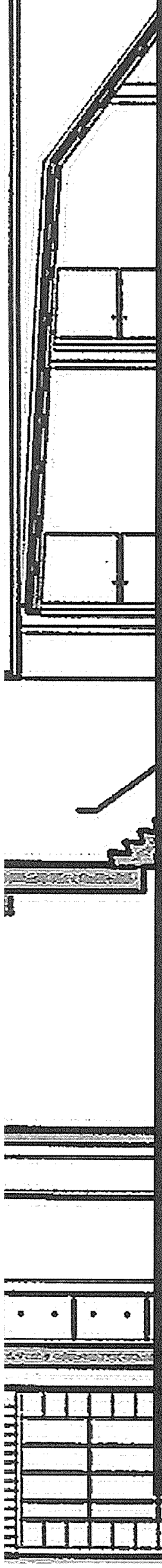
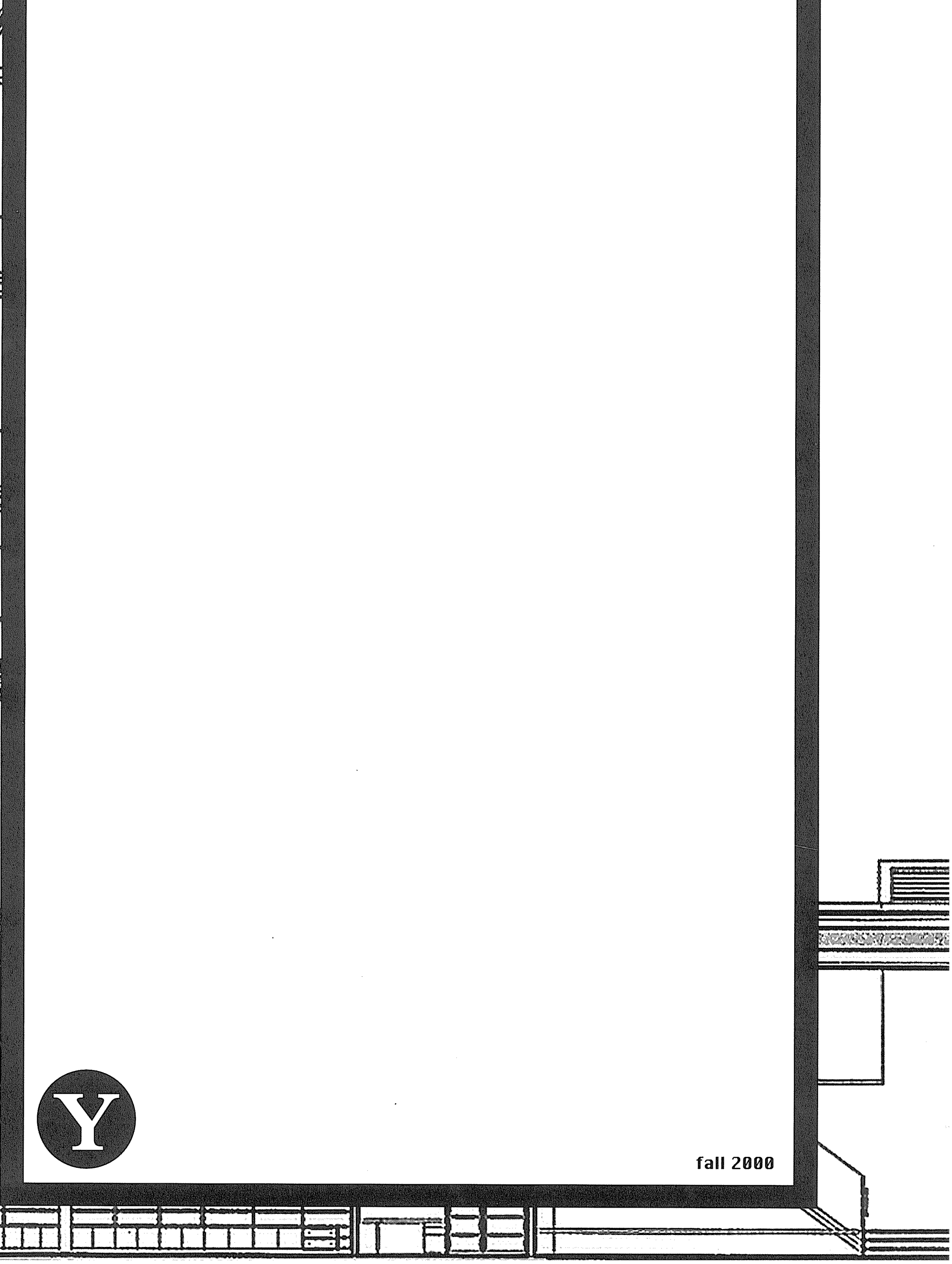
YALE

CONSTRUCTS

architecture





fall 2000

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Constructs

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

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TOD WILLIAMS

Tod Williams and Billie Tsien will be the Kahn Visiting Professors at Yale this fall. They were interviewed by Nina Rappaport in the spring.

