, the way knowledge is organized, produced, disseminated etc. has changed. This has already had an impact on many aspects of life, and it will spare no one in time. Look, you thought you were talking about the hand and suddenly you went to the computer, and there is simply not the same relationship, the same physical, neurological, ergonomic, ecological, economic relationship. The same aspects and relationships of the nervous system are not being deployed when designing on a screen with a mouse, for example, as in the organic world of the hand. One must really account for this change. We talk about the actual structure of the discipline, the social and economic pressures, the epistemological pressures placed on architecture and design, because we know that design has been transformed over the last ten years and is changing rapidly. Nobody denies that there are extraordinary places to go in the past of architecture. The question is, what things ought to be placed at the service of the curriculum, the student, to better prepare the student for real efficacious action in this new world?
PE: Let us say that Rem is a model today of contemporary practice, which is supposedly about infrastructure and not about issues of style and certainly not about history. Then when we look at some of the recent projects, suddenly they have a style, which does not come out of flows and things. If anything, they have become the most frozen-box-like, Breuer-like, fifties-like, more congealed. I am suggesting that all practices, whether they be future or retrograde, come out of some kind of style—or else they would not be master practices. Rem has to have a definable condition of his physical presences. What I would ask you to judge, as a critic, is what does this contribute to the discursive moment today?
SK: You have often cited Tafuri as an example of an alliance with a political position.
PE: No, Tafuri is aligned with a particular kind of negativity. He is one of the best exponents of the negative project, and now that Einstein's idea of negative gravity has come into play, I would have thought that the negative project, negative matter, and all these issues would have been a hot topic for you.
SK: I can happily agree that Adorno well worth reading even if I do not think highly of negative dialectics. The question is knowledge. Knowledge is really what is at stake. What is the relationship between knowledge and design? What will you do to think through, to present, to structure, and to organize that knowledge? What will you go to?
PE: Knowledge is not what is at stake. It is wisdom. The Internet is full of knowledge—information, if you want. You can find 44,000 sites that tell you something about "Peter Eisenman." You have to have the wisdom to discern which ones are valuable. So today, wisdom is far more important than knowledge.
SK: What you call wisdom, I call knowledge, and what you call knowledge, I call wisdom. Architecture never does, never should, rely entirely on its own stylistic tradition for what to do. It should formulate problems in the world in which it exists. Because, it's well known that one of the things that you did, for example, was force architecture to be put into relation with knowledge. That is one of the things that people could say Peter Eisenman actually introduced into the field. And here you are today, essentially arguing that things have gone too far, and "we must not lose track of the knowledge we already have of architecture as it exists". . .
PE: No, you said "too far." What I have learned, having gone down this path, is that in order to be able to process this information, this knowledge, whatever you want to call it, that is, to bring wisdom to it, you have to have disciplinary understanding. A disciplinary understanding does not mean to live in the past. One cannot live in the past; one has to live in the present/future. One has to be able to read, to go to the cinema, to see photography. One has to understand the other discursive possibilities. One has to understand the *Geist*. You cannot put it into practice without having a disciplinary knowledge. What worries me is that you can go through four years at Dartmouth, three years at Princeton, and never do a plan. And never even look at one, a Borromini, or a Corbu, and not be required to. And come out "cumma-magna-summa," and I would not touch you in my office if hell froze over. And you will be a great teacher, teaching more monkeys the exact same thing.
SK: Do you believe that the style that architects create comes only through their built work?
PE: First of all, there is no difference between drawing, modeling, and built work. One thing that distinguishes Rem from other architects today is that he is interested in infrastructure. That is part of his style. He is clever, no question. To be able to study Marxism, Nigeria, and shopping at Prada, all at the same time. I could not do that, not even close. That is part of his style. Part of his style is his irony, his capacity not to answer. And that's part of what makes him successful. Part of his style is also the kinds of buildings he does. The great Rem projects are La Villette, the park projects he did in the late 1970s and early '80s. I do not think that Lille is a great project; I do not think the Kunsthalle is a great project. His built buildings leave a lot to be desired. They are probably not what he is interested in. He is truly interested in infrastructure.
SK: Yet infrastructure is something you have begun to do a fair bit of today. Is this an "other"? I would not wish to see architecture as distinct. I see public works, bridges, public equipment, etc. I see all of this as architecture because they are the critical apparatuses of our world.
PE: I made it very clear that that is one of my limitations. It is like saying, "I don't happen to like Chinese food." It does not mean their food is not good, that there are not good Chinese chefs. I do not happen to like Chinese cuisine. I do not have a feel for infrastructure. Infrastructure for me is noise. I cannot hear it. That is a limitation. But some people have been weaned on infrastructure. Art, wine, food, sex, and sports are the five things that interest me. Infrastructure does not enter my radar screen. I am not saying that it is not important. I cherish Rem as a fantastic architect, like I do Frank Gehry. I am something other. But make no mistake about it. One cannot practice infrastructure on an individual building. Let me approach this sacred cow from another direction. Having worked on the Holocaust project, and reading Holocaust literature, is very specific to a moment of infrastructure. Here was a race being destroyed by infrastructure and the mechanisms of infrastructure. And the only stand that they could make against this was to write, to leave a trace about what had happened and how it happened. The only way they could find some sort of redemption in this as they were being rounded up, was to write about it. That somehow, someone would read this writing and realize what had happened. The important thing is that these people faced ultimate destruction in a system that had closed in on them. Now you can say, what use was writing in the face of this machinery? In the end, we are human beings who have to stand in the face of the sorts of things that pull us closer and closer toward losing our humanity. And I would argue that infrastructure is a mechanism, which at one time allowed for mass death. Humans, basically, are bestial. The English have always known this. That is why they send their children to public schools and treat them like animals, because kids are little beasts, as we know from literature. Ultimately, human will has got to find a way to express itself. And I am arguing that one of those means that I have to express myself is through "my writing" of architecture. And I believe that it will not die. That writing, like Pynchon, Proust, Joyce, will never die in the face of infrastructure and machinery. That is my belief. I am of another sensibility. And I believe that this sensibility is something that comes out of the individual human spirit. And I am not willing to say that it is something that can be eaten up by infrastructure. And I stand, and will always stand, against such an idea.

Brigitte Shim



Brigitte Shim is the Bishop visiting professor and the Canadian Centennial professor at Yale, teaching an advanced studio this fall. She works with her partner, Howard Sutcliffe, in the practice Shim-Sutcliffe, based in Toronto. *Constructs* editor Nina Rappaport interviewed Shim and Sutcliffe as they toured their projects in May. Shim will give a lecture, "Complex/Simplicity," on November 5.

Nina Rappaport: What drives your work and your ideas in architecture?
Brigitte Shim: We love building, creating things at all scales, and relating to both conceptual and physical ideas about landscape. Whether a site is nonurban or urban, the idea of landscape is integral to our projects. Even if the condition of the existing site isn't that interesting, there is a pushing and pulling to improve it for a building. Our conceptual ideas help us make a series of decisions, all the way from the larger elements to the finer details of a structure. To us architecture is about making space that is deliberately ambiguous as to whether it is inside or outside, which is a challenge in this Canadian climate—so it also necessitates building well.
NR: A constant concern among younger architects is how to get sophisticated clients early in one's career. How did you luck out with such great clients?
BS: Our first real project, the Garden Pavilion, was a total leap of faith on the client's part. For us it was interesting, although it was not a building but a structure in the landscape that was earthbound with retaining walls. It was more about carving new levels at the ravine edge, and it was an object with rusting steel sitting on some columns. Even though there was no physical enclosure, it made us think about our ideas of object, foreground, and background, and we could use real materials.
NR: You have called this project a mini-manifesto. Why is that?
BS: It is the DNA that has extended to bigger projects. For the concrete retaining wall we did test panels by cutting and carving, and we looked at the conceptual notions of how a retaining wall works in a constructed landscape. Even our interest in the way furniture, architecture, and landscape all work together is in that manifesto of the Garden Pavilion.
NR: How does your recently completed Weathering Steel House fit into this manifesto of constructed landscape?
BS: We conceived of the house as a clearing in the woods; when the clover meadow matures, it will look like a clearing in a grove of trees. And we pulled the ravine landscape up onto tableland. Typically suburban grass lawns line the ravine edge, and you are unaware of the wild ravine landscape down below. We used weathering steel retaining walls to carve out a lower-level courtyard; additional retaining walls allowed us to shape terraces on the ravine side. We moved half a level above natural grade, creating a new altered grade on the ravine side of the house. The house becomes a threshold between two worlds, as one questions one's relationship to terra firma, as well as a clearing in the woods. We are interested in the implications of a shifting horizon line in our buildings, in which we explore the ramifications of altering one's relationship to known grade by descending or rising three feet.
NR: How is this concept of shift brought into the interior of the Cobourg Street House in Ontario? Is it done for effect?
Howard Sutcliffe: It was actually a solution to a narrow 16-by-40-foot site. The project started with a shared 60-foot-long-by-20-foot-high poured-in-place architectural concrete wall on the property line between a house and a restaurant, which impacts each project differently. The tower, clad in cement board, has three 12-foot-high volumes on one side looking onto a river and four 8-foot-high sections looking onto lanes. A light chute penetrates the middle at the stairwell, and you circumnavigate it as you leave one side of the house and arrive at the other. With the house entrance midway between the front and the back, you go around the slot upward and downward to get from one house to the other. It is a totally mad house.
NR: How have you expressed concepts about skin and cladding in a Modernist project such as the Weathering Steel House, which is inserted into a suburban area? Don't you feel it competes visually with the houses around it?
BS: What is interesting is how the Weathering Steel House and the chateau-style house next door, with its fake stone quoins, both use the same building technology, because our weathering steel panels are hung from the building face—they do not keep the water out, but form a rain screen. We are interested in the notion of the exterior cladding as a skin—but one of a series of layers. The weathering steel plates, Douglas fir cladding, and mahogany windows wrap all elevations of the house. The street elevation is opaque and dense, with very few openings, and the ravine elevation is transparent and more plastic in its expression.



NR: Does your focus on different materials relate to an aesthetic you want to push, or is it more of an investigation into the alchemy of materials? Is it the materiality of the material that you are interested in, or its appearance?
BS: Take weathering steel, for example: we explored the material first in the Garden Pavilion roof as an assembly of plates and structural sections; then at Ledbury Park, for a 75-foot-long pedestrian bridge using hollow tube structural sections; and at the Weathering Steel House as a series of thick plates for the exterior cladding that is also pulled inside for walls and handrails. We are intrigued by the properties and potential of steel; it reacts to impurities in the air and is always in a state of change.
NR: But if aspects of a project change unexpectedly that you don't want to change, such as the final construction quality of the project, how do you handle it?
BS: At Ledbury Park, there were some issues. We translated our own sensibility to some individual elements: the lampposts and weathering steel in relationship to the brick garden walls and aluminum windows. We had to recalibrate where we put our effort because we knew we couldn't control everything—only the pieces we supplied to the project. The client took the bridge out of the general contract and supplied it to the contractor, allowing us to work directly with the manufacturer so that the overhead for the contractor included the design fee. You can gain back control in the way you design the contract as well as the way you conceptualize the bigger notion of the project.
NR: Other construction issues are how you integrate the technology with your material choices and whether or not you work in a regional mode of construction or what Kenneth Frampton calls "critical regionalism."
BS: Often there is a construction idea linked with a conceptual idea. At Muskoka Lake, they have been building heavy timber cribs as the underwater infrastructure for docks for the last 200 years. We incorporated this crude, robust construction in an outer layer of re-milled heavy timbers for the Boathouse. By contrast, the inner layer is inspired by the still existing 1920s and '30s culture of mahogany leisure boats. The space between the stair—with the refined wall and the heavy timber wall—is a moment in the project because you inhabit the space between these two coexisting ideas about construction. The local region did provide the construction context for our work, because we have little interest in the mainstream building industry that is bringing a more suburban approach to this rugged landscape.
NR: Is this then a Canadian mode of construction for you?
BS: It might be more specific to a very localized area. Like even the concrete work for the St. Lawrence River House, which was made by barn-foundation contractors. But it is not necessarily something that relates to the whole of Canada.
NR: How do you keep your practice going with only a few projects a year?
BS: That is an ongoing question. In the beginning we both worked for large firms and did big projects, but we had no assumptions that bigger was better. We kept our day jobs and did one or two projects a year so we were not hemmed in by more conventional construction methods. We have also gotten work without going through the normative project proposals, and can put our efforts into the projects themselves rather than having to hustle for clients.
NR: How is it working together as a married couple? Is it hard to divide the workload and different aspects of projects?
HS: We work collaboratively on different stages of all projects. It is a long dialogue and is not a clear-cut division. We are quite different in personality and sensibility, so we bring different things to a project and feed off of each other as critics.
NR: Do you feel that life and work can be easily integrated, or is it just a necessity these days? I see that you have a box of toys in the corner of your studio.
BS: You need flexibility, so instead of separating life and work we bring our kids to construction sites on the weekends. And sometimes they come to the studio and play at the end of the day.
NR: Which architects have most influenced your work, and how has this changed over the years?
BS: We look to pretty wide-ranging work and at different aspects of different architects: Mies, Scarpa, Lewerentz, Aalto, Kahn, and Barragán. As our projects get more complex we revisit their work. Early on, we looked a lot at Scarpa, but now we have had a shift of sensibility, and Aalto is more interesting to us in his ability to capture northern light.
NR: I see this in your use of glass in your current projects, where rather than just use windows to allow light into a room or create an atmosphere, you create volumes.
BS: We are starting a house for a mathematician. We are lucky that this client is obsessed with glass and luminosity. We are designing a miniature glass-clad tower with an adjacent building carved out of the earth and a glowing, luminous guesthouse perched at the ravine edge. Our client is also a gifted musician, so we are designing a private concert space within the project that will bridge the private and public areas of the house.
HS: There will be six levels in the house. Our client will experience the ravine edge and be able to go for a walk in his house. Besides the interest in luminosity, we are always thinking in section and exploiting a section.
NR: Brigitte, why do you teach, and what do you hope to impart to your students?
BS: I have been teaching since 1988 because I enjoy contact with students. The small-scale studios let you think about ideas such as ravines in Toronto or an abandoned industrial shipping channel, which address the notion of constructed landscape, artificiality, and the ambiguity of what was perceived as natural versus man-made.
NR: Do you find that with a small practice teaching is a good way to bounce ideas off of others?
BS: Yes, and to offer different scales that are larger than the projects themselves. There is a nice reciprocity. By taking on not just a program but a larger issue in the city, students have a broader context within which to understand their individual projects. I hope to offer that at Yale.

From top:

Shim-Sutcliffe Architects, Ledbury Park, *Toronto, Canada. Photograph by James Dow, 1999*

Shim-Sutcliffe Architects, Model of Cobourg Street House, *Stratford, Ontario, 2001*

Henry Smith-Miller

Henry Smith-Miller returns to Yale as the Eero Saarinen visiting professor. This summer Smith-Miller and his partner, Laurie Hawkinson, were interviewed by Joseph Giovannini in New York.

Joseph Giovannini: As partners, and as a couple, how do you divide your design work?
Laurie Hawkinson: We tie our left hands together and draw at the same time . . . One of us might start something, or we begin together, in what becomes a recursive process. We also collaborate with artists and engineers.
Henry Smith-Miller: Most people think design is some sort of "magic moment." Actually, inspiration comes from experience and memory, and is driven by desire and ambition. I try to keep my own thought process very open. One never really finishes designing a building; it continues to have a life of its own beyond the construction and final photography. Architecture is a continuous, always evolving process from the first tentative sketch, to the rigor of detail, the messy facts of construction, and finally the project's abandonment to the owner. Mark Mack said that a building doesn't really seem right until after the owner has moved in for several years. Our studio is full of unfinished models—actually, the last model is really the (built) building itself.
LH: The program—the transformational aspect of a project—embodies culture. It is precisely the condition of "how one occupies a building today" as opposed to 20 years ago, for example, that interests me. How is a house different? How is a museum different? What can we add to what we know about these institutions, given our cultural condition today?
JG: At Corning Glass, you were adding to Wallace Harrison's Modernist building, which already had its own additions. In your own layer, you had the opportunity of commenting on this canonic Modernism, and taking it somewhere else. Where did you go?
HSM: The character of the original building was Albert Kahnian, determined by a 1950s era "culture of function." Architecture usually lags behind culture. We thought about the issue of program and how to project a new "skin" for Corning. The skin would be about the "indeterminacy" of science and "Big Science." We produced a lobby for the corporation, and they chose to make the museum their lobby. The building became representative of an actual condition while promoting and celebrating Corning's scientific achievements. Science is not safe—it is a fearful place.
JG: You once spoke about how we live in multiple moments—that we speak on a cellular phone walking down a street dodging traffic, while glancing at an LED jumbotron screen. We no longer live in a discrete world typified by discrete spaces. How does that impact architecture?
LH: Multitasking and parallel processing are part of the way we live and can be reflected in a building program as part of the subject of architecture. At Corning, the Orientation Theater—the smaller theater space in the "lobby" building—was an attempt at this. It's a theater that is both closed and open; it is closed at its sides and opens up beyond the boundary of the discrete space of the theater to include a view of the "lobby" and the landscape beyond. I am interested in how architecture can work to negotiate difference as a performance.
HSM: I was looking at the building's envelope (skin) as a representational membrane that could convey meaning. The facade of Pier 11 actually is a door that becomes a canopy, so that it changes and may be "read" in different ways, not "morphing," but taking on different roles much like an actor.

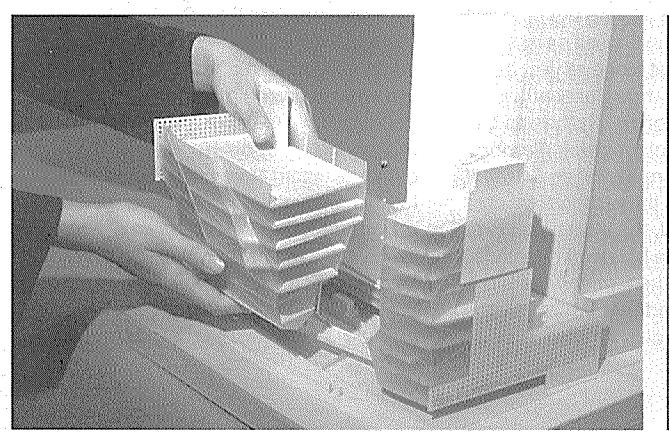
I use the words *permeability* and *performance* together rather than *performance* alone, because the materials for the building's membrane (skin) are chameleonlike and can represent different ideas simultaneously. The experience of Corning is shattering, reflective, and dematerializing, like a hall of mirrors; you really don't know where you are.
JG: The issue of materiality is provocative in the Harrison building because you use glass to construct uncertainty rather than certainty, reflecting reflections into spatial delirium, particularly at the entrance. Why?
HSM: Traditionally windows were framed by structure as glass was so difficult to make and so rare a commodity. Space was understood as constructed by "perspective" structure, that is, a framed view determined by picture plane and point of view. At Corning there is neither the window frame nor the picture window, the glass skin is "loosely" held by point fittings without frame to suggest that one can no longer appropriate or even understand, through the arts of science, the future.
LH: I am interested in how materials might be used in new ways and in "new" materials like carbon fiber and Kevlar, as well as the many derivatives and variations of plastics—"fast materials," as they might be called—because these materials are associated with sports equipment or materials used in aviation and aerospace, like stealth bombers and satellites, which offer tremendous possibilities to architecture. Materials can also carry cultural associations.
JG: How do you factor the computer into your design process?
LH: We use it both as a conceptual device and as a way to implement drawings. At the same time the computer becomes the connecting tool for not only visualizing but also for working through particular issues. We often use wire frames to work simultaneously with layers and space, such as a canopy over the airline ticket counter at La Guardia Airport.

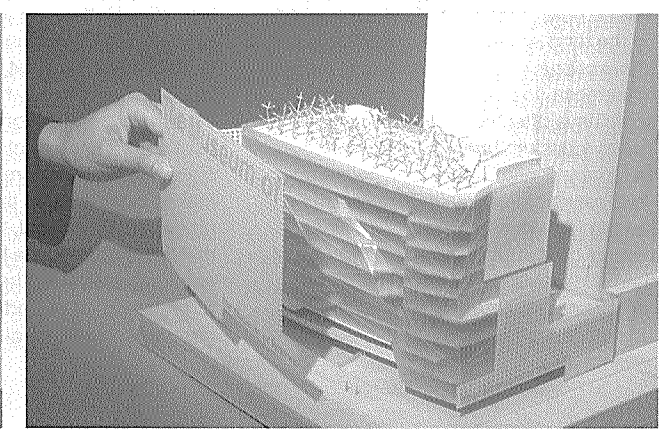
Most recently we used the computational capabilities of the computer for the Museum of Women—the Leadership Center Competition for a 100,000-square-foot building on a site at Battery Park City—which we were just awarded. We thought: If the Statue of Liberty could turn and look over her left shoulder, what would she see of us—on our site—and inversely, what could we see of her? We were given the buildable envelope and there were certain visual blockages in the view corridor to the southwest, as well as potential areas in the building site where "we" might see her. In these visible spaces, we thought there could be a programmatic significance relating to the building's interior spaces for programs other than exhibition, such as reflection, conference rooms, etc. The computer software enabled us to work with this object half a mile away. The trajectory between the interior world of the building and the monument became something that was workable both conceptually and spatially.
JG: How did the program of the Women's Museum qualitatively impact your approach to its design?
LH: We collaborated on the competition with Catherine Ingraham, and at first I was somewhat irritated by the idea of a museum for women, as were others. I thought it was somewhat ghettoizing to have a separate museum for women; as if women's histories and women's issues might be dealt with this one time and then never have to be thought of again. This issue is always present, must always be worked at, and should not be compartmentalized.

There is nothing like this museum anywhere. Its mandate is to honor and promote women's contributions, to educate the public on women's history and explore the ever changing cultural, social, and political roles and challenges of women in society in one space. There is no permanent collection—it is not about the preservation and collection of artifacts. It is intended to have strong educational outreach and leadership components. In our proposal we added that an important component of the museum might be an archive as a cluster of different spaces that weave throughout the building: a research library, an orientation space for museum visitors, a storage space for collections, a display space for exhibitions, and an electronic communication space for the leadership center. The archive is symbolic and literal, generative and expository, holding various pieces of evidence that support the museum's intentions.

It was also important to us that the building present another exterior on the interior, that the typical condition of exterior and interior be somehow turned and inverted. We explored this through the double membrane we created, so that the exterior of the building is a screen and the "second skin" is an interior glass membrane.
JG: What is your attitude to structure, given the generally poststructuralist thrust of your design philosophy?
HSM: The design of our current project for the Cornell Visitor Center cantilevers above and over a deep ravine—making the structure assertive in the context of landscape. Dialectics of engineering and the science of materials are purposely juxtaposed to the romance of the natural as a direct metaphor for the building's program—an introduction to the university. We are not interested in just producing a structural solution, but calling into play the very real fact of indeterminacy of building in current culture. This project, however, has to last for a hundred years. We have never had that kind of design requirement. Most of our projects have been made with inexpensive materials—corrugated and galvanized metals with 20-year life spans.
JG: In the Women's Museum, how are you designing the building's double skin and that space in between?
HSM: Oh, the "in between" and issues of "fixity." Actually, there are connections between design process and the facts of construction. Just as design evolves, buildings move and adjust to circumstance. In our work the very idea of "grid" is challenged, the "x, y, and z" axis belongs to the Renaissance and Newtonian science. Despite the "snap-to" grid of the computer, there remains the indeterminate space between the grid-points.

Kahn spoke of the role of the brick, but I'd like to digress to the bolt (and forget about the weld, for a moment, at least). Two materials don't meet until they have been "joined," and the "bolt" puts them together. We know that diverse materials have different demands, and as such we need to design the space "in between" or the slot. For me, the space of the slot tells you more about the situation than anything else. The architecture of the slot gives form to change and acknowledges time. Chartres Cathedral was built over a several-hundred-year time frame visible in the design evolution of the nave columns. Kahn's work takes you right to his moment in time, yet his work somehow remains timeless. The shape of the slot, such as the space in between the two facades of the Museum of Women, identifies the very essence of the condition identified in the design process: cultural, political, economic, and aesthetic.





Smith-Miller/Hawkinson,
Model for the Museum of Women,
New York. Photographs courtesy Smith-Miller/Hawkinson, 2001

Passing Along the Savings

A symposium was held on February 9–10, 2001, in conjunction with the exhibition *Saving Corporate Modernism: Assessing Three Landmarks by Gordon Bunshaft of Skidmore, Owings & Merrill.* Coordinated by Nina Rappaport it was organized by Yale School of Architecture. The symposium was supported by Aby Rosen and partners of RFR Holding; Skidmore, Owings & Merrill (SOM); the National Trust for Historic Preservation; and Turner Construction Company.

Look closely at Robert A. M. Stern's chronicle "Yale 1950–1965" (*Oppositions* 4, 1974, p. 47, fig. 19) and you will find an image of Gordon Bunshaft in the middle of a wide, open-mouthed yawn. That was during a design review. Imagine what the famously reticent yet volatile man would have made of the two-day symposium "Saving Corporate Modernism." Bunshaft himself could be seen and heard talking on screen, along with other historically muted voices of SOM architects such as Natalie de Blois and Roger Radford in a documentary video made by American Beat for the accompanying exhibit in the A&A Gallery. The film sequences were scored to "The Bunshaft Suite," an original composition by Peter Rosenfeld. But as symposium respondent Reinhold Martin (Columbia University) noted in his article "The Bunshaft Tapes: A Preliminary Report" (*JAE* 54/2, November 2000) in regard to a recorded interview of Bunshaft by MoMA's Arthur Drexler, the architect was a man for whom the spoken word represented a subjective tactic within an overall productive strategy. There is little doubt then that his attention would have been piqued by the diverse voices that spoke in his name, prompted by the cause of saving two of his masterworks of the 1950s; one other building of merely exceptional quality: Lever House in New York; and the Connecticut General Life Insurance Company and Emhart Corporation headquarters, both in Bloomfield, Connecticut. But, given all this well-placed attention, what does it mean to save corporate Modernism—and for whom?

The title of the symposium referred to neither "preserving" nor "restoring" corporate Modernism, perhaps because these terms do not convey the urgency of the cause, or because they bring up associations with the efforts of do-gooders and socialites out of keeping with Modernism's self-perpetuating narrative of innovation and change. Emblematic of the latter kind of effort is the architectural afterlife of Nathan Silver's *Lost New York* (1967), inspired by the destruction of Pennsylvania Station and the ominous "final solution" that awaited other buildings we loved. The architectural legacy currently at risk, however, is not a sepia-toned world of old: it is the city of Stern's own *New York 1960*. The hour has already tolled, as Anthony Vidler (University of California, Los Angeles) remarked in his keynote address, as routine maintenance on these buildings has given way to full-scale restoration in the manner of historic monuments.

Saving Corporate Modernism was more than conservative nostalgia; it was a call to action. But the notion of saving has a certain resonance that we must attend to, one not shared by preservation or restoration. The complex amalgam of values evoked by the term *saving* itself is at risk in our transactional society. In America, the land of increase, the saving of money and of souls have often been difficult to separate. The symposium brought this to the fore in yet a new configuration, as it called upon us to reexamine our faith in corporate Modernism while recognizing in its economics the (un)planned obsolescence of the buildings under discussion.

Explaining the loss of aura, which set "business architecture" on this mortal coil, Vidler's keynote address offered a finely nuanced historical consideration of the status of the monument and preservation in the Modern period. But Vidler got at these issues first by telling of meeting with Philip Johnson as a student, just after having slipped on the ice in front of the Lever House and cracking his skull on a fire hydrant. (It makes one think of the cartoon published when the building was new: "In Case of Fire, Break Glass and Pull Lever.") This anecdotal touch of the real—the peril posed by Lever's sidewalk—served as a literal preamble to Vidler's reassessment of the acute but too dismissive interpretation of the 1970s and '80s that accused the building and its debased variants of destroying the urban fabric. Added to that came the equally damaging charge that the Lever House itself represented a debased form of European avant-garde architecture. Reflecting recent efforts to understand the curtain wall, that distinctly American contribution to the Modernist idiom, Vidler argued that these European Modernists "wanted to be pragmatic."

Yet Vidler's intention was not to renew pragmatism. Rather, it was to situate history itself in a Modernist and more specifically in an avant-garde context, to save it from a formulaic Hegelianism that holds that each civilization simply overcomes the one before. In retracing the genealogy of arguments regarding the extent to which monuments should be either preserved or restored, Vidler recovered a far more robust formulation of history's overcoming. The idea of "posthistory" (as articulated by the French mathematician Antoine-Augustin Cournot, writing at the same time as the great archaeologist Viollet-le-Duc) provided Vidler the lever for lifting away the accumulated weight of partial understanding of monuments and modernity. Vidler thus surveyed the ends to which history could be deployed in provocative rereadings of Mies in America and Le Corbusier in Athens (that is, in his personal reverie of antiquity). But ultimately the organizational apparatus that produced monuments such as the Lever House intervenes in any assessment of what it means to save them. Referring again to the Bunshaft interview, Vidler noted the architect's comment that his relationship to history was "sort of like going to a file."

A reception in the gallery following the talk allowed the exhibition images and documents on loan from SOM's files to seep in before the next morning's presentations.

As pronounced by Carol Herselle Krinsky (New York University) in her history of SOM, the name Bunshaft (*Buns*-haft) retains the intonation of his upbringing by immigrant parents. But like the addition he designed to the Albright-Knox Museum in his native Buffalo, an alluring but rigid institutional cube, the man himself seems uncolored by local, let alone ethnic, flavoring. This is not to say that Bunshaft was an artist of self-fashioning. Rather, as the subtitle of Krinsky's monograph *Gordon Bunshaft, of Skidmore, Ownings & Merrill* makes clear, he was the prototypical organization man. Indeed, there was a telling rhetorical dissonance between Krinsky's engaging "story" of the firm and the terse formulations of its partners. Above all, they pronounced, "Product is what counts." The partners themselves were "disciplined" and "modular fellows," each "doing his job." Bunshaft, in particular, believed in promptness, a virtue that endeared him to clients.

