Constructs Yale Architecture Fall 2009

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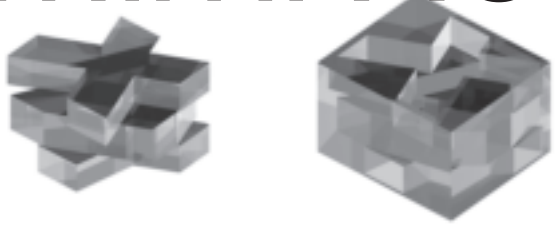
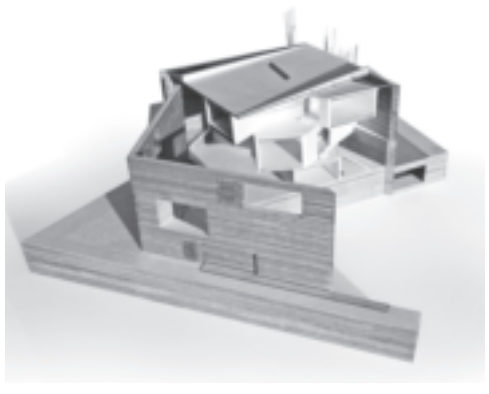
Eric Bunge & Mimi Hoang

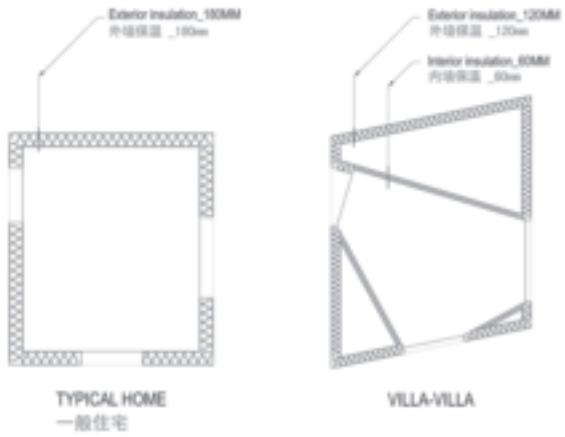
Eric Bunge and Mimi Hoang of nARCHITECTS are the Louis I. Kahn Visiting Assistant Professors in fall 2009. They will be giving a lecture, "Control," on Thursday, September 3, and were interviewed in their Dumbo, Brooklyn, studio, by Nina Rappaport for *Constructs.*

nARCHITECTS, Unpacking, Car Launch for Lexus, New York, 2006.

nARCHITECTS, Canopy P.S.1 Young Architects Program, Long Island City, New York, 2004.







nARCHITECTS, scheme for the Ordos Villa-Villa, Inner Mongolia, China, 2008-10.

nARCHITECTS, Windshape, Savannah College of Art and Design, Lacoste, France, 2006.

Nina Rappaport How did you form your partnership and come together as a working team, in terms of dividing up the different roles in the office?

Eric Bunge We met at Harvard's GSD at the photocopy machine. . . .We are very cagey about that last question; no one has yet succeeded in extracting that from us, mainly because there's no simple answer. Any idea that can survive the other's brutal criticism is the result of a shared debate, so the division of roles is naturally blurred.

Mimi Hoang We started nARCHITECTS in 1999, soon after moving to New York. I was still working for Steven Holl at the time. In 2001, I left Holl's office, and we moved into a shared space on Essex Street with Lewis Tsurumaki Lewis and others, which helped us engage with New York architects and academics more easily.

NR I am fascinated by some formal threads in your work, from the more ephemeral installation pieces to the larger-scale projects. Many have the appearance of built drawings, with strong gestural lines that are also structural. How does your interest in line as an element of structure or as a singular form to direct a project become three-dimensional, especially in projects such as Canopy (PS1), Party Wall, and Windshape?

EB There are a few things that connect the projects: one is the desire to fill as much space as possible despite limited constraints, so there is a question of conceptual and material economy. This can lead to an emphasis on a single material—a kind of self-imposed rigor that sometimes results in an assemblage in which I suppose you notice lines.

NR The technique translates successfully from two to three dimensions when the line as the initial design element dominates the strategy. How does the design of a structure made from many lines direct the construction sequence of a project?

MH What you are picking up on is how we figure out the interactivity or assembly sequence. For Canopy, we first designed the general shape of a canopy with dips that created different environments—a climatic and spatial idea. We then chose green bamboo as a material because it's strong, cheap, and flexible, and it could serve as both structure and enclosure.

For Windshape, so much was designed based on the limits of the site: a small town in France with steep, narrow stone pedestrian streets. We knew it had to be scaled to be transportable and erected in sequence. The design is based on tripods made of pipes and pre-strung with string. We assembled each tripod on the ground and then stacked them together to create two 24-foot-tall pavilions that could sway in the wind. So although we don't start with structural lines, the lines do emerge from thinking through the logics and constraints of assembly.

NR When you make things out of components and assemble smaller pieces to form a larger whole, how is your method different from other architects who use computer fabrication? How does the material choice become a result of construction constraints?

MH A few projects share the desire to use non-architectural materials—such as green bamboo or string—in a precise and engineered way or to develop a very simple structure that in its experience and interactivity is varied and complex. In making models for Party Wall, we started with formally complicated flat surfaces that created topographies when pulled apart from each other. We decided the interactivity was what was interesting. So we opted for simple bands of foam that registered dynamic change rather than using formal complexity as a departure point.

EB I think the process is organic since we are interested in making things real. We quickly sketch ideas and are fluid in our design process. One thing that ties this all together is that, in practice, we are not that interested in process itself; we don't have an obsession with CAD/CAM and computer tools revolutionizing the world. We are interested in them insofar as they can help us, but we don't want to be constrained by them. We are very opportunistic: what is much more important is the effect, the economy, and the speed with which we can build things and how we get there. And we are critical about the legibility of the computer in our work. For instance, neither Windshape nor Canopy would have been possible without the computer. In addition to all the laser-cut steel, we had to be innovative in the way we translated the digital model into a set of instructions. But we're not that interested in a narrative about the computer—it's boring.

MH For Canopy, we used the computer extensively, but we try to combine high- and low-tech methods. We are interested in process in that we try to find ways to be systematic about formal moves and design decisions, but also with a richness and variability that departs from the digital process.

NR Does your work differ as it increases in scale in constructed objects, such as in the Switch Building and the Ordos Villa-Villa, in China? What is the relationship between your early design-build installations and the current contractor-led building work?

MH We try to be innovative with as little as possible. The installations are mostly temporary and don't have to function in the same way as a complete building, so they are easier to build with a single tectonic system. We continued that same attitude with the Switch Building, where "switching" is an urban massing and cladding idea.

The Switch Building, in New York, is developer-driven, and the second to fifth floors are identical. Within the economy of repetition, we wanted to create variability. The switching bay windows and rear balconies produce different light and view conditions in each apartment, though their layout is the same. The cladding also switches from floor to floor and in front of the AC units to separate intake and exhaust air. The choice of metal panels is tied to the switching concept at the scale of cladding, whereas the bay windows and balconies operate at the scale of massing.

NR How did the freedom of the Ordos project ultimately provide you with the restraints you normally seek out to guide a project? Was the design freedom overwhelming?

EB At the larger scale, the variety of experience within a limited palette of ideas is still operative. For the Ordos villa, we designed a very simple brick box after we saw what Ai Weiwei and his group Fake Design are building in Beijing. We designed a building within a building, what Kipnis called the "ontology of the double." There are three stacked volumes, each calibrated by different views, orientation, and use, so they have different shapes. What is interesting is the intermediate space between them and the envelope. It's not heated but performs passively and reaches the climatic and experiential variety we seek in our projects, with very limited means.

NR The commonality between Canopy, Windshape, and the Ordos Villa-Villa indicates an interest in the performance of architecture and working with climate. Climate has become a moniker in some architectural projects: buildings don't need to fight nature but rather work with it. How have you developed environmental concepts beyond the norm? How did you get interested in the unusual use of wind for your Windshape installation in France?

MH We are interested in the environment when it influences the morphology of a project in combination with improved thermal performance. For Windshape—partly because we designed it before visiting the site—the specifics of the physical context were not as important as other clues, like the legendary *mistral* wind—an intangible condition.

EB In addition to being the good citizen about sustainability that everyone ought to be, we try to use climate more conceptually. We're fascinated by the idea that you can actually create climatic environments with architecture. For the Toronto Central Waterfront competition with Weisz + Yoes, Snøhetta, and Balmori, we designed four of the slips with seasonal change in mind. One is a water wall that would improve the aquatic life by oxygenating the lake, while in winter it would become an ice wall. Another is an undulating platform that floats on pontoons and deforms with the tide—nothing is static. For that project we also designed a line of weather masts that would bend and sway with the wind and change color with the temperature. This influenced the design we are working on for the Buffalo Niagara Medical Campus. We are focusing on one street that will be a new green spine and public space for the campus—a new linear park. We are using the crosswalk as a unifying design element along the park's 3,300-foot length—varied widths of crosswalk bands slow down and speed up the pace.

NR Like Burle Marx's landscapes in Brazil?

MH Yes, we are obsessed with him and know all the patterns. For Ordos, the environment is the catalyst for the building concept and its morphology. It was our way to minimize the amount of thermal energy consumed, given that the houses are huge. We created a compact, fully conditioned inner house wrapped by a partially conditioned, protective outer house, which addresses how to deal with the harsh desert climate.

EB And our guilt.

NR How is everyone dealing with that aspect of the project?

EB It's perhaps not surprising, but the architects who have gone there have very different opinions about the context. I think we began to see nuanced conditions in China. . . .But there *is* some guilt, which is why we made a smaller house within the larger, required house. We have some misgivings about the urban plan, but at the same time what everyone describes as a *zoo,* we feel is the most powerful thing about the project. In fact, the unreal scale of large houses in close proximity somehow allows it to surpass the suburban.

NR How did you approach the design of the building envelope for your latest project, the ABC Dbayeh Department Store in Beirut? The lightness of a lattice in front of a cavity embodies many of the same aesthetics as your other projects.

MH The building is like an enormous billboard on a highway, and we naturally worked through options that are about the differences between north- and southbound traffic experience. It became a programmatic and branding idea. We are doing everything we can to stop them from putting up a sign; so we're integrating the logo into the façade.

NR How do you combine teaching and practice, and how do they inform each other? Why do you devote so much time to teaching in general?

EB It's challenging and interesting but very different from practice. We teach studios that unite political and tectonic issues. This usually results in discrete architectural programs that have implications at an urban scale. We don't focus on materials for poetic qualities; however, with a material like concrete, for instance, we look at its role in constructing a place such as Brasília and its connection to power and identity.

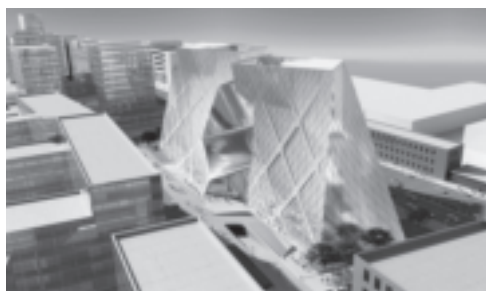
The Yale studio will work on a site at the edge of Paris, in Porte de Montreuil, crossing the Boulevard Périphérique. We are working with city officials to develop a programming workshop with input from local residents and the municipal government to try to uncover new ways of thinking about relationships between center and periphery. It's a hugely disadvantaged area but has important architectural challenges for the students to grapple with.

MH We are interested in getting the students to develop resolved architectural proposals that are technically interesting and tectonically innovative. We are also interested in nonclassical ideas of programming—challenging known types on sites that are historically and culturally loaded and that have the potential to have larger urban implications.

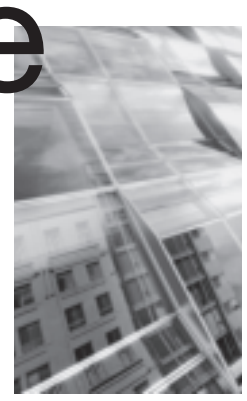
EB We are always trying to bridge the divide between formal and conceptual thinking in our work. We are not content with renderings; we want to get things built as well and impart that sense of urgency to our students.

Lise Anne Couture

Lise Anne Couture ('86) of Asymptote is the Davenport Visiting Professor in fall 2009. She is giving a lecture, "Fast Forward, Rewind, Play" on Thursday, November 5 and was interviewed by Nina Rappaport for *Constructs*.



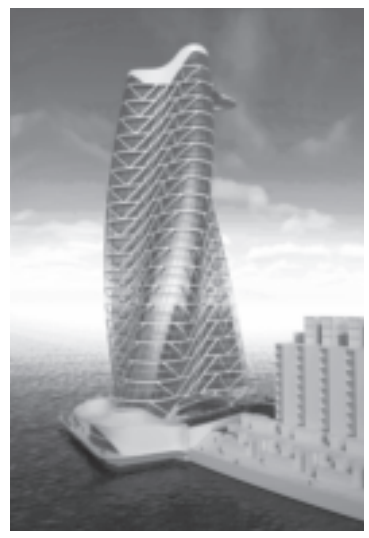
Asymptote: Hani Rashid + Lise Anne Couture, 190 Vaci, Budapest, rendering, 2008.



Asymptote: Hani Rashid + Lise Anne Couture, 166 Perry Street, New York, rendering 2008.

Asymptote: Hani Rashid + Lise Anne Couture, Penang Global City Center, Malaysia, rendering 2006.

Asymptote: Hani Rashid + Lise Anne Couture, Yas Hotel under construction, Abu Dhabi, photograph by choppershoot.com, 2009.



Asymptote: Hani Rashid + Lise Anne Couture, Strata Tower, Abu Dhabi, rendering 2006.

Nina Rappaport As so many architects, the beginning of your practice was for small experimental, art-related, and digital projects. What triggered your moving into building at the larger scale, from early projects for the Guggenheim to the current megaprojects in Abu Dhabi, Dubai, and Penang? How have you and your partner, Hani Rashid, organized your firm, Asymptote, to see these projects to fruition?

Lise Anne Couture It is a strange evolution and a coincidence of interests. The early installations and speculative work, such as the Venice Biennale exhibition design of 2004, demonstrated that we could produce compelling and complex work within a very short time and meet the budget. Thomas Krens, who we worked with early on for the Guggenheim and their Guadalajara Project in Mexico, has given our work exposure. We were lucky that we had a few clients with connections to the art world who were cognizant of what we had to offer as a creative firm. But it has been chaotic: we went from ten to seventy people.

The Hydrapier pavilion, completed in 2002 in Amsterdam, familiarized us with negotiating the transfer of information overseas and maintaining design quality. We had gained experience in organizing teams of many consultants for competitions, which we could build upon for interacting with engineers, façade, and sustainability consultants on building projects.

NR How do you effectively direct the design of a project at this scale with such a large team of consultants?

LAC Hani and I review the schemes with our project architects and work on concepts like one would in a school studio, with pinups and lots of feedback. We try to bring consultants in early, but we are rather heavy-handed and unconventional in our design approach. For example, when we designed the Strata Tower, a twisting tower, it was before anyone else did. We brought the idea to Arup, and they proposed to analyze three strategies to determine the most efficient structure, whether it should it be steel or concrete and how each strategy would impact the floor plates. Since we were far along in the concept, Arup essentially validated it and assisted in refining a complex design. The tower tapers and twists so that every apartment varies, allowing the client to offer exclusive spaces.

NR When you teach you often refer to the holistic nature of industrial products, such as the sneaker's form and function, to describe an architectural project. How does holism in design and the performative aspect of such a product inform your approach?

LAC The sole of a sneaker has to be springy, the sides have to breathe, the toe has to be resistant, and you have to be able to adjust it to fit. Industrial designers have managed to combine aspects such as durability and breathability to not only create functionality but graphic patterns and compositions—even cushioning becomes branding. These kinds of performance driven criteria impact aesthetics which in turn have a cultural dimension, it's this kind of performative design that I believe can be relevant to how we design in architecture.

NR What is an example of this holistic design in architecture with regard to structure, mechanical systems, sustainability, site, and surface? How do all of these issues come together in your initial approach to a project?

LAC You have to decide what are the priorities with each project because each has different constraints and different areas with potential for pushing the envelope. For instance, in the Strata Tower now under construction in Abu Dhabi, the exoskeleton mitigated the impact of the climate on a glass tower with a 360-degree exposure. With Atelier Ten as environmental consultants, we realized we could parametrically vary the density of the louvers on the façade depending on orientation. However the louver pattern with its varied density also created a new asymmetrical composition on the façade of an otherwise symmetrical form. While we love the kinds of chance possibilities that arise when data can inform the design it is not as if the environmental diagram was the end result; we are not that dogmatic. In the end you can use hard quantitative data but you also have to bring your creativity, qualitative judgment, and experience to the project.

NR What inspires you now? For example, what drove your concept for the new Yas Hotel, in Abu Dhabi? How did you integrate the variable skin with numerous components over a mesh shell structure and also create a signature icon?

LAC We are always looking for new materials, new techniques and technologies, from planes and boats, to cars and bicycles. We also are interested in pushing the envelop in terms of how to describe and to construct architecture. The Yas Hotel's grid-shell structure describes a curved form but has thousands of flat or linear components. Working with our in-house team, Gehry Technologies, and a team from the Technical University of Vienna all specializing in parametrics we were able to rationalize the entire structure. We also parametrically controlled the tolerance range between the glass and steel frame to limit the variation in glass panel shapes from 5,000 to only 300. The hotel was initially commissioned to another architect, but then the client decided they wanted something much more compelling and the project had to be completed in less than twenty-four months. We decided to work with the initial construction piles and retrofit our project to meet the deadline. We designed two simple volumes below, connected by a bridge structure, and then a more complex shell encompassing the whole. The varied angles of the glass panels create different levels of reflection and refraction while at night LED lights and fritted glass capture the light and its subtle shifts in color.

NR This addresses another issue you have been interested in: creating atmosphere and material phenomenon through architecture to enhance existing structures and affect on the city as a whole. How else have you used light and material to achieve effect and provide an experience for people? Are these aspects of form-making or problem-solving?

LAC Both. For example, the site for the Perry Street apartments, in New York, was a simple parking garage built to the lot line, and we were challenged to do something with very little to start with. So we removed the existing façade and used angled glass panels in a modular system to conceal the irregular condition of the floor-to-floors. The new façade connects the nineteenth-century historic area and Richard Meier's twentieth-century buildings. The tilted position of the reflective panels create a building envelope that is seemingly more atmospheric than physical. The surfaces capture a fragmented array of reflected sky interspersed with the surrounding context. With the changing light throughout the day as well as with the movement of the viewer the façade is seemingly in perpetual flux.

NR How do your early small-scale experimental projects related to your new large-scale work, to ask the reverse of the earlier question? Do you still work at the smaller scale on occasion?

LAC We think of installations as ways to experiment, to study various phenomena and other aspects of the world that surround us. For the 2008 Venice Biennale installation we explored form and how it is experienced. The interplay of the objects and the environment, and the fleetingness of objects, is the way we are also thinking about Perry Street. The experimental work continues as an on going discussion; for example, the geometric forms, *Atmospherics,* shown at the Phillips de Pury & Company gallery correlate to Perry Street in terms of ambiguousness of materiality and the façade, which is about defining urban space as something that is constantly oscillating. Architecture is an art form and at the level of inserting something into the space of the city you have to think about it that way. The atmospheric effects and the visceral effects are what we are after. It is about more than just building; it is about how people respond to architecture at the scale of the city.

NR How has the economy affected you? Do you have to diversify more?

LAC We had to downsize at the beginning of the year because some projects were put on hold. While we are still busy with building projects we are using the down time to do some interesting competitions to explore new ideas. I am happy to step back, realign and to engage in what we produce in our new space in Long Island City (LIC).

NR Your space is fantastic in the way it combines meeting place, workshop, studio, and offices. How did you decide to move?

LAC We think that part of an architectural practice is continuing architectural research, and as Asymptote grew in size we didn't have a workspace to build experimental mock-ups or large models that allow the feedback loop in the design process. It was not possible to find that kind space for our practice in Manhattan and the industrial landscape of LIC with its contemporary art undercurrent is the perfect environment for Asymptote. We thought this is an opportunity to launch Asymptote version 3.0.

NR Have you ever experimented in urban design as a way to direct your clients in forming a solution for a project or revising the program or approach of a client?

LAC You have to be very creative about how you fight for approaches to urbanism. In Budapest a master plan was going through the approval process at the same time we were designing a new project. The master-plan was the result of 2-D diagramming. The buildings were to be uniformly set back from the lot line and massing resulted from extrapolating the *X* and the *Y*. We had to go through hoops to demonstrate from first principles how you could bring in light and air and not have to build a box. It is all part of the creative endeavor. The officials were ready to reject the two tilting, slightly twisting buildings we had designed, but after we explained it step-by-step they looked at the rest of the master plan and saw that the prescription they had set might yield unintended detrimental results in terms of the types of architecture that would result. As architects we have to constantly question the given constraints—and unpeel the things that are thrown at us to uncover the hidden potential.

NR Is this something that you can teach? What continues to inspire you to teach after twenty years? What do you bring to the students, and what do they bring to you?

LAC As much as we want to continually push the envelop in building projects, we get sidelined with constraints and circumstances that don't always allow expeditious or, in depth, research. By teaching you can carry out some of that research unencumbered by the myriad issues of real building. I think you do need those constraints; having a purely theoretical project isn't necessarily conducive to doing something rigorous, but you can pick and choose your constraints in more of a bubble.

Hani and I have been working together for so long and so intensely—because we are both involved in every project from its conception—that to be able to explore ideas individually through our teaching enriches the practice. It is great to be able to bring back our respective experiences. Cutting-edge work is always tied to the academy, and work in schools does lead practice. For that reason it is legitimate for me. At Yale my studio programs are always partially grounded in some real situation but the studios tend focus on specific themes. These may initially seem to come from outside such as performance, but this is really just a vehicle, a lens so to speak, through which to study architecture with fresh eyes and without preconceptions.

On January 23 and 24, 2009 historians and architects gathered at Yale for the symposium “Rudolph Reassessed: Architecture and Reputation.”

Reconsidering Rudolph

With the recent destruction of Paul Rudolph’s Micheels House, in Westport, Connecticut, and the threatened demolition (since completed) of his Sarasota Riverview High School, Yale held the symposium “Rudolph Reassessed: Architecture and Reputation” in the newly restored and reopened Art & Architecture Building, now known as Paul Rudolph Hall, on January 23 and 24, 2009. Organized by architectural historian Timothy Rohan, University of Massachusetts at Amherst, the conference examined the life and career of Rudolph as a designer and educator. Rohan introduced the major themes, which ranged from material experimentation and urban renewal to sexuality, framing the discussions as a series of explorations into Rudolph’s relationship with a variety of institutions, global cultures, and political events.

Born in rural Kentucky in 1918, Rudolph had his roots in the American South. Raised during the Great Depression, he first studied architecture as an undergraduate at Auburn University (then known as Alabama Polytechnic Institute), receiving his bachelor’s degree in 1940. From there he moved on to the Graduate School of Design at Harvard, where he studied under the expatriate Modernists Walter Gropius and Marcel Breuer. After three years in the Navy supervising shipbuilding operations in Brooklyn, Rudolph returned to Harvard and received his master’s degree in 1947. With a Wheelwright Traveling Fellowship, he spent a year visiting major monuments of Western architecture in Europe. His return stateside—specifically, to the tropical seaside of Sarasota, Florida—marked the beginning of Rudolph’s first major period of architectural output and defined what would become known as the Sarasota School.

Against the backdrop of a New England Ivy League that was dominated by European functionalist ideals of the Bauhaus, Rudolph’s Southern provenance was thrown into high relief. This collision of cultures, combined with his travels abroad, helped make Rudolph sensitive to the particular characteristics of a place. This allowed him, beginning with his work in Sarasota, to enter into the brewing debate over architectural regionalism in post–World War II America. Fittingly, the first panel of the conference took regionalism and the early projects of his career as its theme.

Sandy Isenstadt, of Yale’s art history department, introduced the concept of regionalism by connecting Rudolph to not only his contemporaries in the field of architecture, such as William Wurster, but also to cultural critics like Lewis Mumford and the emerging academic and political specializations in area studies. As the rhetoric of the International Style infiltrated the country’s public and commercial institutions and schools of architecture and as wartime production lines were oriented to create block after block of tract housing, pockets of resistance emerged. As Kathleen James-Chakraborty, University College Dublin, so clearly delineated, Sarasota was one such place of resistance where Rudolph, working with Ralph Twitchell, modulated the rectilinearity and severity of the cubic forms of high modernism with the use of inexpensive, local off-the-shelf materials like plywood and building elements such as louvered sunshades and porches. Blessed with a balmy climate, Sarasota allowed for structures in which exterior and interior were coterminous, a quality long sought after by Modern architects but too often impractical in northern Europe. Drawing upon local vernacular architecture, which ranged from the modest cottages of sharecroppers to plantation houses, Rudolph created a Southern regionalist style that formed part of a global tropical modernism.

As the world divided into contrasting spheres of influence following World War II, Rudolph could not escape being swept into the geopolitical sphere. Kazi K. Ashraf, University of Hawaii at Manoa, examined Rudolph’s project for a university in Mymensingh in what is now Bangladesh. While Louis Kahn’s capitol complex at Dhaka remains the best-known work by a Western architect working in the Bengal Delta in this period, many others, including Rudolph, were commissioned by the American and Pakistani governments for projects meant to counter the perceived threat of a strengthening Soviet-Indo alliance. Ashraf described Rudolph’s master-planning of the campus of an agricultural college, where Richard Neutra had already constructed several structures at the invitation of Yale graduate, Muzharul Islam (’61), a local architect. For the riverside site, Rudolph designed a series of covered promenades to connect open-sided pavilions and define a series of courtyards. Drawing upon the sensitivity to light, shadow, wind, and rain gained from his Florida experience, he modulated the modernist vocabulary with local materials to address the particularities of the climate.

Rudolph’s experience working in tropical environments gave him plenty of opportunities to design in Southeast Asia during the 1970s and 1980s, after his reputation in the West had begun to tarnish. In Singapore and Hong Kong, Rudolph designed residential complexes and, in Jakarta, numerous commercial centers. While these projects are among Rudolph’s largest in terms of scale and ambition, they are relatively unknown compared to his houses and academic buildings in the United States. Robert Bruegmann, of the University of Illinois at Chicago, sought to address the disconnect between this period of Rudolph’s output and his celebrated earlier works. By examining Rudolph’s continued experimentation with technology, his repeated use of pinwheel organization, and his formal references to local cultures which included pagodalike towers raised to accommodate a multitude of urban functions at the base Bruegmann was able to draw an arch connecting the simplest of Rudolph’s Sarasota houses and the tallest of his Asian skyscrapers.

At the end of the first panel, it was clear to all present that Rudolph’s regionalism was defined largely by its response to climate and the recognition and application of the most appropriate materials and technology. The next session, introduced by Yale’s Hilary Sample, looked more closely at these adaptations and experimentations. The first speaker was design historian Pat Kirkham, of the Bard Graduate Center, who focused on Rudolph’s experiments with plywood and plastics. Making connections to Charles and Ray Eames and their experimentation with plywood, she showed how Rudolph was exposed to a variety of new materials developed while serving in the Navy, during World War II. While Kirkham hesitated to compare the form of the plywood vaults of some of Rudolph’s Sarasota houses to the upturned hull of a boat, she did propose a source for his cocoon roofing: Operation Mothball, when decommissioned ships were wrapped with plastic sheeting.

Another material central to the war effort was Lucite, which is clearer and lighter than glass and then used for automobile windshields and airplane cockpits. While other modern designers largely rejected Lucite, Rudolph crafted furniture and light fixtures from the plastic, most notably for his own New York penthouse. By the 1970s, interiors, exemplified by Rudolph’s design for fashion designer Halston’s apartment, were considered the height of modern coolness, refinement, and luxury.

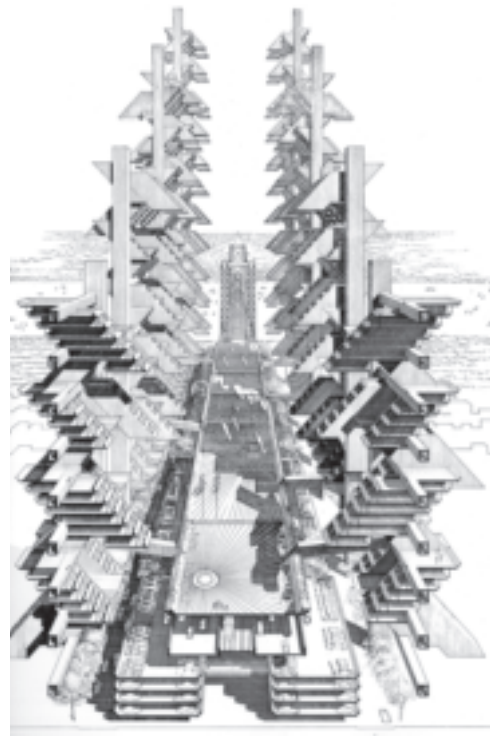
While Rudolph did design one-off chairs and tables for the very wealthy, he did not ignore the needs of those at the other economic extreme. Ken Tadashi Oshima, of the University of Washington at Seattle, focused on Rudolph’s work with that most modest building material: the brick. While touching upon several structures that incorporated standard masonry bricks as gestures to their surrounding context (the Married Student Housing at Yale being the best example), Oshima emphasized the Oriental Masonic Gardens housing complex in the Westville neighborhood of New Haven. Built between 1967 and 1971 and demolished in 1981 Oriental Gardens was an experiment in prefabricated housing. Perhaps influenced by the megastructural projects of the age, including Japanese Metabolism, Rudolph took as his base unit a modular dwelling, which he often compared to a brick. Organizing the homes into a three-dimensional plan resembling a suspended pinwheel, he provided each of the 148 families with semiprivate outdoor space. Though short-lived, the project remains one of his most innovative for its use of prefabrication at the level of the individual living unit.

But it is not for his work in plywood, plastic, or brick that Rudolph is best known; rather, it is for his celebration of the beauty of exposed concrete. No building better represents his relationship with the material than his Art & Architecture Building at Yale. Completed in 1963, the A&A and its “corduroy” walls of rough concrete are symbolic of a playful attitude toward the hardest and rawest of materials. Réjean Legault, University of Quebec at Montreal, traced the origins of Rudolph’s unusual treatment of concrete to his work in Florida and traced his trips to Japan and India, where Rudolph saw the postwar work of Le Corbusier at Chandigarh. Rudolph saw the beauty in the “béton brut” and the evidence of its craftsmanship left upon its surface—the traces of formwork or of ooze. What he wished to evoke with the A&A—four men worked full-time hand-hammering the stone aggregate—was the delicate play of light and shadow and the surface effects on the typically stone-and-brick buildings on the rest of the Yale campus.

Whether Rudolph was ultimately successful in replicating in concrete the qualities of more traditional building materials remains an open question. But as a coda to the discussion of materials and to mark the end of the first day of the conference, Adrian Forty, University College London, delivered a keynote address on concrete. As this year’s Paul Rudolph lecturer, Forty addressed the schism between architects’ desire and delight in working in concrete and the public’s general ambivalence or, occasionally, outright hostility to the material. Holding up Rudolph as an example of a practitioner who understood that one must work with, not against, concrete, Forty felt the need to create an opposition in the appreciation of concrete and praised it as having the potential to create surfaces with meaning, a claim with which most in the audience already agreed.

The brusque textures of Rudolph’s exteriors are assertive yet responsive, but so are his interiors. In fact, his designs for interior spaces reveal an even greater understanding of the complicated relationships between an individual and society. Perhaps influenced by his own marginalized sexuality, Rudolph had a concern for privacy equal to his sensitivity to climate or locale. As Joel Sanders illustrated in his introduction to the panel devoted to interiors, Rudolph did not differentiate between inside and outside. This view is especially evident in buildings like the A&A, in which the exposed concrete appears on horizontal surfaces throughout. It is also obvious in the way in which Rudolph represented his projects with the use of the perspective section.

As Rohan mentioned in his opening talk, the section perspective is a kind of drawing that allows the designer to reveal simultaneously the interior and exterior of a building. Perhaps adapted from methods of representation used in naval architecture, Rudolph exploited this tool to suggest the presence of the body and the inhabitability of the structure. By collapsing the interior and exterior into the single plane of the drawing, Rudolph rendered an almost Piranesian scene of interconnectedness, revealing both the structure’s private “nests” and



Paul Rudolph, Lower Manhattan Expressway, 1967–72, section. Courtesy of the Paul Rudolph Foundation.

public “goldfish bowls,” as he called them. Through the extensive use of Plexiglas in interiors like in his own penthouse, Rudolph was able to collapse the divisions of walls and floors almost entirely, suggesting a very playful attitude toward traditional notions of functionality and propriety.

Following up with the theme of public versus private, UCLA’s Sylvia Lavin examined the role of sociability and experimentation in Rudolph’s apartment interiors. Drawing parallels to the films of Andy Warhol and furniture designs by Verner Panton during the 1960s, she proposed that Rudolph’s designs were not architecture in the traditional sense but more like performance pieces or stage sets. What dominated these spaces was the architectural effect given by the extensive use of Lucite, mirrors, and Christmas-tree lights.