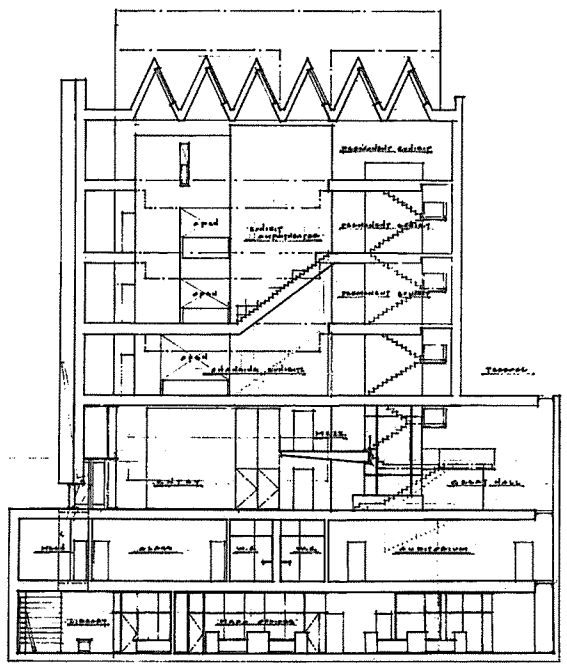
Nina Rappaport: Your recent larger-scale projects focus on movement through space—how do these compositions evolve?
Billie Tsien: The idea of understanding space through movement and how the body moves through space is essential to our work. In fact recently we went to see a dance performance by Monte/Brown, Elise Monte and David Brown's company—having done sets and costumes for them many years ago—and it inspired us to think of choreographing a dance, as architects.
Tod Williams: Or perhaps we might give that as a problem for our studio at Yale—although we are not sure how to frame it, so it would be a challenge for both us and the students.
NR: To create a stage set and the movement on it is so condensed that it is limiting. How does one design for such a tightly controlled space?
TW: After we came up with a design for our stage set—and once we thought through a dance piece—we realized that we hadn't really put ourselves in the place of the choreographer. Instead, we were thinking about the dance from our perspective as architects and spectators.
BT: In looking at a performance and at the way the dancers position themselves, we saw a series of actions that is symmetrical and one that is diagonal. It really became an identifiable pattern of how people move—so choreography is not just a physical representation, but a bodily manifestation of how one moves through space. It is less about composition and more about habitation of movement that will eventually find an expression in the composition of space, plan, section, and elevation.
NR: This choreography of the body to space is carried out in your work both through the materials and the pathways. How does this relate, for example, to the movement in Johns Hopkins Student Art Center and its siting?
BT: Johns Hopkins has a strong relationship to the Neuro Sciences Institute in La Jolla. The buildings are the enclosure for the courtyard, and the courtyard is the enclosure for the space. It is a tight site, so there is a very dynamic relationship between the buildings—because when they finally come together with the two wings and the black box in the middle, they form a triangle. The little space between the two buildings at the apex is almost impossibly tight and points to the Sculpture Garden of the Baltimore Museum of Fine Art. It will be filled with students moving along upper and lower spaces on a diagonal and will bring life to the campus. Related to the sense of rootedness of the brick buildings, the space contrasts with and engages the existing Georgian architecture.
NR: How do you connect the spatial

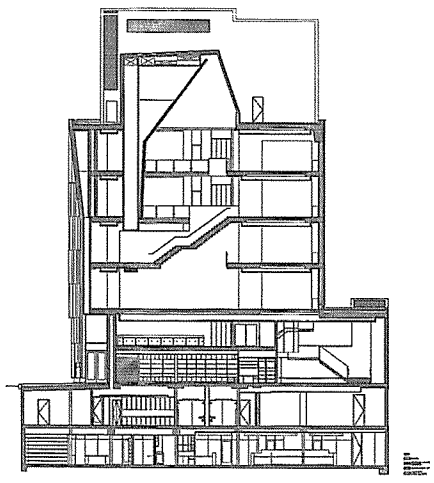
Cover image:
Tod Williams Billie Tsien Architects, *American Museum of Folk Art*, New York, Drawing, 1999