Krinsky started her talk by announcing that she was not going to show slides. Why bother? The Lever building is such an icon that it could be used as a sort of retinal screen-saver. Following her to the podium, David Childs ('67) put up a familiar slide of the Lever and remarked, "I cannot speak without them." Indeed, slides served as his mnemonic as he spoke from memory of SOM's history. The chief designer and chairman of SOM's New York office, Childs provided an overview of the good, the bad, and the ugly. While highlighting the structural sophistication that was an important part of SOM's product line, he did not hesitate to point out the firm's occasional misguided design. Organization men, it seems, have become more candid and expansive of late. But so too have SOM's architects become stars in their own right. These very qualities, and not mere competence, will benefit Yale's School of Architecture as Childs plans a comprehensive renovation of Paul Rudolph's A&A Building.

The subject shifted from recollection to reconstruction when the engineer and curtain-wall expert Gordon Smith, of Gordon Smith Corporation, presented in clinical detail the problems posed by the Lever House's rotting teeth—the brackets that hold its window glass in place. To be sure, Smith asked outright whether the building would still be a landmark if its whole facade were replaced. But the great interest of his lively presentation stemmed from his approach to the original construction documents, not only to trace the origins of "rust migration" but to read upon them the terms of social history. The drawings, he demonstrated, tell a story of how things were done. From the audience, Natalie de Blois, who was project architect on the job, looked attentively at the familiar details, which appeared larger than life on the screen. When asked after the talk if Smith got the story right, she offered further insight into fabrication and installation practices that are overlooked in our often exclusive attention to aesthetics. She, too, seemed to appreciate how Smith demonstrated what a compelling design issue it was to correct the faults that expediency as much as anything else introduced into these details while maintaining the visual effects they produced.

While Lever's elegant curtain wall decayed in place, its original landscaping all but disappeared. Ken Smith, the landscape architect who has been commissioned to restore its plaza and roof-deck, looked for its traces in SOM's archives. He also consulted Ezra Stoller's iconic photographs of 1952–53 to establish the original layout and plantings. This research allowed his design team to "correct" the site, or simply to make it resemble the Stoller photographs. However, the evidence of Isamu Noguchi's unbuilt design for the plaza made the question of what it meant to correct the site more difficult. Smith's project partner, Gavin Keeney, hazarded some philosophical and historical speculation as to why the plan was not realized. These designs, Smith argued,

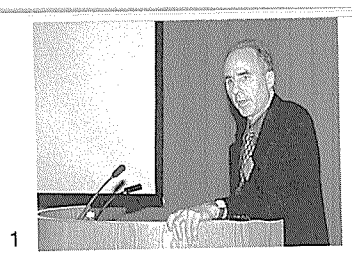
would have nullified many of the criticisms directed at the plaza. But just as important as their proposal to reintegrate Noguchi's intentions into their own design was Smith's claim that Lever's landscaping must be considered a design artifact as much as the building itself. (Such claims should by now be self-evident, but unfortunately they are not.) The point was reinforced through visual reference to the roof gardens of Rockefeller Center and Le Corbusier's Unité d'Habitation.

Noguchi's contribution to corporate Modernism was given a second look in Ana Maria Torres's survey of his artistic career. Her loosely biographic approach to her subject had the effect of creating an identity for the sculptor apart from his role as a collaborator with SOM. Not incidentally, Smith noted in his talk that the Noguchi Foundation would not allow the fabrication of the sculptures the artist had conceived for Lever's plaza. However, they did grant permission to reproduce the planned benches because they were considered architectural rather than sculptural in nature. Leaving aside what this decision says about the hierarchy of the arts, Noguchi emerged in Torres's presentation as an individual—even within a creative framework—who valued product (and process) over personality. Of course, such an approach runs the risk of making Noguchi other. Yet Torres's sensitive readings, such as her description of the Beinecke Library plaza's relief structure, showed how productive the dialogue was between artist and architect(s). In her description of Noguchi's work at Connecticut General—which went beyond the runic sculpture grouping *The Family*, placed on the picturesque campus, and included the design of the building's courtyards—the fully environmental dimension of corporate Modernism came more fully into view.

The influence of Connecticut General's grounds on the cultural landscape of the 1950s was taken up in Jeffrey Inaba's compelling look at what he described as the company's "campaign of sophistication." Inaba, whose doctoral research at Harvard University examines the corporate campus type, discussed the site's refinement, understatement, and elegance in terms of design culture and business practice. Connecticut General was one of the largest of the concerns that gave Hartford the moniker of "insurance capital of America" when it left for the suburbs to pursue a more perfect, horizontal version of corporate bureaucracy. As Inaba explained, to attract the pool of clerical and secretarial workers to the isolated new campus, the building had to fulfill all the functions of a city; this meant services ranging from hairdressing salons to bowling alleys. The headquarters were to be as a city upon rolling hills. Looking beyond the environmental micromanagement of its employees, Inaba sees in Connecticut General's move a model of corporate-sponsored suburban development for a nation in thrall with the automobile. (One of the artifacts he showed from the period was a key chain with the company's logo that was given to employees.) Inaba did not take up the issue of the long-term effect of Connecticut General's move on Hartford's failing urban fortunes, vividly encapsulated in the most recent census. He did succeed, however, in showing how much would be lost if the campus were to be made over into a golf course for the enjoyment of those who manage to get the hell out of the city.

The difference between the internal and external reality of corporate Modernism was examined in Donald Albrecht's finely rendered study of SOM's approach to interior design. The refined and largely homologous curtain walls of Lever House and the Connecticut General building belie the critical difference in the organization of the work spaces they enveloped. Albrecht, who recently cocurated the exhibit *On the Job* at the National Building Museum, looked back to Frank Lloyd Wright's Larkin Building (a senselessly destroyed masterpiece) as a radically innovative corporate setting in which the moral inspiration of the worker was as much an object of the architect's concern as was efficient office furniture. How fully a commensurate set of concerns was elaborated for and carried out in the context of Lever House and Connecticut General was put to the test through a series of revealing comparisons. Albrecht began by showing how carefully composed images gave the impression that Lever's interior space was perfectly unencumbered. Most damaging to this conception, however, was the design of the executive suite on the top floor by Raymond Loewy. Not only were Loewy's streamlined sensibilities outdated, but the oppressive elegance of the offices was also wholly out of keeping with the ideals of an egalitarian workplace incumbent in the unobstructed floor plate. By contrast, Florence Knoll realized a fully modular and seamless system of spatial equipment at Connecticut General, where in her holistic interior no area was beyond design. The sublime (or is it subliminal?) repetition of the interior grid opened the playing field but also suggested the oppressive extremes of corporate rationality. As Albrecht succinctly put it: Whereas Loewy was a style maker, Knoll was a space planner.

At this point it is necessary to state that the symposium was not merely another opportunity for the like-minded to gather under pleasant circumstances. For one, the professional diversity of the participants and the sizable audience was striking. But aside from all the intellectual pleasantry of the panels, there was a palpable need for action in the room. The urgency of the situation was finally discussed by Tyler Smith, of Smith Edwards Architects, who with Jared Edwards ('63) brought to Stern's attention the possible demise of Connecticut General and Emhart. Echoing the sentiment expressed by Albrecht—that we can't save corporate Modernism unless we fully understand it,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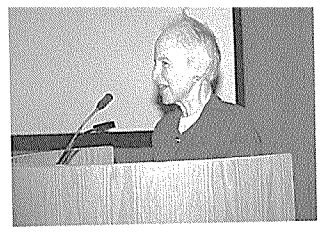
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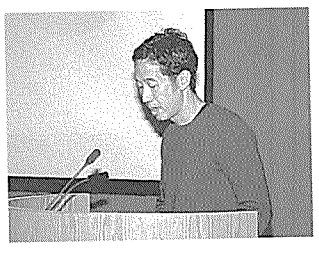
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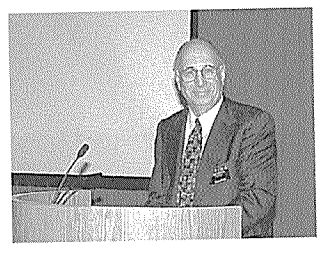
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Edwards and Smith's self-appointed mission was to spread the word. Happily, they are not acting alone. A delegation from DOCOMOMO (Documentation, Conservation, of Monuments of the Modern Movement) was agitating in the aisles, and a petition to place Connecticut General on the National Register of Historic Places was passed around to all attendees. If enough voices are raised, Smith argued, "philistines" would not be able to hide behind the claim that it is only "wing nuts" who want to save these buildings. To wit, in a *New York Times* article, the director of public relations of the Cigna Corporation, Connecticut General's current owner, questioned the preservationists' motives, referring to them as "the architectural elite." Cigna did not send a representative to the conference; perhaps they were occupied with the egalitarian golf course specialists readying the site for a better use.

As of this writing Cigna's stock has taken a serious hit on the "big board," amid fears of higher costs in managed care. Long-term maintenance for these buildings is beginning to seem an ever more remote possibility. What would it actually cost to give these buildings a new lease on life? Over a lunch of far better than average almond chicken salad at the alumni club, this question was literally put to Aby Rosen, a partner of RFR Holdings, who has recently purchased the Seagram Building and the Lever House. Gordon Smith earlier spoke in praise of Rosen's efforts to restore Lever House, saying he "put his money where his mouth is." Evidently the hope is that Rosen would add this trophy building to his portfolio, thus preventing a catastrophe. The developer's intentions seem worthy of the plea, but such an outcome seems unlikely.

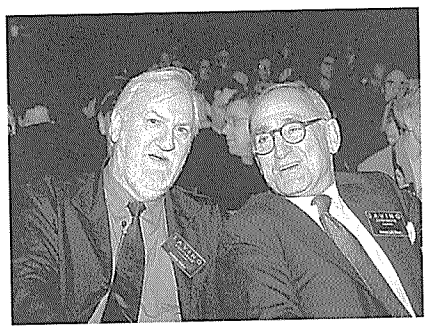
Given that the symposium's panel of respondents—most early in their careers as historians, studio instructors, and architects—is representative of the parties to whom the legacy of corporate Modernism will be entrusted, it is regrettable that their comments could not be expanded upon, as a lively discussion was in the works. Offering topics for discussion, as it were, Reinhold Martin (Columbia University) mused on a temporary anomaly in Lever's curtain wall that was a by-product of its restoration, making it resemble the more drearily pragmatic corporate Modernist exercises by the prolific firm of Emery Roth that line Park Avenue. This was followed by a provocative question: Why are efforts to save the Roth buildings not being discussed, even as some of their curtain walls are being replaced entirely with up-to-date looks? Indeed, Dietrich Neumann (Brown University) paused to ask what building was torn down to build Lever House; Stern, a veritable Encyclopedia Gothamiana, immediately responded: a taxpayer building. This off-the-cuff query was followed by observations regarding the short- and long-livedness of business architecture in America, in which Neumann's own lightly worn erudition shone. Ed Mitchell (Yale University) raised the important issue of to whom the "body" we were seeking to save belonged: the client, the architect, or the firm? This complex amalgam of personality and organization thinking that gave rise to these structures was addressed at various reprises. Sarah Whiting (Harvard University) described another relationship, the "uneasy embrace" of corporate culture by the academy. For Whiting, the status of the public as users and interpreters of these buildings could be read as an important litmus test of its viability within our increasingly corporate culture. David Smiley (Columbia University) sought to broaden the field of corporate Modernism by speculating on the significance of shopping centers in the suburban growth sponsored by Connecticut General. As a fitting conclusion, the comments of Theo Prudon, of DOCOMOMO, revealed how the seemingly matter-of-fact argot of business had the capacity to evoke far more engaging concerns. The matter at hand was the balance of life-cycle costing versus a building's dutiful maintenance.

The respondents, however, were not the last to speak. That honor was reserved for architect, journalist, and occasional polemicist Peter Blake. A man on the scene in the 1950s, when, he offered, "I saw the Lever House, and then I saw the Lever House published," and the iconic status of the Lever House came insolubly into focus. Indeed, Blake's own appearance at the symposium might be interpreted in the same light as Bunshaft's at the design review from the 1950s. It was an instance of what Stern referred to in his Yale chronicle as the "star treatment," the architecture department's equivalent of the Academy Awards. There might be an effective strategy in ending such a symposium with a heavy-hitter, even if his credo of form and function now seems less relevant than when the Lever House was built. After all, media might be the final resting place of corporate Modernism. Earlier, Inaba detailed the star-studded (in the architectural constellation) conference and media campaign launched by Connecticut General to publicize its new headquarters. Their refrain "Good Architecture Is Good Promotion" was revisited at the symposium and at the accompanying exhibition. The cause has changed: corporate Modernism must be saved from the corporate logic of creative destruction, model-years, downsizing, and profit maximization. Good media might just save corporate Modernism from its own devices.

—Edward Eigen

Eigen taught an MED seminar at Yale on architectural research in the spring.

Connecticut General is now on the National Trust's List of the 11 Most Endangered Monuments.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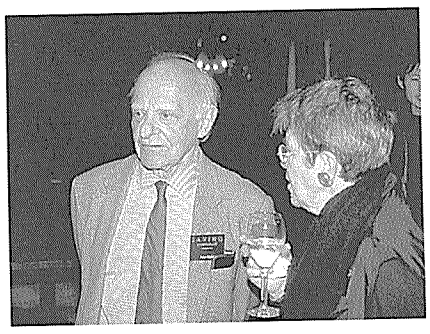
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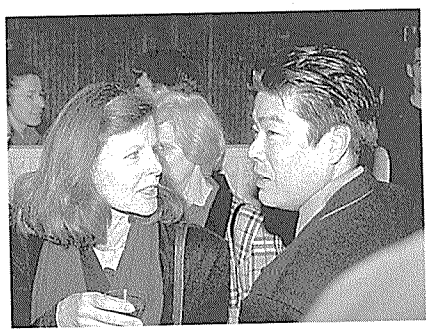
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1. Tyler Smith
2. Donald Albrecht
3. Ana Maria Torres
4. Carol Herselle Krinsky
5. Nina Rappaport
6. Gavin Keeney & Ken Smith
7. Jeffrey Inaba
8. Gordon Smith
9. Anthony Vidler & Robert A. M. Stern
10. Peter Blake
11. Catherine Lynn & Dean Sakamoto
12. Aby Rosen & David Childs

Photographs by John Jacobson

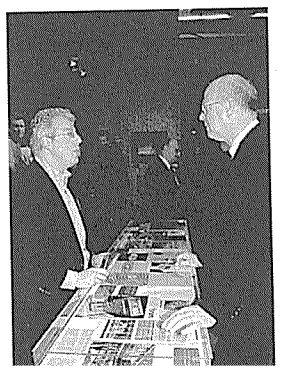
Bottom right:

Skidmore, Owings & Merrill, Lever House, *New York. Photograph by Ezra Stoller, 1952. Courtesy Esto*

Previous page, from top:

Panelists from left: Reinhold Martin, Ed Mitchell, Sarah Whiting, David Smiley, Dietrich Neumann, and Theodore Prudon

Skidmore, Owings & Merrill, Interior of Emhart Manufacturing Corporation, *Bloomfield, Connecticut. Photograph by Ezra Stoller, 1956. Courtesy Esto*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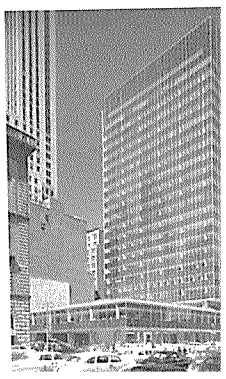


Saving an Extinct Species

***Saving Corporate Modernism: Assessing Three Landmarks by Gordon Bunshaft of Skidmore, Owings & Merrill,* was initiated at Yale and will travel to the Hartford Statehouse later this year and the National Building Museum in the Fall of 2002.**

Sometimes exhibits can clear the air. This is certainly the case with *Saving Corporate Modernism*, a tale of three Gordon Bunshaft buildings—Connecticut General Life Insurance, Emhart Corporation, and Lever House—shown at the Yale Architecture Gallery from January 8 to March 3, 2001. In the face of long-term degraded replication of corporate Modernism on the American built landscape, this exhibit demonstrated the optimism of the corporate program as a work environment as well as the eloquence of original artifacts of the era. With its activist agenda—rare for a contemporary exhibit of architecture—the show moves beyond the representation and promulgation of a particular architecture into real-world rescue of an extinct design culture.

The achievements of corporate Modernism's suburban evolution have become lost in today's post-Internet, post-benefits workplace, with its legacy of cheaply constructed reproductions and few worker amenities. Although it focuses on Bunshaft's buildings as signature works of structure and form, the exhibit also demonstrates the larger sphere of influence desired by the corporate America of 60 years ago.

In exploring the reality and scarcity of this world, the show went from original models to depictions of today's efforts at reconstruction. Two of the buildings were investigated through both archival and newly commissioned models that revealed multiple discoveries about the original designs. Skidmore, Owings & Merrill's (SOM) rarely seen model of Lever House from 1953 (on loan from the Museum of Modern Art) was an integral part of the exhibit for its detail and period setting. Models by their very nature hold an incomparable density of information about their subjects. This was made apparent in the design direction shown in the multiple photographic images of models on display and in Ana Maria Torres's reconstructed model of the Lever House garden courtyard, including Isamu Noguchi's original maquettes, as well as in the current proposed scheme by Ken Smith landscape architect with Gavin Keeney. While searching for the original drawings of the courtyard, Keeney realized that Noguchi's final design was never executed. It now will be, thanks to the reconstruction of the building itself.

An effective device of the exhibit design allowed a syncopated reading of the Connecticut General and Emhart models with period photographs, many of which were hung from cables in the vast, open gallery space adjacent to display cases housing architectural drawings or were situated near wall panels of reproduced period ephemera. Wall texts led visitors through the exhibit, which was organized to highlight the work of Noguchi and Florence Knoll, as well as Bunshaft, and to illuminate the themes of Technical Innovation, Building Design, and Amenities. But it was the choice of contrasting scale that reinforced the experience. At one corner of the exhibit, Knoll was shown in a large Ezra Stoller photograph reviewing her model of Connecticut General with Bunshaft and the all-male client team. Below was a large model of the interior layout of the building.

The architectural qualities of the three buildings—in particular the two suburban structures—were enhanced by the contemporaneous, albeit staged, depictions of the social and work life of these companies. Piles of insurance forms stepped up unbelievably into the horizontal space of the "manufacturing floor" in a large print of a 1957 Stoller photograph. Connecticut General's in-house photographs, lent by SOM, clearly showed the interest in making recreational spaces an integral part of this elegant horizontal world. It was quite amazing to see employees' leisure activities, such as bowling and picnicking, depicted with the same eloquence as the glass-and-stainless-steel-mullioned executive floors.

Floating out in the space of the gallery was another branch of corporate Modernism's design impact: a nicely scaled vitrine held original documents of the period, including Lester Beall's graphic design production for Connecticut General's new "modern" image, all too rarely seen within an architectural context. The typeface designed for the building is emblematic of the lengths corporations would go to create an image of quality. Capturing this was the work of Pentagram's Michael Bierut, who has resuscitated the Lever House font with Tobias Frere-Jones for the building's restoration.

A bracing display of the inky green wire-glass panel from the Lever House pulled the building itself into the exhibit. With its clearly rusted inner mullion, this full-scale artifact made manifest the urgent need for restoration of this and other Modern landmarks. Another unsentimental aspect of the show was Victoria Sambunaris's photographic essay depicting the Connecticut General and Emhart Corporation buildings today. Although contemporary taste finds visual pleasure in the extreme horizontality and tenuous pin structure holding the Emhart building aloft, it—like the Connecticut General building—is threatened with impending demolition.

Viewing *Saving Corporate Modernism* in the context of the A&A Building was particularly striking. Original drawings of Emhart and Connecticut General, housed in slim-legged tables with slanted Lucite covers, captured the spirit of the exhibit by reading as both essential and subtle. This typifies the elegant exhibit design by Dean Sakamoto, assisted by R. Anthony Fieldman of SOM; the slim but indispensable catalog, with essays by cocurator Catherine Lynn and Jeffrey Inaba; and the wall texts by cocurator Nina Rappaport, which elaborated a cogent history and preservation agenda for these buildings that have outlived the culture that created them.

The awareness of this vulnerability, along with the material of the exhibit, created a kind of transformative magic over the scene, encompassing the contemporaneous hammered-concrete walls of Paul Rudolph's A&A Building. The show served as a succinct reminder of how fragile the architecture of this era was in spite of its outward bravado.

—Claire Weisz ('90)

Weisz is a partner in the New York firm Weisz Yoes.

From left:

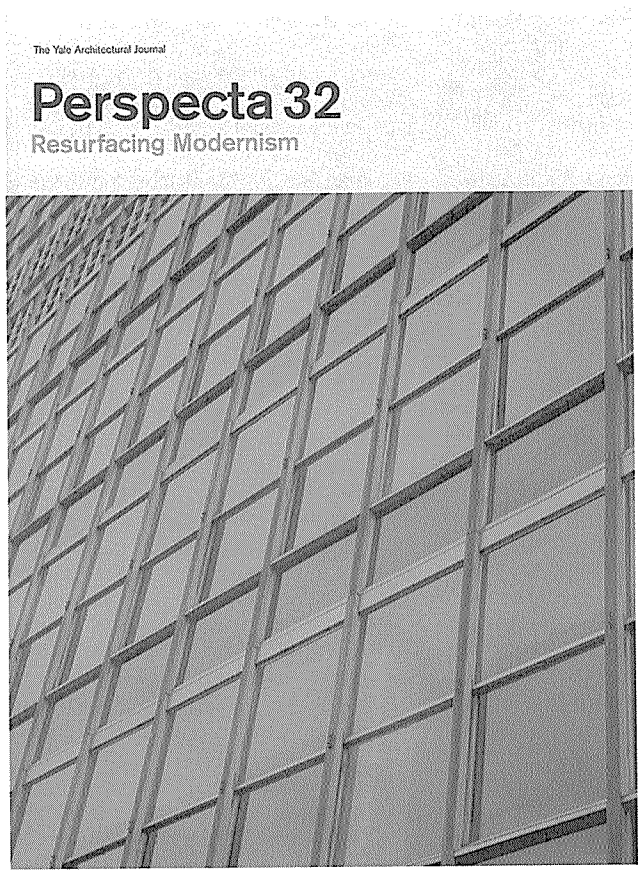
Saving Corporate Modernism, *A&A Gallery, Yale School of Architecture. Photograph by Carl Kaufman, Spring 2001*

Saving Corporate Modernism, View of Lever House model, Skidmore, Owings & Merrill. *On loan from the Museum of Modern Art, New York. Gift of Lever Brothers Company, 1953. Photograph by Carl Kaufman, Spring 2001*

Books

Resurfacing Modernism

Perspecta 32
The Yale Architectural Journal
Edited by Annmarie Brennan and Brendan D. Moran
MIT Press, Cambridge, 2001
120 pp., 203 ill., $20.00 (paper)



Modernism is big business for architects, scholars, preservationists, and consumer culture. Buildings that only a few years ago were looked upon with suspicion—for example, the Lever House, in New York, and the Nestlé Headquarters, in Vevey, Switzerland—are given centerfold status in the latest volume of *Perspecta*. The editors and authors take on a reassessment of Modernism and its progeny through attention to its surface, its physical as well as interpretive dimensions. As the editors point out in their lucid introduction, surface is "a subject with depth."

Annmarie Brennan (MED '01) and Brendan D. Moran (MED '00) have organized the essays into two sections. Style and its transformations are discussed in the first group of essays, including Deborah Fausch's proposal that our moment is a new rococo, seen in the work of Rafael Moneo, Billie Tsien & Tod Williams, James Stewart Polshek, and others. *Style*, along with *truth* and *beauty*, are words that recently would not have appeared in daylight yet are the humane subject of recent architectural work that is for Fausch "urbane, intelligent, both complete and assured." To write of style evokes both past historical moments and historical processes of reinterpretation; and the eighteenth-century rococo age was a poststyle style, highly conscious and critical of the oratorical gestures of the Baroque. As in any composed image, the formalities of representation, choice of ornament, specific detailing, and especially the relationship to existing architecture are imbued by a sophisticated reader with greater significance than simple aesthetic choice.

Throughout this collection Modernism never sits still; it is always evolving, emerging, and transforming. Surfacing might as well be replaced by the idea of layering or the filters of interpretation that have kept Modernism in a constant state of flux. Although at times confusing for the reader (which Modernism are we talking about?), these essays express a strong desire to revise any unified sense of twentieth-century architecture into a more accurate, albeit difficult history. "Modern" in this context includes not only the good and the great but also the place of mass culture and the middle class in adapting high-style models to a populist taste. In his essay David Smiley goes so far as to argue that the domestic culture industry of developers, the popular press, and the changing lifestyle of postwar America created an "authentic Modernism" that evolved to fulfill a wide range of domestic desires.

From a millennial point of view, the history of Modernism is a mess. What may have been born in the hopes of revolution, reform, or simply just a rational architectural process had by the 1970s become more like a series of fragmentary episodes and fractured possibilities. This collection revisits that era through a previously published essay by Demetri Porphyrios on the urbanism of OMA and Rem Koolhaas's Exodus project (1972) and entry for the Roosevelt Island Housing Competition (1975). Simultaneously contradictory and ambiguous, OMA's urban interventions evoke exactly this late-century ambivalence to the century's historical precedents. In an interview with the editors, George Baird revisits his 1977 *AD* article on the firm and suggests that the optimistic work of the 1950s appealed to Koolhaas in a climate of self-doubt after the upheavals of 1968 and the inherent self-questioning of that generation. The psychology of self-reflection appears again and again throughout the essays. Architects exhume their roots, and critics review the theory of previous generations to trace the genesis of Modernist critical method.

The second group of essays takes the theme of resurfacing on its more dialectical dimension. As midcentury buildings are literally resurfaced, so too the discipline of architecture looks back to reinterpret the work of the 1950s. This is not a simple revival or nostalgia for the lost civilization of pure form and utopian ideals. Peggy Deamer convincingly makes this point in her essay on the legacy of the Whites. Although grouped in the publication *Five Architects*, any formal similarity between Peter Eisenman, Michael Graves, Charles Gwathmey, and John Hejduk in the 1970s is a distraction from their contribution to the theoretical discourse of architecture. Deamer notes that their buildings were less the topic of discussion than the other evidence they and their critics brought to bear on the meaning of their architecture. The language of architecture and architectural criticism, opened up with their work, no matter how indebted it might have been to that of Le Corbusier, Gropius, or others. The Whites elevated "form from the condition of design to that of epistemology," and Deamer traces that genealogy through a history of the personal and intellectual relationships formed in American and European architecture schools at midcentury. The "ultimate visual and spatial goal [of the Whites and many contemporary architects] is the same: complexity and ambiguity," or even a collective angst about the responsibility of design itself.

The curtain wall, and its symbolic role as interpretive surface, receives a lot of ink in this collection. Reinhold Martin and Sandy Isenstadt both examine its economy as part of mass medium (Martin) and theme architecture directed at specific audiences through symbolic cues (Isenstadt). What had once been described as "mere" skin now bears the weight of architectural meaning in all of its details, reflections, and—in the case of Herzog & de Meuron's Fachhochschule Library (Basel, 1995–99)—figural images from art and the popular press.

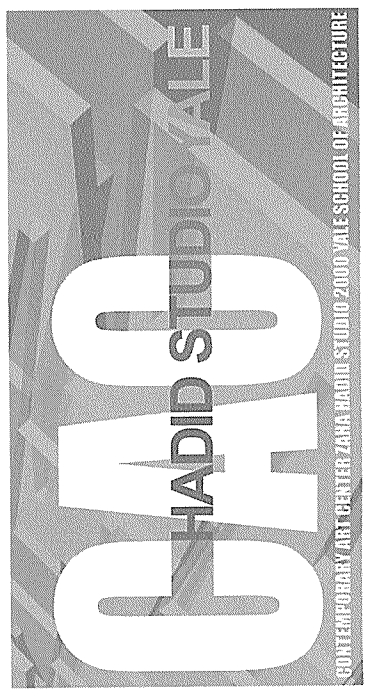
For all the attention to surface and detailing, the essays in this collection are remarkably antimaterialist, with little interest in the physical stuff of architecture. The editors provide a caption to a sumptuous color spread of the renovation to the Nestlé Headquarters that claims "surface is now viewed as an opportunity to experiment with new materials and technology as well as new effects." Yet the contributors to the collection have turned instead to the economic, social, and semiotic interpretations of the modern surface. Many of these moments in the reinterpretation of Modernism began in the academy, and even at Yale School of Architecture. Yet, as this issue of *Perspecta* amply shows, Modernism's ongoing debate will not be so easily contained.

—Christy Anderson

Anderson is associate professor of the history of art at Yale University and editor of Built Surfaces: Architecture and Pictures from Antiquity to the Enlightenment.

Contemporary Art Center: Zaha Hadid Studio 2000, Yale School of Architecture

Edited by Douglas Greico, Wendy Ing, and Nina Rappaport
The Monacelli Press, New York, 2001
304 pp., 200 ill., $29.99 (paper)



Zaha Hadid's research, carried out at various important universities—particularly at the American ones, Columbia and Yale—has been extremely compelling on a number of fronts. *Contemporary Art Center Hadid Studio Yale*, published by The Monacelli Press, captures one such fascinating gathering where students, architects, and luminaries present their insights on the very topical issue of creating spaces and buildings for the display of art. The document is a thorough and revealing survey of Hadid's current thinking on this subject, and here we see her interests pushed to the extreme by a group of very capable and talented students.

The structure of the book itself is interesting, setting up a number of intriguing dialectics and polemics concerning art, visuality, tectonics, and marketing. Although the treatment of the subject is extensive, there are a few missed opportunities. For starters there is an assumption that art will continue to be solely in need of physical housing and display along the lines that we have become familiar with since modernity. The overriding assumption set forth is that the proverbial "white box" of art display needs to be dismantled and reconfigured according to newly evident strategies in the making of art.

Hadid's students incorporate an impressive barrage of formal and methodological strategies under such conceptual headings as weaves, cuts, nests, and cells. The sheer amount of experimentation with various software packages as well as good old-fashioned model-making is impressive, to say the least. This onslaught, however, leaves one wondering why one particular strategy should win out over another and begs for a better sense of the criteria that are being deployed. This is where the critics' commentary comes in. Dispersed among the plethora of images, critics such as Greg Lynn, Jeffrey Kipnis, Mark Cousins, Bill Macdonald, and others joust and prod each other as one might expect from such a gathering. That dynamic is in itself an interesting read. The subtle and sometimes not-so-subtle ideological positioning and posturing that is so much a part of the architectural review process are here laid bare.