Juxtaposed with these apartments, the Tuskegee Chapel—examined by George Wagner, University of British Columbia, —seems relatively severe. Though Rudolph’s sensitivity to place and function are inescapable, the playfulness is gone, as it should be for a sacred structure. We are left with what Wagner referred to as “velocity and breath”: the capacity of an interior to direct and move the individual. Whether the purpose was for solipsistic pleasure or, as in the case of Tuskegee, collective worship, Rudolph was keenly aware of the methods at his disposal to produce the desired visceral effect. Rudolph’s often fantastical interiors drew upon a range of sources, from ocean liners to Pop and Op-Art to discothèques.

Though fascinated with every detail of his buildings, down to carpet selection and lighting-fixture design, Rudolph never lost sight of the other end of the architectural order of magnitude: the city. Beginning with his studies at Harvard, he became loosely connected with the CIAM group and its search for a new monumentality in the years following World War II. In the second day’s sessions this came into full focus when Eric Mumford, Washington University in St. Louis, presented Rudolph’s Jewett Arts Center at Wellesley College as an example of a building from this generation of architects concerned with preserving the urban qualities of its site.

Rudolph’s experience at Wellesley would serve him well when he started his

Paul Rudolph, Oriental Masonic Gardens, New Haven, Connecticut, 1971. Library of Congress Collection of Prints and Drawings.

Paul Rudolph, 23 Beekman Place, New York, 1973, drawing. Courtesy of the Paul Rudolph Foundation.

Restoration of Paul Rudolph Hall in process, spring 2008.

Paul Rudolph, Dharmala, Jakarta, Indonesia, 1983. Photograph courtesy of the Paul Rudolph Foundation.

Paul Rudolph, 23 Beekman Place, New York, 1973, photograph by Richard Geary. Courtesy of the Paul Rudolph Foundation.

collaboration with bureaucrat and planner Edward Logue. Beginning in 1958 and riding the wave of federal funding for urban renewal, Logue and Rudolph completed projects such as the Temple Street Parking Garage, in New Haven, and the Government Services Center, in Boston—to modernize the cities and reorient them around the automobile. Rudolph's relationship with Logue, as Harvard's Lizabeth Cohen pointed out, led to his imaginative if ill-conceived proposal for the Lower Manhattan Expressway (LOMEX), which NYU's Hilary Ballon examined in her presentation.

The LOMEX project, condemned by Jane Jacobs and others, was a plan to connect the bridges on the East Side of Manhattan and the tunnels on the West Side with a recessed freeway. While the goal was to reduce congestion, the supporters of LOMEX faced opposition from neighborhood and community advocates. Rudolph, like many architects of his generation, dismissed these objections. His proposal was colossal in scale and incorporated apartment buildings as well as a transportation hub. The A-frame structures spanning the roadway were intended to knit back together a Manhattan split in two by speeding traffic. Society may have demanded freeways, as Rudolph noted, but he could do something to heal the damage they caused.

After a rendering from his LOMEX proposal appeared on the cover of Reyner Banham's 1976 book *Megastructures: Urban Futures of the Recent Past,* Rudolph could do little to rectify the situation and reclaim his reputation as a sensitive and conscientious architect. Though he had known worldwide fame at a relatively young age, his style and the mind-set it represented fell from favor by the early 1970s. In a session on the rise and fall of Rudolph's reputation, Yale's Eeva-Liisa Pelkonen, focused on the architect's self-presentation during his early years. In particular, Pelkonen found that Rudolph was always shown drawing, and that this action defined him as an architect. But after completion of the A&A, Rudolph was pictured on the cover of the journal *Progressive Architecture* as overlapping with the building—the man and his monument were one and the same. (The mysterious fire in June 1969 that devastated the building augured poorly for Rudolph's reputation in the years to come.)

At the height of his popularity, Rudolph enjoyed the praise of a large circle of noted American and British architects, critics, and scholars. Louis Martin, University of Quebec at Montreal, examined just a few of these in his paper. The development of Brutalism was seen by some as a possible solution to the crisis of modernism, and it was across the Atlantic to Rudolph that many British architects looked for inspiration. Yet Brutalism remained rough around the edges and ill-defined: was it a style based upon impressions, or was it an ethical argument about the expression of structure? A reluctant Brutalist, Rudolph offered little consolation and even less consistency in his ideas and ideals. As his first wave of supporters abandoned him, Rudolph was left to drift into the future while continuing to cling to his notions of the heroic modernist architect.

Rudolph's final blow came in 1972 with the publication of Robert Venturi and Denise Scott-Brown's *Learning from Las Vegas.* The couple's unfavorable comparison of Rudolph's "heroic and original" Crawford Manor housing tower to their "ugly and ordinary" Guild House tilted the axis further toward Postmodernism. As Yale's Emmanuel Petit explained in his presentation, the displacement in architecture of heroics by irony had at its root the loss of faith in the system; and Rudolph, as an established figure, represented the system. He had become a fool, or as Petit termed him, a jester.

Yet as a jester for the last two decades of his life and career, Rudolph was granted certain freedoms unavailable to those within the inner circles of the discourse and profession. Free to follow his interests and express his opinions, he continued to build around the world and leave his impression upon generations of younger architects. At the conclusion of the Yale conference, Dietrich Neumann, Brown University, moderated a discussion among Rudolph's former employee: Lawrence Scarpa, of Pugh/Scarpa, in Santa Monica; and two architects: Marion Weiss ('84), of Weiss/Manfredi, in New York; and Sam Jacob, of FAT, in London. These three individuals with three very different practices all took away something from their relationship with Rudolph. For Scarpa, Rudolph's sensitivity to climate continues to inform his own research into sustainability. For Weiss, the experience of studying in the A&A influenced her own use of transparency. Rudolph's idiosyncratic practice of using found objects, screens, plaster casts, shells, and mineral specimens in his buildings has given Jacob license to combine materials and patterns in iconoclastic ways. The shared reflections revealed that Rudolph, despite his tumultuous fortunes, was constantly imparting wisdom, solicited or not. These memories also exposed the greatest lacunae in the organization of the conference: the failure to examine Rudolph more closely as a critic, administrator, and teacher, especially his pedagogy and long relationship with the Yale School of Architecture.

Despite shortcomings, however, the symposium was successful in bringing together scholars and architects from around the globe to celebrate Rudolph for his innovative approach to architecture.

—Brad Walters (MED '04)
Walters is a Ph.D. candidate at Columbia University School of Architecture.

Rudolph Hall Restoration Discussed

The panel discussion "Restoring Rudolph Hall: The Gordon H. Smith Colloquium," was held on January 29 in Hastings Hall to explore the technical aspects of the building's restoration as a counterpoint to the historical focus of the previous week's symposium, "Reassessing Rudolph." The complexity involved in both preserving the building and making it a certified LEED Gold building was discussed in detail by those intimately involved in the project: architects, the late Charles Gwathmey ('62) and Elizabeth Skowronek, of Gwathmey Siegel & Associates Architects; environmental consultant Patrick Bellew, of Atelier Ten; lighting consultant Robert Leiter of HDLC; and the construction manager, Arthur Heyde, of Turner Construction Company.

For Charles Gwathmey, the project was an "amazing journey" that, according to Dean Stern's mandate, had to be completed so that no class would graduate without experiencing Rudolph Hall and so that the interventions would appear invisible. As a young architectural student, Gwathmey worked for Rudolph on the building and watched it grow. He was pleased the final restoration felt "the way it did in 1963." As Elizabeth Skowronek, senior associate, described, "We sought to bring back the original experience of the building, but with twenty-first-century technologies."

The first issues were the mechanical system and the plenum zone for HVAC, which in 1963 had an air return integrated with hollow interior and perimeter columns; but the radiant-floor heating coils didn't combine cooling and thus never functioned properly. In the restoration, a dual duct system was added on the building's west side, and the new mechanical system is housed in the adjacent Loria Center for the History of Art. In addition, new German-designed ceilings integrate the services and are key to the interior restoration design, as she said they "underscored the spatial dynamics of Rudolph's original intent."

Bellew, who has been teaching at Yale since 2000, discussed how the architects needed to control the extreme temperature fluctuations of the building by reducing sun gain with high-performance glass and internal shades, as well as allowing for daylight to reduce the use of electric lights. He noted, "The conversation had to start with the glass and the façade." They were able to use the largest insulated glass panels produced in the United States, by Viracon Glass—eight feet by twelve feet high which dramatically reduced heat gain and energy consumption. Bellew also acknowledged the issue of a sealed building, which was the result of having to control humidity since open windows would allow in moisture that would throw the HVAC system off balance.

Robert Leiter discussed the specifics of the replacement lights, which are aesthetically similar in the effect of surface wash and points of light but more efficient than the original R40 bulbs. He noted that reflective light was essential to Rudolph's concept for a cadence of individual points, but that computer-screen glare was a problem for students. Using Ezra Stoller's period photographs, the architects modeled both the new and old spaces to understand the building's lighting quality. The redesigned bulbs have the same mounting system but are 39 watts rather than 150 watts. Aluminum reflector paint, a vernal lens, and prismatic light resulted in a scattered light effect similar to Rudolph's original intent.

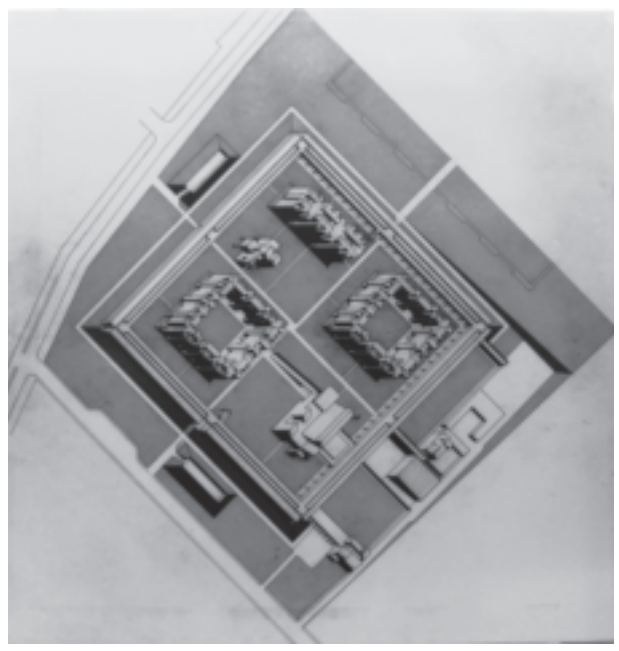
Arthur Heyde, Turner Construction Company, coordinated the workers, keeping the project on time and on budget using BIM modeling. But Heyde said, "The fun part of the job was solving some of the scientific aspects." To restore the variety of concrete work, they were fortunate enough to find a piece of wood from the original formwork, and Sam Carbone ('94), of Yale Facilities, knew that the river rock used for the aggregate was also used as ballast on the building's roof. The manpower on the site was intense because of the fast pace of the construction. At peak workload there were 358 men, which, Heyde said, "felt like playing a hockey game in a phone booth."

Gwathmey concluded the evening by comparing the intensity of the project to "being in school presenting a new project to a jury. That was the pressure that consumed us full-time. But I feel we have reincarnated Rudolph in his rightful place in the history of architecture."

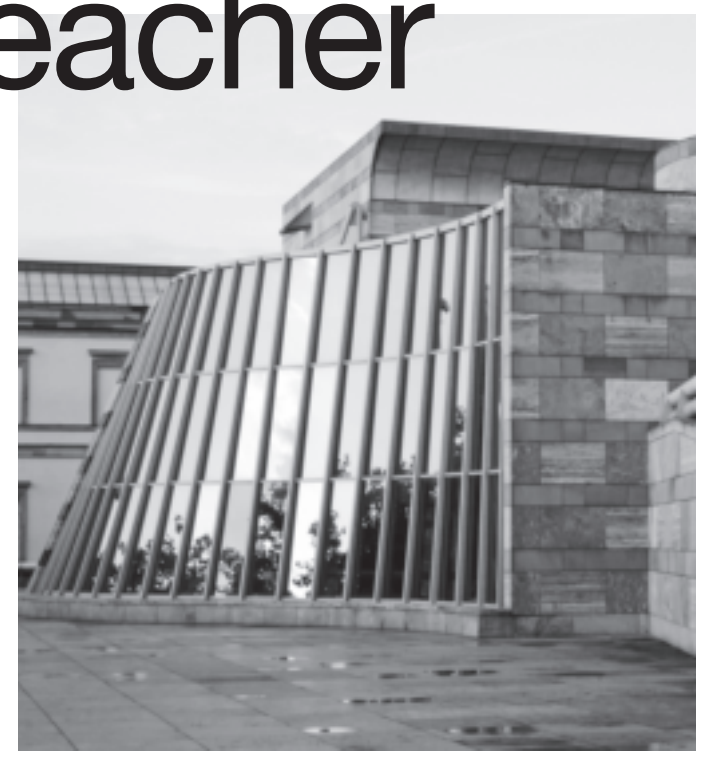
—N.R.

The symposium "James Stirling: Architect and Teacher," was co-sponsored by the Yale Center for British Art, the Canadian Centre for Architecture (CCA), and Yale School of Architecture at Yale on May 9 and 10, 2009.

James Stirling: Architect & Teacher



James Stirling and James Gowan, Churchill College, Cambridge, competition, 1958. Presentation board, axonometric. Courtesy Canadian Centre for Architecture.



James Stirling, Michael Wilford and Associates, Neue Staatsgalerie, Stuttgart, 1977–1983, photograph by Anthony Vidler.

Perils of the Archive/ Perils of History

In a 1972 article, Kurt W. Forster (then a professor at Stanford) offered a critical and prescient evaluation of the state of current architectural historical scholarship. Summarizing the work of architecture historians like James Ackerman and others, Forster observed how traditional avenues of scholarship viewed history as "mere garnish, or a source of further clues that permit the final incorporation of a work into its 'time and place' and thereby into the realm of personal and period styles." The consequence of such a practice resulted in the celebration of "masterpieces"—a practice that, like the placing of art inside a museum or gallery, created a "historically neutral and spatially meaningless" state.

The archive and the monographic symposium are two contemporary avenues of approach that ostensibly resist the creation of such a state. Whereas the archive offers the promise of multiple contexts for understanding a work of art, the monographic symposium presents a forum in which some sense can be made of an artist's work. This begs the question, what sense? Stylistic sense? Historical sense? These questions, of course, come into direct conflict when evaluating and revaluating the work of a master.

As a discipline and academic field, architecture is not immune from such issues. A case in point is "James Stirling: Architect and Teacher," a symposium co-sponsored by the Yale Center for British Art, the Canadian Centre for Architecture (CCA), and Yale School of Architecture and held in Hastings Hall on May 9 and 10, 2009. Split into three parts—a keynote talk by Anthony Vidler, a presentation of papers highlighting the latest research on Stirling's work, and roundtable panels comprising Stirling's critics and former employees—the symposium promised a totality of viewpoints.

Although Stirling (1926–1992) did write a respectable amount of architectural criticism (for *Architectural Review, Design, Zodiac,* and other publications), he is known primarily for his buildings and competition entries. The sessions featured familiar and unfamiliar projects in order to reacquaint audiences with Stirling's work and career. In addition to images of familiar projects like the Leicester Engineering Faculty Building (1959, a neo-Constructivist fantasy that brought Stirling early fame) and the Neue Staatsgalerie in Stuttgart (1983, a building often cited as the exemplar of architectural postmodernism), the symposium exposed the audience to less-well-known designs, ranging from his student days at the Liverpool School of Architecture to his last competition entry for the Tokyo Forum in the mid-1980s.

The range of Stirling's work is stunning and difficult to pin down—a fact made abundantly clear when, in 2000, the CCA acquired Stirling's archive. The archive is as authoritative as it is problematic. For his keynote speech, "James Stirling: Entering the Archive," Anthony Vidler (dean of the Irwin S. Chanin School of Architecture, at Cooper Union) shared his own experiences with Stirling's archived materials. While showing various ephemera culled from the CCA's collections—the most notable being Stirling's bird-watching notebook from his student days in Liverpool—Vidler claimed that archival research was more dangerous and exciting than writing a history or a biography. The archive, he told the audience, resists the idea of cause and effect (or even theory and effect—a claim Vidler defended by stating Stirling's theory resided in Colin Rowe's writings). For example, while showing Stirling's photographs taken during his travels in the English countryside, Vidler argued Stirling's work complicated any relationship between content and form, suggesting the archive points to the possibility that there can be content without form.

Vidler's remarks set the stage for a reappraisal of Stirling's work during three sessions the following day. The morning session consisted of new scholarship by Mark Crinson (University of Manchester), Amanda Reeser-Lawrence (Northeastern University), Emmanuel Petit (Yale University), and Claire Zimmerman (University of Michigan). For these papers, the authors not only took advantage of materials in the Stirling archive but also revisited familiar (and unfamiliar) objects.

The papers were presented in both chronological and thematic order, in effect comprising a monographic assessment of Stirling's work. Crinson focused on Stirling's early career as an architect and critic, from his Liverpool graduation to just before his partnership with James Gowan. The title of his paper—"Junk, Bunk, and Tomorrow"—comes from the rubric he gives to this period of Stirling's work, firmly entrenching the architect within a period of English art that sought to dissociate itself from the conservative-tinged, design-based Pax Britannica epitomized by the 1951 Festival of Britain in favor of a flirtation with industrial production, American culture, and Pop sensibilities. The latter, of course, was made famous by the Institute of Contemporary Arts' various exhibitions, including the seminal *This Is Tomorrow* from 1956, in which Stirling took part. Crinson explored Stirling's earliest architectural output, including his entry in the Poole Technical College competition (1952) and his Woolton House project (1955). These works and his use of preexisting industrial materials (such as airplane fittings, which Crinson attributes to the influence of Charles and Ray Eames) show Stirling as a type of Pop bricoleur, a master of employing and deploying previously existing materials and sources in favor of a collagelike sensibility. This sensibility, Crinson said, is a type of postindustrial austerity. The paper did much to present some important sociocultural and theoretical influences on Stirling's work, but one wonders if such an analysis only serves to use visual referents in identifying the characteristics of an early style.

If, as Vidler suggested in his keynote, one can find the roots of Stirling's theory in Rowe's formalism, Reeser-Lawrence's paper, "Revisionist History: Modern Strategies in Stirling's Work," followed this suggestion further by exploring the various way in which Stirling looked at historical sources for architectural inspiration. Like Crinson, she relied on Stirling's work as a type of visual archive in order to make her argument. She contested the popular assertion that buildings such as the Neue Staatsgalerie, with its nod to Schinkel, exemplify aspects of architectural postmodernism, instead arguing how Stirling's design method was always modernist. Using his competition entry for Churchill College (1959), a project dominated by its use of a monumental, enclosed courtyard containing small, folly-like buildings inside, she highlighed Stirling's ability to conjure historical sources as evidence of a visual strategy that sought to identify and elucidate architectural principles, not mimic formal precedent. This gesture is in keeping with a postwar modernist sensibility, she argued. For example, the search for principles could, be attributed to Rowe's work on Inigo Jones as well as to Rudolf Wittkower's influential lectures on Palladio or his *Architectural Principles in the Age of Humanism* (1949). Rather, Reeser-Lawrence suggests Stirling mined each historical source for a singular principle—thus medieval castles are functional just as eighteenth-century warehouses are rational—leading to her to conclude that Stirling "looked to history for modern qualities."

History may be a serious enterprise, but so is humor. Emmanuel Petit began his paper "De Re Combinatoria," on Stirling's use of humor and play. The paper title no doubt recalls Alberti's *De Re Aedificatoria* (1453). Just as Alberti combined different skills in the execution of his work—humanism, engineering, music, and architecture—Petit contends that, for Stirling, humor is a type of combinatory logic. Using the example of the harlequin, a figure who is both physically and mentally nimble, Petit finds a similar agility in Stirling's ability to mix variegated forms within a single project. Projects like the competition entry for the Kunstsammlung Nordrhein-Westfälen (1980) and the Wissenschaftszentrum in Berlin (1987), both conceived with Michael Wilford, use similar combinations of incongruous forms to create an architectural ensemble. When seen in plan or at a worm's-eye view, these forms are hardly ever arranged orthogonally; they often touch lightly or tangentially. For Petit, the deployment of odd and incompatible architectural forms has its benefits. The art of combination in architecture has many possibilities, and always desires new avenues of expression.

The session's last paper, delivered by Claire Zimmerman and titled "James Stirling's 'Real Function,'" locates the architect's work within the history of English postwar realism. Unlike previous papers, Zimmerman's was the most historiographic, reacting against previous scholarship in art and architecture history in the hopes of securing a firm place for the interpretation of Stirling's work. She identifies a strand of English realism that includes, among many, the Pop-inflected Independent Group; the group of young, brash authors such as John Osborne, known as the Angry Young Men; and the "Kitchen Sink" school of painting, which included artists such as John Bratby and Derrick Greaves. Stirling's realism, she argues, has continental antecedents in the "hard line" functionalism of Hannes Meyer. Yet this realism is a purely representative strategy, more akin to narrative than anything else. Stirling's realism is, as Zimmerman posits, "a recapitulation of functional and representational objects." She finds sympathies between, for example, the various volumes in the Leicester building and the desire to narrate "improbable episodes, strange scale and material inversions, surreal juxtapositions, and humorous anecdotes," thus describing Stirling's narrative realism as "one in which fragmentary figuration is imposed or overlaid on remnant infrastructures of abstraction." It is a fitting description, especially in light of Forster's observation, in 1972, that "there is no division between literary history and art history."

The Architect, Teacher, the Architect-Teacher

The two roundtable discussions offered more of a personal perspective on Stirling's work and teaching. Robert Livesey (Knowlton School of Architecture, Ohio State University) moderated "Working with Stirling," which featured colleagues who had worked in his office: Michael Wilford, Craig Hodgetts ('67), Léon Krier, and David Turnbull. Wilford succeeded James Gowan as partner in the firm in 1972 and worked on many of Stirling's later projects, such as the Neue Staatsgalerie and the Wissenschaftszentrum (1979–1987). Wilford, who also managed the practice for a short time after Stirling's death, in 1992, focused his comments on drawing technique, indicating Stirling's preference for small axonometric drawings that not only required intensity of focus but also reduced the office's graphic output to the leanest, most information-concise drawings possible, which allowed the most important decisions to be made at the drawing level.

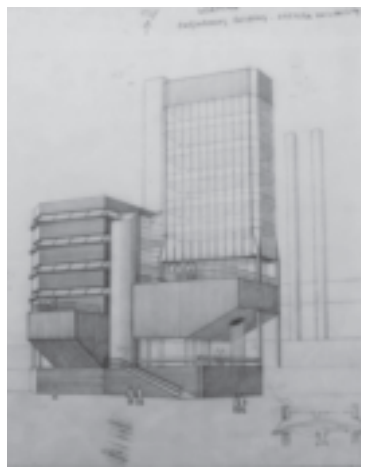
The next participant was Hodgetts (principal of Hodgetts + Fung and faculty member at UCLA), who, like Wilford, discussed Stirling's drawing techniques, which Hodgetts illustrated with images from Stirling's little-known proposal for the 1968 Plan for Midtown Manhattan. Hodgetts revealed how, for Stirling, the summer of 1968 was as troubling as it was remarkable in that the competition required him to work at a scale he was not used to. Stirling, Hodgetts, and company got a personal tour of NASA's Apollo facilities at Cape Canaveral and had some memorable encounters with Alvar Aalto and Andy Warhol. In all, Hodgetts was incredibly grateful for all the professional and artistic wisdom imparted to him by Stirling.

Krier was more measured in his remarks. He is often mentioned as a decisive influence on Stirling's work of the 1970s. Krier edited and assembled Stirling's *Black Book* monograph, and also perfected a drawing style that would forever influence the way the office would present its work. Unlike Hodgetts, Krier fell short of praising his master's work, opting instead to show how he left his own mark on what Stirling's office produced. Despite his grudging appreciation for his former employer, Krier managed to praise Stirling's condensed drawing style and voracious, systematic approach to detail.

Turnbull (Atopia Research) provided some of the most enduring and provocative images from the session. Drawing on his experiences with Wilford and Stirling in the 1980s, Turnbull mused on what it was like working for a firm that was losing commissions to the generation of "starchitects" who would be coming into full bloom in the 1990s. Pointing to failed competition projects in Kyoto and Tokyo in the mid-1980s, Turnbull identified two reasons why Stirling's ideas were being overlooked: the office presented

James Stirling, Florey Building, Student Residence Queen's College, Oxford, 1966–71, photograph by Anthony Vidler.

James Stirling, Notebook, called "Black Notebook," circa 1949–55. Courtesy Lady Mary Stirling.



James Stirling and James Gowan, Leicester University Engineering Building, 1959–63, perspective view. Courtesy Canadian Centre for Architecture.

a different view on programming, one that still favored the primacy of architectural form; and it seems the practice did not know how to face the demands and peculiarities of the burgeoning "experience economy." Though that term is usually attributed to Joseph Pine's *The Experience Economy* (1999), which highlights the importance of a marketable consumer experience in the early 1980s, it was made manifest in the winning competition entries. In one of the symposium's more poignant moments, Turnbull reflected on the unintended consequences of Stirling's death in 1992: it meant a generation of architecture students would be unaware of his work or, if they do, forever unjustly associate Stirling's name with Postmodernism.

Robert Maxwell, former dean of Princeton University School of Architecture, and a classmate of Stirling's at Liverpool, moderated the final roundtable discussion, "Stirling Now." Maxwell began by asserting there is no such thing as theory. With this provocation, he launched into a meditation on Stirling's drawings as a type of theoretical statement that remained unmatched. Kurt W. Forster and Peter Eisenman continued the discussion by debating whether Stirling left a more important legacy in the United States or in Germany, noting that though the bulk of Stirling's professional pupils are now teaching in the American academy, most of his built work remains in Europe. At the end of the discussion, the two categories that defined the symposium—Stirling as architect and Stirling as teacher—remained insulated from each other.

Stirling's Legacies

"James Stirling: Architect and Teacher" is part of a flurry of activity at Yale that began in fall 2006, when Forster and Zimmerman taught a research seminar/workshop on Stirling's work. The class combined sustained archival inquiry and historiographic methods to create a panoramic snapshot of Stirling's work, from Liverpool to the Wissenschaftszentrum. In 2008, the inquiry continued with a seminar on Stirling's drawing methods taught by Zimmerman and Keith Krumwiede. On the heels of the symposium, Routledge and Yale University Press will publish a series of books about Stirling's work. An exhibit dedicated to Stirling's teaching at Yale is also in the planning stages.

Yet for all the effort, sustained dialogue, and important research presented about Stirling, the question remains as to what was actually achieved. With some notable exceptions (Crinson's referencing of "postindustrial austerity" and Zimmerman's reconsideration of "realism"), the papers and discussions avoid an all too familiar question: was James Stirling a Postmodern architect? Even the most direct answer to this question, that Stirling was a Modernist, is obvious. The research and writing of architecture history will always be plagued by issues of temporality: just as architectural modernism's time horizons will be stretched, so will postmodernism's. But perhaps this is one of the benefits of a monographic approach. Perhaps we can look to Stirling as an architect whose work will allow historians and practitioners to reconsider architectural modernisms and postmodernisms. Things look hopeful: the scholarship about Stirling that is about to come out will help us address these and other issues.

—Enrique Ramirez (MED '07)
Ramirez is working on his Ph.D. at Princeton University School of Architecture.

Views on Stirling

The following Yale graduates also contributed their opinions on the symposium and James Stirling.

Beautiful Clarity

As a young architectural student in James Stirling's class at Yale in 1973, I was looking for a way to harness intriguing silhouettes. I also wanted to command shapes with the same confidence, inspired by Jim's particular clarity of vision—a precision that seemed intrinsic to all his compositions. I wanted the road map.

Jim made simple sketches, often no larger than a thumbprint. These were a revelation to me. They contained all the necessary formal content of a plan or section but accomplished this with just a few pen strokes. I marveled at his ability to go from a program to an ideal form with apparent ease. I wanted to learn the system of rules he was following, to decipher the abstract code that could be simultaneously lucid, beautiful, and unsettling.

With time I learned Jim's process had more in common with the sculptor than the theoretician. His working methods were analogous to the artisan who patiently and systematically teases hidden form to the surface, where its purpose becomes self-evident. His essentially subtractive method is in contrast with the standard application of an architectural language of abstraction.

Stirling's genius was his capacity to sculpt buildings into what resembled highly constrained and hierarchical environments, imbued with an overwhelming sense of balance—remarkable given his bold use of fluid profiles and jutting asymmetries. He possessed the unusual ability to use the program to effectively guide his selection of shapes. Because these spaces had been carved out of three dimensions based on the varied constraints of the program, their physical linkages were also logical and organic. Consequently, a Stirling building always exhibits an exceptional balance of three-dimensional compositional elements.

The ideas that originated from the Stirling architectural studio—concepts such as using counterbalance, structure as a form generator, looping and crossing circulation, and diagonal perspective—have all had considerable influence on contemporary architecture. The work of the 1990s in particular comes to mind: Rem Koolhaas's practice, OMA, has pushed the envelope for what is possible. The CCTV Building in China, as another example, has dramatic, protruding cantilevering forms, while an unusually informal circulation pattern characterizes its internal order.

Perhaps even more significant, we can perceive Stirling's influence in contemporary architecture's eschewal of a traditional two-dimensional façade. This is a direct outcome of the three-dimensional layering of the Leicester, Cambridge, and Florey buildings. The average person on the street can easily read a Stirling building or one reflecting his ideas. Neither the uniform grid nor a winding deconstructed surface inhibits understanding of how an element's location correlates with its function.

I was probably most charmed by Jim's ability to create plausible relationships between seemingly disparate elements, such as brick, glass, and solid tile. He avoided the conventional surface skin and instead constructed compositions of stairs, elevator towers, toilet blocks, ramps, and glazed versus solid areas. At first, reading Stirling's architectural language presents a functional understanding of the building elements. At second glance, however, the elements coalesce into multiples with different readings. In one building we can have both the hard sculptural reading of a continuous form and an industrial understanding of functional components working in unison.

As with all influential teachers, Stirling's books are well thumbed with the reader's desire to mine his plans and sections for ideas and relationships. My library is no exception. I also continue to look for direction from Jim when attempting to coax clarity of form from a project's programmatic challenges. Why once again traverse this well-worn path, now more than three decades old? The pursuit of beautiful form, of course.

—Everardo Agosto Jefferson ('73) is principal of the New York–based firm, Caples Jefferson.

Major or Minor?

James Stirling was a plainspoken man. When he was my teacher, in the fall of 1979, he was incisive but blunt, eloquent but not loquacious, at a time when the torrent of architectural verbiage was at its peak.

It was therefore shocking to hear Jim accused at the recent Yale symposium of all sorts of high-handed obscurities, of engaging in "schismatic binaries," "isotropic solitaire," and "simultaneous non-simultaneities." Of course these charges were hurled by young academic whippersnappers, none of whom had the slightest connection with the great man himself. They were more interested in the process of hagiography, of enshrining the real into the sacred world of the academy. In the recent past there had been a puzzling silence surrounding Stirling, and his name was virtually forgotten by the present generation.

The audience in Paul Rudolph Hall was generally "mature," so a little frenzied arch-speak was in fact provocatively titillating. More immediately interesting were the stories of those who worked with Stirling, especially Léon Krier, a master who had challenged Stirling himself and lived to tell the tale. Krier also referred to the unspeakable elephant in the room—the possibility that Stirling never surpassed his early masterpiece, the Engineering Building at Leicester. Only the museum in Stuttgart came close, and the symposium ended with the unexpected conclusion that we were dealing with a minor, not a major, master architect.

—Alexander Gorlin ('80) is principal of the New York–based firm Alexander Gorlin Associates.

Big Jim Now?

"James Stirling: Architect and Teacher" might be pitched as the opening gambit in Stirling's recuperation by architectural culture. In 2005, at Yale's symposium to launch the ongoing and peripatetic Eero Saarinen retrospective, younger panelists politely evaded any forced links between Saarinen's work and contemporary practice. Now, in 2009, we might well ponder Stirling's influence, or lack thereof, today. This symposium touched only momentarily on Stirling's role as teacher, a subject of critical interest for Yale and undoubtedly the source of many colorful anecdotes. Instead, the four sessions emphasized Stirling's inventiveness, his juggling of form, and his incorporation of history. Could this historical sense be what isolates Stirling in our current design climate?

Anthony Vidler, Mark Crinson, and Amanda Reeser-Lawrence presented a Stirling who, in drab postwar England, balanced international modernism with local traits and typologies—a fusion that led to the big man's first trio of hits: Leicester, Cambridge, and Oxford (Léon Krier's praise for Leicester emphatically did not extend to the Oxbridge duo). Vidler, a relaxed Michael Wilford, and Emmanuel Petit introduced Stirling's second great trio: Düsseldorf, Cologne, and Stuttgart—a brilliant second half, to use a football analogy—which are separated from the built English work by the extraordinary civic center envisioned for Derby. Derby was seldom referenced in the talks yet surely links the early mechanistic or, in Craig Hodgetts' genial classification, "hotrod-affinities" with the later, more overt historicism.