Background:
Tod Williams Billie Tsien Architects, *Cranbrook Natatorium Cranbrook Educational Community*, Cranbrook, Michigan, Photograph by Michael Moran, 1999

Opposite page from left:
Tod Williams Billie Tsien Architects, *American Museum of Folk Art*, New York, 1999

Tod Williams Billie Tsien Architects, *American Museum of Folk Art*, New York, 1999





& BILLIE TSIEN

compositions to the material and tactile qualities in your work?

BT: At Johns Hopkins we recently changed the surface of the stone along a stairway, from a flamed to a honed finish, so that when you lean against the stairwell it is smooth and sensual. Then we reshaped a ceiling cove with a clerestory window; we didn't want it to be tactile, so we hid the window to conceal the light source. We are painting the cove a strong spring green that changes into a green glow at certain times of day, making it less graspable. It all has to do with the imagination of your body in a place; it never has to do with a formal issue about modern design or a more theoretical basis. It's grounded in the human senses.

NR: Architects are again relating the body to space and materials, something that had been ignored in architecture in recent years. Why do you think this is a stronger sensibility again?

BT: In a weird way that has to do with the baby boomers having children and realizing the joy and the chaos of having a family, the changes of one's own body, and death. It is an expression of this generation of people who are writing and thinking. And more women are involved in the profession; the connections that women make as mothers in caring for children are just different—more primal—and no intellectual division can change that. Look at who is organizing the basic things and the muck of stuff—mostly the mother. It makes women more earthy and very capable.

NR: Does that mean that as a woman architect you bring more of this tactile and material experience to your work?

BT: When you are with someone for a really long time you start to be alike—for example, you dress the same without realizing it. Our work was more polarized when we began. Tod was out of Richard Meier's office with a disciplined, spatial quality, uniformity of material, and a strong desire to enlarge that world of limits. I came from art school and California without particular rules. But over time there has been a knitting: I am interested in looking at many different things; Tod goes more deeply into something.

NR: Your working relationship was brought out a bit in the *Equal Partners* exhibition that you participated in last year. How do you really work together as a couple?

BT: We are very different, but we share a base language—an understanding and agreement about what we think is right. We often have arguments on the surface, but we have a deep foundation that moves toward the same point, more or less side by side.

NR: Do you work together on every project from the very beginning?

BT: Tod usually draws, and I go back over it. He starts the gestures, then we work back and forth. We also have a project architect who is crucial to each design.

NR: I find that couples who work together in any design field use the passion in the relationship for the design of art and architecture. When those two passions are combined that evolves very strong work. Would you agree?

BT: Yes, we are currently completing work on a book called *Work/Life* in which we are writing about life and work completely intertwined and with passion on both sides. The book is mainly about how we work and how we have thought about the work.

NR: Your work is contemporary, but it relates to the environment, whether it be an urban street or an existing school campus. Has this been something you consciously focus on, or is it a result of a general design process?

BT: Setting a building in the context of the landscape is our first act in designing. At Johns Hopkins, the roof is at the grade level of the sloping hill, so students walk directly on the roof of the building and make their way down a series of staircases or inclined walks into the sunken courtyard. The building is not a stand-out object.

NR: At Emma Willard School, the building also fits in yet has its own vocabulary. How do you respect an existing environment while maintaining your own?

BT: It is like the combination of the two of us: fitting together but being different.

TW: The idea of the reliquary is always a fragile state until you finally resolve it. It is not formulaic, because my preconception was that I could not make a comfortable solution at Emma Willard, and yet we did it. Or, at the Morgan Library my first reaction was: What can we possibly say to this situation that could resolve it in a way that enhances the existing condition but at the same time has strength, power, clarity, and vision? You have to ask the question and resolve it in the process; it is complicated, and it always means looking inward.

NR: But do you often use personal motifs or ideas from one project to the next, such as the scrim and layers?

TW: That is one of the ways that a building facade might be resolved. The "face" has intensity and interest, but it doesn't have a fixed expression. It can catch the light of day or the moment and may be grounded or ephemeral. The building then may go beyond facade to become experience; and the experience might be ever so slightly transcendent, like coming into a room with a wise person who allows another person to speak. The facade may give way to a building that may be a screen, and the screen might be about listening and catching the light, the sound, or the moment.