Of particular interest is the insertion of commentary and sometimes oppositional points of view from two museum professionals whose interests and knowledge of both museum culture and architecture are impressive. Terence Riley, of MoMA, and Thomas Krens, the instigator of all things Guggenheim, appear here as "client" voices who, with their first-hand experience, provide a much-needed backdrop to the architectural meanderings. On a number of instances we are reminded of the fact that these structures contain art, people, and events along with the ideological intentions and stylistic awe. The critics along with Hadid and Dean Robert Stern present many compelling and informed arguments, citing numerous museum case studies and museum exhibitions as well as personal anecdotes and interests. What becomes clear, once one has made his or her way deliriously through the complex visuals and interwoven commentary, is the crisis in architecture appearing in the face of the contemporary art museum. What is at times alluded to, but never really articulated, is the effect that museums such as the Guggenheim Bilbao have had on architectural discourse. The work of the studio, in fact, surpasses the architecture of the Guggenheim Bilbao on a number of fronts, ranging from far more compelling uses of computer-aided design to questions raised concerning the notion of museums as monuments.

Conspicuously absent is a critique of the state of contemporary urbanism and its relationship to these new spaces of public spectacle and gathering, a discourse that the Guggenheim Bilbao has engaged, as Krens points out occasionally. Discussion on the space of the city and its relation to the display of art is, unfortunately, lacking completely. On a different note, an awareness of the crisis that the advent of virtualization is bringing to the physical space of the museum is much in evidence among the prolific iterations and explosive structures of the students. However, the critics, often too caught up in notions of art being in conflict with the proverbial assault on the "white box," neglect that art is also being resituated through the advent of digital technologies, the Internet, and mass media. In conclusion, this book is a historic document that commemorates the passing of outdated notions of museums as temples to taste, power, and influence, and celebrates new approaches to the architecture of spaces of display where art can be repurposed and redistributed in keeping with the culture of our time and that of the future.

—Hani Rashid

Rashid is a partner in the firm Asymptote Architecture, in New York.

Spring Exhibitions

Archeworks

January 8–February 9, 2001

On January 13, 2001, after a substantive lecture given in conjunction with the exhibition at the North Gallery of the A&A Building on Archeworks (an alternative school in Chicago), Stanley Tigerman ('60) and Eva Maddox roused the audience with a song: Tigerman played the piano and led the entire audience in a new version of the 1960s tune "Both Sides Now" with new lyrics challenging the conventional practice of architecture.

> We look at work from both sides now
> From internships to global trips
> From cable to electronic blips
> We really don't know work at all . . .

Founded by Tigerman, principal of Tigerman McCurry Architects, and Maddox, principal of Eva Maddox Associates, Archeworks is based in Chicago and advocates creative people designing to support social causes. They involve designers in hands-on projects, exposing them to problems that are not generally addressed in other established design institutions.

The history of Archeworks is bound up with the Yale School of Architecture. In 1993, when Tigerman was Davenport professor, his studio was a dry run for Archeworks in which the students developed a "product of need" to make architects useful to a more diverse culture. The final review took the form of a symposium and workshops that discussed potential collaborations of architecture students with those from other professions in New Haven. The studio shaped the Yale Urban Design Workshop and engaged students in the School of Architecture with the Schools of Law and Nursing.

The Archeworks exhibit featured current projects in a series of black-and-white images on the two gallery walls. These included artistic and environmental spatial concepts for teaching kids at the Cove School, a design for senior housing to accommodate baby boomers, and designs for correctional facilities. Past success stories were also shown, such as a pointing device for people with cerebral palsy; and a system for dispensing, organizing, and storing medication for AIDS patients.

The exhibition and lecture illuminated the breadth of Archeworks' work in terms of the people they touch and the environment of the school, where societal ethics are examined and the practice of architecture is directed toward the design of products of need, ranging in scale from objects to buildings.

—Michael Haverland

Haverland ('94) is director of the Urban Design Workshop.

Koetter Kim & Associates: Cities & Buildings

March 19–May 4, 2001

"For us, ultimately these issues have something to do not just with the "what" but with the 'where'—with the essence of specific place," Fred Koetter simultaneously described the exhibit *Koetter Kim & Associates: Cities & Buildings,* as well as the firm's manifesto. Working in places that range in scale from a single-family house in New Haven to the desert of Egypt and a citadel in Saigon, Koetter Kim carefully searches for a "position" on each site, building upon clues to the local.

In this instance the "local" was the A&A Gallery. The exhibit slowly unraveled as you entered the space of the gallery. Two walls formed a wedge-shaped area, which gave the work formal substance. Negotiating around these walls, the viewer found the center an appropriate position in the space—the focus between a lush photograph of Koetter Kim's New Haven garden and the bare reality of the west wall of Kahn's art gallery. Taking advantage of the opportunity of circumstantial space in the setting at the A&A Gallery gave context to the exhibit—not only engaging the two entities of exhibit and gallery space, but also creating a continuum through seizing an opportunity of chance and circumstance of the space. The exhibit continued to the back of the gallery, where the corduroy concrete wall became the backdrop of the particular global reaches of the firm's projects. Like a color study, this change in texture and materiality transformed the exhibit's effect.

The firm's ideas about the consciousness of the city—the specific nature of places and transcending the initial impetus of the program—were embraced in this space and its contents as a description of the office. The visitor was offered guided views, which made an impact through experience rather than spectacle. The exhibit was a clear reflection of the firm's beliefs that architecture does not stand in isolation; a richness evolves from challenging generalizations with a tactile and visceral reality—a reality of many sizes and shapes occupied by many different people.

—Grace Ong ('00)

Ong is a practicing architect in New York and teaches at Parsons School of Design.

2 Views of Eero Saarinen

April 9–May 4, 2001

Two photographers documenting the work of one architect at the same time is unusual, to say the least, but not in the case of Eero Saarinen, who worked with both Balthazar Korab and Ezra Stoller to document his projects, often at different stages of design. One view enhanced the other.

Korab's situation was different from most photographers. He began as an architect in Saarinen's office, often working on models that he later photographed. His photographs contributed to Saarinen's working process and helped him identify the effects he wanted to achieve in his designs. The exhibit featured some striking examples of a few of Korab's 24 assignments for Saarinen—notably Dulles Airport and the TWA Terminal at Idlewild (now JFK) Airport. Korab's incredible skill at lighting and choice of angles above and below normal eye levels generated the excitement necessary to maintain the long-term engagement that complex architecture entails. The photographs show the buildings as models, under construction and completed, recording Saarinen's strong forms with an elegant balance of intimate knowledge of what was important with an appropriate amount of photographic pressure. And even with that intimacy and the presence of the photographer totally immersed in the process, his accompanying strategies do not intrude in these photos.

Saarinen hired Stoller to photograph 18 of his completed projects. The TWA Terminal, an assignment actually commissioned by the building's client, was an ideal candidate for Stoller's precise and heightened sense of perception. I first encountered these photographs 23 years ago, and they were an important moment of my early photographic education. They exhibited an athletic suppleness of composition, verve, discovery, and certainty that continue to amaze me. They resonate like a hybrid musical performance of late Beethoven and fine jazz. Stoller claims to be merely an interpreter of the architect's ideas, but it is clear that he has his own visual opinions and knows how to use them in the service of expressing the architect's ideas. Stoller's intelligence complements Saarinen's with tremendous effect.

The appropriate themes of "Process" and "Form" as applied to Korab's work, and of "Time" and "Composition" relating to Stoller's work, along with the accompanying video by Carol Scully of the Yale DMCA, give us another chance to view these iconic images as more than just the recording of real estate. They fulfill their task as documentation of the buildings with a desired, but generally unmentioned, side benefit. They have become enduring objects themselves. This convergence of the aspirations of Saarinen, Korab, and Stoller is fortuitous, as it continues to be a worthwhile goal today in collaborations between architect and photographer.

—Paul Warchol

Warchol is an architectural photographer based in New York.

WorkPlaces

April 9–May 4, 2001

In *WorkPlaces*, an exhibit of built projects by architect Deborah Berke as photographed by Victoria Sambunaris, eight large-format photographs each represented an architectural project.

As photographer Sambunaris states, "It is the anomalies of an ordinary landscape that have become the focus of my work: massive warehousing, infinite distribution facilities, and systematized shipping terminals. These numerous paradigmatic structures, I sense, portend the future of landscape and our relationship to it." This everyday landscape and industrial structures that inhabit it dovetail perfectly with her subject in this exhibition. The photographs are powerful in their straight-on focus, detail, and uniform lighting. Perhaps because Berke's work is primarily neutral, the photographs have an eerie black-and-white quality even though they are in color.

What holds the show together is that all the projects are spaces used for work or storage, including a park maintenance facility, two artists' studios, two graphic-design offices, a textile warehouse, a rug dyeing and weaving facility, and an art school. All represent Berke's approach to using common industrial materials and institutional products in her architecture.

The pair's intention in this exhibit was to challenge the tradition of classically composed architectural photography that portrays freshly completed, pristine buildings devoid of occupants and mess. Each of Berke's sites was photographed long after completion, so that they represent a snapshot of projects as occupied spaces. The William Wegman Studio, for example, shows the kitchen space with a dish-soap bottle and other clutter. A large tackboard wrapping a column is covered with sketches, notes, and mementos. The park maintenance facility at Battery Park City shows trucks parked for the night. A textile warehouse includes rolls of stockpiled fabric.

Strangely, there are almost no people in the photographs; all have the quality of the occupants having just stepped away; their presence is sensed but absent. Rather than revealing the occupied nature of the sites, the photographs are more successful in capturing the ordinariness, emptiness, and anonymity of work space, even though in this case they are all aestheticized architect-designed workplaces.

Also interesting and inevitable is the comparison to the much larger exhibit *Saving Corporate Modernism*, which was running simultaneously in the adjacent main gallery, with its classic Ezra Stoller photographs of midcentury SOM buildings. Although Berke and Sambunaris's effort does in fact avoid the dramatic composition associated with Stoller's work, their straight-on anti-aesthetic is in itself a powerful aesthetic, and the photographs in this exhibit have a compelling composition, control, and presence. They are reminiscent of Berndt and Hilla Becher's photographs of industrial sites or the empty institutional sites photographed by Lynn Cohen.

WorkPlaces succeeded in rejecting the slick quality of professional magazine and brochure photography that unfortunately typifies most architectural photography today. Perhaps because Sambunaris is an artist whose subject is the common American landscape, she has been able to capture the essence of Berke's work. Just as Stoller was perfect for SOM, Sambunaris is perfect for Berke.

—Ken Smith

Smith is principal of the landscape architecture firm Workshop, in New York.

Sambunaris, a graduate of the Yale School of Art ('99), will be teaching the photography course for architecture students beginning in the fall.

Below:
WorkPlaces, *an exhibition of projects by Deborah Berke as photographed by Vicky Sambunaris, 2001*

Tercentennial Events

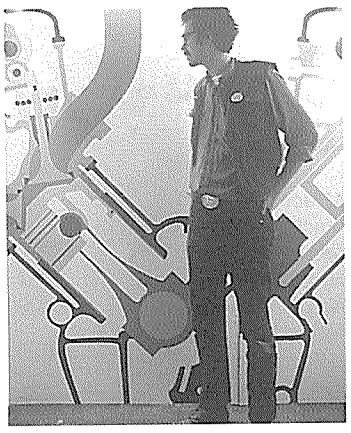
Stern to Give DeVane Lectures

Dean Robert A. M. Stern will give the fall Tercentennial DeVane Lectures "Ideals Without Ideologies: Yale's Contribution to Modern American Architecture," with participation from Duany and Plater-Zyberk, Foster, Lin, Polshek, Sellers, and Tzonis.

As part of the Yale School of Architecture's contribution to the celebration of the university's tercentennial, Dean Robert A. M. Stern ('65) has been selected to give the DeVane Lectures this fall. Established in 1969 as the DeVane Professorship in honor of William Clyde DeVane (dean of Yale College, 1939–63), the series is a university-wide course open to undergraduates and the general public. In conjunction with the course, individual lecturers meet with graduate students. Stern's lectures and those of selected visiting architects will examine post–World War II architecture through the lens of the Yale School of Architecture, where key issues of architectural modernity—especially the conflicting relationship between European and American modalities of thought and practice—were vividly portrayed and debated in the classroom, the studio, and the work of leading faculty and graduates.

Stern's research for the series began as a result of two seminars focusing on the school's graduates, many of whom were interviewed by the students. This in turn evolved into six lectures that will be interwoven with talks delivered by six distinguished graduates of the school—James Stewart Polshek ('55), Norman Foster ('62), Alexander Tzonis ('63), David Sellers ('65), Andres Duany ('74) with Elizabeth Plater-Zyberk ('74), and Maya Lin ('86)—who will speak about their own careers in relationship to their time at Yale. The series will also complement the school's two fall exhibits, *New Blue: Selected Work of Recent Graduates of the Yale School of Architecture 1978–1998* and *Architecture or Revolution: Charles Moore and Architecture at Yale in the 1960s* and their corresponding symposia, also organized to celebrate the university's tercentennial.

Stern will lecture on topics such as "The Transfer of Modernism from Europe to America," focusing on the European architect-teachers who brought European Modernism into the established Beaux-Arts structure of American architectural schools; "Modernism Historicized: The Rediscovery of the Past and the Recuperation of Urban Form 1950–1960," which will examine the work of the second generation of American Modernists at Yale; "Architecture as Heroic Act: Eero Saarinen, Vincent Scully and Paul Rudolph, 1955–1965," featuring the mature work of the architects both Yale educated ('34), the iconoclastic modernist, early work of Rudolph and Scully's impact as a historian and studio critic; "Architecture and Revolution: From Project Argus to Panther Weekend, 1965–1969," a segue to Charles Moore and the parallel exhibition at the A&A Gallery. The Yale architecture trajectory will continue through the 1970s with Stern's lecture "Destruction and Reconstruction: The Post-Modernist Devolution 1969–1984" about the time of Herman D. J. Spiegel and Cesar Pelli's deanships, in which postmodern architecture emerged. Alexander Tzonis ('63), professor at the University of Delft, will continue the discussion of Rudolph's work with his lecture "Paul Rudolph, Serge Chermayeff, and the Struggle Over the Art Idea." In the closing lecture, "The Promise of the Recent Past, 1978–1998," Stern will focus on the work exhibited in *New Blue* and the intersection between postmodernism and Heideggerean existentialism. He will present diverse strands of contemporary practice in the work of recent graduates—touching on issues of corporate and independent practice, husband-wife partnerships, and women practitioners—and will speculate on the future of the school and of architectural education.



Architecture or Revolution: Charles Moore and Architecture at Yale in the 1960s

This exhibition will be held in the A&A Gallery from October 29 to December 21, 2001, as part of the tercentennial celebration for the school. There will be a symposium held in conjunction with the exhibition on November 2 and 3, 2001.

Architecture or Revolution addresses a critical point of transformation in American architectural culture at a time when disillusionment with postwar corporate Modernism and the failure of urban renewal and public housing evolved in the mid-1960s into a sustained critique of the social and economic tenets and reductive codes of the Modern movement. In the early 1970s this critique would turn from an activist emphasis on radical institutional reform to a preoccupation with signification and the communicative power of the architectural object.

The School of Architecture at Yale, where the trajectories of postmodern criticism and political activism in the 1960s intersected, played a key role in this evolution. The Moore years at Yale were a particularly contentious time in the school's history: the protests over the Vietnam War that raged across the nation were exceptionally turbulent and dramatic on the school's campus. At the center of the events at Yale was the dominant, though elusive and often enigmatic, presence of Charles Moore (1925–1993). Invited to the school by Kingman Brewster in 1965, he served first as chair and later as dean, creating a remarkable environment for architectural experimentation and reshaping pedagogy at Yale.

Divided into three thematic parts, the exhibition will examine this shift in architectural thought and education, and evaluate the broader significance for American architecture of both the events at Yale and Moore's work (long overdue for reassessment) during that critical decade. The first part, "Toward Making Place: California 1960–1965," offers a prelude to Moore's Yale years, focusing on his early work, especially houses and the Sea Ranch Condominium and Athletic Club, designed in association with Donlyn Lyndon, William Turnbull, and Richard Whitaker (MLTW). The show will examine these works in relation to site and landscape, as well as their creative engagement with the vernacular, and analyze the complex geometries Moore employed in shaping his carefully choreographed spatial narratives. The incorporation of found objects, cheap materials, supergraphics, and other elements that connect these works to the "banal," to popular culture, and to avant-garde art practices of the period will also be explored.

The second and central part of the exhibit will focus on "The Moore Years at Yale: Architecture in the Time of the Vietnam War, 1965–1970," covering the curricular changes introduced during that time, including the Yale Building Project, the Black Workshop, and Venturi and Scott Brown's studios on Las Vegas and Levittown—as well as the political events that overtook the school during that period, culminating in the fire in the A&A Building in June 1969 and the Black Panther trials in New Haven the following spring. Other activities that took place in and around the school, such as experiments with inflatable and foam structures, the Argus Project, Ant Farm, *Perspecta*, and the Claes Oldenburg *Lipstick* installation, will be presented along with some of the conflicts on campus and in the larger New Haven community, including the organization of TAR (The Architects Resistance), the closing of the City Planning Department, the Mathematics Building Competition, and antiwar protest, which had a great impact upon the school.

The third section, "Paying for the Public Life," will concentrate on Moore's professional projects that engage the social, institutional, and urban issues that preoccupied the architect and the students at Yale during these years. The use of supergraphics, cutouts, neon signage, and other connections to the quotidian and to contemporary art—in works such as Moore's own house and Church Street South Housing, both in New Haven; the Faculty Club at UC Santa Barbara; and Kresge College, UC Santa Cruz—will serve to probe fundamental differences between Moore's work and that of other architects (in particular Venturi and Scott Brown) who connected to avant-garde art practices and popular culture in the 1960s.

—Eve Blau

Blau is curator of the exhibition and teaches architectural history in the Graduate School of Design at Harvard University.

New Blue

The Yale School of Architecture will survey the work of Yale graduates in the exhibition New Blue: Recent Work by Yale Graduates, 1978–1998, *in the A&A Gallery from September 5 to October 19, 2001. The symposium "White, Gray, and Blue" will be held in conjunction with the show on September 14 and 15, 2001.*

Tossed by the eddying tides of the postmodern condition, the graduates of the Yale School of Architecture who have set out into the world in the last quarter of the twentieth century have made buildings and forms whose variety mirrors and comments upon the diverse nature of our modern culture. These architects have come into practice in a period in which the very nature of architecture has been in question and have affirmed their belief in its value not just through the sheer multitude of their responses but also by their affirmation of stylistic variety and material coherence.

The exhibition's scope is defined by the stewardship of the school under three deans (Cesar Pelli, 1977–84; Thomas Beeby, 1985–91; and Fred Koetter, 1993–98). Their leadership has strengthened Yale's pedagogical commitment to history, to the notion of style not only as a language but also as a rigorous organizing principle, to a delight in diversity, and to an interest in typology as a possible taxonomy of building types. Although they differed in their didactic approaches, these deans together steered the school through short-lived trends by exploring all issues and ideas, while encouraging experimentation in design process and emphasizing architecture's engagement with other aspects of culture.

In this Yale has been notably different from other leading schools that in the aftermath of Modernism's collapse sought to promote one or another distinct point of view. Few, if any of them, can boast of an intensity of theoretical debate not dominated by one particular point of view. Yale was the place that not only was home to Vincent Scully's persuasive architectural history with his call for a vernacular synthesis of tradition but also a place where literary deconstruction flourished. And no other architecture school in this country is housed in a building whose heroic appearance, complex organization, and rich spatial relationships are as didactically fruitful as those of Paul Rudolph's masterly 1963 structure. As the perfect modern exemplar of what Robert Venturi once called "the difficult whole," the building proved to be an abstracted incubator for experimentation in form and signification while providing a clear spatial and material underpinning for all such speculations.

Like the building itself, the work produced by those who learned within it makes a difficult whole, resulting in an exhibition that revels in the varieties of architectural expression, which are grouped as follows: "The Classical Persists" (the rediscovery and elaboration of classical orders); "Machine Dreams" (a refound fascination with the expression of technology); "Wood Wonders" (a continuing interest in wood construction, based on the experiments of the 1960s and

'70s as well as on vernacular traditions); "Fabrications" (the obsession with the craft of assembly); "Minimalia" (the emptying or densification of form toward abstraction); and "Collage, Curves, and Swerves" (the self-consciously complex assembly of many different parts, forms, and spatial orders).

Although the list of themes is not exhaustive, it makes clear that those graduates who chose to engage architecture could and did find organizing principles to justify their practices through its inherent coherence and critical effect in a cultural, social, and physical context. How such methods emerged out of Yale's history and a wider culture; what form they took; and how changes in technology, social structures, and the constituent parts of building practices might change this architecture will be the subject of the symposium "White, Gray, and Blue."

—Aaron Betsky

Betsky ('83) is exhibition curator and director of the Netherlands Architecture Institute.

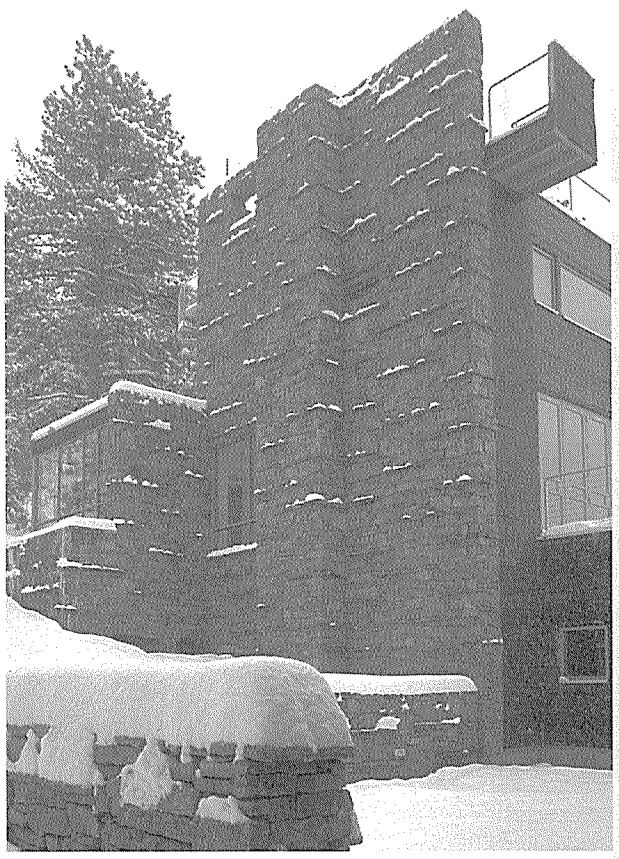
Below from top:

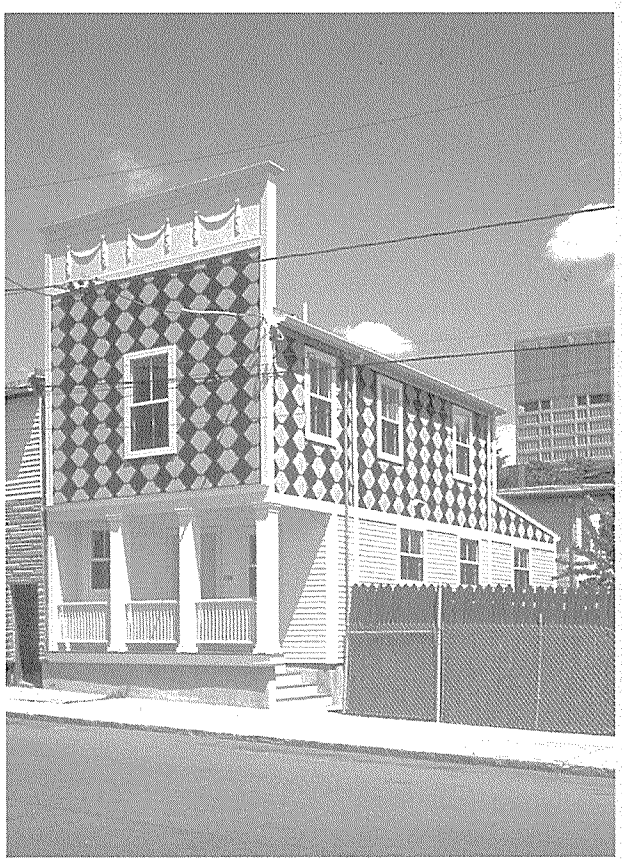
*Alexander Gorlin Architect, H*ouse in the Rocky Mountains, *Genesee, Colorado. Photograph courtesy Alexander Gorlin Architect, 1998*

Jacob Albert, Albert House, *Cambridge, Massachusetts. Photograph courtesy of Jacob Albert, 1993*

Opposite page:

Charles Moore at Yale, Photograph by James Righter('70)





Symposium: White, Gray, and Blue

Friday, September 14, and Saturday, September 15, 2001
Yale School of Architecture, A&A Building, 180 York Street, New Haven, Connecticut

The event is free, but reservations are required.
Yale School of Architecture, PO Box 208242, New Haven, CT 06520
Phone: 203.432.2889, fax: 203.432.7175, e-mail: architecture.pr@yale.edu

In connection with New Blue*, an exhibition of the work of graduates of the Yale School of Architecture between 1978 and 1998, this symposium will examine the forces that have shaped and transformed the discipline of architecture in the last quarter century, placing the work in a critical context.*

Friday, September 14, 2001

6:30 pm: Aaron Betsky
Director of the Netherlands Institute of Architecture
"New Thoughts on Old Blues"

Reception

Saturday, September 15, 2001

9:00 am: Morning Session

Robert A. M. Stern
Yale University
"White and Gray: Place and Pedagogy"

Reed Kroloff
Architecture magazine
"Style Wars"

Mark Wigley
Columbia University
"How Old Is Young?"

1:15 pm: Afternoon Session

Keller Easterling
Yale University
"Material Affiliations"

Mark Robbins
Ohio State University
"Off Base"

Myriam Bellazoug Lecture
Sandy Isenstadt
University of Kentucky

Responses:
Cesar Pelli
Dean, Yale School of Architecture, 1977–84
Fred Koetter
Dean, Yale School of Architecture, 1993–98

Closing Remarks:
Vincent Scully
Yale University
"Yale Reconsidered"

Reception

The symposium is supported in part by Henry Kibel ('47), Richard Meier, Herbert S. Newman ('59), Charles Gwathmey ('62), Cesar Pelli & Associates, Andrew K. Robinson ('77), Robert A. M. Stern ('65), Stanley Tigerman ('60), and Turner Construction Company.

Symposium Architecture or Revolution: Charles Moore and Architecture at Yale in the 1960s

Friday, November 2, and Saturday, November 3, 2001
Yale School of Architecture, A&A Building, 180 York Street, New Haven, Connecticut

The event is free, but reservations are required.
Yale School of Architecture, PO Box 208242, New Haven, CT 06520
Phone: 203.432.2889, fax: 203.432.7175, e-mail: architecture.pr@yale.edu

Friday, November 2, 2001

6:30 pm: Jean-Louis Cohen
New York University, Institute of Fine Arts
"The '68 Effect: Transatlantic Schism to Intellectual Reconstruction"

Reception

Saturday, November 3, 2001

9:30 am: Morning Session
"Towards Making Place: Moore and California"

Patricia Morton
University of California, Riverside
"Moore's California Houses of the Early 1960s"

Margaret Crawford
Harvard University Graduate School of Design
"Reinventing Bay Region Architecture"

Mitchell Schwarzer
California College of Arts and Crafts
"Moore's Writings on California of the 1950s and 1960s"

Respondent: Mark Wigley
Columbia University
"Paying for the Public Life"

12:00 pm: Lunch

1:15pm: Afternoon Session
"Yale and American Architectural Culture in the Time of the Vietnam War"

William Mitchell
Massachusetts Institute of Technology
"Moore, Yale, and the Draw of the School of Architecture in the late 1960s"

Deborah Fausch
University of Illinois, Chicago
"Moore, Venturi, Scott Brown Pop Art, and Popular Culture"

Brendan Moran
Harvard University
"Architectural Education in the 1960s"

Michael Sorkin
College of the City of New York
"American Architectural Culture in the Time of the Vietnam War"

Response:
Robert Venturi and Denis Scott Brown
Venturi, Scott Brown and Associates

Reception

The symposium and exhibition are sponsored in part by the George Gund Foundation, the Fox Steel Company and the Vlock Family, the Roy and Niuta Titus Foundation Inc., Suzanne Slesin and Michael Steinberg, Connecticut Architecture Foundation, and Centerbrook Architects and Planners.

The symposium is being held in conjunction with the exhibition Architecture or Revolution: Charles Moore and Architecture at Yale in the 1960s.

Modes of Production

In a two-part roundtable discussion led by *Constructs* editor Nina Rappaport, last spring's advanced studio critics Glenn Murcutt, Andres Duany ('74), Leon Krier, Thomas Beeby ('65), Deborah Berke, Peggy Deamer, and Keller Easterling engaged in discussions about how new modes of production and the computer have impacted the materials, production, and tectonics of buildings.

Roundtable I

Thomas Beeby: In the past, in my studio for a site at the Yale Old Campus, the students examined how the buildings were made, from the earliest eighteenth-century and Gothic Revival structures with masonry-bearing thick walls to Gamble Rogers's 1930s Gothic Revival buildings, which look like they were built in the twelfth century. His steel-structured buildings look like solid walls without the large construction joints. Although stylistically the visual characteristics remain the same, there is a complete change of the mode of construction. It is all about the reality of weight, mass, and thickness.

Andres Duany: I think Rogers's buildings look thicker than the thick buildings.

Thomas Beeby: There is a lot of repetition on those facades. They have a sense of being composed and are quite systematic. In my studio this year some students are designing a Modernist intervention—transparent or lightly constructed—or they are pushing the building to one side and trying to maintain a gap, because there is a sentiment that no one wants to plug up the existing opening into the old campus from the West.

Andres Duany: There is no such thing as a transparent building at the complexity that you are speaking about. All you will do is show the laundry.

Thomas Beeby: You can do it if you are willing to suppress the use—to use the Miesian notion of universal space. They are using devices such as light wells or glass roofs, which fit with the program for the School of Public Policy, dedicated to Kingman Brewster, to create a functionally transparent program.

Andres Duany: You are speaking of very privileged buildings, in terms of budgets. Yale and the best institutions build in one way, and then the American vernacular—the million buildings that are built every year by speculators and builders—is the other. This vernacular is harnessing robotics and computers, just like Frank Gehry is, but they are taking the new materials and the advanced technological production systems to create traditional forms and ornament.