David Turnbull took the story up to a final trio: Stirling's competition proposals for Kyoto Station, Tokyo Forum, and the Bibliothèque de France. The 1980s saw little by Stirling in the UK (Tate Liverpool, *No. 1 Poultry*). Could this also partially explain his peripheral role for today's British avant-garde? Kurt Forster and Peter Eisenman squabbled over Stirling's relative importance for Germany and the United States (Forster elegantly likened Melsungen to a 1930s Paul Nash landscape). Where, however, is the evidence of a Stirling legacy in work by younger architects? I can think of three contenders for discussion: the carpark at Chichester by Birds Portchmouth Russum (1991), the Glucksman Gallery at University College Cork by O'Donnell + Tuomey (2004), and the San Francisco Federal Building by the always inventive Morphosis (2007).

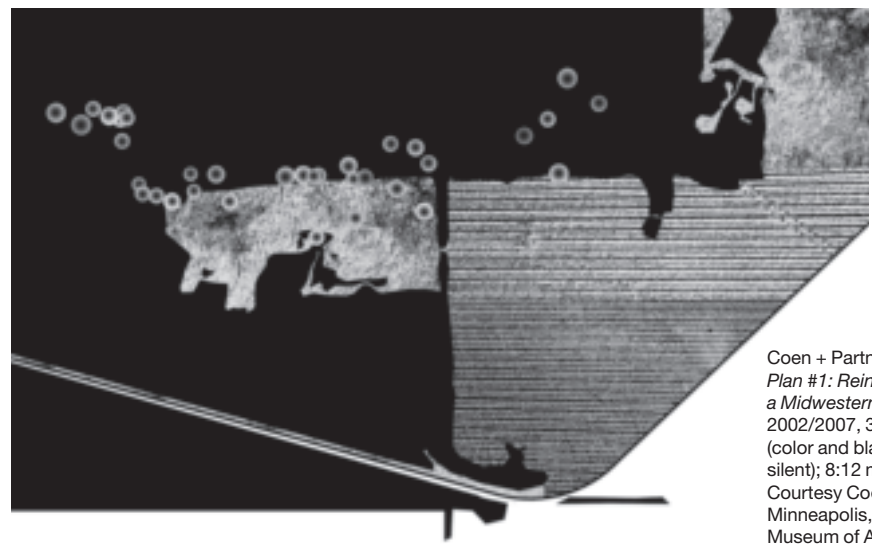
—Raymund Ryan ('87) is curator of the Heinz Architectural Center at the Carnegie Museum of Art, Pittsburgh.

Worlds (Far and) Away

The exhibition *Worlds Away: New Suburban Landscapes,* originating at the Walker Art Gallery, was held at the Yale School of Architecture Gallery from March 30 through May 10, 2009.

INABA/C-Lab, Trash, mixed-media, 2008. Courtesy INABA and Carnegie Museum of Art, Pittsburgh, installed at Yale Architecture Gallery.

Interboro, "In the Meantime, Life with Landbanking: An Autobiography of the Dutchess Mall, 2002/2007," model with projected animation. Courtesy Interboro and Carnegie Museum of Art, Pittsburgh, installed at the Yale Architecture Gallery.



Coen + Partners, *Mayo Plan #1: Reinventing a Midwestern Suburb,* 2002/2007, 3-D animation (color and black-and-white, silent); 8:12 minutes. Courtesy Coen + Partners, Minneapolis, and Carnegie Museum of Art, Pittsburgh.

Untitled (McDonald's), photograph by Angela Strassheim, courtesy the artist and Marvelli Gallery, New York, 2004.

News of the death of the American suburb has been greatly exaggerated. According to recent census figures, more Americans now live in suburbs than ever before more than half of our population, in fact, beating out urban and rural populations combined. According to the curators of *Worlds Away: New Suburban Landscapes,* the United States has become a suburban nation, as evidenced by the bubbles of urban, liberal blue within fields of conservative red on the political maps of the 2000 and 2004 elections.

One might expect that with the recent financial and real estate crises in which the suburbs figure prominently, an exhibition on the subject would take a strong stand against the suburb, investigating some of the complex issues that make it so contentious. Instead of challenging the suburb that the lifestyle is unsustainable, consumes too many resources, destroys agricultural land, and creates monocultures, *Worlds Away* does the opposite, destabilizing some of those long-standing stereotypes that form the basis for their criticism. It seems appropriate that this exhibition occupies the school in which *Learning from Las Vegas* was produced; you can practically hear a version of Venturi's mantra echo through the gallery: "suburbia is almost alright."

Among the twelve artists and a handful of architects pulled together for this show, there is a necessary acceptance of the suburb as an unchallenged truth—they neither condemn nor champion the suburb but take it as a given. As a result, the suburbia they re-present is a more nuanced and ambiguous place than you might have been told: it is a place in which you might find more diversity than the city, where dead malls might be virtuous or where the polite and well-organized aisles of Home Depot might become the sites for guerrilla art interventions.

The show is organized logically around three traditional categories that define suburban life—housing, shopping, and the car—but more interesting themes develop that span between these categories. For instance, several works in the exhibition challenge the idea that suburbia is a bland, homogenous landscape of national retail, fast food, and Waspy nuclear families. Julia Christensen's photographic series, "Big-Box Reuse," finds the generic character of certain building typologies can actually spawn diversity. In her images, ubiquitous big-box stores abandoned by national chains have been converted to uses that suggest the character of the locality—in one case a gospel church and in another an enormous Chinese grocery store—implying a burgeoning suburban ethnic population. In a similar project, "Re-Inhabited Circle Ks," Paho Mann discovered identical buildings left behind by the convenience-store chain had been transformed into new entities, ranging from a tuxedo rental and a camera shop to a Mexican restaurant. Mann uses serial photographs with identical compositions to counterpose the uniformity of the building type with the diversity of their entrepreneurial appropriations.

Laura Migliorino extends the argument about diversity to the social realm in a series of portraits of suburban residents and their homes. Each satisfies a different family typology—a mixed-race nuclear family with two children, a single older Indian woman, a middle-age white couple, a lesbian couple with a dog—all portrayed standing in their driveway in front of the garage door. The images are double exposures overlaid with neighborhood views, highways, or both.

One of the most interesting themes that emerges is the suburb as a source for new kinds of urbanism. In its project "Mayo Plan #1: Reinventing a Midwest Suburb," Coen + Partners takes an existing subdivision, plotted out by engineers in cul-du-sacs and curvy roads, as a base for its intervention. A series of overlays taken from the vernacular agricultural landscape, including an infill of prairie grass, windows of trees, and fences, are placed in orthogonal relationships (a reversion to the Jeffersonian grid strategy), obscuring the locations of lot lines. This approach creates a new sense of community, a series of outdoor rooms, and urban relationships not found in the original plan. The house footprints are rotated to the grid instead of perpendicular to the roads, enhancing the potential for passive environmental features such as solar access.

Interboro's provocative "In the Meantime: Life with Landbanking" takes on the question of suburban blight, examining how value can be found at sites that have been landbanked, a strategy employed by developers who hold a vacant property without improvements until a market emerges in which they can make money by selling or developing the plot. Interboro's 2005 project examines a dead regional mall, in Fishkill, New York, that became largely vacant when nearby Poughkeepsie developed as a regional draw. The mall's owners land banked the property, its buildings left intact. Through close examination of activities surrounding such ventures as a flea market and a truck stop, which had populated the site because it was considered "dead," Coen + Partners recognized the site had still a pulse. The firm proposed small interventions that capitalized on the existing activities, suggesting an alternate future for the mall based on local conditions and what had developed naturally "in the meantime."

Although the most interesting work in the show challenges stereotypes about the suburb, there are displays that articulate a more familiar and normative aesthetic engagement. Suburban angst is the subject of the photograph *Untitled (McDonalds),* by Angela Strassheim. A nuclear family viewed through the plate-glass window of a McDonalds sits in anticipation of a meal, as if they were sitting in a car waiting in the drive-through line. They all hold hands with eyes closed and heads bowed in prayer, except one—the adolescent daughter at the edge of the group, looking distractedly away and sitting in an uncomfortable slouch with a classic look of alienation on her face.

The fast-food chain is used as a subject by at least one other artist—Lee Stoedzel. His darkly comic *McMansion 2,* a photograph of a scale model of a suburban house in Chester Springs, Pennsylvania, is rendered completely in McDonalds foods. The bloated house of American-cheese siding and fish-fillet stucco sits in a lot of crumbled ground beef, referencing disposability, cheapness, and consumerism.

The most problematic part of the show is the section focused on the car. In Ed Ruscha's aerial photographs of parking lots, a model of SITE's 1976 "Parking Lot Showroom" for Best Products, and Catherine Opie's beautiful and expressive platinum prints of freeway flyovers, one feels a bit of temporal dislocation, perhaps back to the Los Angeles of Reyner Banham.

Other recent exhibitions on the built environment, such as Yale School of Architecture's Dolores Hayden and Jim Wark's 2007 *A Field Guide to Sprawl,* have had much more clearly didactic intentions than this show's. The lack of a strong position on the suburb in *Worlds Away* is both its strength and its weakness. The exhibition's diversity allows for a richer interpretation of the conditions of the suburb, but one is left wondering what the real message is.

Tucked into the far corner of the gallery, *Grand Openings,* a 1980s-era documentary of SITE's stores for catalog-showroom retailer Best Products, runs on a loop. In one scene James Wines is interviewed from the backseat of a car; he defends his position as an artist working on the suburban strip for a commercial client, thus channeling the exhibition and summing it up. "It's a love-hate relationship," he says. "But you don't have to love the commercialism or love the banality. . . .to find inspiration here."

—Andrei Harwell

Harwell ('06) is a critic in architecture at Yale and assistant director of the Urban Design Workshop, in New Haven.

The symposium, “Spatial Illiteracies” was held on March 27–28, 2009 at the Yale School of Architecture.

Spatial Illiteracies

Loïc Wacquant

The “Spatial Illiteracies” symposium, organized by Yale’s master’s of environmental design (MED) students, engaged the contradiction between increasing literacy and urbanization and the spatial situations that seem to contradict those conditions as seen in miscommunications, manipulations, and missed opportunities in urban environments around the world. This year’s interdisciplinary symposium, with papers by current Ph.D. students, included a keynote address by Berkeley sociologist Loïc Wacquant on the topic of urban seclusion in the twenty-first century. He summarized his research on ghettoization in the United States, cross-referencing urban policy and the socio-spatial effects along with some comparisons to France, versus inner-city plans. In line with the theme, Wacquant argued that ghettos, unlike ethnic neighborhoods, further isolate outsider populations and work against assimilation processes; but at the same time, the historiography of American ghettos has missed the protective cultural effect of this spatial isolation. A new form in the American landscape is what Wacquant terms the *hybrid ghetto,* a place with social stigma, spatial confinements, and institutional reinforcement but without the traditional role of economic extraction that made traditional ghettos necessary in urban economies. Wacquant’s talk opened up a number of interesting issues related to urban space, and its synthetic approach allowed the following presentations to tie into related topics.

The morning panel, organized by scale from small to large, looked at housing, residences, and neighborhoods that address spatial illiteracies. Madison Moore (Yale University) presented research on the New Museum, on Manhattan’s Bowery, reading the design as both an exploitation of the neighborhood and a reflection of the institution’s lost radicalism. Turning to a discursive level, Joy Knoblauch (MED ’06, Princeton University) described the misalignments in an architectural debate about Co-Op City, a middle-class housing project in the Bronx. She cited how Robert Venturi and Denise Scott Brown argued that the project was a model for “ordinary” architecture, whereas other architectural critics disdained its lack of aesthetic ambition. Knoblauch added that the language of presidential politics (the “silent majority,” “Nixonite” architects) overwhelmed the debates in the architectural press at the time about a project situated in a decidedly local (and not national) context.

Meng-Tsun Su (University of Virginia) presented the designs of landscape architect Lawrence Halprin for the so-called Panhandle Freeway of San Francisco, illustrating the missed opportunities the unbuilt designs represent. Exploring Olmsted’s designs for the city’s parks and the ongoing debates about social context in the work of Herbert Gans and Jane Jacobs, Su argued the dance choreography of Halprin’s wife, Anna Halprin, influenced his design process and ultimately helped reduce the draining effect the freeway would have on the city. The final presentation of the morning session, by Megan Reid (University of Texas at Austin), reflected on a sociological survey of Hurricane Katrina evacuees who were eligible for FEMA housing support. She analyzed three themes from the interviews: the limbo they faced, the confusion over policy, and the poor treatment evacuees received from FEMA employees. Reid demonstrated the importance of thinking about the disappearing safety net for the poor, how informal diversion from housing assistance occurs, and how this leads to problems like homelessness and housing insecurity. Alan Plattus’s (Yale) response to this set of papers tied together the implications of each for the history of architecture, stressing the immediate historical context of each situation while recognizing historians must reevaluate and revisit these moments to better understand how spatial illiteracy occurs.

The afternoon session considered the theme of spatial illiteracy from broader historical and, in some instances, technological viewpoints. Keith Bresnahan (University of Toronto School of Architecture) tackled issues of legibility in his study concerning the critical reception of the Basilica of Saint Paul, in Rome. The inability to read a visual language into architectural gestures, he argued, justified a host of reactions by extra-architectural luminaries (such as Emmanuel Kant) that conflated “training with the eye” and “reading with the eye.” Molly Steenson (MED ’07; Princeton University) also looked at the implications of seeing and not seeing. Her study of the material and technological cultures of pneumatic mail, or *poste pneumatique,* a vast system of tubes, air compressors, and relay stations running underneath the streets of Paris, proposed an alternative vision of the modern city. She argued that although aboveground Paris is a familiar image of modernity, it is the unseen underground *poste pneumatique* and its ability to move capital and information (and labor) quickly that contributed to the city’s modern spaces.

John Scott-Railton’s (UCLA) case study of the Boeung Kak project, in Cambodia, concerned the speaker’s own effort to document the physical boundaries of an informal settlement long unrecognized by government authorities. He documented how local residents used GPS and GIS technology to create their own map of Boeung Kak, an example of how grassroots community development can be used to combat institutional spatial illiteracy. The final paper in the session, by Mitchell Akiyama (McGill University), concerned the use of sound to exclude youths from urban areas. Akiyama discussed the political and spatial implications of a specific technology, Compound Security Systems’ Mosquito Teen Deterrent—a device emitting an ultra-high frequency sound said to “deter youths from congregating in large groups and acting in an antisocial manner as well as causing damage to property”—as a technology of spatial delimitation, using unseen sound waves to carve out teenless spaces in cities.

Peggy Deamer (Yale) used the unifying themes of seeing and not seeing to invoke larger issues of space, power, and history. She asked presenters to reconsider a classic formulation of the relationship between space and history: does history create space, or does space create history? The session ended with a roundtable discussion involving Wacquant, Plattus, Deamer, and MED coordinator Eeva-Liisa Pelkonen that summarized the general themes of the symposium and invited questions from the audience concerning methods of analyzing spatial illiteracies.

—Sara Stevens and Enrique Ramirez
Stevens (MED ’06) and Ramirez (MED ’07) are both in the Ph.D. program at Princeton University School of Architecture.

Hines Sustainable Grants

In 2008, Gerald D. Hines, founder and chairman of Hines Limited Interest Partnership, donated five million dollars to the Yale School of Architecture for the establishment of an endowed fund to support architectural research in sustainable design. During the inaugural year of the Hines Fund for Advanced Research in Sustainable Design, the School of Architecture began to develop a comprehensive integrated research structure to leverage the funds and support process. Rather than addressing research funding through the more common one-off grants, the School of Architecture has established basic principles, methods, and themes to encourage interdisciplinary multimodal proposals to expand collaboration opportunities and seed continuing research. Fundamental to this structure is the recognition that research opportunities within the architecture discipline are extremely limited in comparison to the science and engineering fields.

The Hines Fund supports two types of grants: *sustainable research grants* directed toward practical applications that offer the promise of immediate implementation in the field, and *academic initiative grants*, which provide support to the School of Architecture for the development of curricula and associated support activities in the area of sustainable design. This bipartite structuring of the grants is intended to address the needs of the profession at this pivotal moment of political and socioeconomic urgency in regard to climate change while at the same time crafting a rigorous and critical academic discourse.

In keeping with the school’s core competency in integrated architectural design, particularly as it is relates to urban systems, research proposals have been solicited to address the following aspects of sustainable design: reductions in the operational and/or embodied energy of buildings; improvement in the management/conservation of resources used by the building industry; methods and strategies for reducing the footprint of infrastructure and urban environments.

In addition, the funded proposals are expected to adhere to accepted standards for advanced institutional research in regard to hypothesis, contribution, method, and deliverables. These standards are not typical in architectural research, which often leans toward the theoretical but are necessary if the project is to have the capacity for broad implementation as well as legitimacy beyond the field of architecture.

During the first round of funding in 2008–09, four proposals were funded, one for an academic initiative and the others for research. The topics ranged from construction systems to discrete thermal behavior (a brief summary of each proposal is listed at the end of this article). The Principal Investigators (P.I.) of each project will report publicly on the status of their research by the end of 2009. This report is intended to not only disseminate results but also open the process to peer review as well as provide a structure for extending the discussions to multiple parties.

As the fund enters its second year, it is expanding its outreach to practitioners, encouraging them to provide opportunities for students as research assistants. This approach provides the multiple benefits of creating a long-term culture of academic and practical collaborative research to educate students in applied research and provide opportunities for employment in the field of sustainable design. The School of Architecture also looks forward to the inauguration this year of the Yale Climate and Energy Institute, to be directed by Nobel Prize winner Rajendra Pachuri. Developing partnerships with the institute may enable the School of Architecture to leverage the Hines Fund for even greater impact on the future of sustainable design in architecture.

Inaugural Awards

High-Density, High-Performance Mid-Rise Building Assembly Systems
Keith Krumwiede (P.I.), with Alan Organschi (’86), Thomas Auer, Patrick Bellew, and Neil Thomas

The researchers will develop mass-producible prototypes of lightweight, high-strength building façades and envelope systems that will be optimized for the four major climates. Besides reducing operational and embodied energy, the building systems are intended to enable low-cost densification of mid-rise buildings for a more sustainable urban footprint.

Sustainable Structures for Tall Buildings
Kyoung Sun Moon (P.I.)

This research investigates resource reduction for tall buildings through the development of stiffness-based design methods that optimize height to weight ratio. The intention is to significantly reduce materials in the building structure by incorporating the latest advances in materials science with state-of-the-art computational analysis.

High-Performance Enclosure System
Hilary Sample (P.I.), with Michael Maharam and Paul Kassabian

The researchers will develop a new type of enclosure system made from high-performance textiles fabricated with natural and recycled materials. The enclosure system is intended to reduce the indoor air-quality impacts of conventional envelope systems while providing superior thermal and light control, with a lightweight, less resource-intensive assembly.

Course Redesign: Materials for Architects
Susan Farricielli

With this grant for an academic initiative, the instructor will update the traditional course methods and materials for architects by restructuring the materials course to introduce the latest advances in sustainable materials and develop hands-on learning exercises.

—Michelle Addington
Addington is an associate professor at the School of Architecture.

The symposium, "What Modern Times have Made of Palladio" was held on February 13–14, 2009 at the Yale School of Architecture.

What Modern Times Have Made of Palladio

San Giorgio Maggiore, Venice, Italy, 1565. Photograph by Christopher Hall, 1980.

Villa Rotunda, Vicenza, Italy, 1550. Photograph by Leticia Wouk Almino de Souza ('11), 2008.

Andrea Palladio, *I Quattro Libri di Architettura,* 1570, from the collection of the Metropolitan Museum of Art, New York.

"How many Palladios can you count on one hand?" Kurt Forster (Vincent Scully Professor of Architectural History) asked the audience at his keynote lecture for the symposium on Friday night, February 13, 2009. As it turned out, one hand was hardly enough. The ten scholars and architects that co-organizers Forster and Daniel Sherer (Yale and Columbia, respectviely) had invited made it clear the great Renaissance architect (1508–1580), whose five hundredth birthday last year was the impetus behind the symposium, left a legacy and impact that still invites interpretations.

Forster's keynote address established "The Metamorphoses of Fame" as the conference's guiding theme. He traced Palladio's legacy through the centuries, including the impact of his built work and that of his most important publication, *I Quattro Libri di Architettura* (1570). Countless European aristocrats invaded the Veneto on their grand tours during the eighteenth century, the *Four Books* in hand, to be followed by pilgrims such as Johan Wolfgang Goethe, Le Corbusier, and Peter Eisenman. The nineteenth century saw a decline in Palladio's reputation—Schinkel confessed to being bored by him, Soane criticized his imitators, and Choisy critiqued his structural dishonesty. One might add to the list John Ruskin, who said about Venice's San Giorgio Maggiore that it was "impossible to conceive a design more gross, more barbarous, more childish in conception, more servile in plagiarism, more insipid in result, more contemptible under every point of rational regard." By the end of the nineteenth century many of Palladio's villas were in a deplorable state, as German art historian Fritz Burger documented in 1909. A renewed interest in Palladio after World War II changed all that.

The symposium consisted of four parts: "The Invention of Palladio for the Ages," "The Villa Paradigm," "The Book and Its Legacy," and "Points of View: Biography and Legacy." Christy Anderson (University of Toronto) opened the proceedings on Friday afternoon with a look at the transfer of Palladianism to England through Inigo Jones (1573–1652) after his encounter with Palladio's follower Vincenzo Scamozzi (1548–1616), from whom he purchased many of the master's original drawings. A brilliant architect in his own right, Scamozzi finished a number of Palladio's key buildings after his death (such as the Teatro Olimpico, in Vicenza, and the Villa Rotonda) and pursued some Palladian themes with greater originality in his own work. British Palladianism (and to a large extent also Scamozzianism) blossomed through the eighteenth century, thanks to Lord Burlington and others. The Villa Rotonda ("The most atypical of Palladio's villas," as Eisenman remarked) played a role much larger than its insular position in Palladio's oeuvre might have warranted, perhaps because it celebrated his most crucial singular invention more than any of his other buildings: to lend gravitas and intellectual depth to a farmhouse by attaching to it a classical temple façade.

Andreas Beyer's (German Forum for Art History, in Paris) lecture took the audience on a truly delightful intellectual journey, accompanying Goethe to Italy in search of Palladio. Goethe probably was more interested in the great Venetian architect than anybody else in Germany at the time, and his visits to buildings in the Veneto, along with the purchase of the *Quattro Libri,* paved the way for him "to all art and life." He famously commented on the "luxury" of the Villa Rotonda—its circulation space being much larger than its usable rooms, fit perhaps for occupation (*bewohnbar*) but certainly not for habitation or dwelling (*wohnlich*).

Given the fact Palladio relied heavily on Vitruvius, Alberti, and Serlio and that international Palladianism was fed by many other sources than just the architect's oeuvre and publications, it seems almost symptomatic that—as Guido Beltramini (Centro Internazionale di Studi di Architettura Andrea Palladio) demonstrated in his gently humorous lecture—we do not have a single credible portrait of Palladio; all existing "portraits" were at best copied from others, none of them going back to a verified image of the man himself.

On Saturday morning Gerd Blum (University of Heidelberg), in the section on "The Villa Paradigm," brilliantly turned our established notions of the Villa Rotonda inside out: instead of seeing it as the ancient *quadrifrons,* a building with four equal façades, it became a *belvedere,* providing four different views for its inhabitants to be observed from identical porches at different times of day. Preston Scott Cohen (Harvard University) examined the position and function of staircases in Palladio's villas and then, in good Palladian tradition, capped the analysis of ancient precedent with samples of his own work, which was otherwise distinctly un-Palladian. Mario Carpo (School of Architecture of Paris, La Villette) followed with a humorous exploration of Palladio's approach to proportional systems, which was considerably more liberal than his book's prescriptions seem to suggest.

In the Saturday afternoon session, "The Book and Its Legacy," Howard Burns (Centro Internazionale di Studi di Architettura Andrea Palladio) demonstrated Palladio's influence in England and Russia, suggesting the designs published in his *Quattro Libri* were intentional inspirations and ideas for the architect's successors to ponder. Burns beautifully demonstrated the different fates that designs from Palladio's surviving drawings and the *Four Books* encountered when they fell into the hands of other architects, who would select and adapt them very carefully and unabashedly.

Sherer focused our attention on the renewed interest in Kahn in the postwar period, in particular on "Louis Kahn as Reader of the Palladian Plan, 1954–1972," as demonstrated in the Trenton Bath House (1955) and his unexecuted Jewish Martyrs' Memorial (1966–72). Kahn owned a 1738 English Palladio edition and intensely studied and wrote about the "Palladian plan" in 1955. At the same time Rudolf Wittkower's *Architectural Principles in the Age of Humanism* (1949) was largely responsible for attention to Palladio among contemporary architects post–World War II. Wittkower's suggestion that Palladio's villas followed an underlying "geometrical pattern" made their design seem systematic, modular, and astonishingly modern. Wittkower's student Colin Rowe (who had introduced Kahn to Wittkower's book when they were both at Yale in 1949) managed to reduce the floor plans of Palladio's Villa Malcontenta (1560) and Le Corbusier's Villa at Garches (1926-27) to exactly the same diagram ("Mathematics of the Ideal Villa," 1947).

While Rowe's text carefully outlined the differences between the two buildings, the pairing of the diagrams falsely suggested some invisible common denominator. Gropius-trained John Johansen responded directly to Rowe with his "Space–Time Palladian" (*Architectural Record,* 1955), in which he demonstrated the Palladian qualities of Mies, Rudolph, Johnson, and several of his own houses in New Canaan as "poor man's Palladio" due to their symmetrical layouts and open courtyards. Among Johansen's New Canaan buildings, the House Warner (1955–56), with four corner pavilions anchoring a central living room suspended above the river, provides an additional explanatory context for Kahn's remarkable design at Trenton.

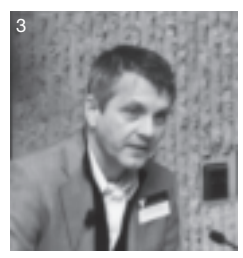
Rowe was tempted to play the game further in two essays "Neo-Classicism and Modern Architecture," written in 1956–57 but not published until 1973. Here he suggested Mies's Crown Hall could be considered a "mid-twentieth-century counterpart of the Villa Rotonda." The danger of such generous definitions of Palladian attributes lay in their diminished specificity and usefulness. At the same time, they reveal an eagerness to legitimize contemporary architecture at a moment of crisis.

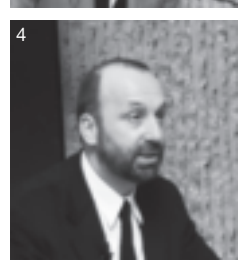
In the final section of the conference, Eisenman, after recalling how Rowe had introduced him to Palladio on a now-famous road trip through Italy in 1959, proceeded with a reenactment of Wittkower's and Rowe's reductive analyses by searching for potential geometric patterns in the plan of the Palazzo Chiericati, in Vicenza (1550–1580) an attempt, Eisenman confessed, the building stoically and stubbornly resisted. Harvard's Rafael Moneo afterward vividly remembered the important role that Palladio had played in his own education as an architect.

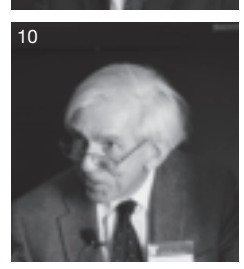
The conference brought together several of the world's leading Palladio experts and presented both established scholarship and new approaches. The field of Palladian studies is rich enough to continuously warrant further research and debate. Palladianism in nineteenth-century North America, where it lasted longer than in Europe, remained largely unexplored—despite a gruesome reminder of it seen right above the heads of the symposium's participants in Hastings Hall, where Paul Rudolph impaled two wooden ionic capitals on thin metal spears, as if showing spoils from a recent battle; they came from a Palladian house in New Haven, demolished just at the time when the A&A Building was being finished.

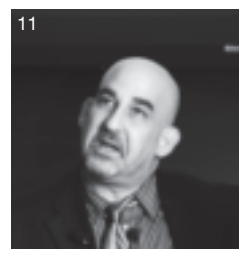
Once Thomas Jefferson set the tone with Monticello, plantation owners in the South happily employed Palladian motifs in their columnar porches, and SoHo's cast-iron façades often consist of rows upon rows of Palladian windows. In the twentieth century, Palladian elements became a key ingredient in the Colonial revival and neo-Georgian architecture in the United States (and allowed eccentric creations such as Chick Austin's 1930 villa in Hartford). Today, architects such as Robert Adam, Julian Bicknell, and Quinlan Terry, in the United Kingdom, and Thomas Gordon Smith, Robert A. M. Stern, and Alan Greenberg, in the United States, proudly rely on Palladian models for their work. While the term *Palladian* has undergone as many metamorphoses as the master's reputation, the interest in both seems undiminished. In place of recurring Palladian revivals we are witnessing a continuous survival of Palladian ideas.

—Dietrich Neumann
Neumann was Vincent Scully Professor of Architecture in 2007-2009 and is Royce Family Professor of Architectural History at Brown University.









1 Kurt W. Forster
2 Christy Anderson
3 Andreas Beyer
4 Guido Beltramini
5 Greg Lynn
6 Gerd Blum
7 Preston Scott Cohen
8 Mario Carpo
9 Dietrich Neumann
10 Howard Burns
11 Daniel Sherer
12 Peter Eisenman
13 Rafael Moneo

In the Field

Waggonner & Ball Architects, Outfall Canal existing (inset) and proposal, 2009.

Estudio Cruz, Tactics of Encroachment, 2008.

One Perspective from New Orleans

In late August, 2005, Hurricane Katrina made landfall just east of New Orleans. Katrina's punishing storm surge, strong winds, and massive rainfall weakened the area's flood protection infrastructure. That infrastructure then failed, catastrophically, filling eighty precent of the City of New Orleans with water. Tragically, 1,800 people lost their lives. By early September, 1.3 million people were evacuated from the city and nearby areas, some never to return.

By the end of September 2005, many plans for New Orleans' future had been put forward. Some saw real estate opportunity and others design responsibility. Some saw wrongs to right and others rights to erase. Some saw political opportunity and others risks to reduce. But few of the myriad of ideas found purchase in the flat, muddy landscape the city had become.

After the American Institute of Architects / American Planning Association (APA) and Urban Land Institute workshops in October 2005, the Bring New Orleans Back Commission convened, and by January 2006 it had produced a nine-part report called the "Mayor's Rebuilding Plan," outlining a strategy for redevelopment. However, political support failed at federal and local levels due to concerns about reducing the city's footprint and implied relocation strategies. For the most devastated part of the region, St. Bernard Parish, Waggonner & Ball Architects worked with the Citizens Recovery Committee between January and March 2006 to develop a recovery plan built upon infrastructure and water-management systems. Despite its adoption, funding for implementation has been scarce. Meanwhile, in Orleans Parish in spring 2006, the Unified New Orleans Plan assigned local and national planners at neighborhood, district, and city levels. By fall 2006 an uneven report identifying potential projects was produced, as was a more aware community increasingly suspicious of planning.

A delegation led by U.S. Senator Mary Landrieu from Louisiana went to the Netherlands in January 2006 to inspect the perimeter storm-protection system built after the 1953 North Sea flood. Subsequent support was sought through the Royal Netherlands Embassy in Washington, D.C. to establish a network of urbanists, designers, and engineers to help the local community better understand the core principles of water management applied to an urbanized delta. With the Embassy's aid, through multiple visits to the Netherlands, a group of individuals and organizations interested in informing Louisiana about ways of working with water was formed.

There have been several informal sessions and conference presentations about these ideas, as well as two formal "Dutch Dialogues" workshops in New Orleans, in March and October 2008, respectively, sponsored by the Royal Netherlands Embassy, APA, and Waggonner & Ball Architects. The theme of the March session became "Delta Urbanism," which will be the primary topic at the APA's April 2010 national convention, in New Orleans. The October workshop was a four-day, hands-on design session with groups of Dutch and American participants working at regional, polder (sub-basin), and neighborhood scales.

These propositions, albeit made from selective realities, have functioned as intended: to induce people to embrace the idea of "living with water," and to look at opportunities to incorporate water in the urban environment, and to make people aware of basics like groundwater management. The book resulting from these discussions, *Dutch Dialogues: New Orleans/Netherlands: Common Challenges in Urbanized Deltas* (Sun Publishing, 2009, edited by Han Meyer, Dale Morris, and David Waggonner) documents this work as well as other material specific to this interaction.

Others from outside New Orleans and the Netherlands have joined the effort now broadly known as the Dutch Dialogues. Washington University in St. Louis and the University of Toronto are working together with Waggonner & Ball through their "Gutter to Gulf" joint design studio effort, which will continue for the next several years. The University of Virginia, Germany's Hanover University, and Peking University are also conducting design studios to probe landscape, water, and infrastructure design in New Orleans. The Technical University in Delft, Wageningen and Rotterdam Universities in the Netherlands, as well as Tulane and Louisiana State Universities are likewise engaged in interrelated research and design studio activity. Most significantly, Senator Landrieu is working to establish a water institute in New Orleans to maximize the benefits of the Dutch Dialogues and expand the local and national knowledge base in water management. She returned to the Netherlands in late May 2009 with EPA Administrator Lisa Jackson, among others, to look at urban water systems and environmental approaches that integrate water, safety, and amenities.