NR: What is the relationship between the different qualities of materials, their cost, and ultimate use—especially as it relates to your current projects?

BT: When we use low-cost materials in a thoughtful way they can be transformed. With casting of the Tombasil panels for the facade of the Folk Art Museum in Manhattan, we used a technique that allows a direct pour. The casting company, Tallix in Beacon, New York, has been interested in having us continue to explore this material and casting technique. We are thinking about making cast landscapes that might refer to the garden and water.

TW: Tallix is interested in letting us "play" in their factory, but we explore possibilities on a case-by-case basis. We came to the direct casting because we had a problem and wanted to solve it in a direct and cost-effective way. Rather than make a negative cast that is used and then destroyed, we poured molten metal directly onto concrete floor or metal, which Tallix realized was simple, unfussy, and new. They then asked us what else we might work on. We are not sculptors; architects are often forced to be more inventive than artists, who too often have only a personal agenda. Once we began to cast, we realized that the metal was like a landscape, so we thought of using the panels for a small garden. It could also be formed as a lacelike, delicate metal scrim appropriate for the surface of a building, perhaps for the Morgan Library.

TW: We often get credit for being innovative, but there is little real innovation.

NR: You mean that your work is not structurally innovative—although the roof for the proposed stadium project for Guadalajara is a new concept?

TW: We have never pretended to have that ability; however, structure does play an important role. As with our materials, structure performs within its own range; it is a question of a different range. In the Guadalajara project, we have designed an inordinately deep roof truss made of light members. Once it is clad it will have an unexpected form: a little like a kite, or a painter's canvas. The roof will not only shield rain and sun but will be a great storage container—essentially a reshaped mechanical and theatrical fly space.

NR: This makes your work very pragmatic, because you strive to solve specific problems of material, use, program, and construction—ending up with a contemporary design.

TW: That brings us back to working in one room. Our work—my work for that matter—is always in jeopardy from the moment it becomes a thought: from the nascent stages of design to the very end, when it is taken over and we, as architects, can actually no longer affect it. You must not overcontrol your work; instead you must maintain continuous contact with it.

NR: Then is it always a struggle to get something built, which doesn't sound so satisfying.

TW: Not unlike raising children—you maintain contact yet give them their own lives. It is a gradual release: you could let go at birth, when they are teenagers, or when they are out of college. How you raise a child, or a building, cannot be prescribed; it is always changing.

NR: Another element that is emerging as a strength in your work is your use of water and its containment, both as landscape item and visceral experience. What was the first impression water made on you—how did it influence you?

BT: The Carl Milles fountains, which used to be where the restaurant is in the Metropolitan Museum of Art, were always magical to me in the context of a building.

TW: Growing up on Lake Michigan, and also at Cranbrook, made water an important part of my life. We have begun to realize that water is part of our own creative domain.

BT: Water contained and its serenity.

TW: Surface, reflection, and sound.

BT: There is the juxtaposition of the formal containment and the water that really has no edge.

TW: Water always has an edge, even the ocean—which has its edge at the sky.

NR: To me the question is: How do you make a container that does justice to water and is also a place of discovery?

TW: Interesting. The one that doesn't do justice to water is the same one that doesn't do justice to architecture. Only occasionally do you see a pool that surprises you. One place is the tiny pool in the Neuro Sciences Institute, between the crease of the two buildings; another was the group of small solid rooms of water at Vals by Peter Zumthor. That was for us a new way of seeing and experiencing water.

NR: Are you exploring new ways to use water that are also places of discovery?

TW: For the Morgan Library, we are proposing a glass column of water. Water would be filled to the brim, just flowing over the edges, so that the column of water receives but one thing—the change of light of day.

NR: Like the light shafts in the Folk Art Museum, but filled with water.

TW: Yes, and like the light shaft at Cranbrook: you never enter it—you just enter it in your mind.

CRAIG HODGETTS & MING FUNG

Craig Hodgetts('67) and Ming Fung are returning to Yale as the Eero Saarinen Visiting Professors in the fall. They will deliver a lecture on November 2. They were interviewed in the spring by Michael Speaks, director of the graduate program in architecture at SCI-Arc.

Michael Speaks: What do you feel is happening to the role of the architect today?