Glenn Murcutt: I can hear Louis Kahn turning in his grave. I just feel him squirming.

Andres Duany: The technology used to generate Gehry's work has been hijacked to generate perfect replicas of nineteenth-century towns.

Thomas Beeby: Speaking of materiality: to take something dense and transform it into something that is light and maintain the notion of density is a strange misrepresentation.

Glenn Murcutt: Because it is not "what the material wants to be," the material loses its integrity.

Andres Duany: One example is vinyl siding: it is not the vinyl itself that is a problem, it is that the manufacturer is trying to replicate wooden clapboard. Architects have not engaged vinyl as a material, unlike what happened to iron in the nineteenth century. Instead of saying, "This is a grotesque material," they engaged iron formally in a creative way that retained its vitality. But no architect has engaged vinyl critically—they merely demonize it. So the vinyl industry falls into the replication of clapboard. What would one do with vinyl if it were to be developed into an authentic material?

Glenn Murcutt: One could take Japanese architecture, such as the construction of post and beam, and give it a smooth-faced, vinyl-clad rigid insulated in-fill panel as an element, which could be beautiful. But the biggest problems with many vinyls—like the polyvinyl chlorides applied to roofing sheeting—are that the sun changes the color with oxidization rather quickly, and the lighter colors, which are useful for heat reflection, create glare.

Thomas Beeby: That brings up the whole issue of permanence. Are buildings built to be permanent?

Andres Duany: This is a permeating crisis. When we planned Kentlands we coded for real materials—wood and brick—but the problem is that wood is not the material it used to be. Trees are now genetically modified to grow in seven years. Lumber is nothing but soft pulp, and it rots. So we are stuck either with buildings made of "real" wood that rots or buildings made of vinyl that degenerates. It is almost an ethical problem.

Thomas Beeby: But there are other materials. When I was a student Philip Johnson said that glass is the only precise material that is actually permanent. So we are also talking about economics—what is driving the decisions is economics.

Glenn Murcutt: This is much about our culture's value system, where the second car takes precedence over investing in materials of lasting quality—it is a cost factor, but short-term thinking.

Thomas Beeby: It does have to do with the mode of making, because the car is a consumer item that relies on the fact that each piece is unique, but you have a million of each piece, which means it can be well designed and economical. The problem with housing is that no one has ever bought into the idea of replicated housing.

Andres Duany: Standardization is not enough. Take windows: there are really only a couple dozen well-proportioned windows. Those are the ones you see in the vernacular. If those become "standard" rather than the plethora of junk, quality could rise and prices could go down because the efficiency of mass production would kick in. Now, are architects willing to constrain themselves? Most architects do not want any typological discipline whatsoever, so indirectly they undermine the quality.

Glenn Murcutt: The reality is that structures like Gehry's have been built for a long time—it is a framing system that is clad, like the Statue of Liberty. Structures that do not incorporate standard components are usually more expensive than those that do. On the other hand, industrialized components, such as extruded metal sections for a nonstandard window, can be economical and flexible.

Leon Krier: The idea of serialization is really a nineteenth-century one. For example, in the making of children's puppets they needed such a variety that they made individual pieces in a way to extrapolate them. That poses the question, What would the normalizing principle, typological idea, or morphological regularity and recognizability be?

Nina Rappaport: How else does serialization, which is now seen in the work of architects such as Bernard Cache, relate to industrial production of architecture and furniture in early Modernism, for example, and how does it expand, and further modes of production?

Leon Krier: The dominant idea of Modernism was that everything buildable would be a product of industry, and in the end—even though architects themselves are craftsmen—they wanted to transform every object into a basic cell that could be industrially produced. Now we are getting out of that phase and into one where objects will again be individualized.

Thomas Beeby: Does the computer allow for handwork and the pleasure of making things individually by yourself?

Leon Krier: It is digital, but it is not manual. It is unphysical. Crafts, arts, and sports are generally more bodily engaged.

Nina Rappaport: And what about control?

Leon Krier: It is the illusion of control, because sometimes the impeccable presentations hide another form of incompetence.

Andres Duany: The computer gives architects a lot of power. Le Corbusier wrote in *Modulor* of his interest in Zipatone as a "proto-mechanized graphic."

Glenn Murcutt: People don't even know what Zipatone is anymore.

Andres Duany: The Chandigarh plan has an area where Le Corbusier quickly plastered a strip of Zipatone on the drawing, and hundreds and hundreds of Indians went and built out the graphic as a land sculpture. The power of mechanization in drawing! Computers have that attribute. You can see the clicking of walls into place and the replicating of units as a kind of power trip.

Thomas Beeby: If you work from the other end backward, the computer has very little impact on housing that is built in the factory because construction jobs have union workers. Mies made handcrafted prototypes of what could be manufactured for IIT. However, when they were manufactured I'm sure Mies didn't like them as well. There is always this strange dichotomy between the handcrafted with the beauty of making things and the possibilities of mechanization.

Leon Krier: For something to be authentic and correct, there needs to be a coherence between building design and construction. However, it turns out that a lot of contemporary buildings—independent of style—are paradoxical products. Not only traditional Modern buildings but also Modernist buildings are bereft of these problems; those "prefabricated" or "mass-produced" are in fact built "in-situ" (such as Stirling's Runcorn Housing), and often traditional arches turn out to be precast. The problem of authenticity is thus not merely one that concerns traditional architecture, but also Modernist. What renders traditional construction difficult is that modern building regulations and codes were made with modern materials, construction, and even aesthetics in mind.

Nina Rappaport: Do you feel like you have to be a medieval master builder again?

Leon Krier: You have, for example, Abdel Wahed el Wakil, a pupil of Hassan Fathy, who is able to organize authentic traditional building construction in whatever climate, realizing true masterpieces in heroic conditions, such as the Miqat Mosque, in Medina, and the Cornich Mosques, in Jidda (both in Saudi Arabia). The logistical complexity of such building sites requires the genius of an army general combined with that of an engineer and builder.

Glenn Murcutt: It is probably similar to how I was required, at an early age, to work with my father in the joinery shop building windows, hoppers, staircases, and racing skiffs before we built our house. I learned everything—from mixing concrete to laying the reinforcing bars—by the time I was fifteen. This work gave me a good basis for understanding the nature of materials. One knows that brick and stone are materials that work in compression to span openings; then the arch of one form or another ensures that the unit component remains in compression. This is a simple, important lesson. When one understands the nature of materials, one understands how they work together. A tree must respond in form to structural integrity: spreading roots strengthen at the base and joints of trunk and limbs down to the extremities, ending with needles of leaves. There are principles and geometry inherent in the materials of nature—an honesty of form.

Andres Duany: It is sound to have determinants other than computing power, such as the commonsense use of construction materials.

Leon Krier: Many modern building laws interfere with this logic of building and planning—like floor-area ratios—condemning implicitly thick wall construction of volumetric limitations, or metric building-height limitations leading to minimal ceiling heights, and so on.

Glenn Murcutt: That doesn't influence what I am saying insofar as the nature of materials.

Leon Krier: It does not change the logic of building.

Glenn Murcutt: But it does change the logic of process and how we think about how to build.

Leon Krier: It also creates a lot of perverted ways of building, which are now almost common.

Glenn Murcutt: Yes, well, we are pushing everything to the skin, to maximize rentable floor space.

Thomas Beeby: It reminds me of the graphic designer Eric Gill, who in the early twentieth century wrote a book about the early Modern period. He was concerned about mechanization and industrialization, and the loss of handwork. He was still trying to hand-set type, but commercial printers were wiping him out. The book was a diatribe against mechanization and how it was destroying typography as an art form,

continued on page 16 . . .

Nina Rappaport: Keller, in your fabrications seminar how did the students take on the role of inventor and use the materials in a new way?
Keller Easterling: The students began by researching the history of ideas that attends the development of new materials. After listening to a series of guests and studying historical figures, they were asked to make a new detail and generate a fictional narrative about how that detail enters culture through a whole series of accidental situations, not manifestos. This year I gave sites in extreme parts of the globe, each with special political, climatic, or seismic problems. So the narrative, which could be comedic, was a rehearsal of the larger responsibilities and affiliations that an active architect might have, one who finds some loophole or special synthesis that allows him or her to be a player.
Nina Rappaport: Did they engage new computer technologies beyond the norm, or in unexpected ways?
Keller Easterling: Part of the course required that they use the digital fabrication machines—laser cutters, 3-D printers. They went beyond the most recent fascination with making unique shapes, because the digital tool is capable of it. For example, two of the four projects investigated the ways in which packaging technologies were very similar to those new digital technologies proposed for construction. They used refuse not only as the material but as a proposed delivery system for a new construction technology in a remote location. It pleased me that they were not only architects as form-makers but also architects as inventors.
Deborah Berke: I see the ongoing merging of computer technology and architecture to be a fairly seamless event. I am interested in questions of new materials in traditional building forms, or traditional materials in new forms, and the manifestations of all the variables. Whether you use the computer to design, design and fabricate, or generate documents to allow production that you design some other way, it still may have nothing to do with how the final product is produced, assembled, or inhabited.
Nina Rappaport: In terms of your materials course, how did that differ from other approaches? And how is your interest in materials manifest in that work?
Deborah Berke: My materials course was less about production and assembly than Keller's, and more about inherent and associative cultural meanings connected to materials. What do we think of when we look at this, and why? Why is Formica "wood grain"? Why do they press wood grain into vinyl siding? We discussed things as varied as Robert Venturi's use of brick patterning and Frank Gehry's use of plywood, but it was not about how a building is made. Each week was devoted to a different material, and we argued its associative cultural presence.
Peggy Deamer: One of the things inherent in the computer discussion is the two ways the device is used: as a production technique and as a representational technique. As a representational tool the computer has an interesting impact, just as perspective and axonometric drawings affect design. The model maker and laser cutter do have an impact in terms of how the students (more than us, really) give themselves objects to think about. For example, David Mabbot's and Mark Gage's projects for the Millennium House studio used tools that made them see their work differently. Then there is also the "design-your-own-house" computer software we saw at the National Builders Association convention, which bypasses the architect/designer altogether by letting the potential homeowner "see" (and value-engineer) his own dream house.

Regarding production technique, one can look at the work being done by Bernard Cache, which is all about the direct production of panels by the customer. We also saw at the National Builders Association convention that manufacturers presented products that assumed computer manufacturing but wanted to hide this in a traditional-looking product. This was also true of the many new materials—they were masking traditional ones. In this regard Andres Duany, on the midterm review, showed us that there is much less a disjunction between what he believes and what we are thinking about. He sees that architects should take the lead to make vinyl siding that does what it should and doesn't pretend to be wood. It can announce its "vinylness." But unlike him, I don't want to plead for an authenticity of materials.
Deborah Berke: The material is still authentic; it is the application. Vinyl is understood to be inauthentic because it is pretending to be clapboard. As things get fashioned out of unlikely applications for a material, people raise the authenticity question. I worry that the authenticity argument in the end isn't about authenticity but about the expectations of application. Vinyl has proven itself to be an excellent exterior cladding material. The question is how big vinyl can become before it sags, buckles, loses its watertightness, or can be joined in a logical and repetitive way?
Peggy Deamer: It is like our exploration of recycled composite wood for the Arverne, Queens, housing ideas competition that the three of us designed with Diana Balmori for the New York Architectural League. The wood material, which comes in different hollow sections, is normally used only for decking. Yet it is just ripe for something more. We are proposing that it can be used as structure with insulation qualities, like the logs of log cabins. The industry isn't there yet, but it could become an important new product.
Keller Easterling: It is a way for us to retool the manufactured housing industry with different materials, so that they are more ubiquitous and have good performance value. Another product we are exploring for Arverne is a double glazing with louvers interwoven in a sandwich panel to both reflect and shade the sun. And we have explored a glass with photovoltaic cells in polka dots that James Carpenter has used.
Nina Rappaport: This is the way of the inventor—rethinking a material with new applications of use. How does the computer affect these new ways of thinking?
Keller Easterling: The computer is everywhere, in all levels and all systems of building in the backstage and foreground. I like thinking about the computer as not simply in the service of a formal system. That is not complex enough. It can surely serve any of our desires of making, but as an interface it also provides entry points to a territory between systems that is very powerful for us.
Peggy Deamer: Arverne also shows the expanded version of the Internet's application in architectural practice as we exchanged product information, standards, and government regulations off the Internet. This fluidity has an impact on what you think is in your palette and on available resources.
Keller Easterling: I often find that I want to use computational power to make not the building envelope but the building components—the parts of a construction technology that vary because of gradual structural changes and accommodations. It is exciting to think about the computer handling the making of those components with precision, and it is also exciting to think about the population of those components as the composition of the envelope.
Peggy Deamer: In Gehry's or Lynn's case, the complex shapes led to direct designer-to-builder software. But I think that even if you are not using the computer because of the complex aesthetic, there is still a certain urgency, as Keller implies, to take advantage of the directness for other tectonic or structural reasons.
Nina Rappaport: Does this use of the computer change the way a product is made, and does it matter?
Keller Easterling: You often don't have a choice now. Even the simple aluminum components that I fabricate—some of which could be made with a machinist's tool—are fabricated with digital tools. That is the way the industry is organized.
Deborah Berke: The metal fabricator I work with in Brooklyn makes customized products, like titanium dining tables; 90 percent of the work is laser-cut, but I consider it handmade because it is not from a GM plant. I don't know what the definition of handmade is anymore. Does it mean that you have to throw a lump of clay on a potter's wheel and touch it only with your hands?
Peggy Deamer: It could be handmade at a GM plant, too.
Deborah Berke: But perhaps if you have the robot putting the door on, then it is not. Is it the distance of the hand from the object?
Keller Easterling: Steven Casells has a laser cutter at his desk that he uses like any other tool, and his engagement with that tool constitutes a craft.
Deborah Berke: Maybe the issue isn't so much handmade versus machine-made, but mass-produced versus not mass-produced.
Peggy Deamer: But we are now more aware that mass production comes from hands—from labor disputes or sweatshops. As long as we remain sensitive to the fact and condition of laborers, it doesn't matter whether a product is mass-produced or hand-crafted—labor has produced it.
Deborah Berke: I think a societal bias is that customization has a certain level of quality that mass production doesn't. The assumption is that a stick-built speculative house is made better. But, in fact, a modular house is actually built better. However, because it is "mass-produced," there is a bias against it that has impacted the industry enormously.
Peggy Deamer: One can love the custom window, but for the house we did in Montauk, the window that had the best quality control for a storm-beaten coast was the Marvin Window. They deal with such quantity that they can afford all the testing and fine-tuning of production for superior quality control.
Keller Easterling: Sometimes digital tools give you more control and liability than you would have wished for. You produce an exact file for a machine that approaches zero tolerance of error.
Peggy Deamer: It's true. The shop drawing disappears, and, with it, the fact that someone else is responsible for figuring out realistic tolerances. That's scary.

Michael Osman, Stella Papadopoulos, Tijana Vujosevic, and Chun-Huei Yang, Africa Project, *Fabrications Seminar, Keller Easterling, Spring 2001*

Jeffrey Straesser, Kingman Brewster Center of Public Policy, *Thomas Beeby Studio, Spring 2001*

. . . continued from page 14

and ruined people's lives. He then rewrote the book and said that mechanization is better at certain things, such as newspapers. However, he saw a constant market for handmade things, cherished for what they are—but a majority of the work would be mechanized. And as far as I can tell, nothing has changed since the 1920s. The computer has only made this more obvious.

Leon Krier: We only now understand that there is no metaphysical contradiction between industrial and craft production; they are not exclusive, and to posit them as such leads to a lot of nonsense and suffering. Norman Foster and Andres Duany are integral parts of our modern world.

Andres Duany: Materials are being buffeted by ideology. Modernist architects that I admire, such as Steven Holl, make things by hand in a completely Ruskinian way. Steve has workers hand-etch glass and hand-trowel stucco. At the same time, David Schwarz, who makes traditional buildings, uses industrial robots to carve classical ornament. I wonder: Who is the Modernist? Can Modernism be defined entirely in terms of abstraction? Holl's clients are like the old elitist aristocracy; whereas the "modern," empowered, democratic common people of Fort Worth and Dallas revere Schwarz. So there are conceptual contradictions.

Thomas Beeby: I don't think it is a contradiction. It is actually totally consistent, because what happens at the point where you decide you need to add a dimension to construction, whether you are hand-scraping or using moldings—you are suggesting there is a component of architecture that goes beyond production. The missing component in much of today's architecture is the cultural dimension to building that is found in ornament, whether handcrafted or premade. How this ingredient is reintegrated with building is a continuing conundrum.

Andres Duany: I am talking about the definition of modernity relative to the actual on-the-ground situation. The Schwarz projects are considered nostalgic. But I consider Holl the true nostalgic—and good for him.

Thomas Beeby: I don't understand why we are discussing it in those terms—why the terminology has to be maintained. We all agree that it is not a question of style of the projects.

Leon Krier: They are not supposed to throw their owners into an existential crisis every day.

Andres Duany: There are many people who wouldn't agree with that.

Thomas Beeby: But the idea of criticizing Modernism endlessly seems like a tedious way to spend our time here. I think that is not the issue today. The term *Modernist* has a pejorative aspect to it, like *traditionalist*. It gets in the way. What you describe is absolutely true. Glenn's exquisite buildings are essentially handmade—and that is where the quality comes from.

Andres Duany: Such architects are less interested in what could be true or useful than in stripping architecture of its authority.

Thomas Beeby: But people have done that before the twentieth century.

Nina Rappaport: And the idea of regionalism in architecture is not about Modernism versus traditionalism, but about what can be made best where it is.

Glenn Murcutt: Five of the world's eight most durable timbers are grown on the east coast of Australia. So when designing in that area I work with the timbers, because they are local and the local people know how to use them. Where such materials aren't local, I have to think of using other materials that are appropriate and available in the region.

Andres Duany: One of the most shocking things is that I can specify a window for a building in Florida and a company from Virginia can get the bid, as if transport is no cost.

Leon Krier: Chinese granite may turn out to be cheaper than the one from the quarry next door.

Andres Duany: What you are doing, Glenn, is ethical. There is a kind of ethics about building with local materials.

Thomas Beeby: We live in a world of newly formed countries. In the Chicago of the 1850s, the Illinois Central Railroad owned a 50-mile-wide right-of-way out of Chicago, so Sears Roebuck prefabricated houses and built entire towns on the railroad prairie real estate. There was no culture or appropriateness; there was nothing but grass—there were no materials.

Andres Duany: This is the inaugural condition, which is open, versus the contextual condition, which comes later—once a history of a place is established.

Nina Rappaport: When a material is known, then the key is how architects innovate with it for unexpected uses.

Glenn Murcutt: Take the now ubiquitous corrugated iron that was brought to Australia from England in the nineteenth century in ten-foot-long sheets. With a softer base metal, the corrugation profile could be rolled to form water-storage tanks, and the verandah roofs of the trusses had a bull-nose profile. The material can be laid like a tile, it weathers well, one or two people can carry and fix it, and it is used for both roof and walls—plus it was cheap. Recently I used the iron in New South Wales in a high-wind area, where the force of the wind shaped the building's profile. In Papua New Guinea, at Boubainville, the palm-leaf thatch roofing rots at the ridge after five years at best. With corrugated iron bent along its axis—as opposed to rolled—and fixed over the ridge, it can last ten to fifteen years more.

Thomas Beeby: What you are discussing is an incredibly intelligent use of materials that someone else has invented. Architects don't actually invent materials for construction.

Glenn Murcutt: I have introduced the material in a way that is rooted in the past but has now gone beyond its previous use. Designing and detailing are not different; and unless they are integrated, the integrity of a design suffers badly.

Andres Duany: You have also done another thing. You have made materials honorable, in a cultural aspect. There is a material that was only used for rural shacks—galvanized zinc. When we used it at Seaside they were horrified. And then it became a high-end material. So what you have done is to change the cultural attitude toward a material. And that is something that architects can do.

Thomas Beeby: And aestheticize it.

Andres Duany: One of the great attributes of the shed-metal tradition is that the corrugation casts a very sophisticated, modulated light and shadow.

Glenn Murcutt: If you lay it horizontally on walls, the upper surface of the corrugation picks up the sky light and the lower surface of the corrugation picks up the ground light. The material has real life.

Andres Duany: So why hasn't vinyl been given its honorable expression?

Thomas Beeby: It doesn't lay flat.

Andres Duany: But warping is possible now, with computers. Computing and polymers are made for each other—if only Modernist architects were not such prissy Ruskinians.

1. Noah Bilken, Ameeth Hiremath, Kayin Tse, and Alex Jermyn, Turkey Project, *Fabrications Seminar, Keller Easterling, Spring 2001*

2. Jenny Huang, Linda Klein, Victoria Partridge, and Derek Warr, East Timor Project, *Fabrications Seminar, Keller Easterling*

3. Robert Genova, Museum Project, *Glenn Murcutt Studio, Spring 2001*

4. Glenn Murcutt Architect, Simpson-Lee House, *Mount Wilson, New South Wales, Australia. Photograph courtesy Glenn Murcutt*

5. Diana Balmori, Deborah Berke, Peggy Deamer, and Keller Easterling, Housing Type for Arverne Proposal. *Photograph by Jock Pottle, 2001*

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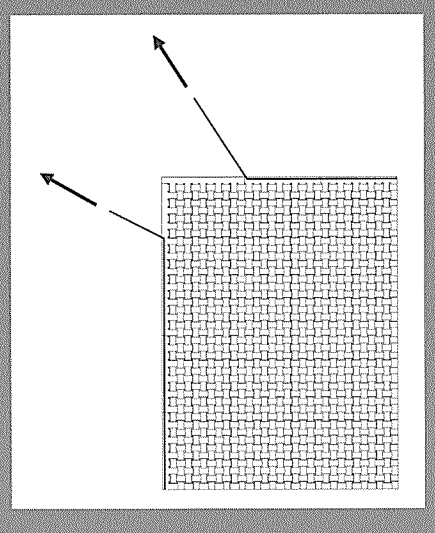

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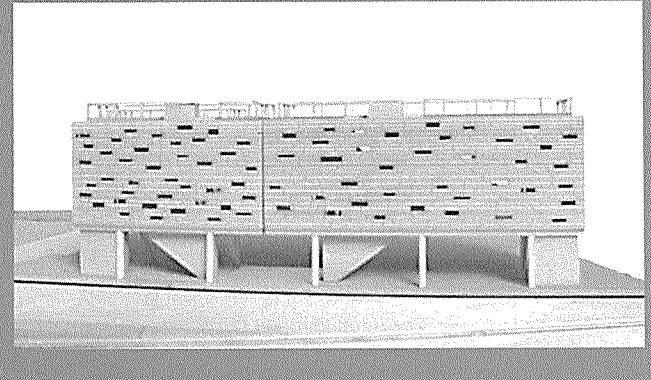


Academic News

Space Tactics: Modern Meditations on the Third Dimension

A graduate student symposium funded by the Department of the History of Art, Yale University Art Gallery, the School of Art, and the Graduate School of Arts and Sciences was held February 9 and 10, 2001.

What kinds of space have art and architecture created in the modern era? How have real inhabited space and the virtual space of two-dimensional art influenced each other in this period? What sort of viewer is confronted by these spaces, whether real or virtual? These and other questions were explored in the two-day symposium as they relate to the architecture, sculpture, painting, and photography of the late nineteenth and twentieth centuries in Western culture.

The symposium, organized by two graduate students in the Department of the History of Art, opened with a keynote lecture on February 9 by Professor Beatriz Colomina of Princeton University. Entitled "X-Ray Architecture: Illness as Metaphor in the Modern House," the talk drew links between the modern sanatorium and the Modernist house. Colomina argued that the U.S. tuberculosis epidemic of the 1950s brought X-ray technology to the American public. This technology of transparency influenced the design of the Modernist home, both aesthetically and philosophically, such that the domestic interior came to resemble the public sites of health.

On the following day, contemporary artist Dan Graham gave a slide and video presentation of his work, which consistently redefines public space. His outdoor structures, such as the roof pavilion at the Dia Center for the Arts, and museum installations encourage interaction between strangers in public spaces.

The main part of the symposium was packed with presentations of graduate student papers. The theme of the first session was spaces of modern domesticity. Discussions included Jin Baek (School of Architecture, University of Pennsylvania) on Le Corbusier's strip windows; Cary Levine (Art History, CUNY) on photographer and Yale professor Gregory Crewdson's elaborately constructed and photographed interiors; and Jasmine Benyamin ('96; (School of Architecture, Princeton University) on the domestic interventions of contemporary artists Gordon Matta-Clark, Rikrit Tiravanija, and Rachel Whiteread. The lively discussion focused on the anthropomorphic qualities assigned to the home by these artists and the link between this domestic bodily architecture and Freud's conception of the uncanny.

The second panel, on modern museum space, included Kristina Wilson (History of Art, Yale University) on the first exhibition spaces of the Museum of Modern Art, and Jeannie Kim (School of Architecture, Princeton University) on contemporary artist Michael Asher's critical installations in art museums that draw attention to gallery architecture. In the discussion, Colomina's argument for the sanatorium-like domestic interior was revisited as a means of understanding the modern museum's increasing resemblance to the laboratory. Professor Christine Mehring, of the History of Art Department, and Professor Eeva-Liisa Pelkonen (MED '94), of the School of Architecture, moderated the discussions.

The final panel, "Space Tactics," was devoted to the nineteenth- and twentieth-century urban space of Paris. Peter Barberie (Art History, Princeton University) discussed nineteenth-century photographer Charles Marville's documentation of Paris; Ana Miljacki (Graduate School of Design, Harvard University) talked about the artists involved with the Décollage group in the 1950s; and Hannah Feldman (Art and Archaeology, Columbia University) presented the work of the Situationist International in the 1960s. The discussion that followed, moderated by Christy Anderson of the History of Art Department, centered on the archival status of these interventions into the French capital's public space. Not only did the conference bring new research to a forum but it also addressed issues of space from an interdisplinary perspective.

—Marisa Angell

Angell, a Ph.D. student in Art History, was an organizer of the conference.

Transect Seminar at Yale

The transect has traditionally been an ecologist's tool for taking inventory of biological communities. But on April 28, 2001, the Yale School of Architecture hosted a one-day workshop, in conjunction with the Knight Program at the University of Miami, to explore the history, theory, and possible applications of this tool as a means of understanding human settlement patterns. "Planning for This Century: The First Transect Seminar" drew speakers from around the country, including landscape architect Diana Balmori (Yale University), sociologist David Brain (University of Maryland), professor of urban studies Sidney Brower (University of Maryland), professor of natural history and the environment James Collins (Arizona State University), architect Victor Deupi ('89; University of Notre Dame) transportation designer Richard Hall, social ecologist Steven Kellert (Yale University), architect and town planner Patrick Pinnell ('74), professor of urban and regional planning Emily Talen (University of Illinois), and household analyst Todd Zimmerman. The seminar followed "The Yale Transect Studio" (see page 23), an advanced studio taught by Andres Duany and Leon Krier, who also participated in the day's events.

In the context of the studio, the transect operates as a system that organizes human and natural habitats on an urban-to-rural continuum. Each speaker elaborated upon this definition, citing examples from his or her discipline. Pinnell presented transect-based thinking from the 1893 World's Columbian Exposition in Chicago; Hall illustrated the process of using transects to design present-day street conditions.

Talen posited a general theory of transect application in which the tool clears a way around the shortcomings of urban planning. She argued that the transect functions as a linkage between elements of planning that are often difficult to bridge. For example, it is especially useful in dealing with the tensions between form and pattern, and between order and diversity. One of the most important results of transect analysis is the ability to see how discrete elements tie into larger systems. One finds evidence of this in the examples featured in *The Lexicon of New Urbanism* (2000), by Andres Duany and Elizabeth Plater-Zyberk. Because its nature is both spatial and specific to geography, the transect can connect incremental decisions to natural ecologies, healing a current rift in planning procedure.

Balmori and Kellert spoke separately about the history of the cultural construction of the landscape. The persistence of a Romantic definition of Nature has kept planners from integrating people and nature; ecology was the first discipline to consider cities part of the natural world. According to Balmori, planners should aim to use the powers acquired through industrialization for more modest ends and to help nature maintain its balance within the city, which will humanize the landscape. Kellert sees the transect not only as an analytic tool but also as a way of understanding the linkages between human and natural systems. Transect brings into focus another relationship continuum that is between wilderness and civilization. The discussion about the landscape and environment highlighted the transect as a common language of environmentalists and urbanists, with the implication that both professions could operate under one comprehensive operating system and that this system would fall under the rubric of "smart growth." Duany was quick to emphasize that although everyone involved in city-making has internalized the transect as a concept, no one speaks of it as such.

The seminar revealed many possible contexts for this new terminology. In much the way that the environmental movement has gained power by employing technocratic language rather than moral imperative, New Urbanism's explicit use of the transect gives planners a technical language that will allow them a means of influence within the building code and legal system, as well as a common language that can be coordinated with other disciplines.

—Cynthia Barton ('02)

Michael Silver Appointed Head of Digital Media

Michael Silver, of R+D Architects, was recently appointed director of digital media at the Yale School of Architecture in the fall. Last year he was the Le Fevre Fellow at Ohio State's Knowlton School of Architecture. Silver discussed his work with Constructs *editor, Nina Rappaport.*

Nina Rappaport: What kind of research have you been engaged in during the past few years?

Michael Silver: My recent work has been focused on the link between cartography and fabrication: both are being transformed by the introduction of new digital tools and are changing the way designers work. Digital tools and mapping technologies in the arts have fascinated me as, for example, used in the work of Brian Tolle, Bill T. Jones, Laura Kurgan, Justine Cooper, Lila Locurto, and Bill Outcault.

New cartographic practices have changed the way we measure and represent space. With the widespread use of 3-D mapping systems like LIDAR (Light Detection and Ranging), Internet-accessible DEMs (Digital Elevation Maps), and various space-based imaging machines, we are already beginning to see a shift away from traditional practices. Context mapping, as we conventionally understand it, is dead. Architects can obtain surveys of any place in the world via the Internet. And we can easily look at a site in three dimensions rather than working with a flat map.

Because architects now have the ability to record the world more accurately, the complexity of the real will likewise determine new design solutions with increased specificity. Just as perspective changed how designers perceived space, these new imaging systems will have a profound effect on current notions of what architecture can be. Clothing companies such as Lands' End are already using 3-D scanning equipment to record the body shapes of their customers. With this data people can buy clothes on the Internet. Another idea in the works is the design of shoes around the precise shape of an individual's foot.