The necessity for an urban water plan as the basis for redeveloping the New Orleans region remains. Between the ground and habitation layers, location-specific infrastructure mediates, informs, disciplines, and enables, without ignoring the social systems to be affected. The master plan for New Orleans, presently being prepared by Goody Clancy, embraces and incorporates these concepts. Nonetheless, the challenges inherent in the creation of an intelligent "envirotechnical"-based water system cannot be underestimated. The largest player in this arena, the Corps of Engineers, is difficult for even the U.S. Congress to influence.

How will New Orleans look in fifty years? Local repetitive-loss ratios and protection levels (one-in-100 chance every year for catastrophic flooding in New Orleans versus one-in-10,000 in the Netherlands) suit riverboat gamblers better than investment bankers. By incorporating best practices from the Dutch and elsewhere, through research and exploration, ideas for a safer, more attractive landscape layer integrated with infrastructure are being developed to sustain this significant city.

—David Waggonner

Waggonner ('75) is principal of Waggonner & Ball, in New Orleans.

Unspoken Borders

On April 3 and 4, the "Unspoken Borders 2009" conference—organized by the University of Pennsylvania's Black Student Alliance on the theme of "The Ecologies of Inequality"—explored the often hidden systems, infrastructure, and processes that inform our social interactions and form our built environments.

Faced with such complex questions, the panelists attempted to contextualize social inequality and design. Craig Wilkins, director of the Detroit Community Design Center and instructor at the University of Michigan, asked, "Why are there so few people of color in architecture?" He described the real and perceptual challenges confronting potential students in architecture, including budget cuts for fine arts in public schools, the high cost of an architectural education, and a history of architecture told by survey courses, books, and magazines that excludes more diverse practitioners and points of view. Matthew Soule, MLA candidate at the University of Pennsylvania, noted the explicit connection between built space and racism. His presentation on the history of H Street, in Washington, D.C., described past and recent socioeconomic and demographic changes as well as the riots of 1968 and addressed gentrification and the roots of urban spaces as a reminder that "cities grew up in lockstep with racism."

The presenters were radically divergent in subject and scope. Laura Kurgan, director of the Spatial Information Design Lab at Columbia University, cross-referenced prisoner data sets with geographical location to vividly illustrate (in)justice and the politics of incarceration. Noting that millions of dollars are spent locking up prisoners from extremely poor neighborhoods, Kurgan appealed for "justice reinvestment"—spending on communities, not prisons. Maurice Cox, director of design at the National Endowment for the Arts, asked that architects not be "stylers of exquisite objects" but rather creative problem solvers. He spoke of community participation, proclaimed design as a democratic right, and cited the First Amendment Plaza chalk wall in Charlottesville as a project that changed public behavior. Robert Neuwirth, journalist and author of *Shadow Cities: A Billion Squatters, a New Urban World,* presented a clear-eyed survey of informal global settlements, eschewing both disapproval and glorification and asking that we confront them realistically: "People are going to build it for themselves—that's just the way it is," he said.

A highlight of the day was the lunchtime keynote by Teddy Cruz, who exuded palpable excitement in describing his work on the San Diego–Tijuana border. He showed how flows of both people and materials along with continual socioeconomic and geographic shifts accentuate cross-border differences in density and land-use patterns that create unexpected realities: tires, garage doors, and even entire bungalows from suburban Southern California are reappropriated for housing in Mexico.

This was a necessary conference, and the organizers successfully compiled vital work from the intersection of landscape, architecture, planning, and social work. Still, if we ask architects and planners the truly difficult questions, shouldn't we expect difficult answers? For a conference about race, the subject was discussed rarely, and it was mentioned explicitly only once. Pruitt-Igoe was once again cited as a low point for architectural activism; missing, however, were a discussion on the state of affordable housing and an in-depth exploration of environmental injustice. Finally, no participant pointed out that the conference itself exists within one of the institutional structures it attempts to critique. Are architects and planners hesitant—or simply unprepared—to discuss the political and social systems within which our work is sited?

This has been a monumental year for race issues. Less than one month into Barack Obama's presidency, Attorney General Eric Holder stated we are "a nation of cowards" when it comes to race. Perhaps it is not cowardice that discourages engagement of the issues in the offices and schools of architecture but the systemic inequalities that still persist within the profession and its work.

—Kian Goh ('99)

Goh is an architect and activist. She presented "Queerspaces: LGBT Youth and an Architectural Activism" at the conference.

A Matter of Opinion

Ohio State's Knowlton School of Architecture is often discussed as a place to rehearse new conjectures far from the prying eyes of the two coasts, and on April 11 it served precisely that purpose for a group of emerging scholars during "A Matter of Opinion," a conference on contemporary architectural criticism. The nine presentations were split into panels mirroring three functions of criticism: description, discrimination, and discernment.

The "Description" panel explored how criticism deals with its object, either describing already existing entities or fashioning new ones to fit a polemic. Presenter and conference organizer John McMorrough mapped a constellation of ongoing research on the theoretical ambitions of a group of young practices, spiced with tropes as disparate as swarming zombies; Princeton fellow Lucia Allais offered an archaeology of the Institute for Architecture and Urban Studies, uncovering a forgotten pursuit for funding that could have redirected the institute's agenda at its outset. Oberlin College's John Harwood summarized his research and forthcoming book, which relates architecture and corporate ontology, exploring design's role in the construction and description of the metaphorical "system."

The second panel, "Discrimination," dealt with judgment within the discipline, the design process, and culture at large. Jeannie Kim (Cooper-Hewitt) brought a healthy skepticism to the National Design Museum's young awards program, proffering a future in which a more specific agenda becomes legible from year to year. Harvard's Timothy Hyde told the fable of London's Southbank Arts Centre, voted Britain's ugliest building, proposing ugliness as a modus operandi with its own implications and affordances for design. Enrique Walker (Columbia University) shared his preoccupation with French novelist Raymond Roussel, drawing connections to an ongoing series of design studios he has taught exploring the liberating effect of excessive constraint.

The final panel, "Discernment," dealt with a finer degree of detail, drawing connections within groups of materials. Penelope Dean looked critically at the environmental revisionism of James Wines and Emilio Ambasz, making an analogy to the saga of embattled, former Illinois Governor Rod Blagojevich and a case that architecture must ask what green can do for architecture, rather than the other way around. Yale University's Ariane Lourie assessed the work of the Living and R&Sie(n), in which she finds an antipragmatism refreshing in its novelty and fiction. Ana Miljacki (MIT) similarly aimed to draw connections between three contemporaries—the emerging practices WORKac, MOS, and Interboro—questioning both the veracity of their assertions and the scope of their ambitions.

The conference delivered on its premise of providing a forum for work in progress, but it failed to generate much discussion until the last panel. During that final session, Penelope Dean commented that the younger practices her colleagues had discussed all seem to engage in a deferral of expertise, passing off their theoretical and critical ambitions to academics. This statement highlights the prevailing view that criticism is an advanced game, a clever ambiguity also found in the conference's subtitle, "The Qualifications of Contemporary Architectural Criticism." All the participants have relatively recently received a Ph.D. in architecture, as if to imply that a doctoral degree be a precondition for acting as a critic. But must criticism be considered a practice for only experts? Can it be something lighter and more versatile than the grounded conjectures of the participants, based more on fleeting insight than depth of field, more provisional than ideological?

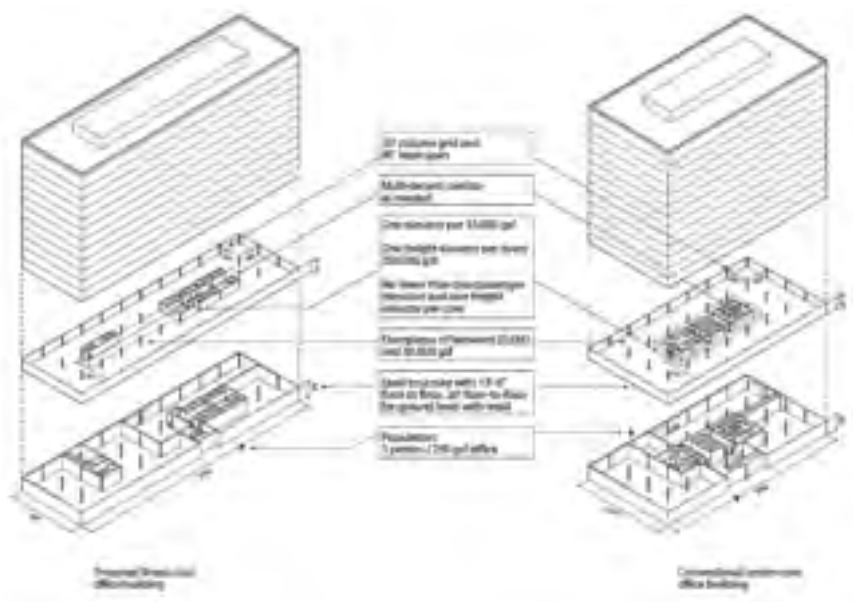
—Michael Abrahamson

Abrahamson is a graduate of the Knowlton Master's in Criticism program at Ohio State University.

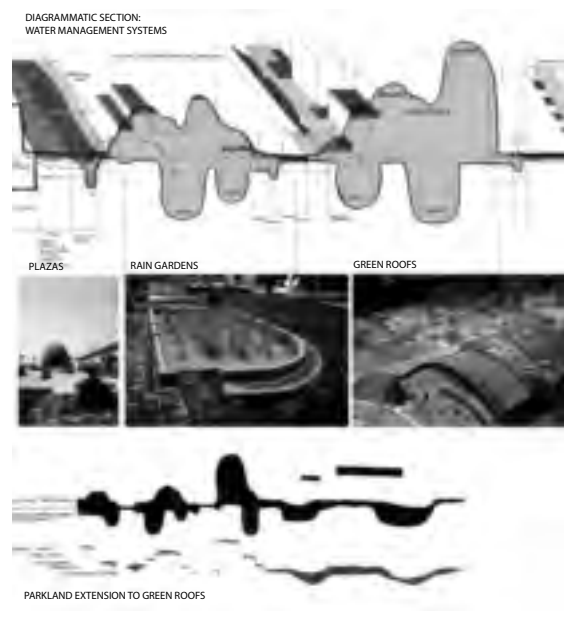
Sustainable Urbanism

Nina Rappaport conducted a roundtable—with Keith Krumwiede, associate dean; Ed Mitchell, adjunct assistant professor; Alex Felson, joint faculty in the School of Forestry and Environmental Studies and the School of Architecture; Ljiljana Blagojevic, visiting associate professor; and Tim Love, visiting associate professor—to discuss the integration and teaching of sustainable urbanism at Yale. The conversation focused on pedagogical issues, definitions, and the transdisciplinary potential of ecology and urbanism for the architectural profession.

Christopher Starkey ('09), project for Keith Krumwiede advanced studio, spring 2009.



Building prototypes for urbanism studio, spring 2009.



Nina Rappaport One question that continues to surface is how issues of sustainability can be meaningfully incorporated in the studios at a scale that is appropriate to urbanism. Following from that, how can various scales of architectural thinking contribute to more inclusive sustainability that is architecturally different from landscape urbanism?

Tim Love In the design studios of architecture programs, such as Keith's advanced design studio for a sustainable housing development in Houston, landscape architecture and architecture can overlap around the issues of sustainable urbanism. The role of buildings cannot be dealt with holistically through landscape urbanism alone, since landscape urbanism as currently defined and practiced focuses primarily on processes of the environment, not the specific forms of buildings as they contribute to the overall ecology of an urban site; this is where architects need to focus. Unfortunately, in our discipline, sustainability is explored one building at a time, not as a larger strategy for uncovering innovative approaches to the design of larger urban districts.

Ed Mitchell In that regard, quite a few years back, we changed the second-year studio from a housing studio to an urbanism studio, because we thought there was a way of considering architecture as a singular point in a confluence of environmental systems, rather than an autonomous, stand-alone object. We were not interested in a bigger dimension of architecture, scaling up the problem, nor did we want to apply new disciplines such as ecology to what we already do. Instead, we thought there was another way of approaching the problem of sustainable urbanism as a larger system and set of processes—ecological, economic, sociological, legal, policy-level—that inform how a building comes to its form within the city.

Tim Love In the second-year urbanism studio that Alex, Ljiljana, and along with others, I just finished teaching, we took a problem of seventy-five acres and explored urbanism that coupled practical urban design approaches dealing with transportation, pedestrian circulation, block design, and public realm networks with holistic stormwater management strategies. In many cases, this cross-fertilization resulted in new typologies of streets and open spaces linked together to solve stormwater at a city-district scale. We also used the studio to test basic assumptions about contemporary market-driven building types. If, for example, the conventional center-core, 120-foot-wide "spec" office building were transformed into a skinnier 90-foot-wide prototype, with the cores split to allow for cross ventilation, there would be all kinds of implications for the design of urban districts. Rather than a single fat building per block, as is typical with contemporary development, blocks could be comprised of multiple buildings with landscape mid-block for stormwater management. This is where the architectural discipline can add value to a discourse and practice model launched by landscape architects.

NR How does this translate to a situation where architects can be more involved in sustainability as a complex system and further policy around issues in the built environment?

Ed Mitchell Landscape architects and ecologists position architecture in the larger cultural and natural environments and often repeat the same mistakes that planners and other professionals do by isolating solutions within the confines of their disciplinary restrictions. I don't think architects do a particularly good job making policy, and, if they do have an influence, it is only marginal. In the United States, we don't sway political decisions; bankers probably do. In socialist countries, development patterns do change because of planners' involvement, as history has shown. There is great naïveté in the American public's thinking that the Obama administration will offer some new socialist political structure that will unleash money for development of public projects.

We make the mistake of thinking that standard American development strategies that correspond with a reduction in energy use require a new and ethical response from us—this would mean that a change in urbanism would reflect some new political paradigm that does not currently exist. I also think that architecture plays a role in influencing possible futures, but it is constrained by disciplinary boundaries. As an aesthetic discipline, it can still point to possibilities, but it is, thankfully, limited in its capacity to enforce ethical social imperatives.

Alex Felson Architects do have disciplinary boundaries. I wonder whether architects and designers are working at the right scales and with an appropriate range of methodologies to tackle the rich, evolving fields of environmental science and sustainability. How can we expand architects' tools and methods to foster broader interdisciplinary practices that can shift the profession into a more proactive relationship with urban sustainability? It's not simply about adding ecology to architecture, but about shifting the terms of the architectural discipline. How can we identify and insert the necessary ingredients to instigate a deep exploration similar to past investigations in architecture?

Keith Krumwiede Revolutions!

Ljiljana Blagojevic Or transformation of concepts and intellectual tools. It is more about looking at space—not as an empty physical container of objects, however technologically advanced in terms of sustainability, but as a social space with all its complexities and contradictions. In that sense, the change of the respective professions' attitudes will follow if and when the sustainability paradigm is understood as an indelible part of social and societal processes.

Tim Love For example, if you could make a case for a skinny office building prototype by proving its efficiency in terms of the basic real estate metrics of net/gross and arguing its additional value as a place to work and a cheaper facility to run, you would have the real estate industry on board. To encourage a transformation in priorities, of course, you could also lobby to alter building codes for light and air in the workplace, encouraging better basic building types.

Keith Krumwiede I agree that we should be making new prototypes that will prove themselves and affect the code, but I am worried about bringing this to governmental agencies since they are in crisis. However, I disagree with Ed in that I think we can be more political. One way to push new ideas is to propose alternative models and research outside of the traditional agencies. But how does it then get incorporated into more innovative architectural education?

Ljiljana Blagojevic Our role in the education process is to reconsider the discipline of architecture in all aspects of ecology and sustainability. I would argue that we still have not fully integrated these issues into the core of our discipline in research and theory. I am not thinking here of technological research—on façades, materials, systems in building skins or floors, and new scientific patents, where specific and definable achievements have been made—but of an advanced discourse beyond the Modernist paradigm. We need a radically new take on urbanism after Corb's "*soleil, espace*, *verdure*" and Sloterdijk's "terror from the air"—a new theoretical research within the discipline to understand the paradigms through issues of sustainability, rather than through application and practice.

Alex Felson One significant difference is that we have become more aware of the impact of buildings on energy use, air quality, and material demand, which deepens our understanding of urban ecology. In fact, urban ecology is a very new field, with limited theoretical interpretations and supporting data. Tim's description of the building that would split to contain green space may be more useful as public space than for any ecological benefit. We tend to define green space generically as "ecologically valuable," without clearly understanding or defining its benefits. In fact, we still need to grapple with how we define humans in ecological terms. Does public green space that caters to people provide greater ecological function and value than a diversely planted garden in the city where mostly invasive species and common weeds prevail? Many urban green spaces turn out to be ecological "sinks" where organisms ingest high concentrations of deleterious nutrients and toxins.

Another issue with integrating the sciences into architecture is the public perception of science as a set of facts. This perception often trumps other considerations when folded into the design process, yet scientific understanding is not all factual. There are many debates occurring in the sciences. One discussion is between the importance of rigorous hypothesis-driven research versus applied or use-based research. Basic sciences are important, but applied sciences, can be incorporated more readily into decision-making.

Nina Rappaport But can architects design a formal solution beyond the applied elements that make up what is now called "green wash"? The results end up looking like they came out of a catalog—all feature-additive green ornaments. We haven't considered what they contribute aesthetically to the city, and thus we need invention.

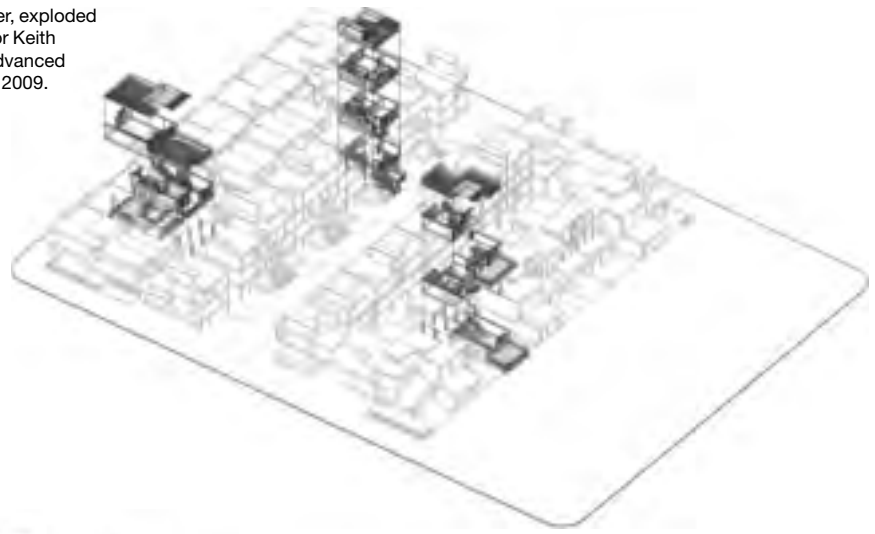
Keith Krumwiede These are the "green" statements that the press picks up on and simplifies to the point where they sound good, but don't tell us how to make architecture.

Tim Love I agree that the dominant expressive agenda for almost all contemporary buildings is the green agenda. As a result, green roofs and window wall gadgets are the features that give character to many recent, celebrated projects. For me, sustainability is usually not an architectonic question, but rather a question of the many behind-the-scenes technologies making up modern construction. For a project our office is designing for the Rose Kennedy Greenway in Boston, we are working with a team of consultants to create a net-zero energy pavilion. The sustainable design strategies are mostly passive and low tech, both central to the conception of the form of the pavilion and invisible. Most of the technology to achieve our performance goals is expressed through the materials and systems as well as equipment hidden behind walls.

Ed Mitchell I always have a landscape ecologist on my team for any large-scale project—for example, the mining remediation project in Pennsylvania; the Hudayriat urban development scheme for Abu Dhabi with Fred Koetter and Susie Kim, and a competition Douglas Gauthier, Denise Hoffman-Brandt, and I just finished for Dallas. The ecology of Dallas, coupled with its pattern of economic development, did not seem to support the six-story, walkable urbanism stipulated by the brief. We all work together from the outset to integrate the environmental issues into a project.

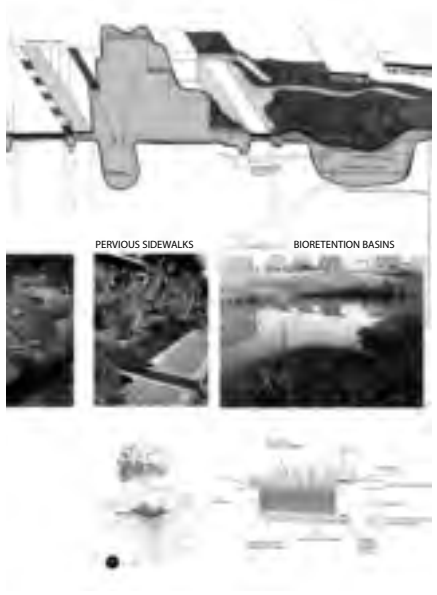
Ljiljana Blagojevic Ecological urbanism should permeate all of our work—should, in fact, be background by now—framing the whole discussion on aesthetics-versus-ecology in the greening of buildings. The discipline still has to invent the intellectual tools to accommodate the issue.

Tim Love The problem for me is that sustainability has been framed almost exclusively within the context of science. There needs to be a theoretical framework that grounds sustainability in a more holistic cultural agenda. What does it mean to design cities that fold sustainable approaches into a fully integrated cultural proposition? This agenda would need to understand the relationship of the dwelling to the ground plane, both as a social proposition and as an integrated approach to stormwater; also,



Rebecca Beyer, exploded axonimetric for Keith Krumwiede advanced studio, spring 2009.

Jerome Haferd, Rachel Hsu, and Aude Jomini (all ’11) designed large urban blocks lined with low-scale buildings and an open space network for a comprehensive storm water approach, urbanism studio, spring 2009.



Aurora Farewell and Tala Gharagozlou (both ’11), schematic building topography informed by groundwater infiltration systems, urbanism studio, spring 2009.

Brett Appel, Jason Bond, and Yijie Dang (all ’11) designed neighborhood clusters around public open spaces, urbanism studio, spring 2009.

what does a street look like in a society that is less dependent on the car but more conscious of the interrelationship of natural systems? What should this new city be as a fully articulated architectural and cultural vision? This is where I embrace Ljiljana’s earlier reference to Le Corbusier.

Nina Rappaport If it is an ideological or a cultural question, why haven’t we seen what Ljiljana mentioned as something that permeates the studios, so that an ecological response is a given for the design of every studio project?

Keith Krumwiede Hopefully, one day you will not have to have a Sustainable Design Studio. I think many other studios do address ecological issues, but this past year we had a mandate to address the first batch of the Forestry and Architecture joint-degree students. We hired Alex Felson as a faculty member to bridge the two schools, and he is teaching in the core urbanism studio, along with other joint courses. Kate John Alder (MED ’08), a landscape architect, is teaching in the first and second semester of the core. Historically, ecology was seen as a problem of human action and now human action can reconceive ecology through the development of new approaches.

Alex Felson I am envisioning an architecture that can shift to a creative investigation, versus a solutions-based approach. Green building standards for design, construction, and building operations, along with best management practices, exemplify solutions-based approaches of a prescriptive nature. Best management practices are mainly trade-based and have been developed over time based on practices within the construction industry. Both approaches lack a rigorous testing program and a level of creative investigation.

Ed Mitchell As Nina pointed out, it is not how we add ecology into the studio assignments, but how the thinking in ecological sciences slightly shifts the terms of our own discipline. Ecologists who think systemically are caught up with the problem of boundaries. Architecture needs to be more systemic, but should also recognize that its disciplinary questions are always involved in the determination of boundaries. Ecologists taught us to think about flow, boundary, movement, and to question the definition of what constitutes a body of form. These are all recognizable as architectural questions.

Tim Love To interject rigor into the program is not a matter of just meeting technical requirements for energy and stormwater performance. Rather, what are the cultural implications of changing the paradigm? Imagine a project in which an on-site stormwater approach has to be reconciled with the large floor-plate dimensions of an office building, and in the middle of that design effort a social construct emerges. I am interested in the way that technical problem solving can create opportunities to imagine unforeseen programmatic possibilities. Does the courtyard that is necessary to manage and control the stormwater also have other roles, such as getting daylight deep into the plan, providing an unintended outdoor gathering space, and/or enriching the building’s entrance sequence? Lateral thinking that leverages sustainable approaches can thicken the possibilities of a project during the design process. Teaching students to think this way should influence pedagogy as much as the systems approaches that Alex and Ed are referring to.

Keith Krumwiede One of the difficulties in teaching this is that we have to break down exercises to help develop a shared knowledge base among students. We are a professional school, and we have to deliver methods and information. However, we could do this at Yale with the MED or the post-professional architecture programs where we don’t have to deliver the same certified architectural credentials.

Alex Felson Part of the difficulty in defining sustainable practice is that it is really a “best management practice”—there are trade secrets, and no quantitative or empirical evidence as to how effective the systems are. Now, systems are being retroactively analyzed and life cycle assessments being made which will aid in understanding the broader implications. Jim Axley’s technologies class introduced these concepts to architecture students. Again, the field of urban ecology is poorly defined, and there is not much quantitative data on urban systems. We need to incorporate urban ecology into the architecture program. Architects have an opportunity, as makers of urbanism and as performers in the urban realm, to bridge academic and applied scientific research in the design of public space. Architecture and design could be a medium through which a research agenda gets incorporated into urban space to define a new kind of urbanism that generates data-defining urban ecosystems. Architects could think about the form of experimentation in the urban environment. They could define the aesthetic and the means to develop research as part of architecture and design to quantify urban ecological systems.

Keith Krumwiede In many ways, students are not prepared to think about these issues in terms of design techniques. And the discipline of architecture is not prepared to think about these things graphically, although architects do create lines and edges and boundaries.

Nina Rappaport Keith, what were the most successful provocations in your students’ research and design? Did they succeed more at designing systems or in individual projects?

Keith Krumwiede There really weren’t any great successes, but it was a provocation that worked across the board and destabilized everyone in the studio. Urban design needs to be thrown out as a basis.

Ljiljana Blagojevic In terms of what I saw in the review, I think this particular studio problem called for invention on the level of sustainable urban design with all the lifestyle issues specific to Houston, and also on the level of the architectural object itself—the house and the residential unit. Of course, this is difficult, since the students’ solutions had to integrate all aspects of design—social, aesthetic, urban, sustainable/ecological—so the attempt to invent the method to accomplish that was valuable. Thus, I see the success of this studio primarily in working toward a methodology of research through design to come up with an integrated urbanistic and architectural invention—more than just the design for an urban space, and a house with an ecological agenda.

Ed Mitchell I agree that, in referencing larger systems, it is a mistake to say we should just design systems and not design the “design.” I think students often stop short of the point of a design proposal in studio. It seems inconceivable to them to take their research towards representation, to declare a limit on a series of operations, or to take a particular rhetorical stand. In the modern period, everyone was designing the system as a form of politics. They called it the city. It was not urban design, nice sidewalks, and benches; it was urbanism as a form of politics acted out at the scale of the city. The artifact of that kind of aesthetic/political philosophy is embodied in the architectural object. That is also what the postmodernists objected to. It is true that Corb’s buildings were a more concise form of his urban ideas, less dogmatic and therefore a more evocative form of a potential aesthetics of living than the mechanization in the scaling up and simplification of his urban ideas.

Alex Felson For architects, the building is the scale where solutions happen. Their clients and the commissions they receive typically drive the scale of the work and the programmatic direction. However, good designers will respond to the boundaries of their sites and programmatic criteria critically with the potential to reconsider or adjust these to respond to site-specific conditions. Integrating infrastructure and considering issues such as management options, adaptability, and monitoring overtime need to become part of the day-to-day design language for architects. Architects should expand their approach to include broader scales of distribution, construction practices, and life cycle costs and to build a dialogue around relevant ecological systems.

Ed Mitchell In the Post-Pro studio, we work from the scale of detail to landscape all at the same time. Complex sustainable strategies don’t necessarily resolve themselves at the scale of the building and then self-replicate. If we conceive of the building as a part of a larger infrastructural system, it could cause hybridized and synergistic solutions. One does not have to embody every environmental concern in one building. Solutions have to be examined at different scales and tested. Seemingly benign and singular, ad hoc solutions, like solar panels on a building, could have disastrous ecological effects if replicated at an urban scale.

Nina Rappaport Perhaps sustainable urbanism could be designed on a block or unit basis in the city, rather than at the individual building scale, and each area could work in sync in terms of energy production and recycling water systems.

Keith Krumwiede You would have to have an agency with the political will. In Houston it is shocking—there is stimulus money and funding for green infrastructure, but because the money has to move fast, there are no restrictions for use by the municipalities. In its infinite wisdom, Houston decided to use the funds to build a leg of the highway on the third loop, forty miles from downtown on undeveloped lands, to support new residential development. Just absolutely stupid. How do you develop a political voice to make change?

Alex Felson With urban design strategies, sustainability is a societal issue. Architects can plug away and creatively tie together various pieces to make a contribution.

Ljiljana Blagojevic Another issue is how to make education and research conditions without the pressures of production. In practice, architects are under pressure to produce a solution or a number of solutions. In the education process, we can instead take on the agenda of sustainable and ecological urbanism and produce research, especially by or through design that could generate new concepts for the disciplines of both architecture and ecology.

Alex Felson The scientific exploration of cities as urban ecosystems is a recent trend. Practitioners struggle with how to design, install, monitor, and maintain experiments testing urban ecology that also define humans as components of ecosystems. The truth is while ecology as a discipline is built around quantitative analysis and scientific approach, the application of ecological sciences in urban systems will advance through collaboration between architects and urban designers and through creative solutions, rather than simply by doing good science in the city. Urban ecology should not reside directly within either the field of design or ecology. Scientists and practitioners must work towards a collaborative exchange, relying on a scientific approach while incorporating the creative design process. Ecological urbanism should define this integrated approach. To facilitate ecological urbanism as a field, we need to transcend not only our practice areas, but cultivate a union of disciplines. We should shift the very terms of our respective disciplines in response to the practices of the other.

Robert Venturi and Denise Scott Brown in Las Vegas, 1966


El Mirador
MOTEL
KIN G BEDS TV
SHOW
CREDIT CARDS
AIRCONDIT
LIQUO
XING

Book Reviews

Alvar Aalto: Architecture, Modernity, and Geopolitics

Eeva-Liisa Pelkonen
Yale University Press, 228 pp.

Alvar Aalto (1898–1976) is considered the most important Finnish architect of the twentieth century. Executing nearly one thousand projects, he designed everything from plans for industrial cities and masterful houses such as Villa Mairea, to his consumer products such as his Savoy vases. Aalto's popular national presence is evidenced by the appearance of his portrait as well as his Finlandia Hall (1967–71) on the 50 Finnish *markka* note. The 1998 Museum of Modern Art exhibition *Alvar Aalto: Between Humanism and Materialism,* commemorated the centenary anniversary of the architect's birth. In 2007 London's Barbican Art Gallery situated his work within the contemporary global context with the show *Alvar Aalto: Through the Eyes of Shigeru Ban.* Ban designed an undulating ceiling of cardboard tubes to highlight the architects' mutual absorption in materials as well as his debt to Aalto's organic approach. Indeed critics of the exhibition noted the need for international architects to situate their buildings in a particular place or culture, underscoring the imperative for a complex historical understanding of Aalto.

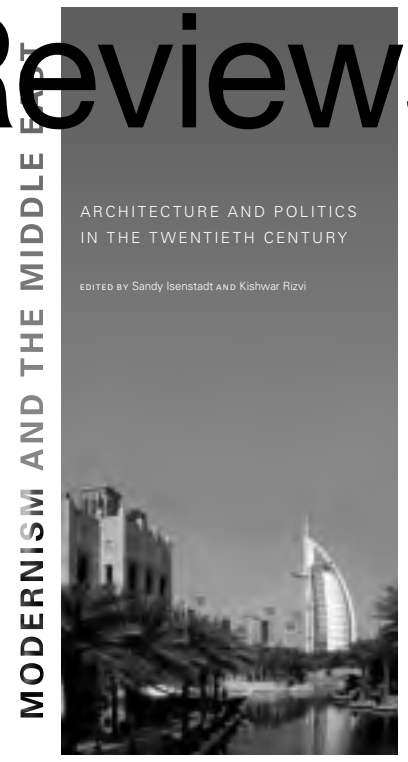
In *Alvar Aalto: Architecture, Modernity, and Geopolitics,* author Eeva-Liisa Pelkonen (MED '94) investigates Aalto in relation to his geographic narratives. She critically and insightfully probes both Sigfried Giedion's ambiguous statement "Finland is with Aalto wherever he goes," and Demetri Porphyrios's assertion that "Aalto used formal and metaphorical tropes alluding to Finnish nature and building tradition to construct ambiguous cultural and political meanings." As Pelkonen explains, "I started my own inquiry with a few simple questions: What did Aalto himself say about Finland and the geographic dimension of his architecture? What did he think or say about national or, for that matter, international architecture?" In response she argues, "While Aalto certainly was not a typical Finnish architect, he was throughout his life and career preoccupied with Finland's cultural, political, and economic future, believing that his words and works could help shape the country's destiny."

Bilingual in Swedish and Finnish, Aalto directly experienced the complexities of national and transnational identities. To investigate the architect as an active agent whose ideas about architecture's geographic dimensions evolved in particular historical moments, Pelkonen divides her book into three parts: "Making of a Nation": Finland's and Aalto's search for national identity in the 1920s; "New Geographies": Aalto's engagement with theories of internationalism, cosmopolitanism, and pan-Europeanism circa 1920 to the mid-1940s; and "Formal Registers": the geopolitics behind Aalto's formal ideas and his critical reception from 1930 to the mid-1970s. Pelkonen's analysis illustrates the importance of Aalto's early projects in understanding his complex relationship with Finland, such as the Kauhajärvi Church (1921), which drew from his study of Finland's seventeenth-century wooden churches, and the choir stand for the Turku Singing Festival (1928), which amplified and celebrated collective experience. Masterworks— such as the Viipuri Library (1927–35), with its auditorium shaped by a distinctive undulating wood ceiling—is brought to life by Pelkonen's reading of its capacity to maximize "the emotional impact of functional form on the body."

Pelkonen's book is not a comprehensive survey of Aalto's life and career, but rather a study of his architecture and writings in relationship to Finland's social, cultural, and constantly evolving geopolitical context. Its illuminating discussion of Aalto's pre–WWII work and pan-European interchange raises questions for further exploration, such as his complex relationship with the United States. For example, what was the impact of using brick in the Baker House, in Cambridge, Massachusetts, on Aalto's subsequent exploration in domesticating the material in the Experimental House (1952–53) and the nearby Säynätsalo Town Hall (1948–52)? How did he perceive the United States in his late design for the Mount Angel Abbey Library, in St. Benedict, Oregon (1964–70)?

Pelkonen's book opens a new phase of scholarship on Aalto, marked by its publication coinciding with the passing of historian Göran Schildt (1917–2009). As author of a three-volume Aalto biography, Schildt offered insights into the complexity of Aalto's personality and work as architect, writer, artist, businessman, wartime propagandist, and cosmopolite. His *Alvar Aalto in His Own Words* (1998)—a collection of many key essays by the architect, including "The Trout and the Stream" (1948), on the complexities that govern life and design—is useful to read in tandem with Pelkonen's interpretation. For readers without comprehensive knowledge of Aalto's masterworks, or who are curious to investigate his drawings, the Website www.alvaraalto.fi offers comprehensive access to resources including the Alvar Aalto Foundation, museum, and archives. Thus Aalto reemerges as an architect as contemporary and compelling as ever who continues to mentor designers in a geopolitically complex world.

—Ken Tadashi Oshima
Oshima is an associate professor in the department of architecture at the University of Washington, Seattle.



Modernism and the Middle East

Edited by Sandy Isenstadt and Kishwar Rizvi
University of Washington Press
328 pp.

Modernism's impact on the Middle East is a story that has yet to be told. In an era when the East-West face-off is perceived only in the basic terms of tradition versus modernity, modernist architecture was the proof and the witness of a more complex dynamic between these two notions. *Modernism and the Middle East,* edited by professors Sandy Isenstadt and Kishwar Rizvi, is a dense and wide-ranging compilation of essays, the first of its kind, which shines some light on the complexity of the relationship between Modern architecture and the emergence of newly independent Middle Eastern nations. The collection of essays is an outgrowth of presentations from the symposium "Local Sites of Global Practice: Modernism and the Middle-East," organized by the Yale Department of Art History with the School of Architecture in spring 2003.

Architecture and land-use planning marked a critical moment in defining both territorial boundaries and a national image for these young states. They are criticized for having surrendered to the idea of modernity by importing its concrete-and-steel architecture wholesale instead of making use of native building technologies. But here essays by Annabel Wharton, Magnus T. Bernhardsson, Panayiota I. Pyla, Roy Kozlovsky (MED '01), Alona Nitzan-Shiftan, Waleed Khleif, and Susan Slyomovics focus on some of the most fought-after areas—Iraq and Baghdad, and Jerusalem and Israel—underpinning the difficulty in defining the line between aesthetics per se and modernist dogmas and political interests. In Europe, the postwar effort to reconstruct infrastructure and housing was already fraught with controversy. In the Middle-East, the problem was amplified since the response to this modern need was immediately a source of political, cultural, and urban misreadings. On one hand, Wharton criticizes the British for having enshrined Jerusalem in its myth, on the other, Bernhardsson tries to go beyond standard Orientalist criticisms of Frank Lloyd Wright's masterplan for Baghdad and brings new insight to his *One Thousand and One Nights* fantasy.

Modern architecture was immediately put under, as the editors rightfully phrase it, the "burdens of representation" on a national and international scope. The editors are also quite clear that an understanding of Edward Said's *Orientalism* is a given in this discussion. They outline from the start two of the key issues: the ìburden of representation assigned to architecture at the time of its production, and the lack of understanding of the "experience of modernity" for past and current generations in the Middle East. A recurring theme, as seen in essays by Gwendolyn Wright or Nezar Alsayyad, is the struggle to develop an autonomous vision of the Middle East, while the region has always been characterized by an in-between stage—edifying the West for its values and reviling it for its imperialism—even as the West fantasizes about so-called Oriental mystique. Jerusalem, for example, was prevented from obtaining the types of modern road and infrastructure that have marked the progress of cities around the world, both under British colonial rule and in the 1960s. In comparison, it is impossible not to read the Bauhaus influence in Tel Aviv in political terms.

The association between architecture and politics is inevitable. Modern architecture developed in the Middle East just as much because of actual needs as it did because of aspirations to create a new image in the face of the West. As such, the editors point out that there were as many modernisms as there were architects in the region. The case of Istanbul's Hilton hotel is telling: the massive air-conditioned steel-and-glass box is capped with a gracious floating-carpet canopy. In "Democracy, Development, and the Americanization of Turkish Architectural Culture in the 1950s," Sibel Bozdogan steers away from simply criticizing buildings on aesthetic grounds and parses out the evolution of the "experience of modernity." From a vision of modernity imposed by Ataturk, Turkey moved to an Americanized version characterized by air-conditioned hotels and drinking Coke by the swimming pool.

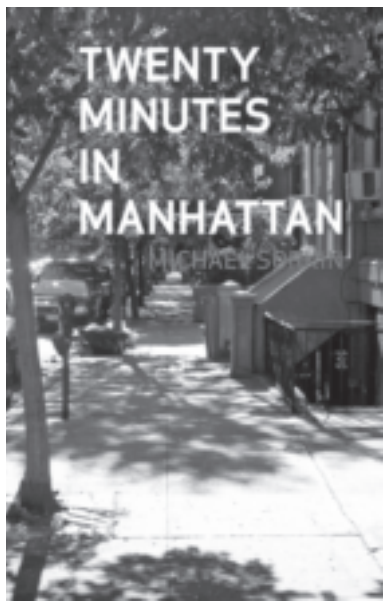
Modern architecture was thus perpetually hybridized to fit these two needs, combining the concrete-and-steel structures familiar in Europe and America with abstracted versions of vernacular forms. The essays point out how quickly notions of modern and traditional had to be rethought. Modernism, as a style, had to be questioned and reinterpreted to fit the local context along with the technological and geopolitical constraints beyond the iconic work of Le Corbusier and Frank Lloyd Wright in Chandigarh and Dhaka. Modern architecture had to address issues of historical and symbolic meaning that only in the 1970s came under the common denomination of postmodernism.

However, the sense of urgency in the Middle East was very real, and there was no time for turning to post-anything. The incorporation of local forms and traditions seemed to fit the immediate need to respond to the context in some way. There is a justifiable anxiety in assessing these new hybrids aesthetically. The book is filled with numerous examples, such as Jerusalem, Tehran, and the development of "pilgrim tourism" in Mecca, where the aesthetic agenda was co-opted later in an aggressive political manner.

This periphery of modernism offers many interpretations of the original dogma and puts the original creed to the test. This is the case, for example, with the fast redevelopment of Beirut by Ecochard, a staunch proponent of CIAM methodology, the redevelopment which immediately exposed not only the usual social issues but, most important, ethnic divisions. The ethnic and political issues that only started to emerge in recent decades in the French and English modernist housing blocks were part of the DNA of architecture in the Middle East from the start.

In the same way postcolonial literary theorists have made it clear that the dialectic between colonizer and colonized works both ways, the same can be said of the dialogue in architecture. Modernism in the Middle East immediately had to deal with cultural and social signs and meaning in architecture that were only addressed by postmodernism much later on, at a very different scale. A network of people, from political figures to local elites and rural populations, not only architects, were vital to the future of global architectural development and the experience of modernity in the Middle East.

—Tala Gharagozlou ('10)



Twenty Minutes in Manhattan

Michael Sorkin
Reaktion Books, 215 pp.

Imagine a collection of speculations in which knowledgeable denizens of great cities, intimate with the intricacies of urbanism, analyze the physical dimensions and the qualities that make each place unique. Such a handbook might scale the hills of San Francisco and tell us how the Cartesian abstraction of its grid, superimposed on natural variation, forms that city's precious neighborhoods. Or explain how the crashing turbulence of Mumbai pools into eddies of activity, is either threatened or enhanced by its unusual building-rights' swaps. Or act as a libretto to the intricate opera of an Italian hill town. Civic phenomena like these are too often reduced to the banal measure of type, building code, or romantic reverie.

Michael Sorkin's new book, *Twenty Minutes in Manhattan,* is just such a guide, organized by his daily walk from his Greenwich Village flat to his Tribeca office. For ten years Sorkin was a trustworthy architectural critic of the *Village Voice,* who chronicled the various rises and falls of the New Yorks of our imagination and daily routines. Always a watchdog for the underrepresented, he could be a megaphone for the people as well as a sharp and sometimes surprising critic of the architectural scene. He could talk Greek to the hoi polloi or level a withering remark at the pretensions of the academics.

In this book Sorkin's muse is that doyen of Downtown, Jane Jacobs, who saw the city "as a medium of exchange rather than a static artifact." Like Jacobs, Sorkin is less interested in isolated physical attributes than in the daily life that physical qualities induce, how the small inconveniences of New York and the extraordinary prospects of its civic qualities shape both its people and its projects.

The chapters, marked out as set pieces—"Stairs," "Stoops," and "Blocks"—are not reveries on the poetics of place, a SoHo Bachelard. They are loose structures for activities, MacGuffins in the urban script that keep the restless and lively writing shuffling along. Sorkin's book, though relatively short, unfolds and sketches out greater depth—a lifetime of thoughts and speculations condensed into dense but pleasurable pages.

Like his crusade against apraxia, Sorkin's peripatetic literary style fights off linguistic aphasia. "Stairs" opens at his apartment in the Annabel Lee, an Old Law tenement whose name makes us recall the cryptic spaces of onetime New Yorker Edgar Allan Poe. But we find ourselves veering off to the Parisian boulevards, climbing Yemen's towers, entering Florentine palazzos, and drifting through the philosophic speculations of fellow intellectual ramblers like Michel DeCertau, Walter Benjamin, Henri Lefebvre, and Le Corbusier. The book observes the comings and goings of Carl, the Invisible Neighbor, Lou, the Casting-Call Landlord, and Dale, who runs a thrift shop on the old loading docks of the loft buildings on the Lower West Side, as if those platforms were small stage sets for Sorkin's urban theater. We are then turned back to pace off the proper riser-to-tread ratio that governs the ubiquitous New York loft, thinking that those details are the physical cause of this world of open possibilities.

Perambulations through city streets have their antecedents in Aristotle, who taught philosophy while walking the Lyceum. The Greeks sent the *ephebes,* youths on the verge of adulthood, on the *polis*, yearlong urban excursions to indoctrinate them into the rites and structures of citizenship. Peripatetic philosophy analyzes the movements of matter and calculates how potential is converted into actuality as form. For Sorkin, there is no prime mover at the center, only movement and change.

Sorkin mainly rails against the latest apraxia of urban systems, the death of the complex ballet Jacobs promoted. The litany of devils will be familiar to his readers. Those would include the real estate speculators that appear to have maxed out development in Lower Manhattan and who would thwart Sorkin's dream of a temporal game of urban design sketched in his book *Local Code;* the Disney and Hollywood producers whose simulacra of genuine urban theater were addressed in the essays in *Variations on a Theme Park;* or those minor threats to New York civility who neither abide by elevator etiquette nor keep the hallways clean—folks often the subject of his *Voice* columns. Somewhat nostalgic for the intricacies and intrigues of the Jacobs-era Village, Sorkin is not a preservationist. The idea is to keep the city, like the writing: moving.

For Sorkin that effort is in the dynamic spirit of the city and opens possibilities for design speculation. There are amusing interjections, as when Sorkin, playing himself, curses out a mother with a wide-berth stoller, leaves wicked notes on his neighbor's door, or attempts to duck another architect in his building. Those foibles and quirks are the architect's frustrations, alienated from the mechanisms of power, and his rebukes are the common tongue of the lifelong committed New Yorker. But equally mixed into Sorkin's daily observations are flights of fancy, design concepts that honor the delicate structures of a democratic urbanism but are nimble enough to steer them toward future potential. Those possibilities include radical greening, the open potential of the loft, the refuge of quiet, and the ethics of energy efficiency, and the potentials of diversity and equity. Those dreams and frustrations, are the intimacies of great cities and great citizens.

—Edward Mitchell
Mitchell is an adjunct associate professor at the School of Architecture.

"Luxor" by Noah Olmsted

Greg Lynn Form

Edited by Mark Rappolt
Rizzoli, 360 pp.

Weighing in at four pounds, with four hundred color illustrations, Greg Lynn's third major compilation is also his first bona fide entry to the blockbuster of architectural publishing, the monograph. For all its heft however *Greg Lynn Form* (Rizzoli, 2008) scales the presentation of sixteen years of multi-faceted practice to a fine grain, a close-up of sorts on the intricacies, personal and professional, that make Lynn a compelling figure. Under the astute editorial direction of Mark Rappolt, former editor of the *AA Files,* the volume takes a charming though debatable turn to the autobiographical, reminiscent of John Maeda's Maeda@Media (Thames & Hudson, 2000).

Lynn's work reveals itself across nine different topics through which projects are repeated, like enfolded layers, surfacing and resurfacing under different angles. Compared to Lynn's *Animate Form* published in 1999, this volume is less heady, more pedagogical than discursive and much slower; the page stock is heavier and mat, the black backgrounds warm and fuzzy, the language generally conversational. Though the audience projected here resides outside academia, outside even the late 1990s fixation on the computer screen, Lynn's process and discoveries become more lucid in a way because they are narrated.

In a passage from a chapter dedicated to color, Lynn recounts a riverside stroll with his wife Sylvia Lavin and his frequent counsel Jeffrey Kipnis. While "discussing the dappled light on the moving water," they realize that there has never been a pointillist architecture—a reference to the impressionist technique—an insight that enables him to articulate the constructive affects of color in his work. This is a good example of the anecdotal filigree which makes the volume a pleasurable read, a light hearted antidote to the kind of architectural writing that Lynn says has degraded into "marketing copy for yet-to-be developed software tools." Overall the prose stays refreshing and clear through a collection of essays by contributors invited from both inside and outside the world of architecture. A collection of sci-fi tales, including an excerpt from J.G. Ballard and a comic concoction by Lynn himself provide a satisfying finale to the tome. The image of Lynn that emerges is anything but graven.

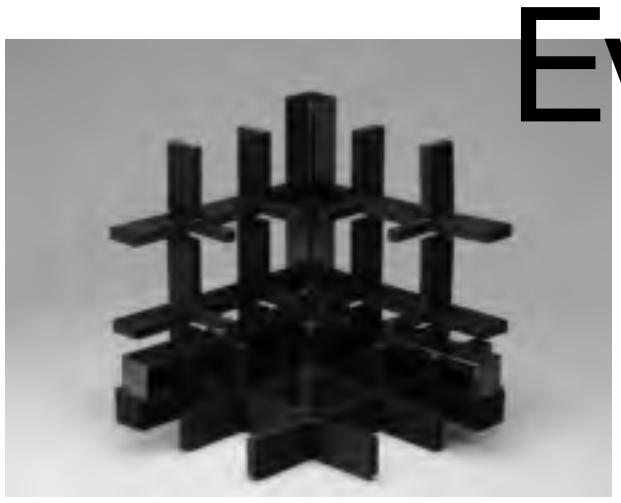
Imaginary Forces, one of Lynn's frequent collaborators, set itself the task of mapping Greg Lynn as a dynamic network, contributing a series of colorful crystalline matrices—one of the most enticing visuals—where projects, clients, collaborators, students and institutions are reunited in a kind of structural pointillism. While most architects connect in some way to their cultural milieu, Lynn harnesses it like a cultural rhizome. If you've read his use of Michael Jackson to illustrate the theory of smooth space, in "The Folded, *the Pliant* and the Supple" from Lynn's *Folds, Bodies & Blobs: Collected Essays* you know. However, not all contributors invited to stand behind Lynn match his clarity and insight.

An essay on his connections to fashion through designer Hussein Chalayan is too schematic, while the crucial integration of developmental biology in his work is also lost through a difficult technical paper. These disappointments aside, essays by Chris Bangle formerly of the BMW design group and Peter Schroder of CalTech are informative. Sylvia Lavin and Jeff Kipnis can't help lionizing Lynn, but their essays are perhaps the most entertaining and clairvoyant of the bunch, weaving Lynn back into a deep web of architectural history and theory, while placing him squarely at postmodernism's break-line, but interestingly enough, not much further. Caesar's palace will stay open for business a little longer; Lynn claims the aegis directly from postmodernism's first couple, Robert Venturi and Denise Scott Brown in his essay on Medium, an elegy to their generation, celebrating their imbrications of architecture and popular media while conjuring a revisionist future: Lynn spells out the necessary paradigm shift, but are we listening?

The message is hard to miss. As if substituting one couple with another, the volume opens with yin-yang portraits by Ari Marcopulos of Lynn and Lavin at home. Venturi and Brown meet Lynn and Lavin. They sit respectively in green and red ravioli chairs, designed by Lynn, each accompanied by one of their children, a visual symmetry of meshed opposites. It's a perfect snap-shot of Lynn's current embodiment—domestic. From housewares to furniture, Lynn inflects the logic of smooth space towards the interior: for instance the Slavin House one of his most compelling recent projects contains the blobs, so to speak, and not the other way around. Curiously, Lavin in the picture wears a skull print head band over her eyes, an ironic gesture perhaps to her partiality and his maverick outlook. The blindfold, I would offer however, is a cue that what we see may be an incomplete picture and may still be eluding us. Though Michael Jackson is dead and an era of cultural balkanization has arrived, the King of Pop is still among us, architects. Stay tuned for the sequel.

—Pierre Alexandre de Looz
De Looz works at Mesh Architects in New York and is editor-at-large of Pin-Up magazine.

Fall Events



Swid Powell, Peter Eisenman, designer, Candelabrum, 1990, patinated brass and polished chrome, Yale University Art Gallery, Swid Powell Collection and Records, lent by Nan G. Swid, ILE2007.7.10.

Solar Tube, Vienna, Austria, 2001, Driendl Architects, © James Morris, photographer, courtesy National Building Museum.

Constructed Objects

"It is quite impossible to consider the building as one thing, its furnishings another, and its setting and environment still another," Frank Lloyd Wright observed in 1910. On November 12 and 13, 2009, the Yale School of Architecture will address this notion with the symposium "Constructed Objects: Design by Architects in the Twentieth Century." The program will explore how architects since the arts-and crafts-movement have used furniture and decorative arts to translate their aesthetic theories into functional objects to be sold, used, and collected.

"Constructed Objects" is inspired by the Swid Powell Collection and Records, an assemblage of objects, prototypes, plans, drawings, and ephemera on long-term loan to Yale University. The collection charts the development of Swid Powell, the influential company that produced housewares designed by leading architects of the 1980s and 1990s. Through its products, Swid Powell broadened the audience for contemporary architecture at a time when architects were becoming household names. The Swid Powell Collection and Records was also the subject of an exhibition, *The Architect's Table: Swid Powell and Postmodern Design*, held at the Yale University Art Gallery from September 2007 to January 2008.

Using Swid Powell as a case study and starting point, the symposium will investigate issues surrounding the intersection of architecture and design. Glenn Adamson, deputy head of research at the Victoria & Albert Museum, will deliver the Brendan Gill keynote lecture, titled, "Substance Abuse: Making the Postmodern Object." Adamson has written extensively on twentieth-century craft and design and is part of the curatorial team responsible for the Victoria & Albert's forthcoming exhibition on postmodernism. Nan Swid and Addie Powell, co-founders of Swid Powell, will discuss their original vision and how they presented their company to prospective buyers. Architects Richard Meier, Dean Robert A. M. Stern, and Stanley Tigerman ('61) will discuss the inspirations for their designs, as well as the challenges and possibilities inherent in translating architectural ideals to the tabletop.

An interdisciplinary group of scholars will illuminate a range of intersections between architecture and design spanning the twentieth century. Jennifer Komar Olivarez, associate curator of architecture, design, decorative arts, craft, and sculpture at the Minneapolis Institute of Arts, will discuss the work of Prairie School architects William Gray Prucell and George Grant Elmslie. Julie Emerson, the Ruth J. Nutt curator of decorative arts at the Seattle Art Museum Art, will present recent research in "Connected to Life: The Wiener Werkstätte, 1903–1932." Brian Lutz will draw upon his experience at Knoll for his talk "Design for Everyman: Architects' Furniture by Artek and Knoll." Ronald T. Labaco, curator of decorative arts and design at the High Museum of Art, will discuss the designs of Italian architect Ettore Sottsass. In "Architects and the Fine Arts Consumer," Kathryn B. Hiesigner, the Philadelphia Museum of Art's curator of decorative arts after 1700, will explore recent projects and the commoditization of architecture. John Stuart Gordon, Benjamin Attmore Hewitt assistant curator of American decorative arts, and Edward S. Cooke Jr., Charles F. Montgomery Professor of American Decorative Arts, both from Yale University, will serve as respondents.

"Constructed Objects" will bring together members of the architecture and design communities to explore the interconnectivity of the built environment and the objects that inhabit it, as well as the role of architecture in everyday life.

—John Stuart Gordon
Gordon is the Benjamin Attmore Hewitt Assistant Curator, American Decorative Arts, Yale University Art Gallery.

The Green House

The Green House, New Directions in Sustainable Design, a traveling exhibition organized by the National Building Museum and curated by Donald Albrecht, together with consulting curators Alanna Stang and Christopher Hawthorne, who are authors of the book of the same name, will be exhibited at the Yale School of Architecture Gallery from August 24 to October 16, 2009.

The exhibit is an international survey of twenty contemporary residences by architects including Rick Joy, Leddy Maytum Stacy, Studio Gang, William McDonough ('76) +Partners, and Jennifer Siegal of the Office of Mobile Design (all United States); Korteknie Stuhlmacher Architecten (the Netherlands), Driendl Architects (Vienna), and Kengo Kuma & Associates (Japan).

Divided into four sections, the exhibition opens with hands-on interactive displays and graphic panels about Five Green Principles: Wisely Using the Land; Working with the Sun; Creating High-Performance and Energy-Efficient Houses; Improving Indoor Air Quality; and Wisely Using the Earth's Material Resources. The second section, Contemporary Green Houses, features models, photographs, and drawings of twenty homes that demonstrate how cutting-edge architects and builders are applying green principles to the design and construction of aesthetically innovative homes. The third section of the exhibition, a Materials Resource Room, highlights a variety of green domestic materials, from carpets to countertops, as well as a selection of environmentally friendly structural systems in concrete, wood, and metal. In addition, the Summations Gallery will feature *Glidehouse*™ and its surroundings via three video monitors, one of which features an interview with Michelle Kaufmann, *Glidehouse's* architect and resident.

The 5,000-square-foot exhibition is designed by New York-based firm Lewis. Tsurumaki.Lewis, and the graphic design is by Pure + Applied. The exhibit is sponsored by the Home Depot Foundation, with support from the ASID Foundation of the American Society of Interior Designers, Portland Cement Association, Benjamin Moore Paints, EPA/Energy Star, the Nathan Cummings Foundation, and the U.S. Department of Energy.

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1 The Strip seen from the desert, with Robert Venturi in the foreground, 1966, photograph by Denise Scott Brown © Venturi, Scott Brown and Associates Inc., Philadelphia.

2 The Strip seen from the desert, with Denise Scott Brown in the foreground, 1966, photograph by Robert Venturi © Venturi, Scott Brown and Associates, Inc., Philadelphia.

Venturi Scott Brown & Associates and Yale

What We Learned: The Yale Las Vegas Studio and the Work of Venturi Scott Brown & Associates combines two independently organized exhibitions that feature the teaching, research, and projects of Robert Venturi and Denise Scott Brown. It will be displayed at the Yale School of Architecture Gallery from October 29, 2009, to February 5, 2010.

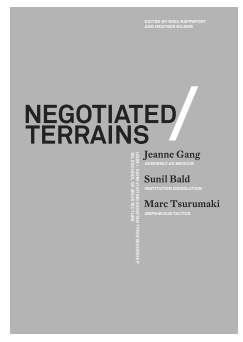
The traveling exhibition *The Yale Las Vegas Studio* features more than one hundred color photographs, several slide projections, and original materials from the 1968 studio that resulted in the seminal book *Learning from Las Vegas* (Yale University Press, 1972) by Venturi, Scott Brown, and Steven Izenour. This show was created and first presented in 2008 by the Museum im Bellpark, in Kriens, Switzerland, with guest curator Martino Stierli and director Hilar Stadler. With materials on loan from Venturi, Scott Brown and the University of Pennsylvania Design Archives, it offers an objective display of the "data" accumulated by the architects and the thirteen Yale graduate students who accompanied them on the legendary expedition that documented the Las Vegas Strip—a revealing analysis of the prevalence of the "ugly and the ordinary" in the North American landscape more than forty years ago. Salient for implementing photography, mapping, and cinematic footage as techniques useful to architectural design, the research methods and the resulting critique of Modern architecture was made famous by the publication of the book. Multiple editions of *Learning from Las Vegas,* in English and various foreign languages, are featured in this show. The *Yale Las Vegas Studio* was also displayed at the Deutsches Architekturmuseum, in Frankfurt, from April to August 2009.

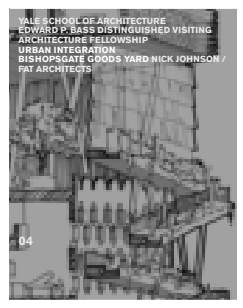
The second exhibition, *What We Learned,* curated and designed by Dean Sakamoto (MED '98) with David Sadighian (MED '10), focuses on Venturi and Scott Brown's critical contributions toward the making and understanding of the late twentieth century and the contemporary urban landscape. This thematic display of selected work by the Philadelphia-based firm, Venturi Scott Brown and Associates (VSBA), reappraises ideas developed by the architects from the mid-1960s through today.

The installation is organized around five themes: Context, Mannerism, Communication, Automobile City, and Urban Research as a concept-based installation in a richly layered collage of the architects' work depicted through original drawings, photographs, props from previous exhibitions, theoretical texts, publications, posters, furniture, and decorative arts. Developed through conversations with Venturi, Scott Brown, and their partners—Dan McCoubrey, Jaime Kolker, and Nancy Trainer, with the assistance of John Izenour—the show features fragments from projects such as the Vanna Venturi House, Philadelphia (1964); NFL Hall of Fame Project, New Brunswick (1967); Yale Mathematics Building Competition Project (1970); Dixwell Fire Station, New Haven (1974); Franklin Court, Philadelphia (1976); Best Showroom, Langhorn (1978); Gordon Wu Hall, Princeton University (1980); National Gallery, Sainsbury Wing, London (1991); Nikko Kirifuri Resort, Japan (1997); and the Provincial Capitol Building, Toulouse, France (1999). Materials for this show are on loan from VSBA, University of Pennsylvania Design Archives, and the Collection of Tom Strong.

The symposium "Architecture After Las Vegas" will be held in conjunction with the exhibition by architectural historian Stanislaus von Moos, the spring 2010 Vincent Scully Visiting Professor of Architectural History, on January 22 and 23, at Yale.

—Dean Sakamoto, critic in architeture and Director of Exhibitions.





Yale School of Architecture New Fall Books

Negotiated Terrains is the second book that features the work of the Louis I. Kahn Visiting Assistant Professors, A chairmanship endowed in 2004 to bring young innovators in architectural design to the Yale School of Architecture. This book includes the advanced studios of Jeanne Gang's "Assembly as Medium," Sunil Bald's "Institution Dissolution," and Marc Tsurumaki's "Amphibious Tactics." Interviews with the architects about the work of their own offices and essays framing the studio explorations are combined with the results of the studio research and strategies to provide insight into the pedagogical approach of these three practitioner-educators. The book is edited by Nina Rappaport with Heather Kilmer ('06) and distributed by W. W. Norton.

Urban Integration / Bishopsgate Goodsyards, the fourth book in a series documenting the Edward P. Bass Visiting Fellowship in Architecture, records the collaboration of Bass Fellow Nick Johnson, development director of Urban Splash, Manchester, with Louis I. Kahn Visiting Professors Sean Griffiths, Charles Holland, and Sam Jacob of Fashion Architecture Taste (FAT), Ltd., London, assisted by Andrei Harwell ('07) critic in architecture at Yale. With a Yale studio they investigated alternative possibilities for the development of the derelict Bishopsgate Goodsyard in east London, currently under redevelopment by Hammersons. Students weaved together adjacent parts of London as distinct as the city, Shoreditch, and Brick Lane, integrating them into whole. This book includes interviews with the principal faculty participants in the studio, essays by John McMorrough and Kieran Long, and comments from review discussions. The book is edited by Nina Rappaport with Andrei Harwell, and Lydia Miller ('08) and distributed by W.W. Norton.

Building (in) the Future: Recasting Labor in Architecture, edited by Peggy Deamer and Philip G. Bernstein ('84), includes essays and case studies that describe the transformation of the computer in the evolution of contemporary architectural practice and the key role of the laborer in the process. This book confronts these important questions by examining the fundamental human relationships that characterize contemporary design and construction. Contributors including designers, engineers, fabricators, contractors, construction managers, planners, and scholars, examine how contemporary practices of production are reshaping the design/construction process. The book is produced by the Yale School of Architecture with a grant from Autodesk with Princeton Architectural Press.

Kroon Hall Assessed

After the opening of Kroon Hall Mike Taylor, a director at Hopkins Architects, in London; Mark Simon ('72) partner at Centerbrook Architects, in Connecticut; and Patrick Bellew, director of Atelier Ten environmental consultants, in London, discussed the results of their collaboration for *Constructs.*

Yale University, Kroon Hall, Sachem's Wood entrance, photograph by Robert Benson, 2009.

Yale University, Kroon Hall, Sachem's Wood entrance, photograph by Morley Von Sternberg, 2009.

Yale University, Kroon Hall, interior common space, photograph by Robert Benson, 2009.

Nina Rappaport How did you come together as a team to design Kroon Hall at Yale for the School of Forestry and Environmental Studies (FES)? Did you all have the same approach to designing a sustainable building? How did working together make a stronger project?

Mark Simon In its architect search, Yale interviewed six finalist firms: three European and three American. Hopkins Architects was one of the European firms, and Centerbrook Architects was one of the American finalists. Yale settled on the three European firms as "final" finalists, held a second round of interviews, and chose Hopkins to design the new building. Though Centerbrook, for one, was doing green design as early as 1974, the Europeans, having had far greater fuel costs for the past decades, long ago passed Americans in sophistication of sustainable design. Both of our firms included Atelier 10 as the proposed consultant, given its superb record of sustainable innovation.

After selecting Hopkins, Yale asked the firm to consider Centerbrook as executive partner. After mutual visits and discussions we found we were of like minds and agreed to join forces. Centerbrook had never served in that kind of role before, but having been in the reverse relationship many times, we felt we knew well what was needed. We thought the chance to learn from our more advanced cousins across the Atlantic would help us "green" the United States. We believed we could help translate "English into American English"—guide Hopkins and the team through the maze of U.S. regulations, school them in local documentation and construction practices, and help them coordinate with Yale's organization. All this was important given that their approach would be new to all the local participants.

Patrick Bellew I first worked with Hopkins Architects in the early 1980s, but after that our associations had been sporadic until we got together to work on a proposal for a British scientific research station in the Antarctic in the year before FES became a possible project. The challenges were very different and yet similar—the client's desire for Kroon Hall to have minimal energy inputs and outputs was strangely similar to the requirements of a building for the coldest place on earth with stretched supply lines. On that project we developed a clear understanding with Hopkins of how priorities and hierarchy work in a sustainable building, which enabled the design to move in the right direction very rapidly, aided and abetted by Dave Richards and his colleagues at Arup, who designed the MEP systems. Hopkins of course has significant experience in the area to draw upon, as do Arup and ourselves, so we found that, for the most part our experiences and design drivers converged.