NR: How does this new mapping practice relate to the process of building construction?

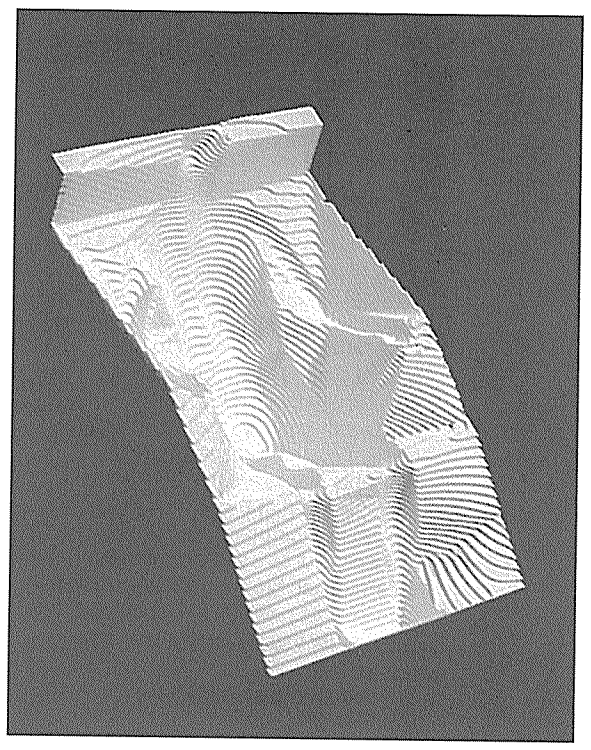
MS: Because spatial data obtained from a 3-D scanner is stored digitally, it can be manipulated on a computer and then rematerialized in three dimensions using a rapid prototyping machine. The link between fabrication and mapping is codependent. It's just like desktop publishing, except each component of the system (scanner, CPU, printer) has the capacity to process three-dimensional data. "Voxels" replace pixels. I see the computer more as a data-management platform and less as a tool for generating software-specific forms. New possibilities for design evolve out of the flow of data as it moves through various image-processing machines, programs, and digital fabrication tools. The system is really a series of filters.

NR: Was the Portrait Chair project you presented at Yale in the spring "Extra Digital" lecture produced in this way? And does it challenge the conventional way of relating bodies and objects?

MS: Yes, we used a 3-D body scanner to build furniture that would fit the contours of a specific individual. The data from the scanner was fed into a large CNC mill, which carved out the final chair. With this prototype R+D was able to demonstrate an efficient method for mass customizing a marketable product from site-specific, digitally acquired spatial data.

The Portrait Chair raises some interesting questions about the role geometry plays in the production of form. Now that you can instantaneously generate a high-resolution 3-D map of the body—one that can accurately capture the subtle and not-so-subtle differences between people—there is no need for a system of standardized measurements. By accommodating an infinite range of possibilities, you render the notion of an average or ideal body obsolete. And if our faith in the normal disappears, so will the notion of deviance.

The chair also radically challenges the classical search for proportional harmonies in nature and our understanding of what constitutes beauty. Even Le Corbusier's Modulor was based on the coordination of a few standardized dimensions with proportional rhythms based on the golden section. It was therefore constructed out of a twofold prejudice:



1) the body must conform to a regulated series of measurements; and 2) the internal relationship between each part of the body should follow a mathematically precise order. This adheres to the predominant model of proportional rectitude handed down to us from the Greeks. Our current notions of size, shape, and weight may recently have changed from the Rubensesque to the Barbie-esque, but our fascination with the "ideal" has not. We have invented an idea of beauty that ignores variation and difference. Perhaps when we are liberated from the tyranny of averages, we will be able to refresh our way of seeing the world.

NR: How will your research be integrated into the architecture program at Yale?

MS: It would be relatively easy to institute an Internet-based mapping protocol for Yale students so that they can export 3-D site data into their current computer modeling software. This would change the way they do their site analysis. We are also going to scale up our digital fabrication capabilities. Two new machines will be capable of generating full-scale components and will allow students to build large projects. In the long run I see Yale's digital-media department supporting a wide range of new computer-based construction technologies as well as new devices designed for mapping space. We can move beyond simple renderings to actually building with the computer.

Michael Silver, The Portrait Chair, *2001*

Spring Lectures

1. Andres Duany ('74)
"A General Theory of Urbanism"
January 8

We don't have clients but we have customers. So if we do not meet them, they have no preconceptions. We can't explain a large glass wall and the idea of suffering for architecture's sake. Customers are the great anonymous mass. . . . Do not experiment on the poor with weird-looking buildings; they have little tolerance because it says "affordable housing" to them. . . . We are not playing but actually living in traditional urban fabric. New York City is a nineteenth-century urban fabric; it is a resilient and efficient way to live. . . . Walkable places are the most popular. For example, even at Disneyland you walk around in a surrogate environment, and it is successful as a walkable place. . . . True urbanism can grow organically and replicate itself as part of a neighborhood. That is the order that is key to urbanism.

2. Peter Corrigan (MED '69)
Brendan Gill Lecture
"Theatre and Architecture: Two World Views"
January 15

It would be fair to say that whether an architect is from Paris or Australia, our work is not simply building buildings, but significant moments in culture that have density and memory and the possibility of hope and a whole range of very important signifiers. That is what I am trying to do in Australia and that was part of my formative years at Yale. . . . Architecture and theater are two worldviews. . . . Clearly, in architecture, when there are too many grand ideas, there is a loss of momentum. With the theater there must be as many great ideas as possible. . . . In my suburban work, I use identity and narrative, where the narrative is of blue-collar people. So I took it upon myself to celebrate the staircases, the brick, the color and light, even the car parks—to make a point of celebration in the community.

3. Tim Macfarlane
"Structural Glass"
January 22

Glass is stronger than steel in its pure form, so it is paradoxical. It offers strength but it doesn't always demonstrate that. And that has been the question that I want to work on. . . . In 1985 I was first asked by an architect if I could design a glass staircase. And I said I couldn't; it is an idea that makes people sick, just looking through the glass. So this became my journey as an engineer. . . . For the canopy of the station at the Tokyo Forum, I knew I couldn't do laminated glass over 30 feet, but I could use 10-foot pieces of glass. You can't get long pieces of glass, but you can put them together, as in a corbel. I instinctively knew that the trouble would be the bolt connections and the placement of the bolt.

4. Richard Gluckman
"Space Framed"
January 29

What interests me is architecture as the frame for art—with a structural clarity, but with a spatial ambiguity. . . . The Dia Foundation in New York was an intervention that was additive rather than reductive, carefully accessing the nature of the existing structure. There was a gradual concealing of the structure to get to a tectonic lightness. Every bit of the air-conditioning and lighting was an integral part of the architecture. . . . The Austin Museum of Art is a regulator of frame to the viewers' experience. There are celebratory spaces from the outside in as well as from the inside out. A concrete frame separates into two volumes—one opaque with the theater entrances and the other an exfoliated wall with a sculpture garden and ramping stairs.

5. Rafael Moneo
"The Prerogatives of the Architect"
January 31

I indeed believe that despite the hardness of our profession architects enjoy some prerogatives, and we need to know which could be useful for understanding better. This is the role of architects and the meaning of architecture as a discipline. . . . Talking about prerogative—by fortune I was asked what should be done for the new City Hall building in Murcia, Spain, opposite the Baroque facade of the cathedral. In this case it could work to have something that could be interpreted almost like an altarpiece nowadays. And this altarpiece resists the sense of hierarchy of the Baroque cathedral, with the hierarchy of the saints and the figures embedded in the facade. Instead, this City Hall is more abstract.

6. Kazihiro Ishii ('75)
"Architecture of Geocosmology"
February 5

The bridge connects lands. Each time we see a bridge, we know—maybe this time we have found the main way [to the ocean]. I liked the bridge, even if no river was there. I found a lot of interests, which I have made into my buildings. . . . What is architecture in relation to the climate of the Earth? The word *environmental* is for people, but no word is of the Earth itself. . . . Tokyo is man-made and should be more organized, but the pattern is like a galaxy of stars. What is this? A scatter, sand. Why are things on Earth not the same as the things in the universe?

7. Raoul Bunschoten
"Urban Flotsam Stirring the City"
February 7

Global trends affect cities and increase instability in local environments in much the same way as a rising river floods a house. The main structure may somehow remain intact, but anything loose is soon adrift in the currents: mattresses, pots, clothing. Emerging as ever-changing clusters, the contents of the house appear and reappear in many forms—a fluid identity, never fixed but always there as a concrete context. Global trends create urban flotsam. Urban flotsam and its complex dynamics for a second skin of the Earth. . . . Urban curators orchestrate this shift in practice, detect emergent phenomena, designate cities as metaspaces, form galleries, and curate their contents.

8. Anthony Vidler
"Modernism after Modernism: Remarks on Aging in Architecture"
February 9

This lecture is prompted by the ever so slight shock of realization that what was new in 1952 is now in need not of routine maintenance but of full-scale restoration, in the manner of historical monuments as they have been defined in modern culture since Viollet le Duc. . . . Mies, like Hilberseimer, was less the negative theoretician of metropolitan anxiety than he has been portrayed, and more simply the special "building artist" of business. This was not simply a "vulgarized" version of Mies, nor a watered-down species of the International Style of the 1930s. Rather, the "style" developed through the meticulous attention to technology and function perfected by SOM in these years has, I think, its own special logic and nature. . . . Thus the "building art," of which Mies spoke in the 1920s as a way of rejecting the burden of the past is transformed into a building art of business in the 1950s.

9. Esther da Costa Meyer
"Paris: Architecture in the Age of Technical Reproduction"
February 12

Iron and glass did not lend themselves to narratives of imperial and didactic power as did the large stone structures of the reign of Napoleon III. The industrial revolution created a new class of engineers, imbued with the ideology of progress and a need to represent it. . . . They were urban rather than suburban, conformist rather than revolutionary, and sponsored service buildings or those of consumption that expressed pragmatic goals. . . . Entire buildings could be reproduced serially as kiosks, fountains, and bathrooms all over Paris. Standardization and mass production did away with the uniqueness of the "here and now." The ephemeral nature and ubiquitousness of the systems of construction was not lost on the critics, such as Ruskin and Morris, who spearheaded the attack on the architecture.

10. Wes Jones
"Totally Fabricated"
February 19

So instead of vainly wishing for some seamless continuum from the factory to the finished installation, the gaps are allowed (that are impossible to fill anyway), which permit literal and conceptual movement between the parts. This is the strategy that results from what we call a "lumpy" design logic. . . . In such an age, the Pro/Con Package Home emerges as an apotheosis, as extreme canniness. From the Pro/Con Package Home Web site, a consumer chooses among different corporate-specific activity-oriented pro(gram) con(tainers), or "packages"—loosely organized along the lines of traditional architectural program divisions, but also departing from the coarseness of that grid as new markets are sensed and new niches are filled. . . . The very technology that drives domesticity can be the technology that makes lived experience more excellent.

11. Emilio Ambasz
"Natural Architecture/Artificial Products"
February 22

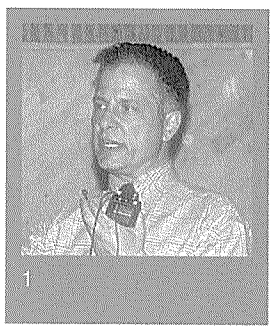
Ambasz is really very shy, which is why I [Emilio] write fables. Work has bored me for a while. Ambasz is an anxious man; he would like products to work well. He has a distrust of the industrial design profession. We are different. Ambasz as an industrial designer has a notion that we have been moving away from the center of man as center. . . . Engineers should be industrial designers, and should understand cultural aspects of products being made, and should know how to emote shapes or forms. . . . At the end of the nineteenth century in the garden cities of Ebenezer Howard, the cities and suburbs were separate. In modern times we are promised a house in the garden and believe we are in a park. But Emilio is trying to give both the house and the garden a notion of reconciliation.

12. Shingeru Ban
Paul Rudolph Lecture
"Beyond Paper and Curtain: Works and Humanitarian Activities"
March 19

There were so many disasters in the 1980s—earthquakes, flooding, and wars between different religious groups. Even the natural disasters were mostly man-made, such as erosion issues. People have also been killed by building problems and planning issues. So I think the most common problem after natural disaster is housing, and I looked for opportunities to do the work. . . . My first project was for Emilio Ambasz for a public screen made out of fabric to divide a space. There were so many paper tubes from the fabric, and I hated to throw them away, so I brought the tubes back to my studio and thought of ways of reusing them. . . People ask, Why do you insist on single issues of the paper tube? I can do it in any material. What is the special quality of paper? It's not ecological, but it is a humble material.

13. Leon Krier
"I-dea and Scale"
March 22

In the twentieth century, human production and energy are occupied with making things, not places. . . . We don't have a system to build simple livable cities. . . . Traditional architecture is not a religion, it is a practical art of building in an aesthetic way. I am not populist. We are an elite profession, and it should be that way. . . . Maybe Mr. Muschamp will influence the way people look at architecture. I have no limits liking things; I like Modernism, but I would not practice it.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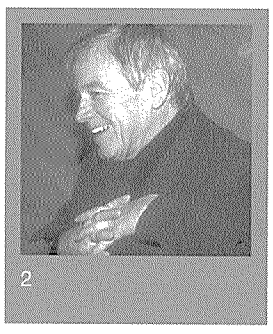
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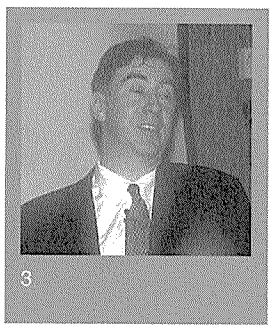
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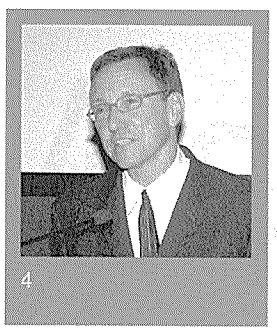
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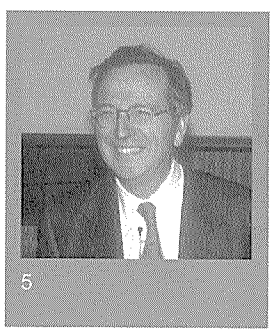
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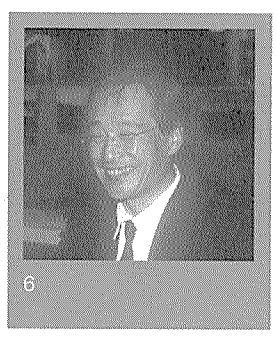
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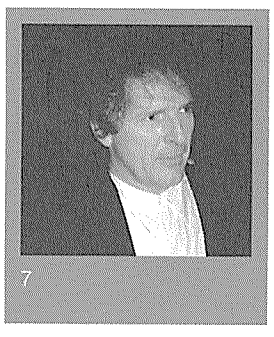
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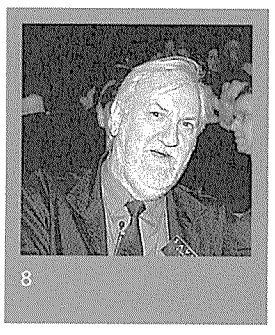
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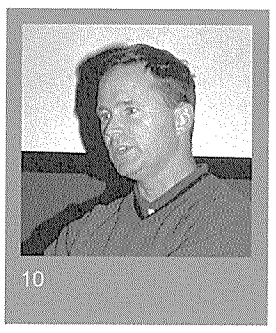
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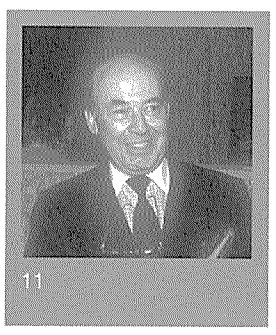
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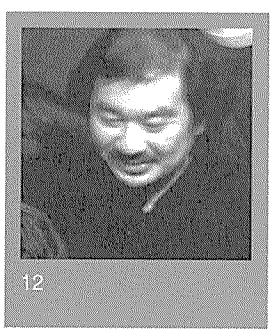
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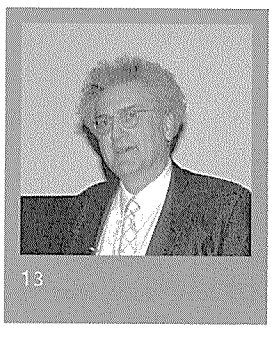
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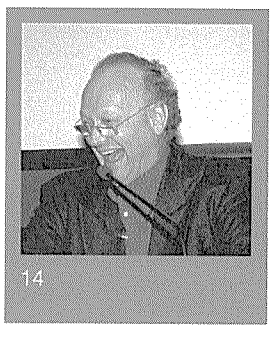
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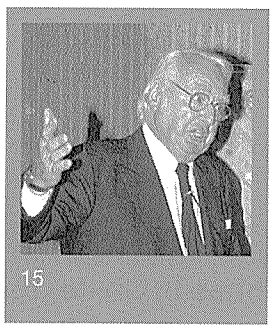
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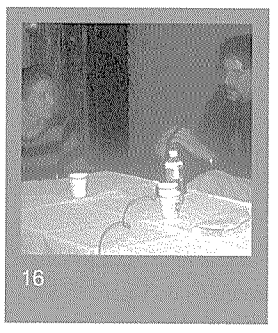
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14. Glenn Murcutt
"Place, Culture, Technology: An Architecture within the Australian Landscape"
March 26

My buildings are almost all working with the elements—the landscape, the rainfall, wind patterns and the psychological differences between the temperatures inside and outside as opposed to only physiological differences. . . . My first house of 1971 you could sail like a yacht, it opens for the breezes and closes down from the sunlight, you can operate the building. I give my clients lessons in how to operate their homes. . . . It would be good to think there is hope that as individuals we can make a little difference and that for future generations we will become worthy of our time on earth.

15. Richard Meier
Gordon Grand Fellow
"The Skateboard Angels of the Plaza"
April 2

In Naples, Florida, they required houses to have pitched roofs. I said, "I don't think I am the right architect—I don't do that." But the client insisted, so we read the code, and it didn't say that the apex had to be the high point, so we made the pitch backwards. They later changed the regulations, but this project would not have happened had we not explored the possibilities. . . . The new art history building for Yale is wedged in a confining site. How do you make it an open, porous building with the tall wall of the A&A Building and the others, and narrow frontage on York and the rear? We are challenged by how to make exciting spaces with natural light. If I had my way I would pick another site. Another thing: it won't be a white building.

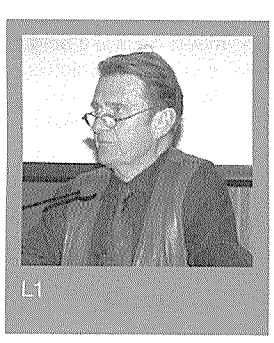
16. "Extra Digital: 10 Sites"
Keller Easterling, Greg Lynn, Ed Mitchell, and Michael Silver
April 5

Keller Easterling asked three panelists to play a parlor game, showing projects as artifacts or residue from their digital work.

Greg Lynn: The market for generic design has shifted from mass-produced uniformity to continual differentiation of brand identity and the multiplication of product variations. Designing, manufacturing, managing, and, most of all, being creative with high volumes of variation and differentiation is one of the new critical tasks for designers and perhaps architects.
Ed Mitchell: At the end of the day, the discussion is about taste. There is a feedback loop. Taste space has four phases for an architect: creating what consumers want; remembering what consumers want; anticipating what they will want; and changing their wants.

Michael Silver: I questioned two fundamental premises, that of the normalized body and the Modulor which can be related to a geometric output. I use mapping devices, to scan a body or object in order to write a new architectural geometry.

Keller Easterling: We don't have the right terms, so I borrow them from other disciplines—summation, switch, new org man, system of multiples. Site becomes a multiple condition and a verb. Projects could be called switches: infrastructure is literally a switch in an infrastructure network.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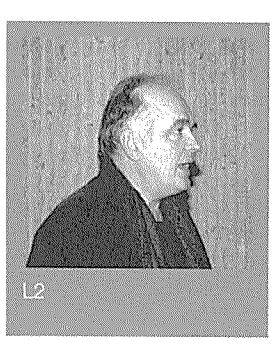
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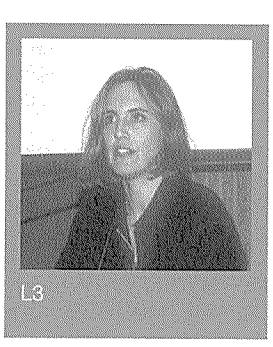
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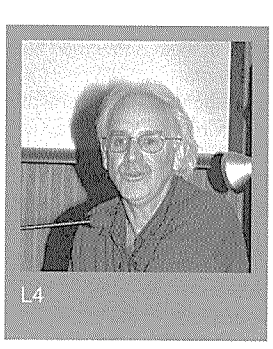
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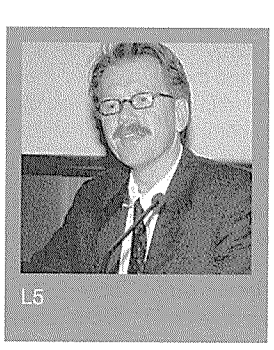
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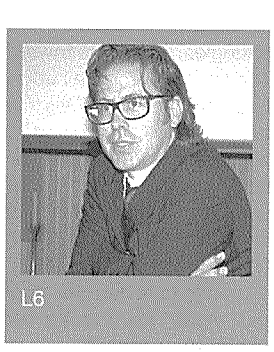
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Landscape Lectures

The course given by Diana Balmori, "Experience of Site: Architecture/ Landscape/Art/Ecology," included public lectures followed by morning seminars showing different professional approaches to the design of a site and referencing the lecturer's own work as well as that of the studio site of the open space for the new School of Forestry.

L1. Grant Jones
"Designing Buildings and Landscapes as Paths That Heal"
January 11

Land has history, time, and future. We need to think about our relationships to the land, because the landscape is all the paths that have crossed the land. There is no landscape without people; people, too, leave a mark on the landscape. To be a landscape architect, you need to know the land, make a marriage with it, and understand it. So what is the landscape? It is the flow and connectivity of life, of thousands of years of history.

L2. George Trakas
"Routes to Water"
January 25

Usually I do not take work unless I've been to the site. In many cases I will be flown in to a site, or I will drive there. I'm very sensitive to the place. I love getting there really early in the morning, but then I also like hanging out there at night after dinner. I'll walk the site. I really feel like I'm the superintendent of something, that I'm a visionary of what might happen here for the public. So, invested with that responsibility, I'd better keep myself in very good shape. I mean physically certainly, but also a mental clarity because so much that we live with is just overlays, strip situations, where somebody just builds something over something else. . . . As an environmental sculptor, I'm giving you a different look. I really look at what needs to be revealed.

L3. Martha Schwartz
"Recent Work"
February 1

I see myself as an open-space doctor, an environmentalist of asphalt and concrete, of parking lots and sidewalks—of the netherworld untended by architects. . . . New Yorkers really cannot go past the 1860s! They drag that guy [Frederick Law Olmsted] along like a beloved teddy bear! . . . For a long time, I tried to escape the Bagel Garden project, but then I realized, I'll never get out from under its shadow. It started a whole new way of thinking about landscape—that it didn't have to be a handmaiden, that it could be a form of expression.

L4. Michael Singer
"Art, Design Environment/A Synthesis"
February 8

Today the notion of intervention is more delicate. Try to make patterns happen that are throughout your circulation, that are a reflection of today's move in a landscape. We will also intervene—that's a human thing, but today we'll think more about what our intervention means to the surrounding environment. So that's a different kind of intervention than Saarinen's intervention. He's thinking of a statement that is more of an ego statement. I'm not criticizing that; I think it's fantastic, actually. But it would take an enormous talent to be able to make that kind of statement today.

L5. Michael Van Valkenberg
Timothy J. Lenahan Lecture
"Recent Work"
February 15

The most important thing for architects to understand about landscape is that landscape is not some undifferentiated condition out there. It's hard to draw a boundary around the limits of the landscape, whereas you can always say pretty much where an architectural project begins and ends. Today, however, people are very interested as architects in more of a blurred line. It's like a smudge rather than a line. Think of a sponge. A sponge can be so dry that it just repels water. When it's really dry, won't absorb any water. I'm talking about the most personal part of reading a site now. I find that going to a site is like the process of getting a sponge to have enough moisture in it that it starts to really absorb.

L6. Robert Somol
"Absolute Landscape"
February 29

Landscape's minor usage of architecture's major language has recently been inverted, as architecture has returned to colonizing conditions presumed to be native to landscape to address its own disciplinary impasses and demands: i.e., to move from architectural Modernism's space and structure to an emphasis on surface and contingent event. This shift accounts for the near universal embrace in both the competition brief [for the Downsview Park, Toronto competition] as well as in the entries for the rhetoric of emergence, self-organization, ecology, system, field, and so on. . . . [It] provokes the dilemma of how these procedures and preoccupations might get retranslated "back," as it were, to their "original" site of landscape.

Photographs by: John Jacobson, Victoria Partridge, and Sarah Lavery

More on Mies

And What Would Mies Have Us See?

Frank Gehry, Architect, *Guggenheim Museum of Art, May 18–August 26;*
Mies in America, *Whitney Museum of American Art, June 21–September 11;*
Mies in Berlin, *Museum of Modern Art, June 21–September 23, 2001*

We are quite fortunate this summer to have three major architectural shows—or two, depending on how you are counting—at New York museums. The Guggenheim has a retrospective of Frank Gehry's work, placing him firmly in the architectural canon. But although Mies's work is already Scripture, Scripture can always be interpreted: the Museum of Modern Art and the Whitney Museum present a view of the architect more diverse and inclusive than we've ever known. The Gehry and Mies shows together explore what is gained and what is lost by an architect's self-presentation.

None of these exhibitions are what you would expect from the architects' work. Gehry's progress toward his complex, messy, luscious form is inexorable; whereas Mies, in fits and starts, diversions and struggles, meanders toward his purity. The fox appears as a hedgehog, and the hedgehog as a fox. This inversion might boil down to Gehry being able to control his show's arrangement, as Mies could not, being quite dead (or "still dead," to use Philip Johnson's clipped assessment when I talked with him about the show). Gehry's retrospective gives the architect a chance to revise the image of his accomplishment. However, the versions of Mies at MoMA and the Whitney labor to undo Mies's own careful revisions.

Perhaps this is the right approach, and these exhibits deserve the praise they will no doubt receive. Thankfully the inclusive, sprawling MoMA show has no fear of presenting new material—most notably Thomas Ruff's digitally processed photographs that include a ravishing blur-motion filtered image of the Barcelona Pavilion. The images illustrate T. S. Eliot's observation that "the past is altered by the present as much as the present is directed by the past." But what sort of show would Mies himself have presented? MoMA's 1947 exhibit, curated by Johnson, might have come the closest; Mies's collage perspectives of his interiors also suggest how he might have wanted his own show to appear.

We can get an idea of this from the models, in particular the Whitney's display of Mies's model for the Resor House. Interestingly it is made with materials parallel to their literal counterparts: the roof is copper, the walls polished cypress, and the river underneath a sheet of blue glass. The model explores nuances of reflection, effects of sheen, and transparency akin to the issues explored by Mies's built work. In contrast, the new models exhibited at MoMA show all the soulfulness one would expect of the spray-enameled laser-cut styrene—which is to say, none. Some models are even worse than that: the 1921 Friedrichstrasse skyscraper project is simply a stack of clear acrylic, and besides being numbly reductive, when viewed from the same perspectival point as the ravishing charcoal drawing presented next to it, has a completely different optical effect. The model of the German Pavilion in Barcelona tries earnestly to represent a water fountain in styrene. The effect is ridiculous. But as phoned-in as these new models are, they do at least show the works' messier contexts.

These exhibits struggle with the conflicting impulse to show architectural ideas both as they evolved and as complete and finished presentations. Both shows are testimony that such ideas are often at their most powerful in ephemeral moments, quick sketches, and small instances of discovery. We can see a certain death in the architectural process later in the architects' careers, where full-time staff produced legacy drawings. In Mies's case, one is in awe of the precision of the ravishing ruling-pen drawings on illustration board, imagining a catastrophic ink spill as the drawing is completed. But then maybe in Mies's world no ink ever drops by accident—unlike Gehry's office, where it would be co-opted into the design.

—Aaron McDonald

McDonald ('92) is principal at RGA Architects and Planners, in New York.

Mies Is Contextual

Back in the early 1980s, when I was at Yale, architects were putting hats on skyscrapers and a black hat on Mies. It was the high tide of postmodernism and a low point for Mies and what he stood for—architecture that raised the facts of construction to the level of art. The poet of practice, as Joan Ockman has called him, was turned into a caricature: his buildings did not respond to their context; his forms were too universal to communicate to the average person; and his reductivist aesthetic was too pure to accommodate messy vitality.

I've lived in Chicago for nearly 15 years now, which is long enough to know that some of this critique holds up and that a lot of it is bunk. True, there is bad Mies out there, such as Chicago's Illinois Center—a veritable black forest of closely spaced high-rises. But there is also fabulous Mies, such as the Chicago Federal Center, a pair of matte black slabs that flank a public plaza anchored by a red Calder stabile. Not only are these buildings as elegant as two men in black tie, they're powerfully monumental, even without domes or Doric columns. Most important, Mies arranged them so they respect the traditional street wall while still cutting a popular open space out of the Loop's dense fabric.

This is the "clearing in the forest" that Phyllis Lambert discusses in the exhibition *Mies in America* at the Whitney Museum of American Art. She's onto something: unlike other Modernists, who wanted to wipe the slate clean, Mies worked with the existing city, playing by its rules but bending them. The Museum of Modern Art's *Mies in Berlin* show, curated by Terence Riley and Barry Bergdoll, says much the same thing as it reveals how the young Mies carefully interwove house and garden. The point is that the vast majority of Mies's built work in Europe and America, suburb and city, was deeply site-specific. It hardly fits the "object building" stereotype that constituted the received wisdom of the 1980s.

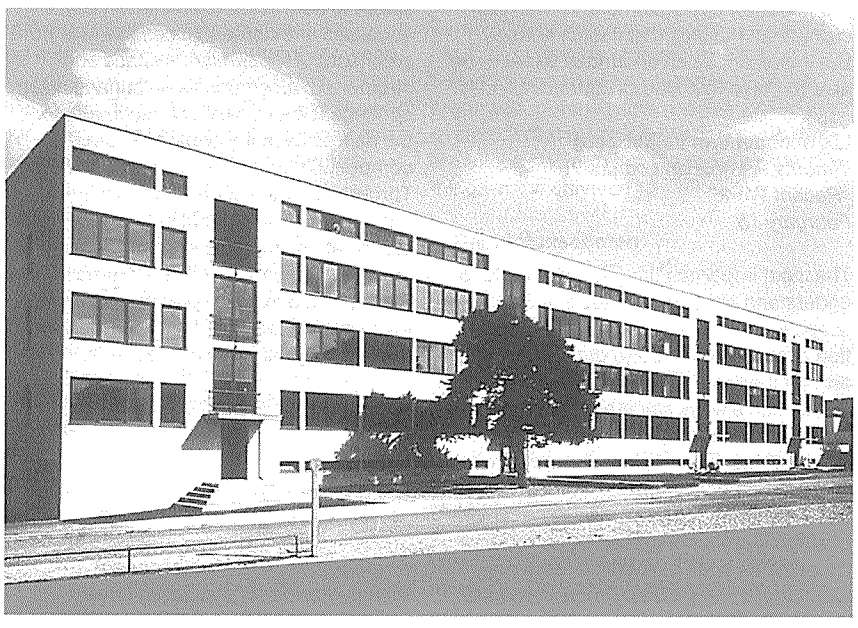
There are other good things about the exhibitions, especially the vivid contrast they offer to the current design scene, with its ever more baroque "can you top this?" architecture. When we're ready to go back to boxes instead of doing blobs, Mies represents the best place to start. Everybody knows that Mies famously said, "We don't invent a new architecture every Monday morning." But *Mies in America* shows us what this really meant: a painstaking step-by-step evolution as Mies worked out his technology-based aesthetic. Today we have computers. Mies got by on sweat—as well as a great mind and a great eye.

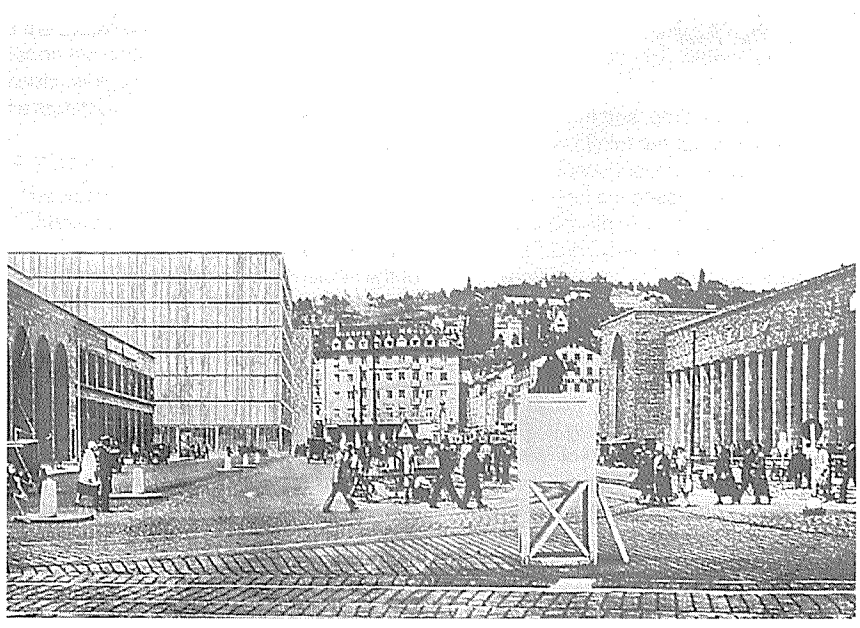
And yet, of course, there were failures like the aforementioned Illinois Center, which was carried out by both Mies and his followers. The trouble with these shows is that we learn little about the shortcomings, especially the most enduring part of the postmodern critique. Mies's reductivist aesthetic tends to squeeze out everyday life. His buildings are often more suited to extraordinary time than ordinary time. Take the great Farnsworth House—it heightens the experience of living, but you don't go there to live.

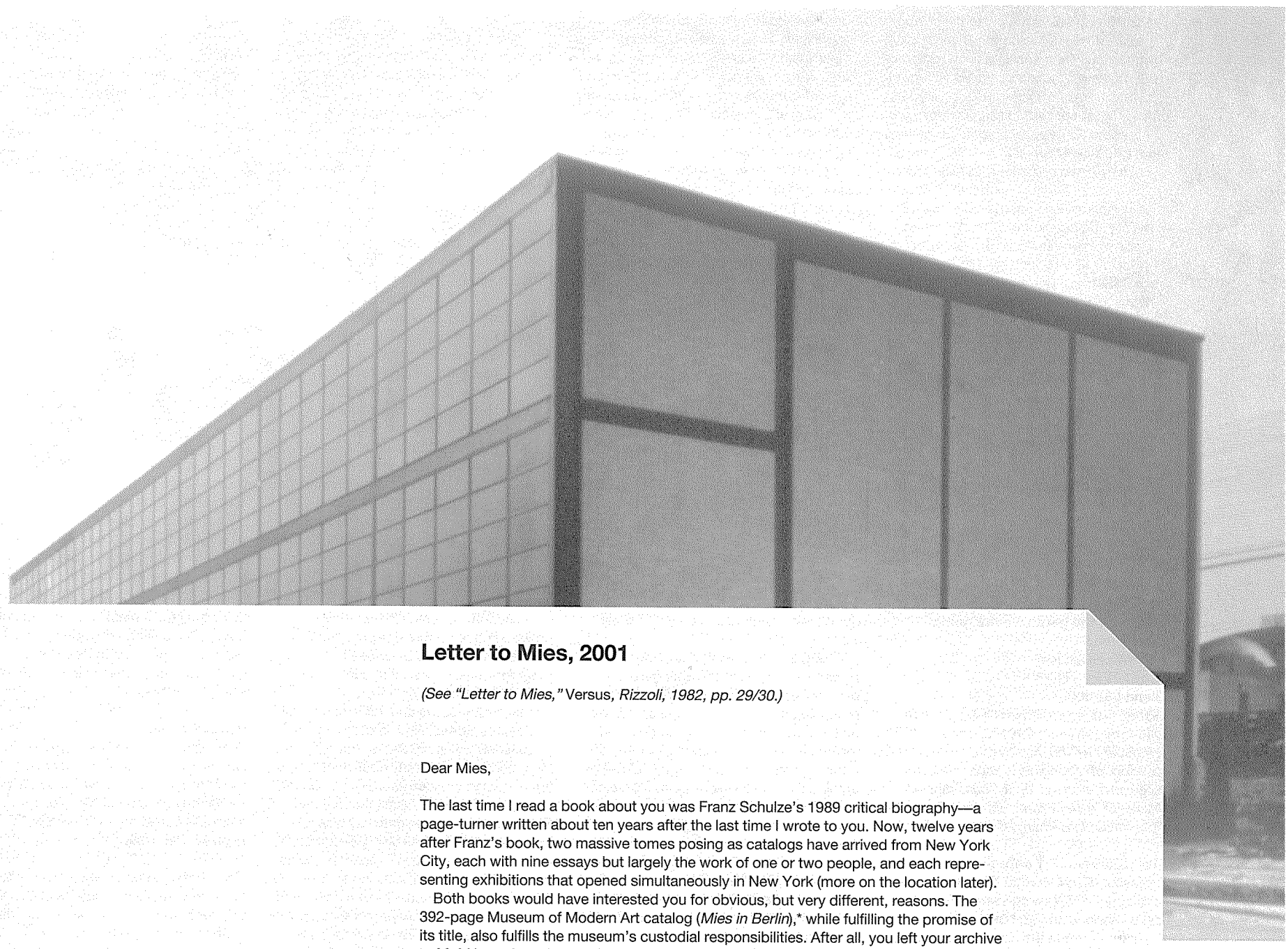
Perhaps it is no coincidence that at the very time the Mies shows are making their debut, the Philadelphia Museum of Art has mounted a major retrospective of the architect's most eminent challengers, Robert Venturi and his partner, Denise Scott Brown. This pairing is much more than "less is more" meets "less is a bore." It underscores Mies's influence, which is properly measured not only by his own work and that of his followers, but also by those who reacted against him. More important, it articulates a new challenge: How can today's architects absorb, but advance beyond, the lessons of this late great master of Modernism? I say, Hats off to Mies!

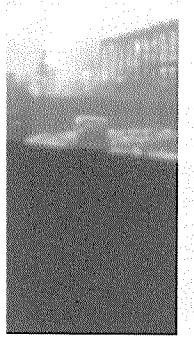
—Blair Kamin

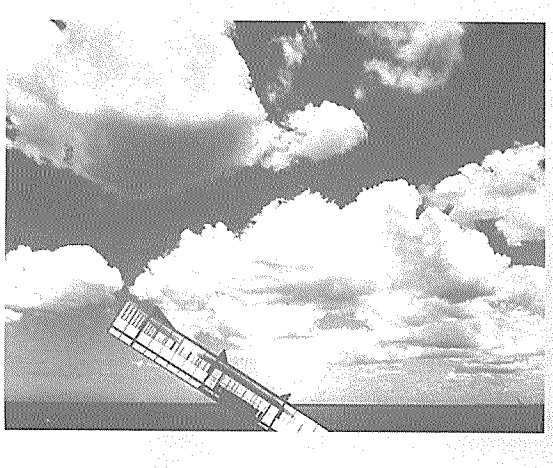
Kamin (MED '84) is architecture critic for the Chicago Tribune. *In 1999 he received the Pulitzer Prize for criticism. In October the University of Chicago Press will publish a collection of his columns,* Why Architecture Matters: Lessons from Chicago.











Letter to Mies, 2001

(See "Letter to Mies," Versus, *Rizzoli, 1982, pp. 29/30.)*

Dear Mies,

The last time I read a book about you was Franz Schulze's 1989 critical biography—a page-turner written about ten years after the last time I wrote to you. Now, twelve years after Franz's book, two massive tomes posing as catalogs have arrived from New York City, each with nine essays but largely the work of one or two people, and each representing exhibitions that opened simultaneously in New York (more on the location later).

Both books would have interested you for obvious, but very different, reasons. The 392-page Museum of Modern Art catalog (*Mies in Berlin*),* while fulfilling the promise of its title, also fulfills the museum's custodial responsibilities. After all, you left your archive to MoMA—at least in part, one assumes, out of your gratefulness to Alfred Barr, Philip Johnson, and Helen Resor for their support on your behalf during your personal and professional crises in Berlin in the mid-1930s. Indeed, Terence Riley's opening essay in the 4 1/2-pound document is curiously called "Making History: Mies van der Rohe and the Museum of Modern Art."

You must have known that some of this proprietary behavior would transpire when you bequeathed your architectural production to MoMA. In any case, you could never have guessed that Mr. Riley's second essay in the catalog would cutely paraphrase Tom Wolfe's ironic book into "From Bauhaus to Court-House." Still, much is to be learned about your enigmatic life from many of the essays: for example, Detlef Mertins's revealing essay about your initially ambivalent relationship to Germany's "avant-garde" (Mr. Mertins has an equally interesting piece in Phyllis Lambert's seven-pound (!) book for the Whitney show. Come to think of it, each book has an essay on your relationship to art collectors and collections—including your own.

*Mies in America*** will interest you largely because of Ms. Lambert's firsthand knowledge of you and your insights in the nearly two decades that she knew you. Her scholarship that illuminates your intuition reified by your interpretations of certain philosophers (notably St. Thomas Aquinas) is particularly worth reading. Her quoting of some of your acolytes' (Messrs. Fujikawa's, Goldsmith's, and Summers's) frustration with your often inexplicable way of extra-rationally saying "I like it" when challenged to explain certain decisions you made is frankly delicious. Beyond that, you would have enjoyed Cammie McAtee's candid essay on (among other problems you had concerning your initial visit to what was to become your new home) Harvard's several biases that caused them to lose your unique insights on education and practice. Their loss, Armour Institute of Technology's (later IIT's) and Chicago's gain.

You might, however, have found some of the other essays intellectually enigmatic, seemingly for their own sake. As you know, cunning titles don't necessarily reveal accessible scholarship. "The Mies Effect" (Hays), "Mies and the Figuring of Absence" (Eisenman), and the most egregiously self-serving "Miestakes" (Koolhaas) represent an unnecessary tripartite coda that this otherwise promising book just didn't need. Never mind, Ms. Lambert served you wonderfully well through her revealing insights, making this *Mies in America* worthwhile.

But here's the kicker: both catalogs are written largely by an intellectually (and geographically) connected cognoscenti whose published work often graced the pages of two now-defunct journals read simplistically by the same twenty-seven people (themselves included). Fair enough—but your concepts and the way you described your approach to what you referred to as the "art of building" (see Ms. Lambert's major essay in part and in whole) remain opaque to those whose scholarship seems to be more about themselves than about you.

Berlin subverted by and about New York, America (read Chicago) subverted by New York—but why not? Two exhibitions opened simultaneously in New York—essays prepared in New York, Paris, Rotterdam, Berlin, and, significantly, Montreal (which, for me, is the one that speculates the least but reveals the most about you).

Perhaps you'll be amused that I still find the Schulze biography the most comprehensively incisive about the holistic Ludwig Mies van der Rohe. Almost a quarter century between letters is too long: forgive me, I shouldn't have needed an excuse to write.

—Stanley Tigerman

Tigerman ('60) is principal in the firm Tigerman McCurry, in Chicago.

Opposite page, from left:

Ludwig Mies van der Rohe, Weissenhof Apartment House, *Stuttgart, Germany, 1927. Photograph by Thomas Ruff, 2000. Collection of the Artist.* Mies in Berlin, *Museum of Modern Art, New York, 2001*

Ludwig Mies van der Rohe, Photomontage of Bank and Office Building, *Stuttgart, Germany, 1928. Collection Albrecht Werwigk, Tuttlingen.* Mies in Berlin, *Museum of Modern Art, New York, 2001*

This page, from top:

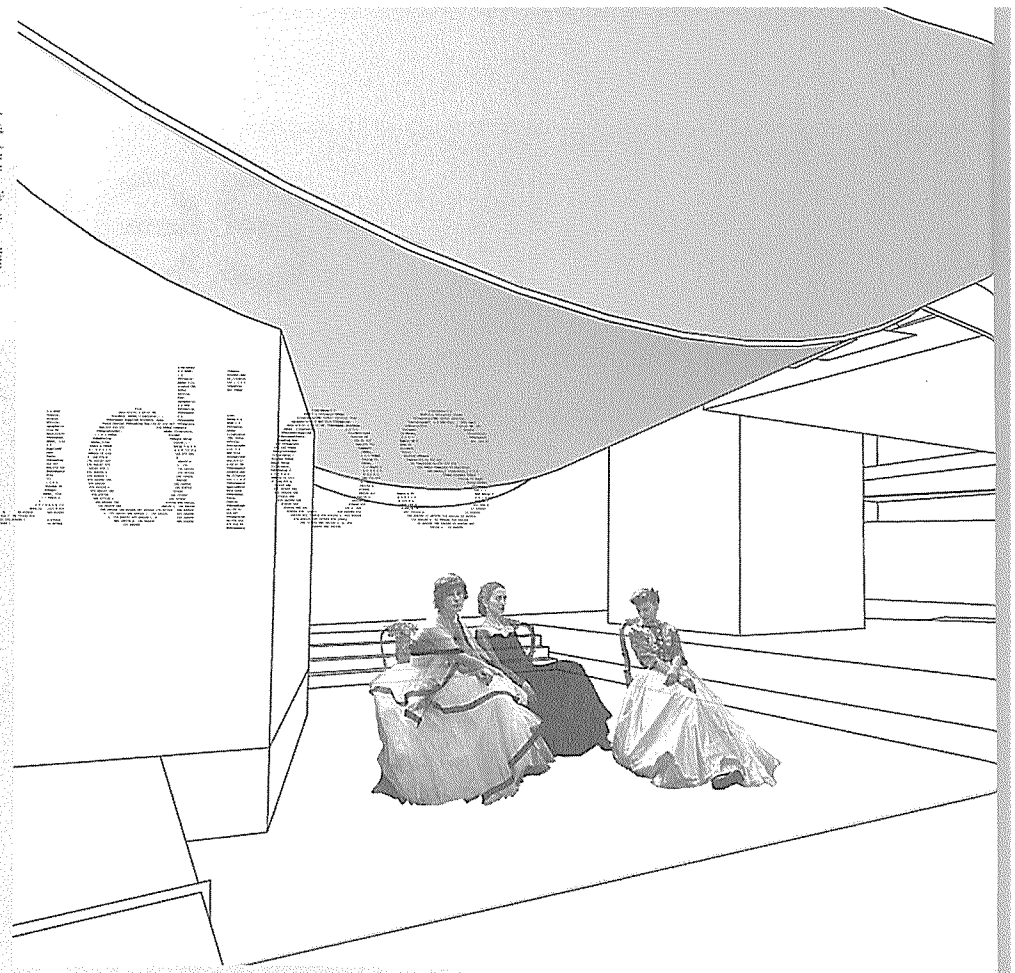
Ludwig Mies van der Rohe, Minerals and Metals Research Building, IIT, *Chicago 1941–43. Photograph by Hedrich-Blessing, 1943.* Mies in America, *Whitney Museum of Art, New York, 2001*

Stanley Tigerman, The Titanic, *Photomontage, 1978*

*Mies in Berlin, *edited by Terence Riley and Barry Bergdoll; essays by Vittorio Magnago Lampugnani, Detlef Mertins, Wolf Tegethoff, Fritz Neumeyer, Jan Maruhn, Andres Lepik, Wallis Miller, Rosemarie Haag Bletter, and Jean-Louis Cohen; including* l.m.v.d.r., *a project by Thomas Ruff; published by the Museum of Modern Art, New York, 2001.*

** Mies in America, *edited by Phyllis Lambert; essays by Werner Oechslin, Vivian Barnett, Cammie McAtee, Phyllis Lambert, Detlef Mertins, Sarah Whiting, Michael Hays, Peter Eisenman, and Rem Koolhaas; photographs by Guido Guidi and Richard Pare; published by the Canadian Centre for Architecture, Montreal; Whitney Museum of American Art, New York; and Harry N. Abrams, New York, 2001.*

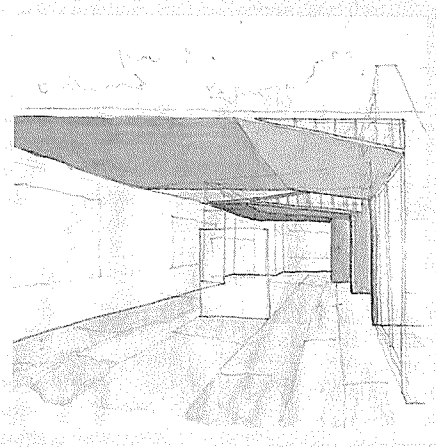
Advanced Spring Studios

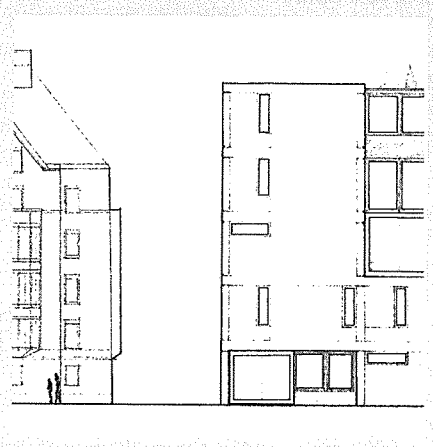


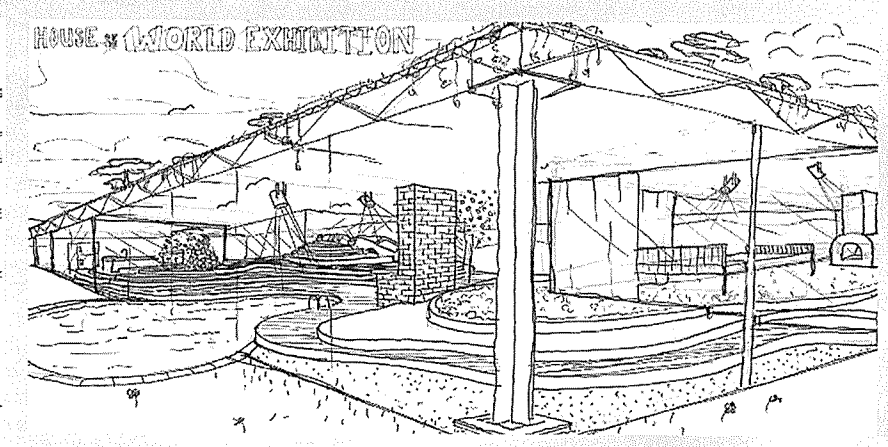
"Where is the garde we are going to be avant?"
—Karsten Harries

Glenn Murcutt
Bishop visiting professor Glenn Murcutt, with Amy Lelyveld ('89), proposed a museum for the display and storage of the work of aboriginal artist Emily Kame Kngwarreye on two East Coast sites—Wave Hill in The Bronx, and the Albers Foundation in Bethany, Connecticut.

This studio not only transplanted visiting professor Glenn Murcutt from Australian summertime to Yale on every snowy day last winter and spring, but also transported the issues around the display of aboriginal art away from their origin and context. Having visited museums in Texas, and having studied the artwork and analyzed the two sites, the students designed museums that flowed, stepped, spiraled, or burrowed into hills and then opened up to views in various sequences. Key was how to incorporate a museum program into these complex landscapes that required an auditorium and a restaurant as well as gathering and orientation points. At the final review, architects—Tod Williams, Billie Tsien, Kenneth Frampton—and







museum curators—Patrick McCaughey of the Yale British Art Center, Terence Riley of the Museum of Modern Art, and Brenda Danilowitz of the Albers Foundation—were presented with alternative ways to curate and display the selected artworks either chronologically or typologically, addressing scales from that of display cases to the overall site plan.

Jim Pearson, using the Albers Foundation site, created a museum with a double circulation path interweaving the architecture with the art while focusing on whether Emily Kame Kngwarreye's paintings should be displayed on the walls or on the floor, where she often painted them, getting to the heart of cultural contextuality. Riley raised the point that "contrary to what you think you are doing, you are privileging certain paintings by seeing them in a double-height space from above. It is a complement, which, in reality, is not such a compliment. To look down on the big paintings actually diminishes them." How to view into or out of a museum led Frampton to question the amount of distraction there should be in a museum, especially when the view-out does not relate to the art. Williams observed, "If your theme is the relationship to nature, maybe architecture should be less physical; the detail inside and outside may ultimately work against you."

Taking this as a point of departure, Robert Genova used the aboriginal people's preference for subtle entrances in proposing a long processional sequence on the Wave Hill site. Riley made a plea for "more hanging-out space," whereas Frampton saw a need to create calm—arguing that there was a spiritual problem with continuous space because there had to be a relationship among the subject, the space, and the art. In Joan Young's project the entrance procession was via an extensive ramp up the hill through the public spaces to a linear gallery. The transitions between public and private space brought out Riley's concern for acoustics, noting "Bilbao's level of rumble." Williams appreciated the organic idea in the retaining walls and asked, "Do you want to mimic or resist nature? . . . Some resistance is useful."

In building the museum underground on the Wave Hill site, Roland Flores incorporated earth mounds for spectator seating at regular outdoor concerts. Skylights illuminated underground galleries, and the roof became the building facade. Williams admired the conviction of entering the earth by making a mark on the ground, while Frampton acknowledged the strong tectonic idea that created a valley through the roofs. Patrick McCaughey brought the discussion back to the entrance, showing how this museum's entrance would eventually have to be changed since "it would drive the users mad because you wouldn't be able to find it."

Thomas Beeby
Proposing the Kingman Brewster Center of Public Policy for the Old Campus at Yale, Thomas Beeby asked students to design a building that would take a strong ideological stance on a well-defined site.

In response to Beeby's challenge, and that of the program, the students proposed a building in open-ended stylistic directions from Gothic to Modern, using a variety of materials—glass, concrete, and stone—while pushing conceptual ideas of solidity, transparency, and constructed landscape. The projects created passages through the campus, adapted adjacent buildings, hugged the site, or engaged the verticality of Harkness Tower. In final presentations to Yale University Planner—Pamela Delphenich and architects Judy DiMaio, Peter Gluck ('65), Steve Kieran and Jonathan Levi ('81), as well as professor of philosophy Karsten Harries—the projects triggered thought-provoking discussion about the balance of program-matic expression, contextual unity, and tectonics.

In analyzing solids and voids of his project, Jeffrey Straesser prompted Harries to question university design policy. "Shouldn't the university open itself to the future design choices as well as a contemporary vocabulary?" Gluck thought that Shirly Gilat's high-rise gateway was a "wonderful sculptural solitary building, allowing sun to come in." Kieran noted its contrast with most of Yale, in the "thin narrow object, which could meet a contemporary image." This concept of transparency was continued in Yulee Carpenter's proposal for a perimeter circulation block penetrated by a light-well that Judy DiMaio appreciated as "seductively beautiful" and expressive of the program's ideals because there was "no real hierarchy of form." In Gluck's view there was a "perceptual permeability, so that the difference between the wall and the solid, regardless of material, needed a depth," as massive glass walls could also be barriers.

Dana Bettinger's more solid concrete building, which incorporated interior open public spaces to encourage social interaction, roused the jury to a debate on context. Robert Stern asked why context wasn't considered in terms of "scale, height, massing, columns, method of closure—all kinds of things that could be expressed in any number of stylistic languages." But it was the building's mass that bothered most jurors, which DiMaio attempted to resolve by imagining how to scale it properly, so that the wall elevations, the large pivot entrance, and detailed organization could modulate it.

In general, Beeby stressed that context was a new criterion since the 1960s. "I wonder if educational institutions should put context as the major issue on the table at all—it creates a timidity among architects." Levi observed: "From a technically rational point of view we are at a beginning of a phase of architectural development that is in response to new materials, to which vernacular styles cannot respond." Then DiMaio asked, "So no one should make a building that looks like another one on campus because it doesn't utilize the new technology?" Harries emphasized, "We fail to adjust Modernism to the humanity of the time; a lot of it has to do with scale." Beeby expressed concern over the profession's amnesia and the politics of education, in which one generation takes the next's place, but Harries noted that we have become so permissive that "no one knows what to do to be avant-garde because, where is the garde we are going to be avant?"

Peggy Deamer
Following a fall semester seminar, Peggy Deamer continued an investigation of the Millennium House with a studio calling for the design of a 7,000-square-foot weekend house on a 100-acre site in upstate New York.

Challenged to identify the house of today, the students explored issues of domesticity, image, the avant-garde, standardization of construction, prototype, and the situation of a house on, or integrated with, the landscape for a specific client with specific needs. Not only did they present drawings and models, but they also documented their research and design process in a book—considered by some as an object in itself—which was reviewed by Yale graphic design students. Early in the semester the studio visited the National Builders Association fair in Atlanta and was provoked by a lively mid-term review with Andres Duany and Leon Krier, who debated the conceptual notions of the house, materiality, and consumerism as well as preferences for traditional houses versus ones that resemble spaceships.

In questioning the idea of a "Millennium House," students engaged different aspects of the problem, presenting their house designs at term's end to jurors Thomas Beeby, Deborah Berke, Donna Robertson, and Joel Sanders. As much as the Millennium House embraced a quest for a defined relationship to nature, Robertson focused on the state-of-the-art house and what it meant in an ever-changing world. The situation of the building on or in the land provoked Eric Samuels to propose a circular plan to separate rather than integrate the house with the landscape, while landscape in Chun Huei Yang's project became the skin of the building, as she inserted a glass floor eliminating the middle ground altogether. David Mabbott explored the dweller's orientation in the landscape with four tube-shaped rooms that directed views, recalling Koolhaas's Bordeaux House. Alternatively, Alexander Hathaway proposed that landscape and house virtually become one in a double gesture in the landscape, which Stern considered a luxurious space and an expansive environment that could be developed over time.

Other approaches focused on ways to explore advanced technologies, as Mark Gage's Watershed House demonstrated. He employed computer-milling technologies to make single surface textures and deformations for a component system that divided spaces and structure. Systems directed Adam Ruedig's house with rooms laid out around the radius of electrical outlets that Beeby saw as amazing because it "disregarded all the rational criteria." Robertson would have been more interested if Ruedig "had actually rethought the notion of the list of rooms in his alphabetical sequence, rather than just accepting it verbatim and diagramming it. You could have the toaster in the bedroom and the toilet in the dining room."

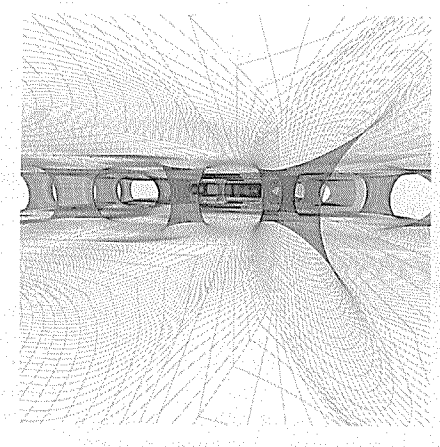
Tijana Vujasevic considered her primitive/futuristic round house as posthistorical, with an elevated bed in a rotating room over a pool. Robertson felt it was "a timepiece as a living object." But Stern interjected, "This doesn't move culture along." To which Vujasevic responded, "I am not trying to move the avant-garde along, or be the spirit of the times, but add to common collective wisdom." Robertson agreed. "It is a millennial condition. It comes out of Slacker culture, and it has to do with heterogeny, with indeterminacy, and the fact that everybody can be at home in their own Web pages, and others can like it, visit it, or not."

In closing, Robertson asked whether this was a place or a prototype. Berke wanted that to be a critique of prosperity—an economy of means in plan making and elevation. "I am not saying that it is not for opulence. I do houses for rich people, but they are just understated rich people."

Greg Lynn

Greg Lynn, the Davenport visiting professor for a second spring term, assisted by digital-media critic José Sanchez, proposed a project for a Digital Park Complex as a multiuse media-art center with office spaces and studios. The project was inspired by the Eyebeam Atelier, in New York (see page 27), a competition in which Lynn participated, but the studio site was located in Santa Monica, California.