Mike Taylor It was really a coming together of like-minded teams; we have been working with Arup on a series of cutting-edge sustainable buildings for about fifteen years. Kroon is the latest of this sequence. These commissions, all in the UK, allowed a progression of ideas to be tested from the drawing board to practice, with the benefit of feedback about how the building actually performed. We had recently finished a LEED Platinum project with Dave Richards and his team at Arup for Northern Arizona University, so we had some experience working in America, and Arup was an obvious choice to tackle the ambitious program of Kroon Hall. Added to this experience, we had worked on a number of hypothetical projects with Patrick Bellew, with whom I had recently been teaching at Yale. To have Arup and Atelier 10 together on such a challenging project was unusual but ideal.

Centerbrook came to the table later, after the architect selection process. The firm was the perfect fit as the final piece of the team jigsaw puzzle as it brought great experience from working in New Haven and dealing with local sustainability. And the architects seemed to know everyone at Yale and what made the institution tick. Plus they knew how to get things built in the United States. The chemistry of all the individuals jelled which was important because you have to get on well together and have a team that is prepared to go the extra mile to deliver a project like Kroon Hall.

NR How did you lead a new approach to Yale's campus planning, making, for instance, the FES department whole and replacing the "unhealthy and unsightly" infrastructure of Science Hill, with visible signs of sustainability?

Mike Taylor The site was basically a backyard. The first time we visited we were taken by just how bleak the north elevation of Osborn Memorial Library (OML) was, especially surrounded by all the trappings of Yale deliveries and the power plant. This gave us the idea of raising the courtyard to reduce the effective height of the elevation and allowing us to hide all the nasty deliveries underneath. We presented this at the interview not realizing the university was anticipating the option of a fully buried service node for the southwest quadrant of Science Hill.

In this day and age on a campus like Yale's, it is unlikely you will be given a "greenfield" site—these have all been used up. The challenge for this generation of planners and architects is to make new sites from what's left.

The program for the building was clear, but we wanted to make the building create new green spaces for Yale. Our vision for them was similar to the philosophy of the building—they would be distinctive and contemporary in feel but also part of Yale.

NR What were your biggest challenges on the project? How did you achieve the highest performance standards in terms of the building's design in relation to its infrastructure?

Patrick Bellew There were many challenges along the way. We found ourselves in a position between the very high ambitions of the client, represented by Dean Gustav Speth and Professor Steve Kellert, who had their sights firmly set on a zero-carbon building, and the limitations of the site area to generate sufficient electrical energy. We all wanted to do a zero-carbon building, but the site was either just not big enough to accommodate the solar technology required or too sensitive in planning terms to allow medium-scale wind turbines as an option. Early designs included a thermal labyrinth, a simple device that stores low-grade energy for heating and cooling that we have deployed successfully elsewhere. As a technique it has connotations of biomimicry in buildings, which resonated with the client's ambition for the building. Again, the limitation of space on the site meant that the cost was high for a modest benefit, and the idea was dropped. A third issue was that the high-performance design used minimal mechanical heating and cooling which, rested on the use of some very high-specification air-handling units made only in Germany by Menerga. The units include ninety-percent efficient air-to-air heat recovery and indirect evaporative (adiabatic) cooling for the summer. A procurement challenge was sole-sourcing of equipment from overseas based on performance and durability criteria. And then reaching an understanding of the operational issues associated with the proposed "mixed-mode" operation of the building was difficult. "Mixed-mode" means the building ventilates naturally in the shoulder seasons and mechanically in winter and summer. Window operation must be liberally controlled for the building to function optimally.

Mark Simon There were a number of other substantial hurdles. The site, in the middle of the Science Hill campus, was a neglected industrial space filled with an underground boiler plant and utility connector building, greenhouses, and parking lots. It also had little exposure to the street, but the project was planned to be an icon for the FES program and connect the disparate parts of the school. The budget was not as big as the school's dreams for a LEED Platinum building striving to be carbon neutral. Even though most sustainable efforts see a return on investment over time, Yale had a capital budget that had to be maintained. Despite that, the team made an appealing, long-lasting sustainable building within the budget.

NR How have the faculty and students taken to the building, and have they been using it as you had hoped? Do they understand its potential for flexibility and future change, in terms of both the interior layouts and climate systems?

Mark Simon The whole school population seems delighted. The place has been so popular that the only complaints we've heard is that the administration has to shoo students out of the conference center to make way for special events.

NR What have the savings been in terms of energy costs? Is it what you had expected? Is there something you would do differently?

Mike Taylor It turned out exactly as we anticipated; in fact, the final photos exactly match the CGIs we produced two years ago, which is a real credit to Lynn Temple and his team at Turner Construction, who built it. Our only lasting regret is that we would like to see OML given a good cleanup to brighten its facades. Otherwise, we just need to sit back and wait for the planting and trees to grow. After all, that's what foresters spend their lives doing!

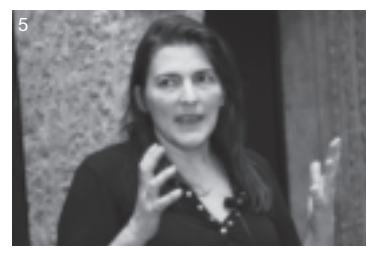
Yale University, Kroon Hall, central circulation beneath glazed photovoltaic roof lights on the third floor, photograph by Robert Benson, 2009.

The following are excerpts from the spring 2009 lecture series.

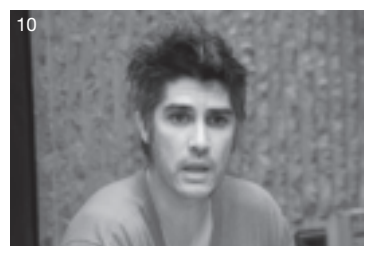
Spring 2009 Lectures










1 John Patkau
2 Nicholas Fox Weber
3 Toyo Ito
4 Yvonne Farrell and Shelley McNamara
5 Liza Fior
6 Eeva-Lisa Pelkonen
7 Bill Sharples
8 Cameron Sinclair
9 Greg Lynn
10 Alejandro Aravena
11 Terunobi Fujimori

John Patkau
Saarinen Visiting Professor
"Is Circumstance Enough?"
Thursday, January 8

At the outset of our practice, my partner Patricia and I have pursued a very self-conscious process of form-finding. We would often initiate a project by searching for what we would call the "found potential" of a project: those aspects of site, climate, building context, program, or local culture for example that would facilitate the development of an architectural form which was evocative of circumstance. The result of this approach was that individual projects often took on distinctive identities in response to circumstance, and consequently the formal relationship between our projects was loose at best. To us this was an appropriate expression of the diversity within which we live. The distinction between form-making and form-finding is not necessarily precise, however. It might even be said that approaching architectural design as a process of form-making or of form-finding is tied intimately to personal or cultural sensibility. For example, if you take a sporting analogy, if punching is the boxing analog of form-making, then counter-punching is the boxing analog of form-finding. On the other hand, the architectural form-finding that I admire in the work of Shigeru Ban is perhaps more at home in Eastern cultures, like Judo rather than boxing. . . .Nevertheless, I would argue that form-finding is every bit as much a part of Western culture as form-making. To quote Le Corbusier, "Creation is a patient search."

There are several lines of investigation in particular which have been central to the form-finding within our work. The first is site or physical context, and this can be both the immediate site or physical context as well as the extended, almost global context. Whether urban, rural, or wilderness (which is an opportunity we have on the West Coast) it is the character and quality of this context which sets the stage for the further development of the project. . . .I mention the personal nature of this line of investigation because for my partner Patricia, a second line of investigation, what I call purpose or intention is central. By "intention" I mean something more than program (or functional program, its reductive parallel), I mean socio-cultural aspiration; intention as related to the larger life of the building, and how the building form supports that life. The third line of investigation is craft, the art of making, or as architecture is generally made at arm's length, more accurately, the art of construction.

Nicholas Fox Weber
Brendan Gill Lecture
"Le Corbusier: The Surprises"
Thursday, January 15

People generally have known very little about Le Corbusier and his private life, and when I began my research it was daunting. The secondary sources really didn't lead me anywhere in trying to understand what he was like as a human being, and I felt as if I were facing the steel wall of a Swiss bank vault. Just how was I going to get inside? How was I going to understand him? Well, we biographers are merciless. We'll hear anything from anyone we can; we'll ask all sorts of questions. One of the first people I was lucky enough to meet was Le Corbusier's doctor, Jacques Hindermeyer, who was in his early eighties when I met him, living on the Boulevard Saint Germaine and eager to talk about this great architect whom he had treated. He began to talk to me, quite specifically, about Le Corbusier's death. He described how in the summer of 1965, when, the day before Corbu went for his annual month in southern France, he said he was feeling "rats in the plumbing," which was a reference to a heart problem. Dr. Hindermeyer treated him for it and made him promise, at age seventy-six, not to swim twice a day anymore. But Corbu swore by the afternoon swim and stuck by it. Well, Corbu, as many of you know, died drowning during his morning swim. One thing we know is he had certainly disobeyed his doctor.

Dr. Hindermeyer told me one of the points about which Corbu was adamant—and here you really get some inkling of his personality—was that Dr. Hindermeyer should not attend his funeral. He said to his doctor, who was really a dear friend and a wonderful man—Corbu's sort of guy—"You know, it's just going to be a masquerade. All those self-important people talking about themselves. They'll all say they defended me. My life has been like that of a cart horse under the whip." He had recently seen some fishermen hacking up an octopus on the beach and compared himself to the octopus, in the way he was treated by the critics.

Toyo Ito
"Generative Order"
Thursday, January 22

It is my belief that architecture today should be based on fluid, dynamic concepts and ideas rather than firm, fixed, and steady ideas. . . .So far architecture has been about cutting out spaces from the environment; after this space is cut out, you then create some order within it, like in classical architecture. But in the twentieth century a new system, the grid, was developed that sought to make a fluid connection between architecture and the environment. . . .In the last ten years I have been experimenting in my modest-size projects with how to break this confined system and have a more relative relationship between architecture and the environment.

One project I experimented with was Tama Art University, outside of Tokyo. There, we employed a very basic grid system but pushed and pulled the grid to change the angles of the intersections. . . .Although the building looks pretty, the construction was too perfect, and I think it is a pity. I did not intend to do this because it seems like it is rejecting people from entering. Perhaps Japanese architects rely too much on the skill of the construction company. Historically Japan has been very good at making sophisticated things, but while doing this they have lost originality. So when I'm doing a project I try not to focus on sophistication; however, once the construction starts, your eyes fix on the details.

My first project in the United States is for the Berkeley Art Museum's Pacific Film Archive. We started with a rigid grid system, but by manipulating the corner we created connecting spaces. Even on the façade it almost looks like the walls are opened toward the outside, and it gives you an inside-out image. I see the site as an interfacing point between the city of Berkeley and the campus, so I tried to overlay the fluidity of the campus with the grid system of the city.

It's interesting looking at trees. . . . The tree forms itself; it forms as it grows. As the tree splits into branches, it is a very simple act, but as it is repeated it becomes a very complex form. The tree's order, as well as its form, is really determined by its neighbors, its environment, and its own balancing act. They are open to the outside environment; trees also have a fractal system. I believe we will never be able to make architecture that transcends what a tree already has. This sums up what I think of as "generative order."

Yvonne Farrell and Shelley McNamara
Grafton Architects
"Anchor + Animation"
Thursday, February 12

"Anchor" and "animation" reference two worlds we inhabit as architects: the real and the imagined. Real anchors for us are place, material, culture, pattern, experience, and building. Real animations are the paths of the sun, the changing seasons, people, movement, and use. Philosophical anchors are things that remain true, things that stand the test of time. Philosophical animation comes from being open to new ideas, experiences, influences, and conversations that change the way we look at the world.

We have spent our architectural career weaving and making within Dublin. The phenomenon of the city is interesting to us. Within our work, we value urbanity. We value the lives of people; we value the streets and avenues and squares that make up this amazing conglomerate of living. We are interested in watching people's lives. What is interesting in the internationalization of the world is that we, as architects, through material, pattern, and grain, set into use this city, which is a metaphor for every city on earth—and we are responsible for describing the architectural phenomenon of this space.

In *The Abandoned Snail Shell,* Francis George talks about the relationship between the inhabitant and the armature. For a competition twenty-three years ago, we used this as a metaphor to see how lean, or closely fitting, a shell we could make in terms of domestic space within a kind of cube. We're always trying to get a sense of movement, even within constricted sites, and a technique for releasing space. At this small scale we're investigating how this kind of cross-hair structure might anchor the site and give the house another scale within this frame.

When the Luigi Bocconi University opened, in Milan, the local citizens came to visit. Accompanied by a woman in her nineties, we descended from the first level (–15 feet) to the lower level (–27 feet), and this little lady, who had to be helped along, said to us in Italian, "The structure is immense, but it embraces you." For us, architecture is a discipline you have to stand in with your body, and you have to bring your mind and your eyes and all your sensations together. When this elderly woman spoke those words to us, it was important in the sense that architecture had communicated. That, in the end, is what architecture is.

Liza Fior
Louis I. Kahn Visiting Assistant Professor
"The Strategic Sellout and the Virtues of Risk" muf architecture/art
Thursday, February 19

"Architecture" and "art" sit independent of each other in the practice name, but critically informing those respective disciplines is our way of doings things.Yet they're very different, because if architecture has as its premise the duty of care, then knowing as much as you can in advance of the situation and beginning the engagement with the client with some sense that you're going to describe what they're going to end up with is part of the process. Sometimes the means is the project. So in different ways these two disciplines have informed each other.

"Strategic Sellout" refers to the premise of our practice; our intent is to be researched-based. We do not teach usually, apart from the honor of being here at Yale, nor do we fund our work with grants. It is through the commission of projects—in which the first requirement of the client is not necessarily our open-ended research into the potential of public space and the public realm—that we consider these terms in an exceptionally controlled exploration of the good life in an ever-increasingly complex terrain. Each project begins with an external brief that holds another brief. The questions of that first brief extend and operate in parallel with each other. The commission allows us to be embedded and ask questions from that position. There is the client of city official, and then there's the client of user. This brief-within-a-brief begins with that search for detail.

This idea of holding a strategy with detail was played out with the *Muf Manual,* our 2001 book, which in some ways was a series of promissory notes and ambitions

that have gone on to be tested in practice. But the idea of this relationship between detail and strategy—played out with the interrogation of the up-close-and-personal—allows one to understand the wider site. This extension of the building and occupation doesn't always remain at the intersection of the building line with its site; there is a point at which the building extends through its architectural apparatus or its program and becomes urbanism.

Eeva-Liisa Pelkonen
"Architecture, Modernity, and Geopolitics"
Thursday, March 26

When we consider Finland's geopolitical dilemma, as well as Alvar Aalto's complex relationship to his home country, the idea of Aalto being a quintessentially Finnish architect gains new meaning. First, we must be reminded that internationalism and nationalism have always gone hand in hand. A parallel could be drawn between Finland the country and Aalto the man—their destinies depended greatly on how they managed their relationships to other countries. It is interesting to map how these transnational affinities changed over time, often in tandem.

The curvilinear form captures this convergence of dream and reality as it starts to migrate into new uses. It first metamorphosed into an acoustic ceiling, then into a vase, and finally a complete building. The form proved to be laden with open-ended functional, procedural, and representational ramifications. These three images suggest that the vase was alternately figurative, based on pure formal play, or designed with function in mind. Similarly, we can interpret the wooden acoustic ceiling at the Viipuri Library either as an attempt to create a rich visual environment through formal experimentation or as acoustically motivated.

Curvilinear forms governed Finland's and Aalto's international image in an equally ambiguous manner. At this point it becomes impossible to separate between the form and its reception. It is interesting to trace what meanings the formal trope gains in different contexts. The Finnish Pavilion at the Paris World's Fair, in 1937, which was tucked in the woods next to Palais Chaillot behind the imposing German and Russian pavilions, featured not only Aalto's furniture but also an aerial view of a Finnish lake landscape, which echoed the forms of the furniture. The image of a continuous, amorphous matrix—half water, half land—added another layer of meaning to the curvilinear form. Finland's natural landscape and culture were presented as biological narratives free of the ideological and political disputes that eventually led to World War II.

Aalto's architecture must be understood within the complex web of individual actors, discourse, geography, society, politics, and power. To the question, how relevant is Finnish history to understanding Aalto's architecture? I would simply answer we cannot understand Aalto without Finland, nor can we understand Finland without Aalto.

William Sharples
Louis I. Kahn Visiting Assistant Professor
"Virtual Prototyping: Live Design and the Search for a New Metrics"
Thursday, April 2

Obviously the past six months has had a profound impact on our profession; but as with every negative, there is always a positive. From this standpoint, the optimism we see and how our office is going to continue to evolve in the coming six to eighteen months is fairly representative of a lot of offices of our size in the United States, in terms of providing opportunity for young designers in the architecture and engineering community.

In the early days, SHoP focused on the two-and three-dimensional. We are now moving into the four-, five-, and six-dimensional. With each project we expand our knowledge and find better ways to develop and model the actual design. Software not only helps us design more effectively; it allows us to be more effective in how we get a project out and built.

In our Hoboken dry-dock project, now in development, the narrow site has an existing pier structure. The project really started from the standpoint of views and how to minimize the footprint and impact on the site. One of the goals was to develop a maximized green condo, which controlled the design from day one. We were able to model the environmental conditions to control the shadows on the elevations, which resulted in a design that created opportunities for balconies, focal points, and so on, all growing out of how we modeled it environmentally. The units in every building are through units—it is not double-loaded—so every one gets incredible views as well as natural ventilation.

For us, the evolution at this point is that the office has the ability to rationalize new methods of making in areas we have not touched before. So where are we going? What we are seeing within architecture and engineering is that there is a tremendous amount of territory we can take back. In the last ten years we have been focusing on the façade or the building element, but the idea of managing the whole construction and building process with digital fabrication models is next. Now we can give a client more than just a building at the end: we can give them complete documentation and models that allow them to measure their building and assess its performance in real time. We see this trend not only for us but for architecture in general, and we will continue to support it.

Cameron Sinclair
Eero Saarinen Lecture
"When Sustainability Is a Matter of Survival"
Monday, April 6

Because of the twenty-four-hour news cycle and the celebrity-fication of CNN and Fox News anchors, when a disaster hits Haiti and wipes out thousands of homes with hundreds of people killed, you see it on that day for maybe a few hours; what should have been a moment for communities to come together just gets thrown away. Many NGOs run from disaster to disaster, knowing that's where the flow of funding is. That is not necessarily the case for Architecture for Humanity. We are looking to get involved where resources are not available, and if possible, we team up with local design professionals to get involved.

Both in the NGO world and the postdisaster and postwar reconstruction areas, there is subcontracting of jobs. When a large NGO in the United States raises a lot of money and they don't know how to build buildings, they hire a national organization that doesn't know how to build buildings but has a good name. They hire someone regional, who then hires someone local, who then hires a bunch of his friends. By the time the assistance gets there, it's about 30 cents on the dollar. I'm not so interested in the corruption; what I'm interested in is the lack of transparency. The ideal of this organization is a well-meaning, well-built structure.

For one thousand villages in Sri Lanka, Susie Platt was the first licensed architect working for the UN Habitat. She designed something technically brilliant and off-the-grid using the trade winds for rainwater catchment systems. The community hated it because she didn't really do enough community investment in the design process. She went back, and we figured out how to broker the tender process so people could bid on the project. She eventually bid it with full construction documents that could be downloaded for free and replicated. We started providing skills training, bringing in organizations to help do micro-businesses and allowing them to find ways to bid on other jobs so eventually an economy got going in the community. . . . We built an $80,000 three-building complex, cricket pitch, organic gardening, and community facility.

Greg Lynn
Davenport Visiting Professor
"Plastic FORM"
Thursday, April 9

I have been thinking about plastics for quite some time; I've even been a little bit resistant to plastics. A dozen or so years ago, when a lot of us were starting to use software that was modeling plastic forms and surfaces, there was a lot of discussion about finding some new building material that could print out a building at full scale in some kind of plastic. I always thought that sounded like a horrible idea because I've never been a big fan of monolithic objects. I've finally found a duck that I can call my own. The "duck" Venturi discussed is an object. It's not architecture, because it's not built out of components; it's a single, seamless, monolithic thing. That's why I've always been so concerned about getting interested in plastics.

At Yale there was a whole series of blown-foam, or Gunnite, experiments in a search for a monolithic material that could make a seamless building-scale object in the era of plastics. Guarini's buildings in Italy are also plastic buildings, but the façade is modulated as a continuous surface—on which ornament, fenestration, and construction—that moves as an undulating, voluptuous plane. I always believed plasticity in form was distinct from plastic the material. Churches outside of Turin struck me as something that could have come from one of my Yale student's projects in terms of the sense of modeling a surface and defining a building envelope as the play of embossed and de-bossed surfaces in the Baroque period. This is something very contemporary.

When thinking about plastics I've always started with the cons instead of the pros. Plastics tend to be associated with featureless yet shapely surfaces; they tend to be monolithic and hollow, used for packaging or wrapping; they're arrested liquids in the sense that they're molded and cast; they're disposable; they're cheap; they're recyclable; they're base; they're a kind of everyday material we throw away; and they're colorful and glossy and low quality. All those things are also what is so interesting about plastics. They're voluptuous; they can be sculpted; they're good at producing volume with surface; they're moldable, deformable; they're cheap and recyclable; they're connected with the language of popular culture; and they're glossy, translucent, and can carry color. The monolithic quality of plastic objects is the only problem.

Alejandro Aravena
"Architecture in an Urban Age"
Thursday, April 16

I'm going to focus on what we do in Elemental alongside my more conventional architecture practice, which shares a common principle. Let's imagine we're asked to design a chair, and we want to do it in the most direct possible way. I think this [picture of a chair] is pretty much the idea or the form of a chair that everybody comes up with when thinking directly. But when I thought that a chair couldn't be less than this, I saw this man sitting with a strap around his back and knees. Three things can be said about this "chair" wrapping around this Indian from Paraguay. The first one is that this man cannot afford anything but a modest piece of cloth as a chair. To learn how to design under the constraint of means is relevant. Second, even if this man had more money, no other type of chair makes any sense since this man is a nomad. Design has to be precise. Finally, this design for a chair represents a kind of limit, because you can't keep taking things out from that chair—from the previous one you can even take a leg, with three legs it still works. You can't keep taking things out from the nomad's chair because instead of the noun *chair*, what remains is the pure verb *to sit*. We as architects work in that limit of the noun, trying to verify the verb that is the origin of that noun. I would explain the work we do using the following equation: the piece of cloth as the design for a chair is to the conventional chair as *X* is to architecture. What we're trying to do is to find the most relevant, most precise, and most irreducible value for *X*.

The Elemental project has an initiative that aims to try to do better social housing within the current conditions of policy. The cost, time, and scale, whatever it was, we wanted to add within the set of rules that was out there and try to do better within that set of rules. We knew we had to build, and we knew we had to achieve a certain scale from the very beginning. My partner, Andrés Lacobelli, is a transport engineer who was doing his master's at the Harvard school of government, and, to him, it was very clear that was the way we had to start. The first project was, through studios at Harvard, trying to test what to do with social housing, to understand the problem and build a project. We simultaneously ran an international competition because we wanted to test other conditions for housing throughout Chile, a country that offers the geographical variety which one would encounter trying to escalate to other places. There are other branches that began to appear, like transport, infrastructure, and public space. In the end we're architects, and we do buildings and plans and try to translate ideas into facts.

Terunobu Fujimori
"Architecture and Nature: What Is Terunobu Fujimori's Architecture?"
Monday, April 20

Three buildings in the world are especially important to me. [The first] is a building that nobody knows; I'm the first person to present this building publicly. It's on the border between Portugal and Spain. Between two large boulders, there is a roof that goes across. It's a small studio space. This is a building in which it is very difficult to see the line between what is architecture and what is there naturally. At any moment it might become more architectural, or it might become more of the natural environment.

The second is a very well-known building in Mali, an earthen mosque. What surprised me the most about this is that the ground I was standing on became the walls of the mosque; and on the other side, as it went from the wall of the mosque, it descended down to become the walls of the houses—there was no endpoint.

The third building is in Japan. It's a religious building that is over a thousand years old. It's a religion where one must climb over the mountain, go through the waterfall, and endure harsh nature in order to understand its spirit. This mountain is one that is known to be the home of a special deity. The view from the building is something most people in Japan have never seen. When I saw this view, I understood immediately that if this building wasn't there, it would look like just another mountain. From that time I understood architecture has the power to show human beings things that are there but which we cannot see without architecture. Because of the architecture, I was able to understand the true place, or as Heidegger said, "the *respect* of the place."

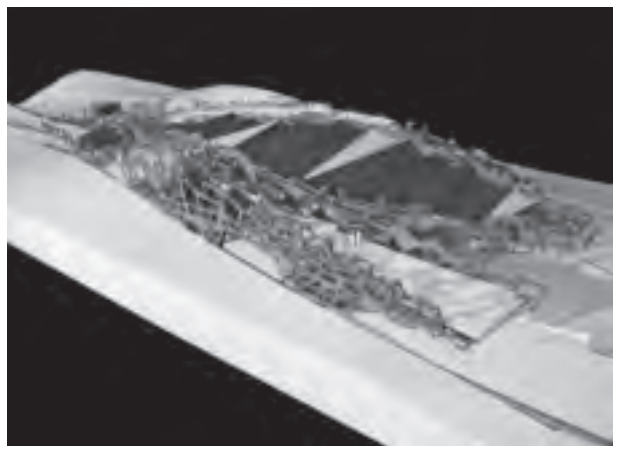
The theme is how to make architecture and nature as close together as possible. This is abstract, but even a geometrical space can tie together with nature. Another important theme is how to bring nature into architecture.

—The lecture excerpts were compiled by Leticia Wouk Almino de Souza, Kathryn Everett, Andrew Smith-Rasmussen, Jonah Rohan, and Mathew Zych (all '11).

Spring 2009 Advanced Studios

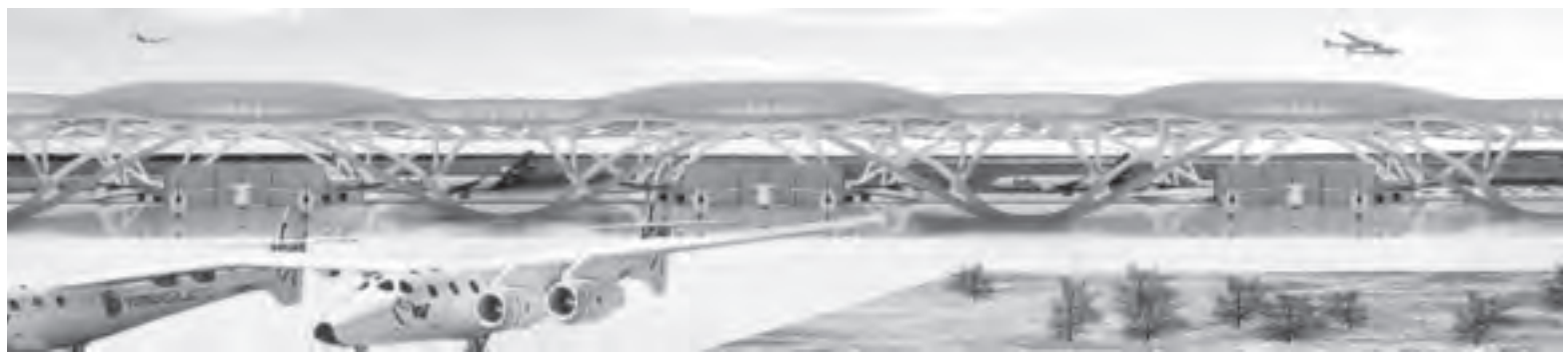
Fourth floor studio reviews, spring 2009.

Jason Kim, project for Greg Lynn studio, spring 2009.



Zakarey Snider, project for John Patkau studio, spring 2009.

Bryan Berkas, project for Liza Fior studio, spring 2009.



Isaiah King and Eliza Higgins, project for Bill Sharples studio, spring 2009.

For two days the paprika-colored carpet on the fourth floor of Paul Rudolph Hall was strewn with scraps of paper, pushpins, and cardboard while final reviews were in full session. Upstairs, on floors six and seven, reviews occurred in separate studios, where attentive jurors helped to interpret faculty challenges.

On the first day, the fourth floor's vast multi-height space held two studio reviews concerning projects in which a historic site played a key role. On one side of movable partitions Greg Lynn displayed a detailed wood model of Bernini's 1657 Piazza San Pietro, in Rome, for which the students were asked to design a "third arm," while on the other side Demetri Porphyrios's students hung their bannerlike drawings depicting Hellenistic, Roman, and Muslim baths, which served as typological inspiration for a new spa center. On the sixth floor Thomas Beeby ('65) used Mies's modern icon Crown Hall as context for the design of a new architectural school on the IIT campus.

Davenport Visiting Professor Lynn with Brennan Buck focused the students on the design of a two-sided building as a thickened wall to develop the unbuilt "third arm" at the approach of the elliptical forecourt of Piazza San Pietro. Students created an integrated volume of surface and form inspired by the modeling language of automotive and yacht design. After a trip to Rome and Turin to see Bernini's, Borromini's and Guarini's undulating and thickened façades expanded with balconies, *aediculae,* sculpted windows, and volutes, the students grappled with how to make structure and volume using nonlinear design methods at a scale appropriate to the historic site. Potential programs were not incorporated until after midterm, when the students adapted their formal preparations as buildings with apertures and circulation integrated into wall and ceiling systems, which resembled habitable sculptures but were intended as places of display or orientation.

Many students articulated elements through surface and repetitive forms to develop holistic, tectonic structures. Projects became contemporary homages to Bernini or evolved as biomorphic shapes with unified interior-exteriors in concave and convex reversals, extruded volumes, variegated systems, or crystalline and origami-like shapes. The final jury discussion, often led by art historian Irving Lavin, reviewed the history of Baroque architecture as well as the effect of layering façades and surfaces with the new computer tools. Critiques were also given by jurors Peter Eisenman, Liza Fior, Mark Gage ('01), Adrianna Monk, and Ben Pell.

Bishop Visiting Professor Demetri Porphyrios with George Knight ('96) took their students to Marrakech to experience the historic baths; then they worked on an intensive, monthlong precedent study with full drawing sets of baths, such as those at Ephesus and Carthage; the Baths of Diocletian and Caracalla, in Rome; Qasr al-Hayr al-Sharqi, in Syria; and Hammam as-Sarakh, in Jordan. The urban density of these settings inspired new ideas about expansion and compression of space, intimacy of cellular volumes, courtyard habitation, air flow through layered rooms, and light penetration from above, based on the spatial components and rituals of the baths. And their architectural vocabulary incompassed concepts new to them such as, *hamman* and *tepidarium*. Students also focused on the issues of local cultures, such as the social interaction that occurs in women's baths as a place of gossip and matchmaking, as well as the contemporary transformation of spas into tourist attractions.

In the second half of the semester the students designed a 6,000-square-meter spa following a brief that included fitness and treatment rooms, changing areas, and indoor and outdoor pools. They presented their projects to a jury of Thomas Beeby ('65), Kent Bloomer, Léon Krier, Barbara Littenberg, Alan Plattus, Alec Purves ('65), Jaquelin Robertson ('61), and historians Diana Kleiner and Fikret Yegul.

Some students focused on multilevel space sequences that addressed mixed uses such as markets and public gathering. Some orchestrated the play of light on water and reflections on surfaces to create magical qualities that would enhance the experience of the spa, and others explored ornament as a way to define space. The spa as both private and public space was a common investigation. The jurors stressed the need to distance the designs from Western hotel models and often responded with their own visceral interpretations. Yegul, for example, discussed the baths he had visited, in the course of his own historical research, and the different experiences within them.

A modernist project, Mies van der Rohe's 1956 Crown Hall, was the historical setting for Tom Beeby's studio, which continued the investigation into context and focused on the relationships between new and existing buildings. The program was for a real project, the design of a new architectural school building at IIT that would respect the original Mies 1940 campus plan and the architect's two other nearby buildings as well as Rem Koolhaas's 2003 McCormick Tribune Campus Center across the street.

After a trip to Chicago to see the site and other notable architecture, Beeby asked the students to formulate "an exact intellectual position in relation to their professional evolution, to current architectural theory, and to past theoretical formulations that account for the organization of their building and its subsequent appearance," which they could then refine throughout the semester.

Specific restrictions were set up for the project, such as incorporating the existing foundation caissons on the site as the base for the building to support a two-story structure. Within the set parameters, the students tackled the broader conceptual planning down to the definition of the Miesian details. Some envisioned the building underground, in order to have minimum impact on the site; some made parallel-bar forms but elevated the ground plane and increased the scale, while others formed intersecting planes in De Stijl–style compositions. The campus axis also inspired students to investigate procession and orientation. While dealing with part-to-whole relationships, volume and site, spacing between buildings, details and materials, porosity, and access, the students analyzed both the complexity of Mies's seemingly simple architecture. They presented their final projects to Larry Booth, Peter Eisenman, Karsten Harries, Dietrich Neumann, Steven Peterson, and Sarah Whiting.