The digitally designed projects, presented to the jury of Aaron Betsky ('83), Preston Scott Cohen, Scott Duncan, Ali Kahim, Gordon Kipping, Anna Klingman, and Ed Mitchell in groupings relating to forms such as cellular or tubular spaces and to surface exploration, shared the concern for ways to display new media and digital art in contemporary galleries with flexible and expandable fluid spaces. These



surfaces and volumes could adapt to the new digital art as students confronted the need for a buildable structure with comprehensible modes of entry and circulation. The studio was concurrent with the contemporary investigation of whether the "medium should be the message," or just a box in which to display any type of art, and how to integrate it with new sprawling California developments.

Matt Seidel interpreted the program by adapting a linear gallery typology and its opposite—courtyards—concentrating on the periphery in order to seamlessly move from the closed condition to an open exterior condition. This led Mitchell to ask, "What advantages do those kinds of spaces have toward the video program projections, office, galleries, etc.? Where can you show me that this is getting an effect that is beneficial to the project?" Betsky emphasized that digital art needed a different form of space. "There are varied relationships to this point of view, and it shouldn't be an isolated warehouse—you need the floor. Are there ways that the structural system and formal modes could be constructed so that they construct sequences and environments?" As a comparison, jurors noted the fluid circulation at the Bilbao and Stuttgart museums that successfully integrate display with the structure.

Another formal interest was in using pockets for gallery spaces, such as Jeff Goldstein's Casbah-like scheme. Compared to others, atmosphere and spatial quality gave essence to Ghiora Aharoni's scheme coded with geometry. Betsky asked if logic could be generated by an ad hoc assembly of programmatic need. Students responded that they considered their research as a seed instead of a fixed modular, which could adapt for different components. Ambiguous space with flexible galleries was explored further with Scott Campbell's use of the torus that opened and closed, while Michael Osman's project showed a continuity of surface intended to make it possible for displays to be part of the curatorial experience. Cohen viewed the torus as a mutually exclusive realm: "It is above and below as a permeable perforated condition, unless you nest the torus." And Betsky emphasized that the question of "spatial and temporal is central to the whole studio."

The jurors, including Dean Stern, praised the way each project resulted in more than digital forms, building defined and comprehensible spaces. As Kahim stressed, the relationship among contemporary culture and new media and its display still needed further exploration, but Betsky emphasized that "the generative methodology that produces digital art demands a generative process for producing the container." Lynn concluded, "The bottom line is, we'd be doing this if it were a museum dedicated to thirteenth-century Dutch still lifes—this is one of those endless questions where the answer is very direct, which is, we are just trying to be state of the art."

Andres Duany and Leon Krier

Andres Duany and Leon Krier, Eero Saarinen visiting professors, with Erik Vogt (MED '99) led students in developing ideas for Transects, a system of building as a cross between town planning and design, drawn from ecological practice that organizes human and natural habitats as an urban-to-rural continuum.

Students analyzed traditional architecture in distinctive American communities such as San Francisco, Galveston, Santa Fe, Charleston, and Savannah, which they visited early in the semester, documenting four Transect zones in each as "core samples." By coding the zoning, streetscape, massing, articulation, and materials of streets and houses, and by taking into

consideration local conditions and climate, the students created new live-work units for the zones of "suburban," "general," and "center." The first part of the studio, taught by Duany, resulted in detailed typological studies as students identified specific building elements, which gave a community its character. The students then inserted three types in the eight-block section of their selected city, master-planned by Krier, who supervised the second half of the studio, assisting students in the development of their building details as they related them to the public realm.

As students presented their work town by town to the jury—consisting of Diana Balmori, Victoria Casasco, Walter Chatham, Robert Day, Victor Deupi ('89), Dolores Hayden, Pat Pinnell ('74), John Tittman ('84), and Mike Watkins—the crux of the issue became evident in Kyle Bradley's project, which stressed that Santa Fe "is described by the massing, not by the surfaces, because it doesn't matter if it is adobe or not, but rather it is the detailing of the surface, the types of windows, that define the historic character of the place. But this detailing can lie. . . Buildings were built there 20 years ago, and people think they were built 100 years ago." When Stern pointed out that Santa Fe actually elected to look a certain way by popular consent, Bradley expressed concern because it was a way of "looking," not a way of building. As they discussed the differences between thin versus thick materials, such as between adobe and plastering 2 x 4's, Duany exclaimed, "Adobe may be honest, but boy, is that out of date! You can't say that we are going to have the complexity of modern life and then suddenly put on your Calvinist dress."

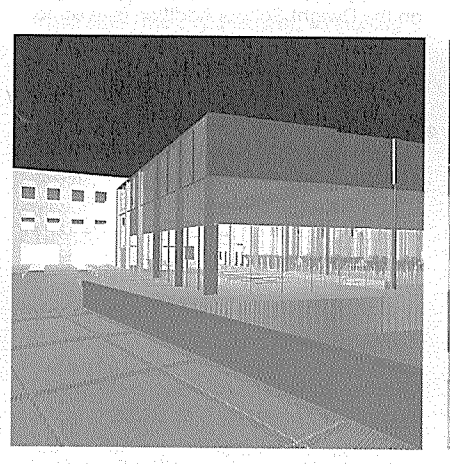
Although Hayden was pleased to see that the studio "moved beyond urban planning," she noted that it was also about issues of public history and memory. Referring to rebuilding Santa Barbara in the colonial style in 1923, just before an earthquake made the town's reconstruction a necessity, she objected to raising new buildings in traditional styles because that deceived people into believing that they had always been that way. Duany wondered what was wrong with myth-making, which led Hayden to state that, "The problem with myth-making is that people are fooling themselves in order to promote their real estate." Duany thought it was more because "we are not teaching proper myth-making in architecture school." Kroloff observed that Modernism made myth-making difficult in the 1920s and 1930s, but Duany countered that even Modernism had now become a myth—but one "made for very wealthy patrons in L.A. I find that the current condition of Modernist architecture, pretending that creating a radical building is creating a radical society, is a very wonderful myth." Krier pointed out that some myths that are fabricated become believable and then they become true. "If Santa Barbara had decided to become a Bavarian Alpine village it would probably not have lasted."

Deborah Berke

Deborah Berke with Maitland Jones ('92) chose three different sites on the Gowanus Canal in Brooklyn for three different light-industrial uses—a brewery, a kayak factory, and a scrap-metal recycling plant.

Focusing on the workplace, students also concentrated on the potential public use of a former industrial water's edge in presentations to visiting critics—Adam Brown, Peggy Deamer, Karen Fairbanks, Anna Forrester, Kelly Powell, and Glenn Murcutt.

Chong Zi's kayak factory, with individual worker stations, stressed ways to engage the public in the production process by leading them from the making of the boat to its launch in the canal. Deamer questioned why the use qualified as a factory: "It is a craft that is individually based that



recalls a factory, but what is manifest between the individual and the larger factory, which is about scale and how individuals work?" Paul Arougheti's brewery recognized that minimal worker time is spent making beer—the beer is mostly sitting and fermenting—so the program included sales areas and a beer garden. The tanks were exhibited in an aestheticized gleaming glass box, celebrating workplace. To which Murcutt commented, "There has to be places to be; there has to be refuge and prospect. You can't separate architecture from landscape; once you do, you are into object-making alone and you are producing only the positive and not the recessive areas around a building, which are really important."

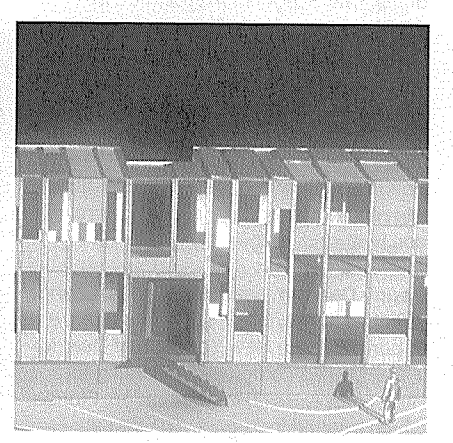
Integrating formal issues with the program became a focus in Daniel Arbelaez's project for a scrap-metal recycling plant with a metal screen cladding as a backdrop to the closed system of machinery in a ballet of operations. As the recycling process is revealed at the canal's edge, a public path leads through the site, making the normally hidden process legible and the utopian ideal obtainable to the worker. Deamer noted, "The screen is loaded conceptually and is reading too singularly. . . . It should be a screen on either side of which ironic things happen, and we don't know whether we are inside or outside." Lisa Tilney's interpretation of the same program used a glass curtain wall, considered delicate by some, but it was protected by a concrete wall. Berke questioned the exquisiteness of the facade, which she saw as a "Miesian facade," whereas Deamer felt that "it is not Mies, but is more industrial in its packaging because it is straightforward."

Issues of landscape on industrial sites, waterfront history, and the interpretation of old within the new were made evident. Deamer noted the conflict with the urge toward the prototype and toward the specific to make it look a certain way, which canceled each other out. Powell emphasized, "That happens if you begin a project saying a factory is supposed to look like this, as opposed to it being dictated by what is going on inside."

Thesis

The thesis option, consisting of a research seminar in the fall and a spring studio coordinated by Keller Easterling with individual advisors, was offered for the second time.

The students—Siobhan Burke, Claude Eshaghian, Daniel Kopec, and Jorge Zapata—presented their projects to jurors Sunil Bald, Anna Klingmann, Mark Linder (MED '88), Ed Mitchell, Eeva-Liisa Pelkonen (MED '94), Alan Plattus, Michael Sorkin, and Marc Tsurumaki. Zapata's research on Volkswagen factories in Mexico led him to design an adaptable skin to adjust to new production methods. Sorkin asked about how political change could relate to the new skin membrane, and the jurors contrasted intelligent buildings with standardized Butler buildings. Eshaghian's proposal for housing systems was based on building components that formed an armature activated by daily life, with on-site assembly based on his research on mass-produced manufacturing technologies. Kopec's research into housing construction for Hurricane IV-category storms resulted in buildings that were flexible, to withstand the storms. Burke used São Paulo, Brazil, as a case study of transportation issues using a new insertion to ameliorate problems at highway interchanges.



Opposite page, top:

David Mabbott, Millennium House, *Peggy Deamer Studio, Spring 2001*

From left:

Roland Flores, Museum Project, *Glenn Murcutt Studio, Spring 2001*

Steve Fotiu, Kingman Brewster Center, *Thomas Beeby Studio, Spring 2001*

Adam Ruedig, Millennium House, *Peggy Deamer Studio, Spring 2001*

This page, from left:

Scott Campbell, Digital Park Complex, *Greg Lynn Studio, Spring 2001*

Kyle Bradley, Transect Project, *Andres Duany and Leon Krier Studio, Spring 2001*

Paul Arougheti, Brewery Project, *Deborah Berke Studio,* Spring 2001

Claude Eshaghian, Buildonomix, The American Dream, *Thesis Project, Keller Easterling, Spring 2001*

Faculty News

James Axley, professor, has written *Application of Natural Ventilation for U.S. Commercial Buildings: Climate Suitability, Design Strategies and Methods, Modeling Studies* (NIST, 2001). Axley has been granted a Yale Faculty Fellowship to support a year of sabbatical leave to participate in research activities and doctoral student supervision at La Laboratoire d'Étude des Phénomènes et Transfert Appliqués au Batiment (The Laboratory of Transport Phenomena in Buildings), Université de La Rochelle, La Rochelle, France. Axley also received a supporting grant from the French regional government and Le Conférence des Grandes Écoles.

Diana Balmori, lecturer in landscape architecture, has completed projects for the Kurayoshi/Tottori Public Plaza, Kurayoshi, Japan, and the Haverford Glen, Lyme, New Hampshire. Her recent publications include a chapter on a Minnesota project, "A Productive Park: Stormwater Solutions for Farmington, MN," in *Handbook of Water Sensitive Planning and Design* (Robert L. France, ed., Harvard University Press, 2001), and a chapter in the second edition of *Redesigning the American Lawn* (coauthored with Herbert Bormann and Gordon Geballe, Yale University Press, 2001). Balmori also participated in "Planning for this Century: The First Transect Seminar," Transect Seminar and Workshop, at Yale in April.

Donald Baerman, ('61) lecturer, has consulted for numerous architectural projects including the Yale Corinthian Yacht Club for Noyes Vogt; a Marcel Breuer-designed house in Westport, Connecticut for Allan Greenberg, and a Stanford White-designed riding stable in Tarrytown, New York.

Deborah Berke, adjunct associate professor, had her Holcombe T. Green Jr. Hall of the Yale School of Art featured in *Architecture* in June. She was interviewed in *House Beautiful* in March, and her loft for children's book illustrator Marc Brown was published in *Metropolitan Home* in May. Berke also wrote the program and chaired the jury for the Lyceum Fellowship Foundation's annual design competition. **Steven Harris**, adjunct associate professor, was also on the jury.

Peggy Deamer, associate professor and, effective July 1, 2001, associate dean, a a partner in the New York firm of Deamer + Phillips has completed a building for Stetson University, in Celebration, Florida, which opened in August. The firm's Montauk House was featured on the cover of *Trends* in June; their Bridgehampton House appears in September's *House & Garden*.

Keller Easterling, associate professor, has participated in lecture series and seminars at the University of Tennessee, Princeton, and Columbia, among others. She has published "Error and Excorporation" in *What If* (Moderna Museet, Stockholm, 2001) and "Container" in *Artistic Practice in the Network* (Eyebeam Atelier, New York, 2001). The Design Trust for Public Space in New York awarded Easterling a fellowship to study Chelsea's High-Line, in Manhattan; her work on the project will be exhibited at the Urban Center, New York, in the fall. She has received a grant from the Yale University Whitney Humanities Center to travel to and study HITEC city, an IT campus near Hyderabad, India.

Martin Finio, critic in architecture and partner in Christoff : Finio Architecture of New York, has been invited by the Guggenheim Museum to compete for the commission to design a show of Russian icon paintings from the fourteenth to sixteenth centuries to be held in New York in the fall of 2002.

Alexander Garvin ('67), professor, published *Parks Recreation and Open Space: A 21st Century Agenda*, with support from City Parks Forum, the Lila Acheson Wallace Readers Digest Fund, and the Doris Duke Charitable Foundation. Articles about his work as director of planning for NYC2012, New York's bid to become home for the 2012 Olympics, have been published in numerous publications. A feature article on Garvin appeared in the *Yale Alumni Magazine*.

Philip Grausman, critic, completed the 14-foot-high sculpture *Victoria*, which was exhibited in the group show *Contemporary Sculpture at Chesterwood 2001*, at the studio of Daniel Chester French, in Stockbridge, Massachusetts. He has a solo show, *Monumental Elegance*, at the Frederik Meijer Gardens and Sculpture Park, in Grand Rapids, Michigan, from June 28 to October 8, which includes a catalog.

Sophia Gruzdys, critic in architecture, with Gustavson/Dundes Architecture and Design, is project designer on a penthouse addition to a brownstone in Washington Heights, in New York.

Louise Harpman ('93), critic in architecture and partner with Scott Specht ('93) in the firm Specht Harpman, had her firm's house for film producer James Schamus featured in the *New York Times* (March 22, 2001). The firm was also published in the June issue of *Architectural Record*, the March and May issues of *Interior Design*, and the February issue of *Tec21*. Three of Specht Harpman's projects are featured in the book *Design Secrets* (Elana Frankel, Rockport Press, 2001).

Michael Haverland ('94), assistant professor, was selected for the ACSA's Collaborative Practice Award for his work on the Dwight School Addition (see opposite page) as part of the UDW. The project was exhibited in the summer show *Young Architects of New Haven* (see opposite page). His firm, Michael Haverland Architects, completed an office space in Tribeca, a gallery space and home office addition in upstate New York, and a beachfront urban design study for Old Lyme, Connecticut. This summer the firm was awarded the commission to design gallery space for ARTSPACE, in New Haven.

Dolores Hayden, professor, participated in conferences at the Tate Modern, in London, on "Thinking about Cities" and at Stanford University on "The Everyday." Her articles on suburbia are in summer issues of *Lotus* and *Land Lines*. Hayden gave a talk, "Rethinking the Crabgrass Frontier," on a panel in March at Hofstra University's conference "Redefining Suburban Studies: Searching for a New Paradigm." She will be on leave this academic year to work on a book about the history of the American suburb. Student work from two of Professor Hayden's seminars is available on a new Web site: http://classes.yale.edu/arch922a.

Ed Mitchell, critic in architecture, was selected to exhibit his recent work in the *Young Architects of New Haven* exhibit this summer, as part of the New Haven Arts and Ideas Festival. His projects included houses in New York and Connecticut, as well as theoretical projects dealing with the city of New Haven.

Herbert S. Newman ('59), critic in architectural design, is working with his firm on projects in Connecticut, including a 140,000-square-foot, 450-bed residence hall at University of Connecticut at Storrs; Trumbull Centre, a mixed-use project in downtown Hartford consisting of three new and two renovated buildings; a 55-acre high-school campus in Darien; and a 30,000-square-foot community center in Glastonbury. His firm is also designing renovations to Yale's Vanderbilt Hall, an addition, and renovations to Ferguson Library in Stamford, as well as a new Town Hall in Darien. In May Newman's firm presented the symposium "Architecture in Residence: A New Vision for Residential Life on the American Campus" to representatives from more than 30 colleges and universities. His firm's design of the department store Richards of Greenwich was published in *Architectural Record* in February.

Alan Plattus, professor, participated in a symposium in July in Hong Kong, "Remaking the Framework of Architecture for the 21st Century," sponsored by the Hong Kong Institute of Architects and CAA/ARCSAI.

Dean Sakamoto (MED '98), critic and director of exhibitions, with his office, Dean Sakamoto Architects, is working on the design of the Mooreland Glen master plan, an eco-modern community of 14 custom-designed houses in Kensington, Connecticut. The project was featured in the Connecticut Section of the *New York Times*, July 15, 2001. He also completed a renovation and addition to an 1824 residence in Kensington, Connecticut.

Robert A. M. Stern ('65), dean, with his firm, Robert A. M. Stern Architects, is at work on a number of major municipal library projects, including the Clearwater Public Library, in Clearwater, Florida; the Columbus Public Library, in Columbus, Georgia. His Nashville Public Library, Nashville, Tennessee, and Morningside Heights Branch of the New York Library, in Manhattan, both opened this summer. The firm is currently designing an office development for Liberty Property Trust in Center City, Philadelphia, for a 50-story building with a winter garden providing connections to the concourse level of Suburban Station, and a second-phase 16-story building nearby. In Bilbao, Spain, the firm is designing Zubiarte, a 350,000-square-foot retail and leisure complex as part of a master plan by Cesar Pelli & Associates. Stern was recently elected to the board of directors of the Municipal Art Society in New York.

Dean Sakamoto, Design for Mooreland Glen House, *Kensington, Connecticut, 2001*

New Engineering at Yale: Tim MacFarlane, Thomas Auer, and Patrick Bellew to Teach

In the fall the Environmental Technology course on fundamental principles of sustainable design will be taught by the following distinguished team: Thomas Auer, of Transsolar Energietechnik, Stuttgart, Germany; and Patrick Bellew, of Atelier Ten, London—two design engineers from perhaps the two most outstanding environmental engineering firms worldwide. Although they are competitors, Transsolar and Atelier Ten have instituted a progressive employee exchange program that allows young members of each firm to work at the other one. These collaborative energies should transcend to the studios. Paul Stoller ('98), who is opening Atelier Ten's Manhattan office, will be coordinating the course.

In the spring Tim MacFarlane, of Dewhurst MacFarlane, London and New York, will offer a project-based seminar on structural glass. MacFarlane is internationally respected for his structural use of glass. His projects include the Yurakucho subway canopy, in Tokyo, one of the largest self-supporting glass structures, as well as a tension-net stair designed with artist James Carpenter. He is currently working on a vaulted outer shell with glass end- walls tensioned like a drum, which is the principal feature of Rafael Viñoly's Philadelphia Performing Arts Center, now under construction.

New Product for Autodesk

Phil Bernstein ('83), lecturer in professional practice at Yale, was appointed vice president of Autodesk's Architecture, Engineering, and Construction (AEC) Market Group last year, after practicing architecture for more than 20 years. In his current role, he provides leadership for the development of new technologies in the building design and construction industry. His group presented an innovative design creation and communication tool, Autodesk Architectural Studio, at the recent AIA National Conference in Denver. This Internet-based collaborative design environment offers easy-to-use digital tools such as pencils, markers, cutting blades, and erasers for freehand sketching, conceptual modeling, and presentation.

The goal of the Autodesk Architectural Desktop is to recapture the essence of a traditional design work space within a digital environment, connecting those trained in hand-based methods with their more technology-savvy colleagues. The new technology is being developed with significant input from architectural firms, including Cesar Pelli & Associates (where Bernstein practiced for the last 12 years), Kohn Pedersen Fox, Skidmore, Owings & Merrill, and Hellmuth, Obata + Kassabaum. Early testers also included Michael Graves, who made a special guest appearance on behalf of the company, on the AIA Expo floor the last day of the conference.

The Building Project Spring 2001

This year's Building Project was the design and construction of an affordable house in New Haven's City Point neighborhood at the corner of Fifth Street and Howard Avenue. Paul Brouard ('61) assisted by Adam Hopfner ('99), directed the fieldwork for the 43-member first-year class, the eight interns, and two teaching assistants who continued during the summer months. The house will be completed in September.

Working with the design-studio critics and Neighborhood Housing Services, the students developed four competing schemes for the corner site. How to design a new single-family house in an area bordered by multifamily Victorian houses on one side and large commercial structures on the other, not to mention the I-95 across the way, emerged as a central design problem. Domesticity, family composition, affordability, and sustainability also became leading issues for the project that attracted a great deal of attention from area residents.

Students showed interest in energy conservation and followed Connecticut's Energy Crafted Home guidelines. They obtained donations from Superior Wall (insulated foundation system), Truss Joist/Weyerhauser (structural framing members), James Hardie Building Products (siding), Icynene (foam insulation), and Marvin Windows (windows).

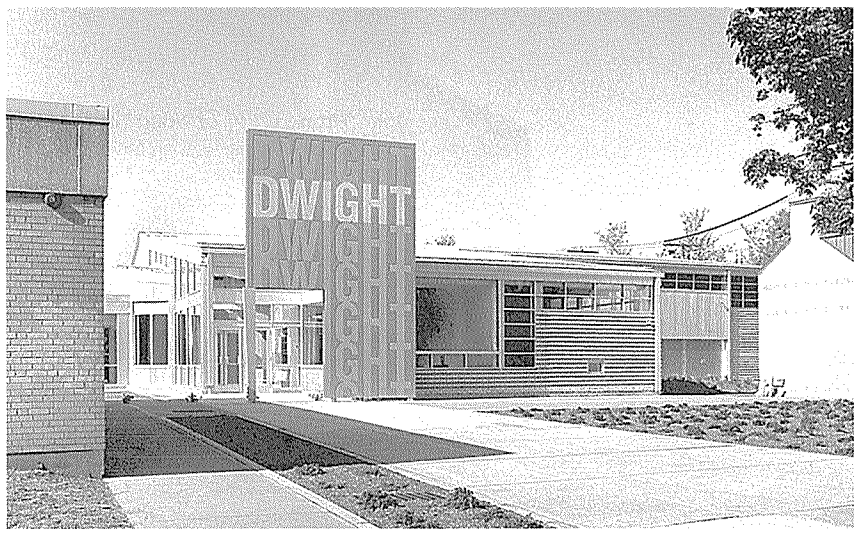
—Louise Harpman ('93), Studio Coordinator

Project Director: *Paul Brouard ('61)*
Project Coordinator: *Herb Newman ('59)*
Studio Critics: *Turner Brooks ('70), Louise Harpman ('93), Steven Harris, and Brian Healy ('81)*
Project Sponsor: *Neighborhood Housing Services—James Paley, Executive Director; Henry Dynia, Project Director*

Faculty Members in New Haven Exhibit

Yale faculty members were both on the jury of and participants in the summer exhibition *Young Architects of New Haven: The Work of Design Professionals*, sponsored by the Alliance for Architecture, a program of the Arts Council of Greater New Haven, and held at the New Haven Colony Historical Society in conjunction with the International Festival of Arts and Ideas.

Open to architects in New Haven County, the exhibition included a jury of architecture school faculty members—Turner Brooks ('70) and Herbert S. Newman ('59)—as well as Mimsie Coleman, of the Hamden Arts Commission; Jon Pickard ('79), principal Pickard Chilton; and Shavaun Towers, principal, Towers/Golde LLC. The jury selected 22 projects from more than 50 submissions and included work by faculty members Ed Mitchell, Michael Haverland ('94), and Dean Sakamoto (MED '98). Former dean Cesar Pelli was also involved; he gave the keynote talk at the main event, based on his book Observations for Young Architects (Monacelli Press, 1999).



The Dwight School

The new wing of the Timothy Dwight Elementary School, in New Haven, is a crisp addition to the l963 Elliot Noyes building. The striking green-glazed, brick and split-face block facade signals an unusually high level of craft and attention to detail—rare in public projects where impossibly tight budgets often preclude even the crudest level of care and refinement. The design succeeds in its simplicity; it is a shedlike structure with simultaneously straightforward and unexpected gestures and local adjustments to mark entry, playground, and public plazas.

These characteristics alone suggest a building of clear merit worth discussing for its architectural signature and urban presence. What is not immediately evident is the process that launched this addition, one defined by an unusual breadth of public and private collaboration, and a process-intensive trajectory.

Although an arm's-length relationship between architect and community has often been the reality of public projects, the Dwight School addition represents a new model for public–private collaboration. The 10,000-square-foot addition—including a new entrance to the school and a multipurpose room serving as both school auditorium and community center—reflects the immense aspiration of a unique collaboration among the Greater Dwight Development Corporation, the New Haven Board of Education, educators and parents at the school, the City of New Haven, the Department of Housing and Urban Development (HUD), and Yale University's School of Architecture along with assistance from the schools of art, nursing, drama, forestry, and environmental sciences and law. The collaboration, initiated with a design charette in l995, has resulted not only in a successful design but also a new addition to the community.

Most important, the Dwight School addition demonstrates that democracy and good design are not mutually exclusive. Many projects involving community participation, particularly those designed for children, often result in an odd mix of bright colors, figurative references to nursery rhyme characters, and the appliqué of other shallow pictorial devices. Although well intended, these collaborations often end up with a "one-of-each" school of design, in which each participant has an opportunity to claim ownership of at least one design element. This committee-driven process often eliminates controversial elements in a project, precluding any movement beyond the familiar. However, it is apparent that the collaboration for the Dwight School addition, including the work of TAMS Consultants as architects of record, involved a healthy dialogue between the designers and the community, sponsoring mutual education without loss of design integrity.

It is worth noting, however, that the project would not have succeeded without the leadership and commitment of architect and Yale faculty member Michael Haverland, who—with his team of colleagues from the Urban Design Workshop at Yale and other members of this partnership—guided artistic and community aspiration toward realization. The success of this project affirms that architects can and should take a more proactive role in initiating the design process—especially in communities that otherwise might not have access to such input. And although the level of collaboration that shaped the Dwight School addition was unusual, it demonstrates that the typically uneasy coexistence of design and democracy can reach a new accord, not only justifying this effort but also bearing fruitful results.

—Marion Weiss ('80)

Weiss is partner in the firm Weiss Manfredi, in New York.

Alternatives for Arverne

The Architectural League of New York has asked faculty members Diana Balmori, Deborah Berke, Peggy Deamer, and Keller Easterling, assisted by graduates Ben Bishoff ('00), Mike Tower ('00), Andy Mazor ('00), and David Mabbot ('01), to represent Yale School of Architecture in a collaborative effort to develop alternative ideas for the long fallow Arverne site in Queens, New York.

Few architects are commissioned to design affordable housing on vast urban sites today, and the 100-acre redevelopment site—the city's largest, stretching along the Atlantic coast of Far Rockaway, in Queens—has sat vacant for years since its clearing for an Urban Renewal project that went sour. Rosalie Genevro, executive director of the Architectural League, envisions the urban site as an opportunity for new thinking from architecture faculty at Yale, Columbia, and City College as well as a Dutch planning group. Genevro, in cooperation with New York City's Department of Housing, Preservation and Development (HPD), undertook to restudy the site, with its spectacular natural characteristics, and to inform HPD of a range of approaches and directions, not only for Arverne itself but also for other urban areas in the city. The exploration runs parallel to an HPD Request for Proposals.

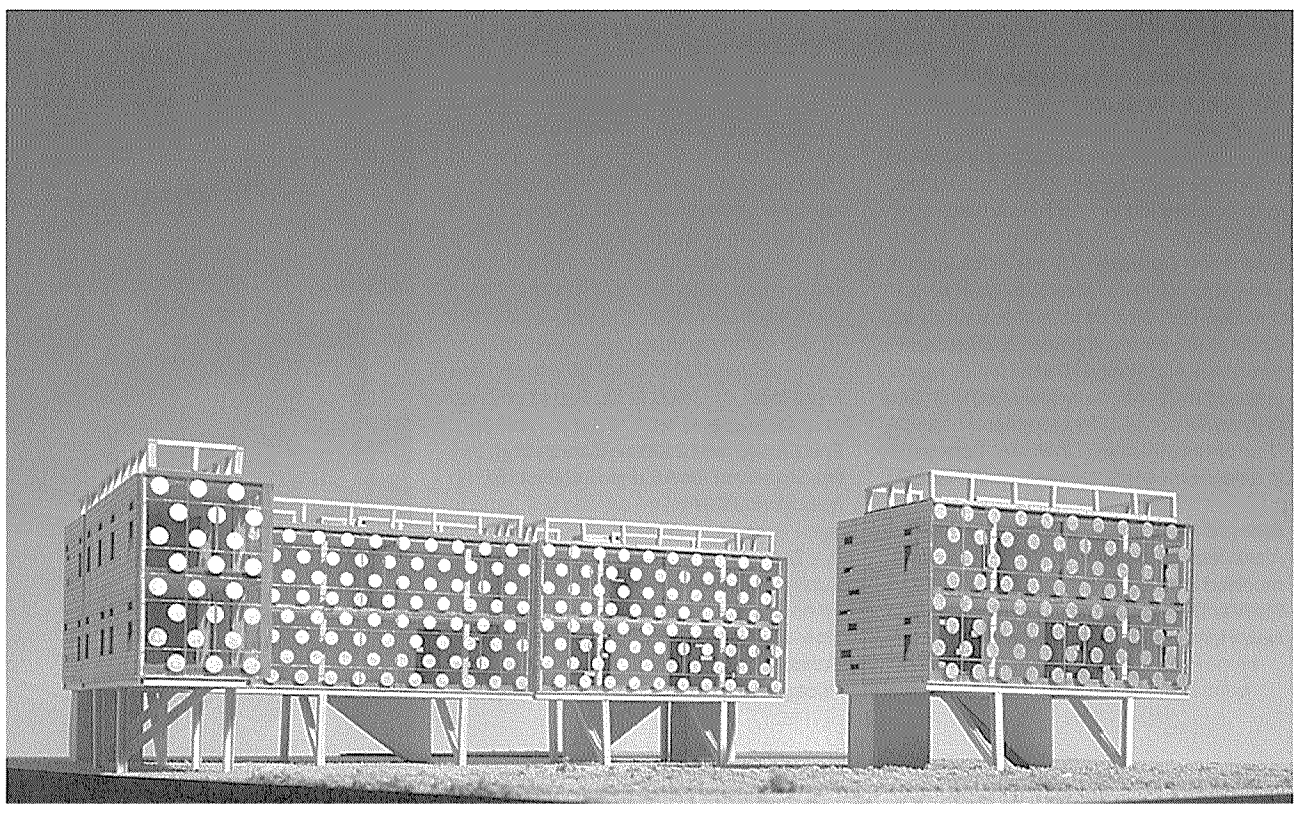
In tackling the intractable problems of how to design affordable housing and develop coherent urbanism, the Yale scheme addresses the issues of site, density, materials, affordability, cost structure, and the environment. "The opportunity to design such a scheme," Deamer said, "was, for us, significant as we looked at ways to make well-designed affordable housing and combined it with a real concern for larger issues of environmentally sensitive infrastructure." The Yale team combined expertise in different areas to create a unified project: Balmori in landscape and ecology; Easterling in site and materials; Berke in modular issues and financing; and Deamer in the design of units. Instead of making a "big design statement," the team focused on a site strategy. As Easterling said, "Rather than authoring a single fixed-site plan, we were interested in providing a flexible formula or protocol for arranging infrastructure, housing, and public buildings. That protocol would have specific instructions for relationships and ratios between things, but it would not provide fixed locations." The main street, which undulates through the site, orients the housing toward the sun as well as guides the public and the functional landscape to the water via adjacent and parallel green lanes.

The team views the landscape design as a model for city waterfront developments. Balmori noted that the "new ecological paradigm has been bad at form-giving" and proposed that water be handled in a way that preserves, instead of breaks, the natural hydrological cycle. "In dealing with water in swales, we are beyond the stage of sketching a wiggly line and throwing some plants on it. We're wrestling with these swales as new pieces of landscape, not just grassy ditches. These new pieces of landscape are capable of being open spaces as beautiful as any landscape of Le Notre or Capability Brown." The swales are actually modeled on rice-growing paddies in Asia and allow for water gardens at specific nodes, serving as an infrastructure to handle storm water and manage the sandbar ecology of the island.

Of interest too were the many interdependent project elements, for example, the design of the housing with manufactured units, delivered to the site by truck, would reduce the construction costs while freeing up funds for new materials—photovoltaic dots and shading louvers—which, in turn, would keep heating and cooling costs down. As the September exhibition on the Arverne alternatives will show, the city, receptive to new ideas, has the potential to harness the academic community to create a development that combines affordable design, ecological concerns, and new thinking in a singular project.

—NR

The proposals will be exhibited at the Urban Center, in New York, in September 2001. Please call the League at 212-753-1722 for further information about the exhibit and other related public events.



From top:
Michael Haverland and the Urban Design Workshop, Yale School of Architecture, Dwight School Addition, *New Haven. Photograph by Andrew Bordwin*

Diana Balmori, Deborah Berke, Peggy Deamer, and Keller Easterling, Housing Type for Arverne Proposal, *Photograph by Jock Pottle, 2001*

Alumni News

1950s

Charles Brickbauer ('54), a partner in Ziger/Snead & Charles Brickbauer recently completed the design of the Brown Center for the Maryland Institute College of Art, which is expected to open in 2003, and was featured in the *New York Times* (June 14, 2001). Brickbauer's bold, angular addition, opposite the school's main building, will be clad in translucent white glass at a 62.5-degree angle.

Harold Roth ('57), of Roth & Moore Architects, is the new President of the Institute of College Fellows of the American Institute of Architects.

David L. Niland ('59) has retired after 40 years of teaching at the University of Cincinnati College of Design, Architecture, Art and Planning (DAAP), which held an exhibition of his professional work from April 26 to June 9, in the Dorothy W. and C. Lawson Reed Jr. Gallery of the Aronoff Center for Design and Art. Niland will focus on his private practice, teaching, and the reorganization of DAAP's architecture program.

1960s

Stanley Tigerman ('60) was featured in an article on his school designs and his Chicago Children's Advocacy Center in *Architecture* (July 2001).

Paul Stevenson Oles ('63) is director of communications for the Design Communication Association of the University of Arizona College of Architecture in Tucson and works with Interface Architects. His work, including drawings for the office of Cesar Pelli & Associates, was featured in the article "Touch and Tech," on digital and hand-drawn work, in *Architectural Record* (December 2000).

Alexander Tzonis ('63), professor at Delft University of Technology, the Netherlands, taught a series of courses this spring at the College de France in Paris.

1970s

William H. Grover ('69), **Jefferson Riley** ('72), **Mark Simon** ('72),and **Chad Floyd** ('73), have each received AIA Connecticut Awards this year. The projects include the Athletic Center, Simon's Rock at Bard College, Great Barrington, Massachusetts, with Susan Wyeth; the Stepping Stones Museum for Children, Norwalk, Connecticut; the Guyott House on the Connecticut shore; and an Honorable Mention Award for the Worcester Bridge, Worcester, Massachusetts. A book on their work, entitled *The Enthusiasms of Centerbrook,* edited by John Morris Dixon, was published by Images Publishing Group this year.

William Evans ('74), principal with Lukmire Grant in Arlington, was appointed vice president of the Virginia Society of the American Institute of Architects.

Richard Charney and **Robert Charney** ('76) received the AIA Connecticut Honor Award for their collaborative project Wilson Elementary School, in Wilson, Wyoming.

Caswell Cooke ('76) is a vice president with the Washington Group, previously Raytheon. He is responsible for the professional practice of architecture.

William A. McDonough's ('76) environmentally sensitive architecture was featured in *Metropolis* (July 2001), and his practice was discussed in *Architecture* (July 2001).

John Reddick ('76) is director of design and community coordinator for Cityscape Institute, a New York–based design and community development nonprofit organization founded by **Elizabeth Barlow Rogers** ('64). His projects have included the Harlem Gateway project at Fifth Avenue and Frederick Douglass Boulevard, and the Ralph Ellison Park Improvement project at 150th Street and Riverside Drive.

Louise Braverman ('77) had work featured in an article in the "House & Home" section of the *New York Times (*Thursday, March 29, 2001).

Patterson McKee ('77), of Austin Patterson Disston Architects, Southport, Connecticut, received an AIA Connecticut Honor Award for the firm's Bathhouse in the "Architecture: The Encompassing Art" category.

1980s

Jacob Albert ('80), of Albert Tittman Righter Associates, was appointed to the Cambridge Historical Commission and nominated to the National Board of the Society of Architectural Historians.

Brian Healy ('81) had his renovation of the 1956 Lincoln Street Garage in Boston featured in *Architecture* (February 2001).

Aaron Betsky ('83) has been made the director of the Netherlands Architecture Institute, in Rotterdam, after having been the curator for architecture at the San Francisco Museum of Modern Art.

Carol J. Burns ('83) and **Robert Taylor** ('83), of Taylor & Burns Architects (formerly Taylor McDougal Burns), have received numerous awards, including the Merit Awards for Design from the Kansas City and the Central States chapters of the AIA for their design of Founders' Hall, Grace and Holy Trinity Cathedral in Kansas City, Missouri.

Douglas McIntosh ('83), of McIntosh Poris Associates, won an AIA Award of Honor for the design of the Urban Institute for Contemporary Arts (UICA), in Grand Rapids, Michigan. McIntosh Poris worked in conjunction with the Smith Group, UICA board members, and artists to transform a 28,000-square-foot Albert Kahn building into Western Michigan's center for cross-cultural dialogue.

Robert Espejo ('84), lecturer in photography, is relocating to Miami to open Cesar Pelli & Associates' field office during the construction of the Performing Arts Center, beginning this fall. The project, won in a competition six years ago, can be seen on the Web site www.pacfmiami.org.

Marion Weiss ('84), with Michael Manfredi, of Weiss/Manfredi Architects, was awarded the design of the $60 million Olympic Sculpture Park, an eight-acre site in Seattle, Washington, in a competition that included more than 52 entrants.

Lise Anne Couture ('86) and Hani Rashid, of Asymptote Architecture, in New York, unveiled their new flexible office furniture system, A3, for Knoll at the NeoCon furniture show in Chicago. The furniture was featured in *Architecture* (July 2001). In May they participated in the seminar "Performing the City," in Porto, Portugal, in a session called "Semantics of Place."

Richard Hayes ('86), an architect at Alexander Gorlin Associates, in New York, received a summer residency grant at the MacDowell Colony in Peterborough, New Hampshire.

John Tittman ('86), of Albert Tittman Righter Associates, was on the jury of the Boston Society of Architects for the Harleston Parker Award.

Douglas Garofalo ('87) was featured in an article by **Blair Kamin** (MED '84) in the *Chicago Tribune* (January 23, 2001). He was also part of the Emerging Voices series of the New York Architectural League in 2001.

Lisa Gray ('88) and **Alan Organschi** ('88), of Gray Organschi Architects, were honored as one of this year's Emerging Architectural Firms in Connecticut. The jury was impressed with their "beautiful, evocative work and knowledge of materials."

Amy Lelyveld ('89), who taught with Glenn Murcutt in the spring, has published an article in *2G*, "A Brand New Home: Breuer's House in the Museum Garden," in the issue entitled "26: Marcel Breuer, American Houses." Lelyveld also conducted much of the research for the issue.

1990s

Christopher Arelt ('93), with his firm Nautilus, is the architect for Smartliving, an energy-efficient resource center for the State of Connecticut. The Newington location opened in 1999; a second facility is currently under construction in Orange.

Dana Tang ('95), as project architect in conjunction with Richard Gluckman, of Gluckman Mayner Architects, designed the Mi Amo, a spa for the Enchantment Resort in Sedona, Arizona.

Courtney Miller ('96) is participating in the exhibition *FRESH ART*, in London, an independent artist venue initiated as an art fair to provide an alternative to buying and viewing contemporary art. Miller's new conceptual work, which challenges the relationship between art and architecture, was exhibited July 27–29 at the Business Design Center in London. The work can be viewed on the Web site www.freshartfair.com.

Paul Stoller ('98), an environmental designer with Atelier Ten in London, has set up a New York office and will be assisting with a course at Yale in the fall.

Eric Clough ('99), with his firm 212box in New York, designed a billboard canopy for the summer benefit of the Storefront for Art and Architecture and is working on a prototype project combining advertising and architecture in New Mexico.

2000s

Rosemarie Buchanan ('00) has joined the Edward Lowe Foundation, in Chicago, as associate editor for the foundation's publications *The Edward Lowe Report, FastTrac Connections*, and *Venture-Builder*.

Clare Lyster ('00) has won the Boyarsky Fellowship at University of Illinois, Chicago, for a year-long teaching and design position combined with research.

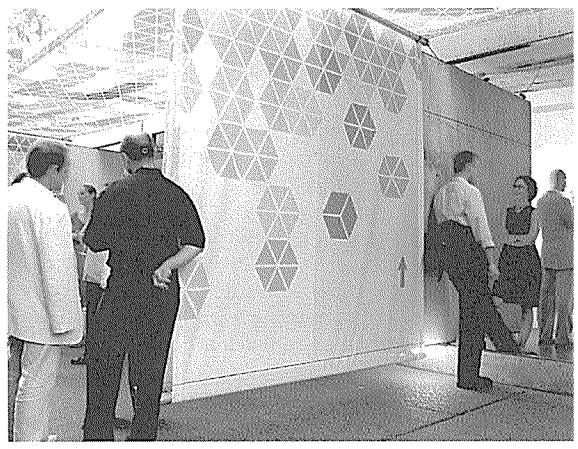
Two SOM Foundation Prizes Awarded to Yale Grads

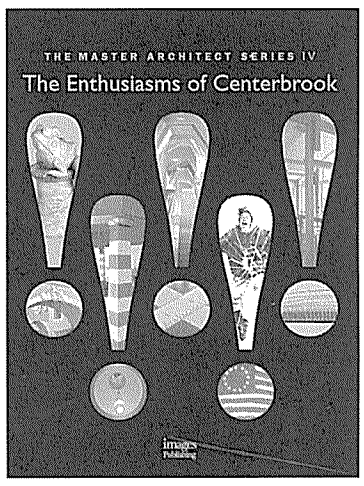
Can Tiryaki ('01) was selected by the Skidmore, Owings & Merrill Foundation as a 2001 Urban Design Traveling Fellow for his project to examine the band of ancient cities stretching from Tunisia to Uzbekistan. Juror Ken Greenberg said that the research "will produce insights of broad relevance for many contexts in the developing and developed worlds."

Robert Zirkle ('01) was awarded one of the four Skidmore, Owings & Merrill Foundation's 2001 Architecture Traveling Fellows to study architecture in Scandinavian countries.

Houses at Sagaponack

Yale graduates **Richard Rogers** ('62), **Craig Hodgetts** ('67), **Robert Kahn** ('80), **Jaquelin Robertson** ('61), and **Daniel Rowen** ('81), along with faculty members **Deborah Berke** and **Steven Harris**, are among the group of 35 architects selected to design houses for Harry J. Brown's residential development in Sagaponack, New York. The houses will be ecologically and economically responsible and will serve as a testing ground for innovative architecture in the same manner as the Case Study Houses did in California in the 1950s.





From top:

Eric Clough and 212box, Canopy for the Storefront for Art and Architecture, *New York, 2001*

The Enthusiasm of Centerbrook, Images Publishing Group, 2001.

Year-end Exhibition, Fast Forward, *Yale School of Architecture, A&A Gallery. Photograph by Carl Kaufman, 2001*

Contemporary Design by Yale Alumni

After a short renovation the Yale Art Gallery has just reopened the Galleries of American Art. The renovation of the building originally designed by Egerton Swartwout (1928) consists of a series of intimate small rooms on either side of a main central gallery, above which the renovating architect—the Polshek Partnership—has uncovered and restored the skylight that long ago was painted out—leaving a space that is now gloriously bathed in natural light.

These galleries are dedicated to American painting, sculpture, and the decorative arts, and all the rooms, except one, now contain a permanent exhibition. That exception is a small side gallery devoted to changing exhibitions—the first entitled *Contemporary Design by Yale Alumni*. Displayed are 11 objects by designers associated with the School of Architecture. Objects range from a pair of funerary urns for the cremated remains of a couple, designed by **Dean Sakamoto** (MED '98 and current faculty member), to two works about living in outer space—a Habitation Module for the International Space Station by **Constance Adams** ('90) and an astronauts' dining table by **Garrett Finney** ('90). The latter provides a lattice at the bottom of the table so astronauts can slip in their feet to "sit" around the table as we do on Earth.

Of the objects exhibited, three fascinated me. One is a fragment of the architectural ornament by **Kent Bloomer** (BFA '59 and MFA '61, and a faculty member at the School of Architecture for more than 34 years) that has recently been installed in the Main Library in Nashville, Tennessee, designed by **Robert A. M. Stern** ('65).

This piece has been made by joining many individual three-dimensional floral and geometric pieces with exposed flathead slotted screws to a scrolled backdrop. Although it is unpainted and made entirely out of aluminum, the designer has been able to create a wide range of color by simply changing the surface treatment within the piece. And because the designer chose to express the attachment method, the screws and their arrangement add yet another layer to the composition.

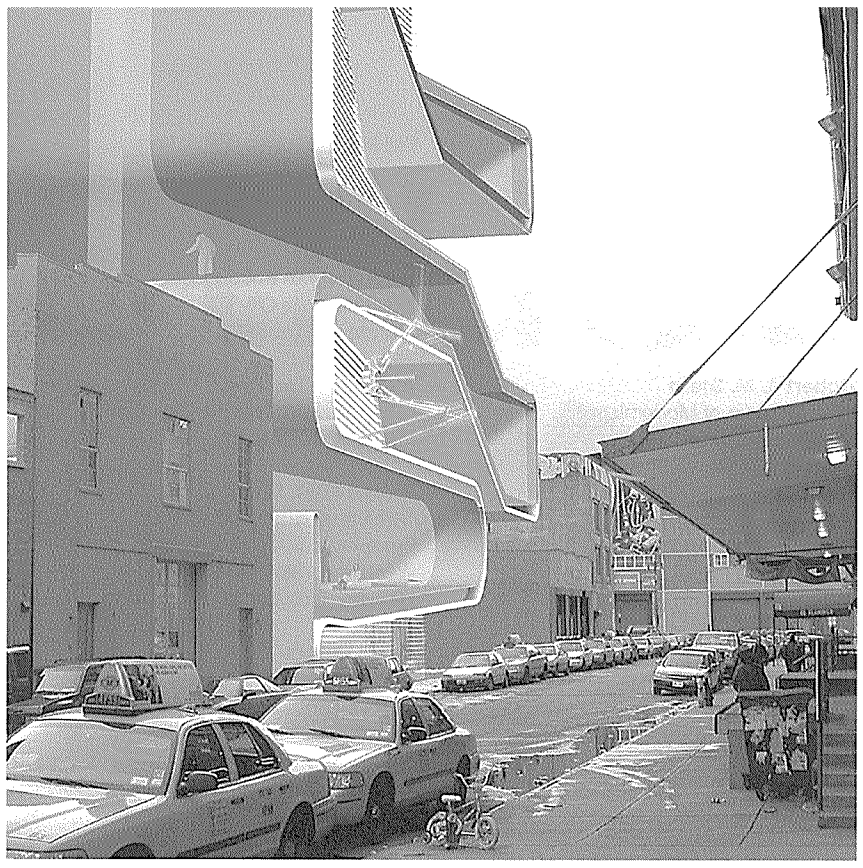
A Seder plate by **Amy Reichert** ('87) has been designed to ceremonially display the special foods of the Jewish Passover meal. Resembling a Seder box, it is made from mahogany and a highly polished unspecified metal. The plate has three slots in the side for the required matzoh; every other special food has its own compartment on the top. Although very handsome, the design almost goes over the top. Included in the compartment for parsley, for example, are 12 tiny holes in a 3-by-4 grid that at first appears to be a grid of drain holes. However, the accompanying photograph of the object in use reveals that the designer intends this section to include 12 parsley sprigs, each stem to be inserted into one of the holes, thus creating a miniature grove of parsley trees.

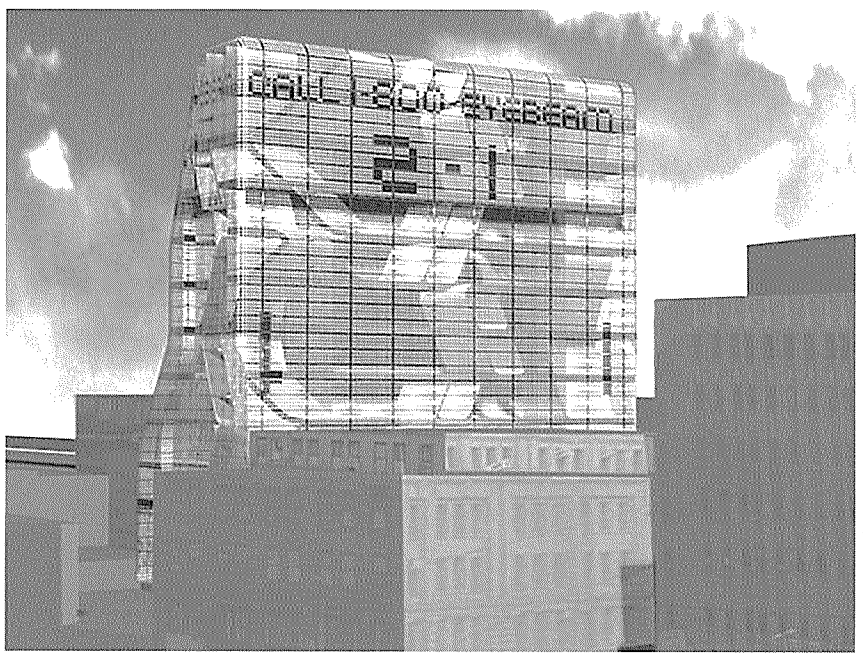
By far the most obsessive and intriguing piece in the exhibit is a record turntable by **Hemant Jha** ('98). Clearly a masterful shapemaker, the designer reveals a lot of irony in his glorification of an almost extinct means of recording. Although housed among many separate massive pieces of milled aluminum, the drive belt from the motor to the platter is only a hair-thin clear filament. Can it possibly work? Every part is completely under control except for three sound-carrying wires (ten times thicker than the drive belt) that travel from the needle to the amplifier in a completely uncontrolled haphazard manner, the effect of which is strikingly off-kilter to the rest of the design.

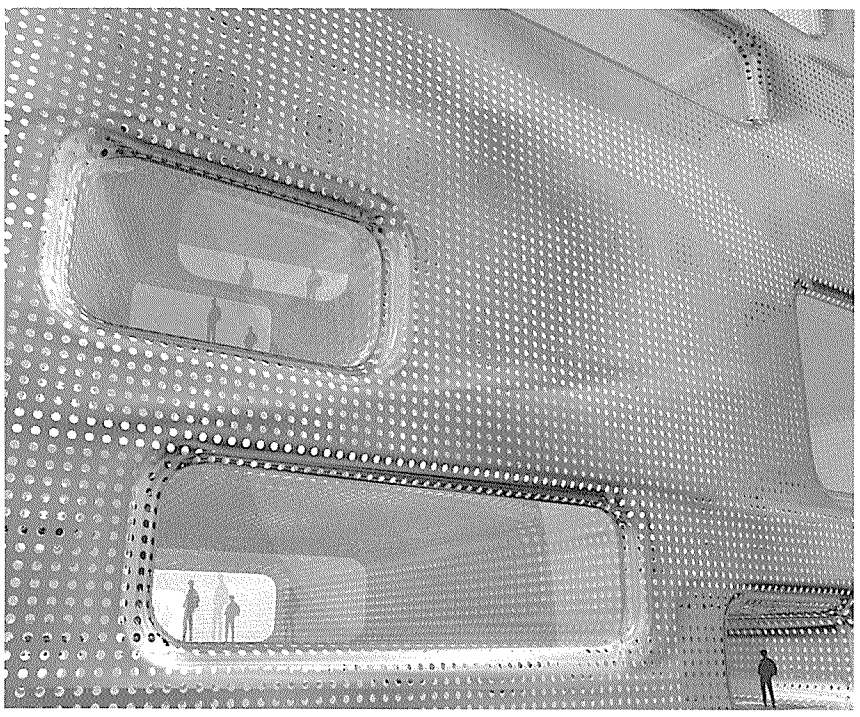
Missing from this exhibit are any pieces of the elegant furniture designed by **Charles Lazor** ('93) and his partners at Blu Dot. Such mass-market objects also deserve inclusion to truly show what Yale alumni are currently producing.

—John Jacobson ('70)

Jacobson is associate dean of the School of Architecture and teaches a course in industrial design.







New Fund for Exhibitions and Publications

A newly endowed fund has been created to provide support for the School of Architecture's exhibition and publication program. The Kibel Foundation Fund was established at the direction of **Henry Kibel**, a member of the class of 1947 whose New York firm, Henry Kibel Architects, designs, constructs, and manages buildings. As a student Kibel conceived of and produced an exhibition of modern design, which was pioneering in its mix of media. Dean Robert A. M. Stern has identified funding for exhibitions and publications as one of his highest priorities; he thanked Mr. Kibel for this generous gift, which will "help the school document and disseminate ideas that advance the profession and benefit the world at large."

Five by Five: The Face of the Arts at Yale

A CD-ROM, *Five by Five*—produced by **Scott Campbell, Robert Genova**, and **Matthew Seidel**, all 2001 graduates, and sponsored by the DMCA—traces the history and influence of the arts at Yale through the architectural context of the institutions located on the Chapel Street corridor (Yale University Art Gallery, Yale Center for British Art, the Art & Architecture Building, Yale Repertory Theater, and Holcombe T. Green Hall). To be released in October 2001, it will hold an extensive collection of visual information relating to the buildings: their genesis, their development, and the events taking place inside. Through an interactive matrix of architectural drawings, photographs, models, and audio and video interviews, the user will be able to follow the narrative of an individual institution or construct their own experience of overlapping events across Chapel Street. *Five by Five* will not only provide a framework for exploring the history of the arts at Yale but will act as a tool for the reevaluation of the arts within the larger context of the university and New Haven.

Yale and Eyebeam

Exhibition to open at Eyebeam Atelier, 524 West 21st Street, September 14 through mid-October 2001.

Yale graduates **Craig Newick** ('87) and **David Hotson** ('87) were hired by Eyebeam Atelier, a new-media arts organization in New York, founded and directed by John Johnson to coordinate the design competition for their new showcase building on West 21st Street. Newick, who has entered numerous competitions, many in collaboration with artists, and Hotson, a New York architect who often collaborates with **Maya Lin** ('86), presented Johnson with the pluses and minuses of holding a competition for the 500,000-square-foot building to be built in 2004.

As Newick put it: "The pluses were that you get a great deal of intellectual and emotional bipower in a very short amount of time. It is not like interviewing a client, where architects have to respond to your ideas. In its best sense it is supposed to be a safe place to allow creativity, and something unexpected can happen." But on the other hand, Newick pointed out the risks, such as the lack of control of the architects, or of the specific entries that can't be tinkered with. And then there is the experience factor. As Hotson stressed for this project, "You need an extended period of research and development to extrapolate a vision of a program that is tailored to new media—what the current generation of architects are most preoccupied with. So for Eyebeam it wasn't the kind of project that lent itself to going to the previous generation, but it has a risk that the younger architects haven't produced that much."

Eyebeam's review committee distilled a pool of 70 architects down to 30, and then to 15. As Newick emphasized, "In competitions, the publicity machine builds. The project has to be 'It.' If it isn't 'It,' like Frederick St. Florian's scheme for the World War II Memorial, which is problematic, you have serious trouble. If it is a scheme like Maya Lin's Vietnam War Memorial, with a lot of critical support, there is often a constituency who wants other things, too, it gets sticky."

While Newick and Hotson were organizing the competition, Eyebeam hired them to transform their 15,000-square-foot space in a former truck garage on West 21st Street as a mini-Eyebeam until the new building is completed on the same site. Hotson said, "We played off crisp pieces against the decaying building shell. The building's mortal nature is on display next to the digitally rendered visions, overlapping the room with a future vision." Exhibitions, artists-in-residence studios, and educational projects are held in classrooms on the second floor, connected by the new 60-foot-long steel bridge. In mid-June the space opened in time for a three-day showing. Later that week the committee selected the three finalist teams—Diller & Scofidio and Leeser Architects, both of New York, and MVRDV of Rotterdam, the Netherlands, who will each complete their schemes for the final decision in September when all of the projects will be exhibited. As to the range of projects, Hotson noted, "We expected more of a spectrum. On the one hand there were architects who made the architecture disappear, and on the other what we got more of was new-media art as it impacted new-media architecture in a revolutionary way."

"Eyebeam," Newick said, "is not quite a museum. It is a place where people working in different ways bump into each other in the halls—what the A&A was supposed to be—the idea was to see the artists and architects. Eyebeam wants there to be interaction and wants the architecture to support that."

—NR

From top:

Diller & Scofidio, Competition Entry for Eyebeam Atelier*, New York, 2001*

Leeser Architects, Competition Entry for Eyebeam Atelier, *New York, 2001*

MVRDV, Competition Entry for Eyebeam Atelier*, New York, 2001*

Yale School of Architecture

Lectures, Exhibitions,
and Symposia

Fall 2001

DeVane Lectures

Lectures begin at 7:30 pm in Art Gallery Auditorium unless otherwise noted.

Robert A. M. Stern
"The Transfer of Modernism from Europe to America"
Monday, September 10

Robert A. M. Stern
"Modernism Historicized: Louis Kahn, Philip Johnson, and the Recovery of the Past, 1949–1956"
Monday, September 17

James Stewart Polshek
"The History of the Future: Connections and Transformations"
Monday, September 24

Robert A. M. Stern
"Architecture as Heroic Act: Eero Saarinen, Vincent Scully, and Paul Rudolph, 1957–1965"
Monday, October 1

Lord Norman Foster
"Exploring the City"
Monday, October 8

Alexander Tzonis
"The Struggle Over the City Idea"
Monday, October 22

Robert A. M. Stern
"Architecture and Revolution: From Project Argus to Panther Weekend, 1966–1970"
Monday, October 29

David Sellers
"Architecture as Culture and Counterculture"
Monday, November 5

Robert A. M. Stern
"Destruction and Reconstruction: The Post-Modernist Devolution, 1971–1977"
Monday, November 12

Andres Duany and Elizabeth Plater-Zyberk
"The Recuperation of the Traditional Town"
Monday, November 26

Maya Lin
"The Continuity of the Art Idea"
Monday, December 3

Robert A. M. Stern
"The Promise of the Recent Past, 1978–1998"
Monday, December 10

Brigitte Shim
Bishop Visiting Professor of Architecture and Bicentennial Visiting Professor of Canadian Studies
"Complex/Simplicity"
Thursday, November 1
6:30 pm, Hastings Hall

Exhibitions

Exhibition hours are Monday through Saturday, 10:00 am to 5:00 pm. Main, North, and South Galleries are located on the second floor of the A&A building.

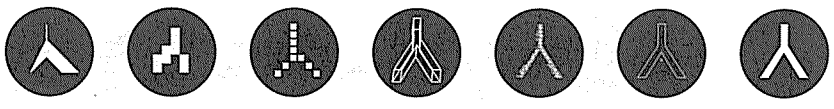
New Blue: Recent Work of Graduates of Yale School of Architecture, 1978–1998
Main, North and South Galleries
September 5–October 19

Architecture or Revolution: Charles Moore's Years at Yale
Main, North and South Galleries
October 29–December 21

Symposia

White, Gray and Blue
September 14–15

Architecture or Revolution: Charles Moore and Architecture at Yale in the 1960s
November 2–3



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