The thrust of some studios was the shape of the future for both programs and site were key to the development of the projects. Such was the case with Bill Sharples's proposal for a Spaceport Earth and the architecture of rocket science, John Patkau's environmental field station in Long Island Sound, Keith Krumwiede's sustainable urbanism in Houston, and Liza Fior's call for a reassessement of the London 2012 Olympics legacy.

Bill Sharples, Louis I. Kahn Visiting Assistant Professor, with Josh Emig and Konrad Graser from his office, SHoP, directed their studio in the development of a spaceport for new spacecraft platforms such as Virgin Galactic's SpaceShip 2 and Bigelow's Space Hotel for private passengers to fly in orbital and suborbital space as well as for use as launch platforms for satellites. The students made multifunctional and networked systems for this exclusive form of travel, which also could be a catalyst for reforming the next-generation airport and a critique of current air-travel logjams.

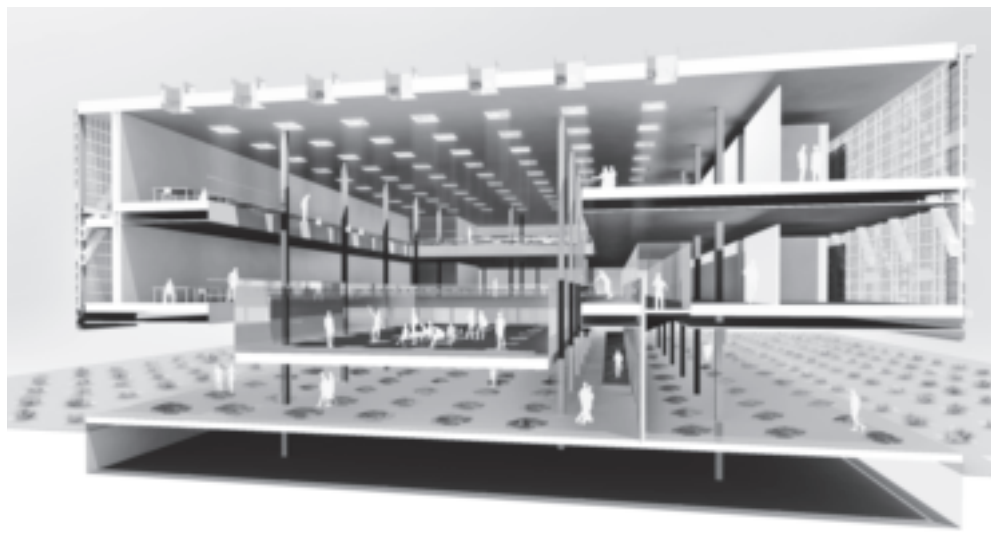
Posing questions about the future of space flight, public policy, economic models, and air-travel markets, the students worked in teams to design their spaceports on hypothetical sites in Calverton, Long Island, Cape Canaveral, Florida, and Las Cruces, New Mexico, which they visited, along with the Virgin Galactic Spaceport. The students met with NASA officials and representatives of the company Spaceport America and were brought up to speed in lectures by former astronaut Rick Hauck, space architect Constance Adams ('90), architect Marty Stein of New York-based Urbahn Architects, and future citizen-astronaut Michael Blum, about the intricacies of space travel, engineering, logistics, and design.

For midterm the students wrote and illustrated three travel narratives as storyboards to envision space flight, from which they selected the strongest scenario for final project development. Using both digital parametric and physical models, they developed a futuristic but realistic trajectories of construction and business models that would support the next phase of seamless air travel. Students looked to incorporating a mix of uses: research centers, lounges, cargo ports, entertainment centers and hotels for families and space travelers to visit, while making it safe from noise pollution and vibration.

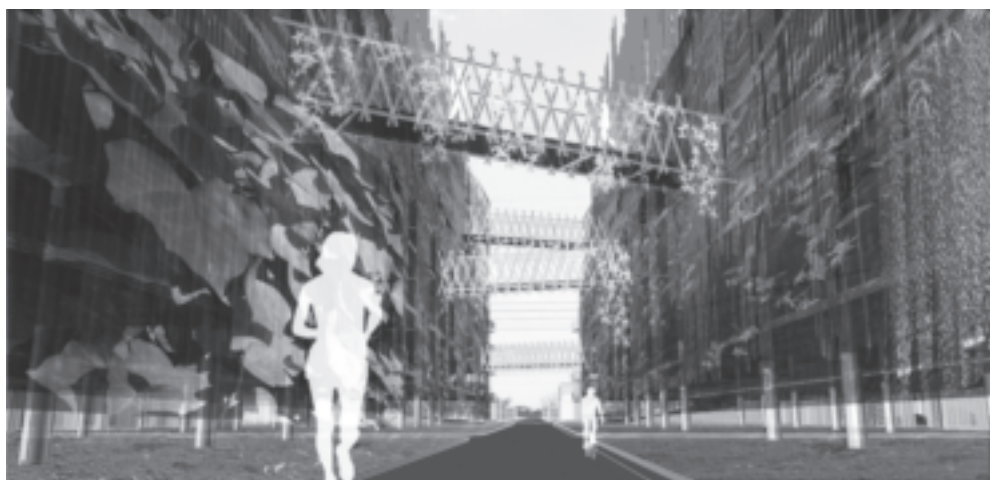
One project was envisioned as habitation module for space hotels and a train-to-plane experience; others were conceived as containerized cargo shipping centers. Another project created a rocket-assembly and research center using a canal system to move the spaceship across a horizontal assembly line. All proposals had to address the architectural implications of programs incorporating high-tech systems such as blast walls and new lightweight materials as well as making the project ecologically sustainable. The students presented the final projects to jurors Constance Adams, Michael Blum, Vishaan Chakrabarti, Anna Dyson ('96), John Patkau, Gregg Pasquarelli, Chris Sharples, and Marty Stein.

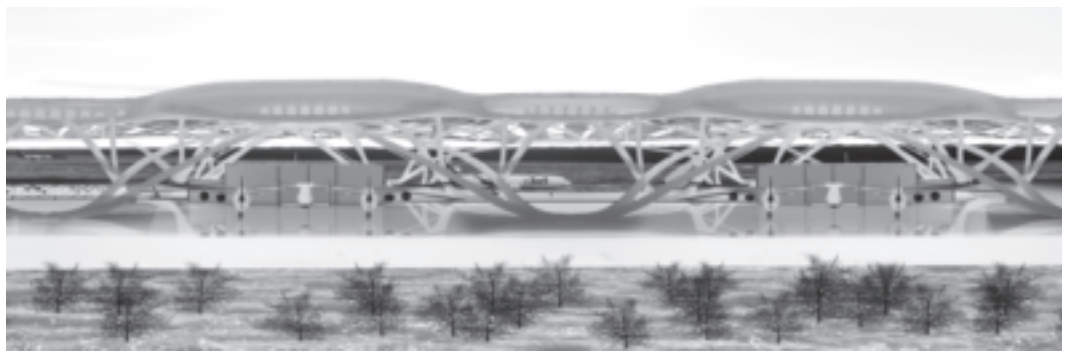
Materials and the making of architecture were the object of Saarinen Visiting Professor John Patkau's studio, taught with Timothy Newton ('07), calling for the design of a research field station housing programs and lodgings to be operated by Yale's Peabody Museum on Horse Island, in Long Island Sound. The students first

Lauren Miskind, project for Demetri Porphyrios studio, spring 2009.



Seher Erdogan, project for Tom Beeby studio, spring 2009.





Emily Wells, project for Keith Krumwiede studio, spring 2009.

analyzed the island's topography in models to develop material and construction strategies, then they studied the program and its precedents in digital models. After their studio trip to Japan, where they saw both historic and contemporary refined craftsmanship, the students returned to Yale to develop their projects.

Each building concept was different in its form and the materials chosen, as well as bold in its composition, massing, and siting, capturing views and interacting with the island landscape. Some proposals explored the influence of structure on form, such as wooden, gridded shells that lie low on the earth or roofs as earthworks, flowing with the undulation of the land. Others extended gestural cantilevers at the water's edge. Deep, striated construction as armatures for environmental studies directed one project, while others employed forms that popped up for views above the island. Some projects used faceted perforated metal for angular and spaceship-like forms, and boats and tents inspired a few of the proposals, along with the vernacular stone walls of the Connecticut landscape. Having gained an understanding of the complexity of construction and its relationship to form and materials, the students presented their final projects to a jury of Cynthia Davidson, Peggy Deamer, Merrill Elam, Kenneth Frampton, Carlos Jimenez, Ariane Lourie, and Bill Sharples.

Two spring studios addressed issues surrounding the expansion of local sites and program at the scale of urban design. Another urban-design studio, led by Keith Krumwiede with landscape architect Kate John-Alder (MED '08), addressed current and future issues of urban post-bubble sustainable housing to rethink the development, production, and design of the American house as well as the integration of sustainable and urban ecosystems in higher-density housing.

Students were challenged to design multiple units with smaller green housing units in contrast, but parallel to, the single-family house of the American Dream while addressing the changing family configuration. The multiblock site, adjacent to downtown Houston, was to be along a light-rail network. Other infrastructure networks, both hard and soft, as well as landscape systems, including storm-water management, were integrated into the student's block designs.

After the students visited Houston to see the site, they analyzed housing precedents, incorporating lessons from their prototypes in their master-plan proposals. At various points in the semester they met with environmental consultants Patrick Bellew and Thomas Auer to review projects from a sustainable perspective as they developed design strategies. Moving from detail and unit to block and district, they conceived new development types for the city, which were presented at the final review to jurors Lilijana Blagojevic, Kevin Daly, Dolores Hayden, Denise Hoffman-Brandt, Tim Love, Alan Organschi ('88), Albert Pope, Joel Sanders, Sara Stevens (MED '06), and Stanley Tigerman ('61).

Some students extrapolated the standard Texas donut-housing form, incorporating garages, and shifting the ground plane to address concerns about water management and rain runoff, especially deploying public green spaces through the site. Others looked to the aggregation of the unit as a kit-of-parts and how that could multiply as a gradual development over time. They also investigated the diversity of public and private spaces, segmenting the idea of the superblock and creating flexibility according to the existing character of the area. Ways to enhance formerly generic housing intrigued other students, who mixed retail, work, and community spaces to promote variety in the street and form more livable neighborhood units. The hot climate was addressed with building orientation, creation of shade through overhangs and courtyard spaces, use of streets as water-system nodes, and thinking of the project as a regional land reclamation issue.

Kahn Visiting Assistant Professor Liza Fior of the London-based firm muf, along with Andrei Harwell ('06), assigned the students a new strategy for legacy planning for the 2012 Olympics in east London. Beginning with the Yale Bowl and park as a parallel site, the students became immersed in stadium-scale problems to test research and design investigation methods. On their studio trip to London they met with those involved in Olympic planning, including various authorities and city officials, as well as the plan's critics. They analyzed low-risk investments for the site's requisite future-legacy use, and the promised development that will bring employment and public space to the surrounding neighborhoods. Back in New Haven, the students worked on hybrid schemes, which could be used to transform the development post-Olympics.

Some participants saw that advertising graphics could shift as needed in the community when incorporated into the stadium seating plan and displayed in the marketplace after the Olympics. Others developed a running track as a future public route in the community, adapting it to existing community gardens and greenhouses. Another project threaded the flow of the river through the site to engage the water and cut away the topography. Train sheds provided a new program for one project, in which cultural venues and markets with pier structures were adapted to allow for the future addition of new buildings. For another, canals carried new programs scattered across the site, linking infrastructure and deploying a school, theater, and market in a linear fashion. The projects, which focused on looking at the existing site and enhancing the communities after the Olympics, engaged the discussion of the jurors: Peggy Deamer, Keith Krumwiede, Ariane Lourie, Gregg Lynn, Selina Mason, Ed Mitchell, Rowan Moore, Kevin Owens ('98), and Stanley Tigerman.

—N.R.

Yale student Nancy Nichols ('11) measuring a scupper at the National Sports Complex, designed by Vann Molyvann, 1964, Phnom Penh, Cambodia.

The Vann Molyvann Project

Seven Yale architecture students spent the summer in Cambodia as part of the Vann Molyvann Project, documenting the work of Molyvann, an extraordinary Cambodian architect who designed numerous projects in the 1950s and 1960s. Born in Cambodia in 1923, trained at the École des Beaux-Arts in the late 1940s, in 1956, three years after Cambodia's independence from France, Molyvann was summoned home from France to Phnom Penh by King Norodom Sihanouk to help build the public image of the new country.

From that moment until the outbreak of civil war in 1970, Cambodia experienced a renaissance in architecture and the arts. Molyvann was the foremost architect of the time and author of much of its finest work. During those years he designed and built more than seventy-five projects, including the National Sport Complex, the National Theater, the National Bank, the Council of Ministers, the National Assembly, Chatomuk Conference Hall, Independence Monument, state residences, housing developments, and numerous academic buildings. Norodom Sihanouk also appointed Molyvann the founding rector of the Royal University of Fine Arts, where he developed a cross-disciplinary curriculum based on his experience at the postwar Beaux-Arts. Under his direction, architecture students at the Royal University were expected to study painting, film, sculpture, archaeology, music, dance, and all the plastic arts.

In his built work Molyvann merged a modernist vocabulary with Cambodia's vernacular and ancient architectural traditions. In particular, the buildings incorporate elements that assist with the tempering of the hot climate—double roofs, cross-ventilation, brisé-soleils, indirect lighting, evaporative cooling, and local materials—into exquisite architectural forms.

Working with Vladimir Bodiansky (Le Corbusier's engineer for the Unité d'Habitation, in Marseilles), Vann pushed contemporary construction technology to its limit—thirty-foot concrete overhangs that still exist forty maintenance-free years later.

Many of Vann's most important buildings—having managed to survive a civil war, an American bombing, the Khmer Rouge, and the Vietnamese occupation—are now threatened by the rapid and chaotic development of Phnom Penh. In 2008 two of his greatest buildings, the Preah Sorarith National Theater and the Council of Ministers, were demolished. No comprehensive record of the work exists. If a building comes down, it is gone forever.

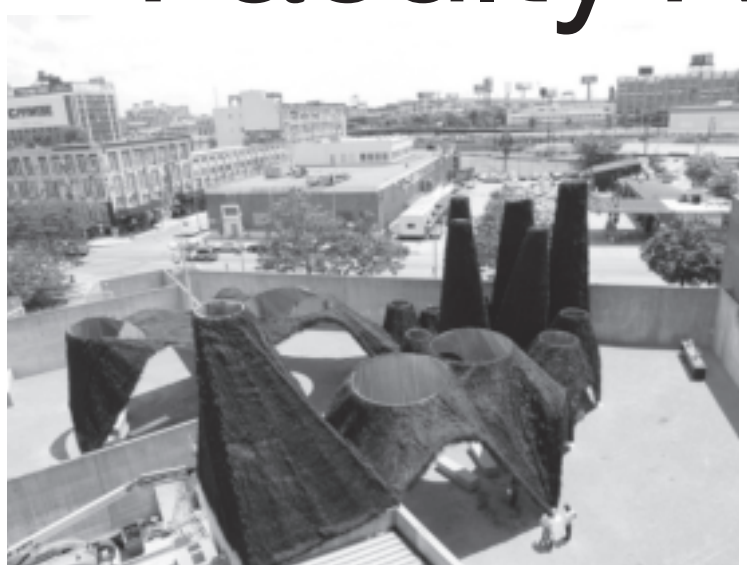
The destruction of the two buildings prompted architect Bill Greaves ('97) to launch the Vann Molyvann Project to create an archive of measured drawings of the remaining buildings. The project also aims to call attention to one of the most important collections of Modern architecture in the developing world and to inspire a new generation of architects, both American and Cambodian. This past summer seven Yale students and their Cambodian counterparts studied the buildings in drawings and models to investigate the ideas that make the work important and to initiate the documentation project.

New York preservation architect and photographer Kyle Brooks worked alongside the students, as did documentary filmmaker Steve Chen. The combined effort will lead to an exhibition, a film, and a monograph—as well as a much-needed expansion of the historical record, which is included in only one book to date, by architect, Helen Grant Ross. For project information please visit www.vannmolyvannproject.org.

—William Greaves
Greaves ('97) is an architect and project coordinator.

Faculty News

Deborah Berke & Partners Architects, 21c, Louisville, Kentucky, 2008.



Mos Architects, PS1 Young Architects Installation, Long Island City, June 2009.

Turner Brooks Architect, Center for Discovery, Harris, New York, 2008.

Joel Sanders Architect, House on Mt Merino, 2009.

Svigals + Partners, LLC, School Façade "West Wind" Sculpture, 2008.

Michelle Addington, associate professor, gave lectures at Abu Dhabi Cityscape, University of Texas-Austin, Texas Tech, University of Waterloo, Roger Williams University, Princeton University, the Rice Design Alliance, University of Buffalo, and Karlsruhe Technical University in the past year. She also presented in panel discussions at Harvard, the U.S. Green Building Council, and ARCH +, in Hamburg. Addington published "Optics, Waves, Particles" in *Engineered Transparency* (Columbia School of Architecture and Princeton Architectural Press, 2009) and "Contingent Behaviors" in *AD Energies: New Material Boundaries* (Spring 2009). She served on the juries for the AIA Latrobe Prize, the AIA Top Ten Green Buildings, and the Boston Society of Architects Research awards. Addington was also selected to be the 2009 Clarkson Chairwoman at the University of Buffalo. She organized and chaired the Hines Research Fund committee, which awarded its inaugural grants this year (see page 9).

Deborah Berke, adjunct professor, and her firm, Deborah Berke & Partners Architects, New York, was awarded a 2009 Design Award for Architecture from the NYC chapter of the AIA for her design for the Irwin Union Bank, in Columbus, Indiana. The 4,000-square-foot branch bank features a glass "light box" that shelters drive-through lanes, floods the interior with natural light, and serves as a beacon to passing drivers. The firm is completing the design for the 122 Community Arts Center in New York's East Village and for 21c Cincinnati, a hybrid art museum and hotel, both in existing buildings.

Ljiljana Blagojevic, visiting associate professor, published an essay in the book *Città dei Balcani, Città d'Europa* (Argo Editrice, 2009). In March 2009 she delivered the lecture "New Belgrade: Contested Modernism" at the School of Design Strategies at Parsons the New School for Design, in New York. In April 2009 Blagojevic chaired a panel at the annual Souyz Symposium—the theme of which was "Global Socialisms and Postsocialisms"—at the Yale University Department of Anthropology. She is a jury member for the EU international competition for the German Embassy in Belgrade this year.

Karla Britton, lecturer, presented the paper "Sacred Sites" at the New Delhi Sacred Arts Festival, sponsored by UNESCO's World Heritage Division and ICOMOS, in the spring. In Fatima, Portugal, she researched the new sanctuary designed by Greek architect Alexander Tombazis for an introduction to a forthcoming book on the project. She wrote book reviews about architecture and religion in the *Journal of Architectural Education* and is currently working on an essay about Auguste Perret and modern religious architecture for the *Cambridge Encyclopedia of Religious Architecture.* Britton chaired a session on the topic of "Mid-Western Modernism" for the Vernacular Architecture Forum, meeting at Montana Tech of the University of Montana, in Butte, Montana, in June.

Turner Brooks ('70), adjunct professor, celebrated the opening of an expansion of a Center for Discover campus for autistic children this summer after nearly two years of construction. It consists of nine housing units and three classroom buildings sprinkled in clusters through a wooded site in upstate New York. At the same institution, construction recently began on a large agricultural project that includes green houses, a vegetable processing building, a classroom building and residences, and a visitors center. Brooks is working on the design of an expansion to a volunteer ambulance facility, in Pound Ridge, New York, won through an invited competition.

Martin Cox, critic in architecture, with his New York–based firm, Bade Stageberg Cox was selected to be one of five participants in the 2009 P.S. 1/MoMA Young Architects Program. Their proposal received an Honor Award from the New York AIA and was exhibited at the Museum of Modern Art. The firm was invited to make a project for the fall Guggenheim Museum exhibition *Contemplating the Void*. The work of the firm was recently published in *Archiworld* (Seoul) and *Fabric Architecture*. Current projects include the design of thirty units of sustainable housing in Thessaloniki, Greece.

Peggy Deamer, professor, contributed the essay "Design and Contemporary Practice" *Architecture: From the Outside In* (Princeton Architectural Press, fall 2009). She was a moderator and respondent for the "The Architecture of Writing, Part II: The Beverly Willis Architecture Foundation Fellows Colloquium," Solomon R. Guggenheim Museum, on June 11, 2009. With her firm, Deamer Studio, she completed the interior renovation for an apartment on West End Avenue, in New York.

Keller Easterling, associate professor, will be in residence at Cornell for fall 2009 as part of a Society for the Humanities Fellowship. She is conducting a research project on ISO at the Jan Van Eyck Academie in Amsterdam. Easterling was selected to work on a project to be presented at the Holcim Foundation Forum in 2010. Her article "Cable" was published in *New Geographies After Zero* (Harvard, 2009), and "Extrastatecraft" was translated into German for the book *Dubai Stadtaudemnichts.* Easterling contributed an afterward to *You Are the City,* by Petra Kempf. This spring she lectured at the Bauhaus University in Weimar, Maastricht University, Woodbury University, Washington University, and the Drawing Center, in New York. Her project for *Ordos 100* was exhibited at Art Basel in June.

Peter Eisenman, Louis I. Kahn Visiting Professor, had a presentation for the new book *Instalaciones: Sobre el Trabajo de Peter Eisenman* by Pablo Lorenzo-Eiroa DLO and Robles Ediciones at, "The Current State of Expansion of Architecture" conference on June 30, 2009, at the Sociedad Central de Arquitectors, Buenos Aires, Argentina.

Makram El Kadi, critic in architecture, had a residential project featured in the House and Home section of *The New York Times* on June 16, 2009.

Martin Finio, critic in architecture, and partner Taryn Christoff received an AIA National Honor Award for the Heckscher Foundation. The firm's work was displayed at the exhibit *Here and From Here,* at the 414 Gallery, in New York City's Meatpacking District, during the ICFF weekend. Construction has begun on the renovation project they have designed for the Brooklyn Supreme Court Building.

Kurt Forster, Vincent J. Scully Visiting Professor of History of Architecture, participated in conferences in Vienna (MAK), Weimar (International Bauhaus Colloquium), and Neu-Hardenberg—where his thesis about Karl Friedrich Schinkel's writings was discussed—and at the National Literary Archive at Marbach (Stuttgart), where he spoke at the opening of an exhibition on writer W. G. Sebald. In October he gave the Kassler Lecture at Princeton, titled "Change in Architecture," and contributed to the Palladio conference at Columbia University. Forster gave the concluding lecture at the symposium in Mantua, Italy, on Giulio Romano, who was the subject of an exhibition at the Getty Research Institute while Forster was director there. Forster gave seminars and lectured on Aby Warburg and on the autobiography of architects at the universities of Venice, Zurich, and Muenster (Westphalia), and he wrote essays for the exhibition catalogs of three contemporary photographers (Armin Linke, at the Tate Modern; Thomas Ruff, at the Museum of Contemporary Art in Vienna; and Giovanni Chiaramonte, at the Milan Triennale), all of whom address architecture, its image, and its history. He also wrote an article for *Log* 14.

Mark Foster Gage, ('01) assistant professor, with his New York–based firm, Gage/Clemenceau Architects, was included in the 2009 compendium *Icons of Graphic Design* for an installation in the *New Practices: London* exhibition at the Center for Architecture, in New York, as one of the "most influential designs from 1900 to the present." The firm also completed the 14-foot-tall, 4,000-pound, laser-cut, stainless-steel, translucent Corian and LED-lit *Valentine to Times Square* sculpture, which was displayed on February 14, 2009. It was featured in *The New York Times* as well as publications in Turkey, China, Indonesia, Korea, and Australia. Gage was recently the subject of an Autodesk corporation–funded documentary on the firm's technical practices. His article "In Defense of Design" was published in *Log* 16, and he is guest-editing, with Florencia Pita, *Log* 17.

Andrei Harwell, ('06) critic in architecture, published "Restoration and the Politics of the Heroic" in *Mudot 1: Memory, Amnesia, and Urbanism.* His submission, with the collaborative Orange, to the RIBA/Urban Splash international "Make Me a Home" competition was named a runner-up and special-jury selection. The project appeared in *Building Design* and was exhibited in Manchester's Cube gallery and in the North East Festival of Architecture, in Newcastle, England, in June.

Erleen Hatfield, lecturer, has given a number of talks on innovation in BIM and 3-D modeling, including at the North American Steel Construction Conference, in Phoenix, Arizona, and at a panel discussion at the AIA New York, in February 2009.

Dolores Hayden, professor, has received a grant for "Collaborative Ventures" from the Center for Advanced Study in the Behavioral Sciences at Stanford University, as the co-organizer of "Researching the Built Environment: Qualitative Methods and Spatial Practices" in June 2009. She is also the president-elect of the national Urban History Association. She delivered a keynote talk on "History, Place, and Power" at a conference at the City of New York University Graduate Center in May 2009 and served as commentator at a Yale conference on African-American memory in April 2009.

Ariane Lourie Harrison, lecturer, founded HSNY (Harrison Studio New York) with Seth Harrison and Sallie Hambright ('07) and is working on two projects on Fire Island: a masterplanning for five acres in Oakleyville for zero-environmental impact and a research proposal for a green commercial center in the Pines. The projects have been showcased by U.S. Senator Gillibrand as the type of research in sustainable design for which she is proposing a federal grant program.

Edward Mitchell, assistant professor (adjunct), recently completed a regional planning study for more than 16,000 acres of former coal-mining property in eastern Pennsylvania. Ongoing phases will look at redevelopment of a research park and experiments to tap a perpetual mine fire for use in district heating. He also recently completed a study and evaluation for rehabilitation of Eureka, one of the few remaining company towns in northern California.

Alan Organschi, ('88), critic in architecture, and his partner Elizabeth Gray ('87), and their design firm, Gray Organschi Architecture, were recognized this year as an "Emerging Voice" by the Architectural League of New York and presented their work in a lecture at the League in March. The firm received a Grand Award for the Kelley Cottage, in Guilford, Connecticut, in the national 2009 Residential Architect Design Award program and a 2008 Wood Design Award citation for its Thin Plywood Acoustical Shell for the Firehouse 12 Music Performance and Recording Studio, in New Haven. The firm is completing construction on the 20,000-square-foot Fairfield Jesuit Residence and Community Center, at Fairfield University, and on the Guilford Childcare Center's daycare facility for sixty children that will be housed in adapted historic barns near the town center. This spring the firm was awarded the commission for several public recreational structures as part of the ongoing ecological remediation and restoration of the Mill River Park, in Stamford, Connecticut.

Eeva-Liisa Pelkonen, (MED '94) associate professor, gave talks on Eero Saarinen at the Sam Fox School of Architecture at Washington University, in St. Louis, and "Aalto: Planning Finland, c. 1940" at the conference "Architecture and Planning During World War II," organized by New York University's Institute of Fine Arts, the Canadian Center for Architecture, and Princeton School of Architecture. Her book *Alvar Aalto: Architecture, Modernity, and Geopolitics* was released in spring 2009 by Yale University Press (see book review, page 16).

Ben Pell, critic in architecture, presented the lecture "Graphic Behavior" as part of the symposium "Code, Form, Space," at the Carnegie Mellon School of Architecture, in February. The work of his practice, PellOverton, New York, is included in the Architectural League's Young Architects program publication series "Resonance" (Princeton Architectural Press, 2009). The firm's work is also featured in the *Architect's Portfolio* (Routledge Press, 2009).

Nina Rappaport, publications director, presented the lecture "Episodes in Engineering" in the Bauingenier Kunst lecture series at the Technical University, in Berlin, and was a moderator at the conference "Architecture Education as Research Laboratory" at the Dessau Architecture Institute in June 2009. Her essay "Real Time Production Spaces" was accepted for the Acadia conference in Chicago and will be published in October 2009. She received a grant from The

Reed Foundation for a cultural study visit to Havana, Cuba, in March. Her joint charrette project for Eero Saarinen's Bell Laboratories with Docomomo New York/Tri-State and New Jersey preservation groups received an award from the N.J. Department of Environmental Protection and Historic Preservation in May.

Dean Sakamoto's (MED '98) exhibition *Hawaiian Modern: The Architecture of Vladimir Ossipoff* was displayed at the Deutsches Architekturmuseum, Frankfurt, from March to June 2009. His firm, Dean Sakamoto Architects, received a 2009 Green Building Award from the NAIOP, Hawaii chapter, for the Juliet Rice Wichman Botanical Research Center. The firm completed the renovation/restoration of the environmental geology lab at the Paul Rudolph–designed William B. Greeley Memorial Laboratory, Yale School of Forestry and Environmental Studies. Sakamoto was re-appointed by Mayor John DeStefano, Jr., to serve a third term on the City of New Haven Cultural Affairs Commission. In spring 2009, Sakamoto was on the jury for the Boston Society of Architects/AIA Higher Education Design Awards program.

Joel Sanders, associate professor (adjunct), and his firm, Joel Sanders Architects, in New York, received the AIA New York Projects Honor Award for his Gangbuk Grand Park project and a Society of American Architects Design Award for his Broadway Penthouse. The firm is also working on Inchon Rex, in Seoul, Korea, with RMJM & H Associates, a project for three residential towers on a riverfront site. A recently completed project is a house on Mount Merino, in Hudson, New York. Sanders gave the lecture "Road Stories" at the Architecture League, in New York, in May 2009, and "Interface" and at Cal Poly, in San Luis Obispo, California, on January 16, 2009.

Robert A.M. Stern, ('65) Dean, with his architectural practice, Robert A.M. Stern Architects, completed a number of buildings this summer, including the Maurice R. Greenberg Conference Center for Yale University's Office of International Affairs; Alan B. Miller Hall for the Mason School of Business at the College of William and Mary, in Williamsburg, Virginia; Farmer Hall for the Richard T. Farmer School of Business at Miami University, in Oxford, Ohio; and major renovations at the Guild Hall, in East Hampton, New York, and 100 Montgomery Street, a 1955 office building, in San Francisco, California. His firm also broke ground on projects including the Hancock Technology Center at Marist College in Poughkeepsie, New York. Robert A.M. Stern Designs has expanded its product collection to include a line of garden ornaments for Haddonstone, decorative glass for Bendheim, and a suite of light fixtures for Lightolier. A new monograph on the work of the firm, *Robert A.M. Stern: Buildings and Projects 2004–2009* (The Monacelli Press), will appear in November, along with a collection of his writings, *Architecture on the Edge of Post-Modernism: Collected Essays, 1964–1988* (Yale University Press).

Barry Svigals, ('76) lecturer, recently completed the Christopher Columbus Family Academy School, in New Haven's Fair Haven neighborhood. In completing its fourth school project as part of the Citywide School Construction Program, his firm, Svigals + Partners, is continuing its role in helping to revitalize New Haven's public schools. Svigals presented the project in June at the School Building Expo, in Pittsburgh, Pennsylvania. His session, "Buildings that Teach: Integrated Architecture and Art in K-12 Urban Schools," explored the new collaborations made possible through the integration of architecture and art and described the benefits to the school, the students, and the community at large.

Michael Wang, critic, has posted blogs on *The New York Times's* "The Moment," including "Koolhaas: Real Estate Turned on Its Ear," in April 2009, and "Spotlight: Isamu Noguchi," in March 2009. His text "Form and Function" appeared on Artforum.com in April 2009.

Former Louis I. Kahn Visiting Assistant Professors Liza Fior of MUF and Sean Giffiths of FAT were both discussed in an article in *The Observer* on June 21, in relationship to the debate over architecture projects in London and Prince Charles's May speech at RIBA.

Mount Zion Seventh Day Adventist Church, Hamden, Connecticut, 1964. Photograph by Peter de Bretteville.

Peter Millard, Architect and Teacher

In the 1960s Yale University and, on occasion, the city of New Haven were hiring the best architects to design new buildings. Among those architects, many of whom also taught at the Yale School of Architecture, was Peter Millard ('51), at the time a partner and lead designer at Earl P. Carlin Architect. (see Robert A.M. Stern's article, "The Office of Earl P. Carlin," in *Perspecta 9/10*). While Peter was a powerful presence on the faculty and a critical teacher for many of us, he was never easy, in his person or in his work. He was demanding and even annoying in a manner that challenged convention, complacency, and simple answers. A discussion of his buildings, provides an understanding of the importance of Peter's role and his effect on us as a teacher.

Of the numerous buildings that were constructed during Peter's association with Carlin, the two fire stations—the Central Headquarters on Grand Avenue (1959–62) and the Whitney Avenue Fire Station (1963–64) were the most visible, the most discussed, and the most visited by his students. The radical differences between them were not so much driven by program as they were by site and symbol. The complex figure and geometry of the site for the headquarters was extruded up into three dimensions to create a heroic figure, an active gesture addressing both the Green and Worcester square. The flat front and simple rectangle, cradled along the flanks by the brick-enclosed service "buttresses," referenced the small-town fire station and fit it into the domestic order of Whitney Avenue. Even as they are both embedded in their contextual and symbolic roles, they challenge those ideas even as they embrace them.

The obsession with the means—whether structure, material, or conduit—that is characteristic of the fire stations is also apparent in the Mount Zion Seventh Day Adventist Church (1964), in Hamden, Connecticut, a citadel with relentless concrete-block walls. The massing is a tracking of the three ritual zones of the church: arrival, congregation, and baptism. The towers and the clerestories in the stepped roofs at each end animate the center through the manipulation of space and light. Inside the surface-mounted electrical conduit, switch boxes and exit signs are exploited as ornament and symbol to mark and frame walls and doors. Whether conduit, ventilator, louver, downspout, or structure—all the ordinary elements of this inexpensive building address the rituals and the symbolic intent of the church in a dignified, even heroic manner.

While the materials of these buildings are ordinary and unprocessed, the Residential and Day Care Center for the Mentally Retarded (1965–66), which we visited on the same day as the church, is less unitary in its means and more complex. He explained it as ordinary—a "supermarket" shell, concrete-block walls, and brick veneer with steel columns on the interior supporting long-span steel joists. Along with the complex composition of the windows, the only other manipulation of this enclosure is the reversal downward of the vertical leg of the steel shelf angle that supports the brick above the openings. This exposed additional thickness and articulates the header above the window. The interior was developed as an autonomous system of metal studs and gypsum wallboard that was manipulated to shape rooms, especially the canopies that slopes up in various forms to skylights imposed over a series of special treatment rooms. So he made an "ordinary" shell and filled it with a series of shaped rooms in the manner of John Soane's Bank of England. While this transformation of the ordinary into extraordinary occurs in the two firestations, it is more evident here in this tension between shell and interior space.

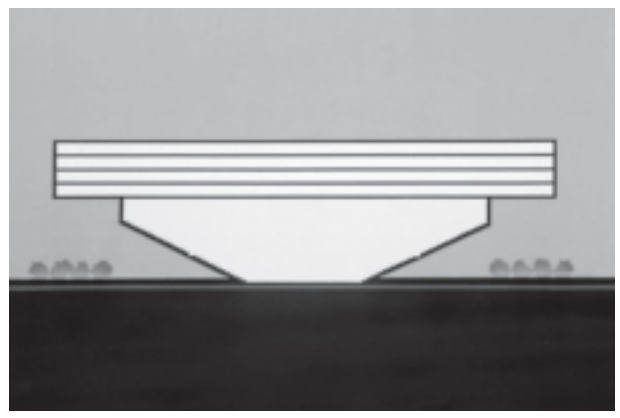
Peter was straightforward in talking about these buildings during site visits. In the studio he would often engage in similar discussions, but would challenge everything, giving no suggestions, which he would leave entirely up to the students. His questions were probing and often rhetorical. It was rarely comfortable, and he never let anyone off the hook.

When I visited New Haven in 1989, for the first time since graduating in 1967, I arranged to meet Peter at the Old Heidelberg for a beer. He was already seated when I reached out to shake his hand. He studied my face for a moment and said, "No longer the fair-haired young boy, I see!" It was so familiar I knew we were right back where we had left off more than twenty years earlier. Although Peter may have been a gentler critic on reviews in the 1990s, he was still as thoughtful and questioning as ever.

Peter Millard died on March 30, 2009. Gifts in his memory for student scholarships should be made to: Yale University and sent to the Yale School of Architecture Dean's Office, P.O. Box 208242, New Haven, CT 06520-8242.

—Peter de Bretteville ('69)
De Bretteville is an adjunct associate professor at the School of Architecture.

Peter Millard Architect, Whitney Avenue Fire Station, New Haven, 1963–64. Photograph by Peter de Bretteville.



KRJD Architects, diagram for the parking solution for New Haven's Veterans Memorial Coliseum, 1965–72). Courtesy of Kevin Roche.

New Doctoral Program

A doctoral program has been initiated at the School of Architecture that will prepare candidates for careers in university teaching, cultural advocacy and administration, museum curatorship, and publishing. It aims chiefly, however, to educate teachers capable of effectively instructing future architects in the history of their own field and its manifold connections with the culture at large. The program forges a unique combination of professional knowledge with a historical and analytical grasp of key phases in the history of architecture, especially those that have a demonstrable share in the field's current state and its critical issues.

The program secures sound training in historical study and historiography, imparting technical knowledge and awareness of intellectual trends that inform the reception and role of architecture around the world. The history of science and technology (as well as its reception in popular culture and the arts), the history of media, and an understanding of architectural practice are as important as the fine arts and literature. The program is directed by Kurt W. Forster, administered by the Yale Graduate School of Arts and Sciences, and has admitted its first two students beginning in Fall 2009.

Kevin Roche: Architecture as Environment

A research project for an exhibition to be held in 2011, a symposium, and a book on the work of architect Kevin Roche is under way at Yale. Kevin Roche's career spans more than six decades, from Dublin and London to the United States for graduate studies under Mies van der Rohe, at the IIT. In 1950 Eero Saarinen tapped him to work at his office in Bloomfield Hills, Michigan, and he soon became the main design associate. After Saarinen's untimely death in 1961, he was responsible, together with John Dinkeloo (1918–1981), for completion of Saarinen's unfinished projects. Kevin Roche, John Dinkeloo, and Associates (KRJDA) was founded, in Hamden, in 1966 after the completion of the last Saarinen project, the Jefferson National Expansion Monument, in St. Louis, Missouri.

KRJDA won an invited competition to design the Oakland Museum (1961–68), which was followed by the Ford Foundation Headquarters (1963–66), in Manhattan. The recently demolished New Haven Veterans Memorial Coliseum (1965–72), Metropolitan Museum of Art Master Plan (1967–70), and One United Nations Plaza Hotel and Office Building (1969–76) are other examples of the firm's work. By the 1970s KRJDA became a key architect for Aetna, Conoco Inc., Deere and Company, Exxon, General Foods, IBM, Lucent Technologies, Merck, Texaco, and Union Carbide.

Roche's archives are now in the process of being transferred to Manuscripts and Archives at Yale University, following on his donation of the Saarinen papers. The research conducted so far by myself and two dozen graduate and undergraduate students has revealed a rich body of primary material on the preliminary design phases of projects, including dozens of diagrammatic studies of alternatives, elaborate models in various scales photographed in elaborate settings, and even mock-ups of whole rooms. An undergraduate seminar titled "Saarinen and Roche: Architecture, Power, and Politics," in spring 2009, traced the network of people involved with the firm's commissions, including Mayor Richard C. Lee, of New Haven, and Mayor John Lindsay, of New York. The research has also revealed Roche was a longtime critical favorite of many leading voices of postwar American architecture culture, including Arthur Drexler, of The Museum of Modern Art, and Ada Louis Huxtable, of *The New York Times.* Roche was awarded a Pritzker Prize in 1982.

—Eeva-Liisa Pelkonen
Pelkonen (MED '94) is an associate professor at the School of Architecture.

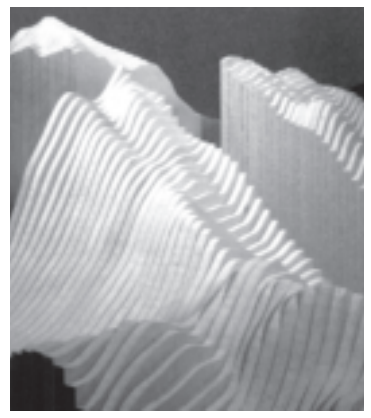
Alumni News reports on recent projects by graduates of the school. Please send your current news to *Constructs*, Yale School of Architecture, P.O. Box 208242, New Haven, CT, 06520-8242

Alumni News

Peter Kurt Woerner & Associates, Haims/Jackson Residence, Roxbury, Connecticut, photograph courtesy of Peter Kurt Woerner & Associates, 2008.

Larry Wayne Richards, *University of Toronto: The Campus Guide,* Princeton Architectural Press, 2009.

Albert, Richter & Tittmann Architects, Geothermal House & Barn, Hudson River Valley, photograph courtesy of Albert, Richter & Tittmann Architects, 2008.



Maya Lin, *Blue Lake Pass* (detail), 2006, Pine industrial-grade particleboard, 20 blocks, on view at The Concoran Gallery of Art (March 14–July 12, 2009), courtesy of Pace-Wildenstein.

Cary Bernstein, Ridge House, California, 2009.

Weiss/Manfredi, Wandering Ecologies, 2009 Proposal for Toronto's Lower Don Lands, rendering courtesy of Weiss/Manfredi, 2009.

1970s

Daniel Scully ('70) has been named the 2009 winner of the Clinton Sherr Award for Excellence in New Hampshire Architecture. He has won AIANH Design Awards for several design projects: the Porter Residence, the Draper Residence, the Wollaeger Residence, the Hancock Screen Porch, and the Bellows Falls Waypoint Interpretive Center.

Peter Kurt Woerner ('70), of Peter Kurt Woerner Architects, in New Haven, had his Haims/Jackson Residence, in Roxbury, Connecticut, published in the fall 2009 issue of *Connecticut Home and Garden.*

Stephen Heikin ('71), of Boston-based Icon Architecture, is currently completing Quinnipiac Terrace, the HOPE VI replacement of the former public-housing project on the banks of the Quinnipiac River, in Waterbury. In its partially completed state,, it won a 2007 Best Neighborhood Revitalization award from the Connecticut Real Estate Awards program. Icon is also in the approval process for a nine-story, 104-unit, mixed-income, mixed-use building near Yale New Haven Hospital's new cancer center. The building will include thirty-nine units on three floors for senior and supportive housing, sixty-five units on five floors for mixed-income rental, and ground-floor retail and program space.

Mark Simon ('72) with his firm, Centerbrook Architects and Planners, has received the 2008 AIA Connecticut Design Award for their Park East Synagogue, in Pepper Pike, Ohio.

Larry Wayne Richards ('75), professor of architecture, wrote the book *University of Toronto: The Campus Guide,* published by Princeton Architectural Press (April 2009). The book covers more than 170 buildings on the three campuses of University of Toronto, starting with the institution's origins in the nineteenth century as well as celebrating its most recent buildings.

1980s

Jacob D. Albert ('80), James V. Righter ('70), John B. Tittman ('86), and John Barron Clancy ('96), of Albert, Righter & Tittmann Architects, have received the 2009 AIA New England Design Honor Award and the BSA Small Firms/Small Projects Design Award for their Geothermal House and Barn, in the Hudson River Valley.

Turan Duda ('80) with his firm, Duda/Paine Architects, has recently completed Park City Musashikosugi, in Kanagawa, Japan, conceived as a luxury condominium complex that rivals Tokyo's residential high-rises. The firm received the 2008 Charlotte BOMA Office Building of the Year Award for its Gateway Village Technology Center, in Charlotte, North Carolina.

Stephen Harby ('80) has had his watercolors published in *American Artist Magazine,* in the article "Ten Commandments of Watercolor," by M. Stephen Doherty (May 2009).

Michael Cadwell ('81), a professor of architecture at Ohio State University, gave the lecture "Yellow Light and Blue Shadow: The Yale Center for British Art" at the Yale University Art Gallery on March 4, 2009.

Frank Lupo ('83) has been named an associate principal at FXFOWLE and a Fellow of the American Institute of Architects.

Jun Mitsui ('84) curated the exhibition *Design to Unplug Your Mind: Creative Works that Add Expression to the Urban Environment,* in Tokyo, Japan, on view from July through August 2008. He currently leads the Pelli Clarke Pelli Architects' Japan office.

Marion Weiss ('84) with her firm, Weiss/Manfredi, won an AIA New York chapter Merit Award for the proposal "Wandering Ecologies," for Toronto's Lower Don Lands. Organized around the renaturalized Lower Don River, it establishes a new identity for Toronto and a new model for sustainable waterfront expansion. The firm's Barnard College Nexus, a student center for a liberal-arts college in Manhattan, is currently under construction.

David Harlan ('86) received the ASID Connecticut chapter 2008 Design Awards of Excellence for his Farmhouse Guest Cottage, Excellence in Contract Design for the Purchase Golf Club, and Excellence in Historic Preservation for the Carriage House.

Richard W. Hayes ('86) received his third grant from the Graham Foundation for Advanced Studies in the Fine Arts and a travel grant from the AIA New York chapter for research on Sir John Soane. He presented the paper "Columbia, 1968: Architecture and Protest" at the meeting of the Society of Architectural Historians and a paper on architect E. W. Godwin at the Université Paul Valéry, in Montpellier, France this spring. His essay "The Black Atlantic and Georgian London" will be published in a book titled *Colonial Frames/Nationalist Histories* (Ashgate, 2009).

Maya Lin's ('86) recent works were exhibited in *Maya Lin: Systematic Landscapes,* at the Corcoran Gallery of Art, in Washington, D.C., from March 14 to June 12, 2009. The exhibition explores how people perceive and experience the landscape in a time of heightened technological influence and environmental awareness. Her installation *Storm King Wavefield* of undulating molded hills and parallel exhibition *Bodies of Water* are on view at Storm King Art Center, in Mountainville, New York, from May 9 through November 15, 2009.

Mary Burnham ('87) with her firm, Murphy Burnham & Buttrick, won a 2009 Boston Society of Architects K-12 Design Award for the science-department renovation and greenhouse addition at the St. Hilda's & St. Hugh's School, in New York City. Other current projects in the New York area include the Abu Dhabi House for New York University, the Brearley School Expansion, the Rodeph Sholom School Expansion, and the New Welcome Center at Rutgers University, in Newark, New Jersey.

Craig Newick ('87), of Newick Architects, in New Haven, has won the Alice Washburn award from AIA Connecticut. His unrealized project for a student emotional-training room was exhibited in *The Sky's the Limit: Built, Unbuilt, or Just Imagined,* at the Creative Arts Workshop, in New Haven, from April 10 to May 15, 2009.

Duncan G. Stroik ('87) with his firm, Duncan G. Stroik Architect, has recently completed the Chapel of Our Lady of the Most Holy Trinity at Saint Thomas Aquinas College, in Santa Paula, California. The design was inspired by the churches of Southern California as well as the Catholic tradition and includes a curvilinear apse and an octagonal pavilion.

Andrew Berman ('88), of Andrew Berman Architects, in New York, received a 2009 Architectural League Emerging Voices award. His firm's recent projects include Writing Studio and Library, in Long Island, and the Whitespace Studios and Rooftop Residence and Gardens, in New York City. The firm is currently participating in the NYC Department of Design and Construction Design Excellence Program.

Cary Bernstein ('88) with her firm, Cary Bernstein Architect, in San Francisco, received an IIDA-NC Merit Award for the Ridge House. She designed the temporary charcuterie pavilion for Slow Food Nation; it received an AIASF Special Achievement Award. *California Home + Design* named her one of the "Top Ten to Watch" in its annual survey (October 2008). Her firm was also included in the book *1000X Architecture of the Americas* (Fusion Publishing, 2008). In March 2009 she gave a presentation to the SFMOMA A + D forum, discussing themes of geographic and technological figure-ground implications in her work.

Nick Noyes ('88) received the 2008 Merit Award from the AIA/Sunset Western Home Awards and a Citation Award from the AIA San Francisco for his West Dry Creek Residence.

Gil Schafer's ('88), Firm, G. P. Schafer Architect, has recently received the 2008 Carolopolis Pro Merito Award for its restoration of the William C. Gatewood House, in Charleston, South Carolina. His firm is also the recipient of the 2009 Palladio Award for the design of Willow Grace Farm, in the Hudson Valley, New York. His work on Millbrook House was featured in *The New York Times* on January 29, 2009.

Claire Weisz ('89) and Mark Yoes ('89) with their firm, W X Y Architecture + Urban Design, were featured in the magazine *Architectural Design* in the article "WXY and Z?" (May/June 2009). The firm is completing the construction of a redesign of historic Battery Park. The architects have reinforced the park's original spiral pattern and opened up waterfront views of the harbor, creating low curving benches to fit into the landscape design for the Battery Bosque area of the park. The firm also completed the redesign of the NYC Information Center, north of Times Square, with new interactive kiosks and an interface by the media-design firm Local Projects.

1990s

Charles Bergen ('90), after four years working for WDG Architecture, has started his own firm, Charles Bergen Architects. His first commission is a passive solar house on eighty acres in Rappahannock County, in Virginia, which will be heated and cooled by five 300-foot-deep geothermal wells.

Robin Elmslie Osler ('90) received the 2008 Merit Award in the Fashion Retail Category from *Interior Design Magazine* for her Anthropologie store, in Albuquerque, New Mexico, completed in 2007.

Morgan Hare ('92), Marc Turkel ('92), and Shawn Watts ('97), of the firm Leroy Street Studio, have completed new libraries on Manhattan's Lower East Side and in Staten Island, both for the Robin Hood Foundation Library Initiative. Created from two former classrooms, the libraries are animated by a large-scale ramp, hanging bookshelves, and student artwork. Their Louver House residence, the recipient of a 2008 AIA National Housing Award and a 2009 Residential Award, is currently featured as one of the *Architectural Record* 2009 Record Houses in the category Design in Site.

Kia Pedersen ('93) had two paintings on view at the Thomas Masters Gallery, in Chicago, in February 2009, and displayed her work in the solo exhibition *Opalescence* at the Kohn Pederson Fox Gallery, in New York, from March 26 to April 3, 2009.

David Perkes (MED '95) published the article "A Useful Practice" in the spring 2009 *Journal of Architectural Education,* in which he discusses the alternative working methods and values of the Gulf Coast Community Design Studio and how it creates open-ended horizontal associations to sustain a long-term, community-based practice.

Jamie Unkefer ('95) and Jeff Goldstein ('01) with their Philadelphia-based firm, DIGSAU, were awarded the silver medal from the Philadelphia Chapter of the AIA, a citation of merit from the Pennsylvania Chapter of the AIA, and an honor award from the Society of American Registered Architects for their Construction Training & Education Center, under construction in Wilmington, Delaware. The firm is currently working on the Sister Cities Park & Pavilion, the Spring Garden Street Greenway, and a new building for Frankford Friends School, all in Philadelphia, as well as the new headquarters for Dogfish Head Craft Brewery, in Milton, Delaware.

Timothy Downing ('96) is the design principal of Design & Co., a graphic-design firm. Recent clients include William Rawn Associates, Reed Hildebrand Associates, Schwartz/Silver Architects, and Bergmeyer and Dewing & Schmid Architects. The firm has been awarded four Website awards by the Society of Marketing Professional Services/Boston. In 2007 Design & Co. won a national SMPS award for its design of the Design Lab Architects Website.

Mai Wu ('96) and Cristina Collas-Salsman ('96) organized the YSOA '96 reunion, which took place at Rudolph Hall in the spring. Events included a tour, a reception with Dean Stern in the gallery, a dinner at the Graduate Club, and brunch at Silliman College. A total of twenty six classmates attended including, Alexander Aptekar, Jan L. Brenner, Samuel Brown, J. B. Clancy, Cristina Collas, Don Dimster, Timothy Downing, Dan Hisel, Ching-Hua Ho, Jonathan Jones, Michael Knopoff, Arthur Lee, Tuomas Lumikko, Richard Moschella, Nancy Nienberg, Anne Nixon, Jon Osterman, Steve Roberts, David Thurman, Tom Tulloch, Dade Van Der Werf, Jess Walker, Andrea Wickham, Mai Wu, and Lisa Yates.

Kevin Owens ('98) is a design principal for the London Organizing Committee of the 2012 London Olympic Games and Paralympic Games Ltd.

Colin Brice ('99) with his firm, Mapos, was featured in *Dwell* (April 2009) and in *Architect's Newspaper* (April 24, 2009) for the design of Green Depot's flagship store in Manhattan. The Pop-Up Store is a flexible and mobile space that facilitates Green Depot's design principle of easy and affordable living and building. Drawing from the store's original concepts, the Pop-Up Store also features a series of visible "building slices," which reveal the materials and supplies used in green building design. The 1,000-square-foot store is made out of traditional scaffolding elements that are easy to assemble and can be arranged in multiple

G.P. Schafer Architect, entry façade of Willow Grace Farm, Hudson Valley, New York, photograph by Carter Berg, 2009.

Colin Brice, Mapos Architecture, Green Depot pop-up store interior, New York, photograph courtesy of Mapos, 2009.

formations. After its run in New York, the installation will be packaged and shipped to Green Depot's new Chicago showroom.

2000s

Rémy Bertin ('03), who works with Richard Meier Architects, won the 2008 Deborah J. Norden Grant from the Architectural League of New York to travel to Cambodia and study the architecture of the 1950s and 1960s, the period before the takeover of the Khmer Rouge.

Benjamin Albertson ('05) is working at Fumihiko Maki's office on projects for the MIT Media Lab, in Cambridge, Massachusetts, and the Novartis Office Building, in Basel, Switzerland. He has also worked on a number of competitions as well as designing and coordinating an exhibition of Maki's work in Mumbai.

Derek Hoeferlin ('05) is a senior lecturer at Washington University, St. Louis, and tied for first place in the Rising Tides International design competition for San Francisco Bay.

Guvenc Ozel ('05), after working at Frank Gehry's office for two years and as a senior designer at 5+ Design, where he designed large-scale, mixed-use, and hospitality projects in China and the Middle East.

Andrew Lyon ('06), along with Benjamin Ball and Gaston Nogues, of the Ball-Nogues Studio, led a studio project at the Southern California Institute of Architecture for the design of *The Elastic Plastic Sponge,* a large-scale installation for the Coachella Music Festival. The sponge can be twisted, arched, and curled to form different types of space, including a lounge, a theater, or a large sculptural Mobius strip. The installation in the Indio Desert provided respite from the sun by making shade and mist. At night each "cell" within the sponge supports a fluorescent tube, which shifts in orientation relative to the others to create an effect of sweeping motion.

Iben Falconer (MED '09) is marketing director at Steven Holl Architects.

Building Project News

A panel discussion on design-build with Louise Harpman ('94), associate professor at the University of Texas, Austin, and Richard Hayes ('86), co-author of *The Yale Building Project: The First 40 Years,* was held at the Charles Moore Foundation, in Austin, Texas, on May 16, 2009. The 2008 Building Project house was featured in *Architectural Record* (October 2008), and *Metropolis* included a article on the Yale Building Project "Intro to Reality" (May 2009). Students working on the 2009 Building Project, now named the Vlock Building Project as a result of a recent gift in honor of social activist Jim Vlock, are writing a summer blog on the *Metropolis* Web site recounting their experiences.

Claire Weisz, Mark Yoes, WXY, New York City Information Center, Times Square, photograph courtesy of WXY, 2009.

Ball-Nogues Studio, Elastic Plastic Sponge, Coachella Festival, California, 2009.

Where and How to Work

The Yale School of Architecture hosted two panel discussions, "5–10 Years Out" and "10–20 Years Out," with recent alumni during the spring 2009 semester. These discussions were part of a series of workshops, seminars, and panels initiated by the new Career Services Program to help students plan their professional life after Yale. The series was directed by Bimal Mendis ('02), assistant dean and critic; Philip Bernstein ('83), lecturer; assisted by Robie-Lyn Harnois. Through the lens of their personal experiences and careers, the panelists exposed a rich landscape of opportunities to the students, who contemplated their future in the profession in relation to their concerns over the consequences of the economic downturn.

In the first discussion, on March 24 with moderator Miriam L. Peterson ('09)—Chris Marcinkowski ('04, Field Operations), Trattie Davies ('04, Paper Office), Cynthia Barton ('02, NYC Department of Emergency Management), Robert McClure ('03, Pickard Chilton), Clover Linné ('03, Davis Brody Bond), and Brian Papa ('00, MADE)—presented a compelling narrative of diverse professional trajectories.

Marcinkowski emphasized the importance of leveraging the numerous resources at Yale and strategically engaging with other departments and disciplines as architectural practices reposition themselves to engage the larger goals of the recovering economy. Davies recalled a diverse group of mentors and role models to whom she returns for guidance. Barton described her interest in engaging with communities confronted with exigent circumstances and directed students to opportunities in civil service and nonprofit organizations. Linné gave an overview of her experiences, which ranged from undertaking master plans at Yale's Urban Design Workshop to coordinating full-service projects in multiple locations. Papa candidly shared his perspective of working in a young firm, cautioning those wanting to be their own bosses immediately after graduation and emphasizing the benefits of gaining experience elsewhere. Reminding students that no perfect job exists, McClure focused the discussion on adopting an opportunistic attitude in the workplace to address misalignments in one's career. He recalled the advice of computer scientist, Grace Murray Hopper, who said, "It's often easier to ask for forgiveness than to ask for permission."

What transpired was an engaging forum that highlighted the unusual and perhaps unforeseen opportunities of the recession. The changing professional landscape was contextualized within the growing integration of the practice with other disciplines. Students were advised about the implications of the economic downturn and the strategies firms have adopted to contend with it.

Moderated by Mwangi Gathinji ('09), the second panel discussion, on March 25, included participants Melissa Del Vecchio ('98, RAMSA), Faith Rose ('98, NYC Deptartment of Design and Construction), Marc Turkel ('92, Leroy Street Studio), Maitland Jones ('92, Deborah Berke & Partners), Robin Elmslie Osler ('90, Elmslie Osler Architects), and Claire Weisz ('89, WY+Z). For the majority of the panelists, the nature of a market slowdown was not unfamiliar terrain and paralleled their own experiences after graduation.

Looking back on her broad and unexpected experiences in both small and large firms, Del Vecchio cautioned against planning the first year of one's career too much. Rose detailed her unusual perspective on the profession from the vantage point of a civil servant, describing the urgent demand for design professionals and the important role architects can play in the public sphere. Turkel shared his passion for design-build and community-based nonprofit work and advised students to cultivate specific outside interests as a complement to their professional work. Jones reaffirmed the importance of diversified experience and a willingness to try different things. Elmslie Osler recalled the challenges of juggling a career and a family during a recession, stating the need for a multitasking approach that exploits an architect's training to think about a range of issues. Continuing the thread that Osler began, Weisz pointed to the necessity of finding the architect's potential in unlikely urban contexts.

In an entertaining discussion, the city emerged as the new landscape of opportunity. Together with infrastructure, the renewed importance of public architecture was made evident. Also noted was the potential for architectural clients who remain untapped within communities, nonprofit organizations, and the public sector. In reiterating the growing need for creative design in a much broader context than just architecture, Jones concluded by saying, "The fantasy of leaving architecture school today and being the design visionary whose clients are wealthy enablers should be punctured and dispelled immediately. That is over and probably was always dubious and corrupt. Instead, don't try to plan your futures. As each of us has said, trust your instincts and rely on your ingenuity and hard work. Let what has been common to each of our stories, which is chance, guide you a little bit."

—Mwangi Gathinji ('09)

The Western Front

On Memorial Day weekend Craig Hodgetts ('69) met with Wes Jones to discuss the exhibition of his process drawings for *The Nelsons,* at the LA Forum for Architecture and Urban Design, in Hollywood, on display through July 5, 2009.

"Almost any drawing in this room—you know that particular Mason jar he's using as an ashtray—is a powerful level of observation," Hodgetts noted as he sat down with Jones for the opening gallery talk on the occasion of the first exhibition of the collected drawings for the *ANY* magazine comic strip *The Nelsons*. Topics ranged from the banal American residential environment of Anytown, USA (depicted in the series), to how drawing can be an act of resistance within the discipline.

The conversation started with the tools and mechanics of drawings and how they affect the product. Jones's drawings are more "like NASCAR than Formula One," Hodgetts said. Continuing the analogy, Jones and Hodgetts agreed that "Krier would be on the Formula One end of things, with a very refined line that is somehow desiccated next to the punch of the drawings that Jones is doing." The two used line work and drawing technique to compare the slick haute-tech of European design with the rougher material pragmatism of what was argued as something uniquely American. Amid the panels of superbly drawn comics, which hark back to something between *The Watchmen* and *Archie,* it's no surprise the question of what is "American" arose.

The afternoon wrapped up with Hodgetts and Jones talking about how each cartoon was developed as a response to the themes in each issue of *ANY*. The comics became, as Hodgetts summarized, "a value system" that, in a time of European theory, tried to remind its audience that, "at the end of the day, there was something real and substantial and interesting just in the craft of making stuff."

—Andrew Lyon ('04)
Lyon works with Ball-Nogues Studio in L.A.

Charles Gwathmey: A Eulogy

Charles Gwathmey died on August 3, 2009. Vincent Scully has written this short Eulogy for *Constructs.* A longer piece will be forthcoming in the next issue.

Charlie Gwathmey was the kindest of men. Those of us who knew him cannot help but feel an irreparable loss at the passing of his fierce and gentle spirit: fierce in its devotion to the kind of architecture he loved, gentle in its treatment of his friends, and if quick to show anger also quick to forgive. It was a rare union of hair-trigger energy demanding release and fundamental human kindness, something primitive and basic, prominent in the sagas, less common today. This seems especially so in architecture, where the profession is split down the middle with neo-modernists, or whatever on one side, and new urbanists, or whatever on the other, a division all too often marked by personal grudges, rancor, and contempt.

None of that ever seemed to touch Charlie, which may seem especially remarkable in view of the fact that his own architectural Modernism was itself of a peculiarly uncompromising kind. It was shaped first and last by a passion for abstract geometry, for something far beyond function, for the great wheel of the neo-Platonic circle perhaps most of all. Its finest achievements, as in the early houses, are the purest examples of this, like the magical geometric family he made of his parents' house and studio, standing out in nature but, as he proudly noted, having nothing to do with it. The eviscerated temple, Whig Hall on Princeton's campus, is another vivid instance, here of classicism ruthlessly ripped apart to get at some fundamental geometry. So his Loria Hall at Yale was a less sympathetic task for him, forcing him, or so he thought, toward complicated contextual gestures foreign to his nature. He was for purity. "I am a White," he once affirmed at a symposium between the "Whites" and the "Grays."

But there was always another side to him, and it was well to the fore during his years as a student at Yale during the 1960s. There he modeled himself on Marlon Brando as Stanley Kowalski in *Streetcar,* torn T-shirt and all—he of all the beautiful suits in later life. Or, Brando in *The Wild One.* It was the macho image that counted, the tough guy with the soft voice. It was central to Charlie, perhaps because it was a way both to conceal his kindness and to express it: the self-parodying male bonding, the comradeship; the goodness of heart.

—Vincent Scully
Scully is the Sterling Professor Emeritus of the History of Art and Architecture at Yale.

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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Yale School
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Lectures,
Symposium, &
Exhibitions

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Fall 2009

Lectures

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

Luckey
A documentary film directed and produced by Laura Longsworth
Thursday, August 27

Mimi Hoang and Eric Bunge
Louis I. Kahn Visiting Assistant Professors
Thursday, September 3
“Control”

Elizabeth Meyer
Timothy Egan Lenahan Memorial Lecture
Thursday, September 10
“Sustaining Beauty: The Performance of Appearance”

Mia Hagg
Thursday, September 17
“Habiter Autrement”

David Jacques
Thursday, October 1
“Landscape Modernism Renounced: The Career of Christopher Tunnard (1910-1979)”
Hosted by the Yale Center for British Art

Vikram Prakash
Thursday, October 22
“Modernism Unbound?”
Presented in conjunction with Yale’s South Asian Studies Council

Hilary Sample
Thursday, October 29
“Beginnings”

Lise Anne Couture
Davenport Visiting Professor
Thursday, November 5
“Fast Forward, Rewind, Play”

Mark Foster Gage
Thursday, November 19
“The Resurrection of Ideology”

The School of Architecture fall lecture series is supported in part by Elise Jaffe + Jeffrey Brown and the Timothy Egan Lenahan Memorial Fund.

Symposium

Constructed Objects:
Architects as Designers in the 20th Century
Thursday, November 12 through Friday, November 13

This symposium, inspired by the Swid Powell Collection and Records, at the Yale University Art Gallery, and organized by John Stuart Gordon, the Benjamin Attmore Hewitt Assistant Curator of the Yale University Art Gallery, investigates the intersection of architecture and design from the arts-and-crafts movement to the present day. An interdisciplinary group of scholars and practitioners will explore how architects translate tectonic theories into functional objects to be sold, used, and collected. Presentations will address the commoditization of architecture, the role of architects in outfitting interior spaces, and the interconnectivity of the built environment and the objects that inhabit it.

Thursday, November 12, 6:30 p.m.
Keynote Address
Brendan Gill Lecture
Glenn Adamson, Victoria & Albert Museum
“Substance Abuse: Making the Postmodern Object”

Friday, November 13, 10:00 a.m. – 5:00 p.m.
Edward S. Cooke, Jr., Julie Emerson, John Stuart Gordon, Marc Hacker, Kathryn B. Hiesinger, Ronald T. Labaco, Brian Lutz, Richard Meier, Jennifer Komar Olivarez, Addie Powell, Robert A. M. Stern, Nan Swid, and Stanley Tigerman

This symposium is supported in part by the Yale University Art Gallery and the Brendan Gill Lectureship Fund. The Yale School of Architecture is a registered provider with the American Institute of Architects Continuing Education Systems. Credit earned by attending this symposium will be reported to CES Records for AIA members. Certificates of completion for non-AIA members are available upon request.

Exhibitions

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

The Green House:
New Directions in Sustainable Architecture
August 24 to October 16, 2009

What We Learned: The Yale Las Vegas Studio and the Work of Venturi Scott Brown & Associates
October 29, 2009 to February 5, 2010

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