Craig Hodgetts: Today the architect is a point person amid a vast array of different influences. The design of a project is a summation of an orchestration of many elements.

Ming Fung: One of the things I tell my students is that the term *architect* is not always for the designer of buildings; someone can also be the architect of system or policy. More and more as an architect one masterminds a project; it is not just about form-making.

CH: It is about form-making as a final consolidation of all of the input. Many patterns previously taken for granted are now being challenged, whether it is the mission of the workplace or how one interacts with clients—definitions are up for grabs. Suddenly one must contend with unnatural alliances among different players who lack a common language. Architecture is the matrix that holds it together.

MS: Has the definition of architecture become too narrow to encompass the range of contemporary design practices?

CH: Architects now are closer to their archetypal role in a more turbulent society, such as the Middle Ages. How did they make a gathering place to promulgate the history of Christianity? Someone came up with a comic book in the form of stained-glass windows and found the visual language to complete the mission. And now there is energy in the creation of the dot-com workplace. The apparent stability of the mission of modern architecture was unusual in the history of architecture. During the industrial revolution people must have been inventing their pants off to accommodate the streetcar, the telephone, and the like.

MF: Now again everyone is inventing, and the design problem has changed drastically. Ten years ago architects made buildings. Design professions were stratified; no one would come to an architect for a concept idea. Today it is a given that designer-architects must be able to do everything. A lot of it has to do with computer technology.

MS: From the beginning you have worked in a holistic way, with as broad a scope as, for example, the designers Marc Newson and Philippe Starck.

CH: We thought we were just hung out to dry for 15 years—people didn't understand what we did.

MF: When we were interviewed for the Chrysler Awards six years ago we showed our work with Harmonica—a consortium of designers that we started when we didn't have architectural work. Under this label we do separate projects with consultants and media-oriented people. We are often asked to come up with programs to create new places such as MGM's proposed Media City in Germany—a "Blue Sky" project—which, although it is only conceptual, gets architects away from the traditional role of designer.

CH: It is about identifying yourself as a resource in many disciplines and synthesizing them. One healthy development is that the old structure, in which architects have been in servitude to the whims of the elite, has given way to a fundamentally more purposeful mission.

MS: Architecture students now don't have the same kind of antipathy to the commercial world as aspiring, artful architects did ten years ago.

CH: I was amused by Greg Lynn's studio at UCLA for a housing project that would be marketed like shoes. Of course, Le Corbusier was already there with the Citrohan House. I even wrote my student thesis about a mass-produced branded house with a brochure and logo. When I interviewed with Hugh Hardy for a job, he was so offended with the idea of a branded architectural project that he walked out of the room. But now people understand the value of mass marketing and mass-production techniques. One-offs are just not the way to be productive.

MS: To have an edge practice ten years ago you had to resist commercialization; today you have to be a fast company or dot-com. But the edge is not an avant-garde that resists the commercial world, nor is it "out front," leading a new way. It is not even fetishizing popular culture, as Andy Warhol did. How does this come up in your work and projects?

CH: I am more interested in the populist stream of events rather than positioning myself as an artist. I was characterized as an avant-gardist simply because I didn't subscribe to the architectural mainstream, which was itself very far from the American mainstream that I was enthusiastically embracing. Ming has a very different opinion on this, which is part of the interesting dynamic in the office.

MF: There is a difference between populism and commercialism. The distinction has more to do with being politically oriented; being a capitalist versus a socialist.

CH: The business community has discovered that there is value in artistic expression; they have moved closer to art, and we have moved further away. Is there any real difference between the IBM-type corporations of the 1960s and the architectural masterpieces of that culture? Now as ever, the new corporation shares a design culture with its clients.

MS: What is the design signature of this dot-com world? Or is signature the right way to approach this issue at all?

CH: Twenty years ago the only people for whom architecture was a really effective tool were right-wing politicians interested in stability and status quo. Architecture allowed that power structure to express itself. Now that the power structure seems to have agreed that stability and status quo are bad words, they are embracing dynamic growth while nurturing volatile components of their companies that frankly would have terrified the likes of Andrew Carnegie.

MS: The way your work has evolved, in your installations and in projects such as the Towell Library, is more about movement and about how design can configure itself than about forms that can express those ideas.

CH: We have avoided employing a formal architectural language as an expressionist tool—painterly or imagistically conveying dynamics—because architecture is a no-win medium for the expression of dynamic relationships. In the end the problem is that the best a fixed form can do is to emulate dynamic relationships.

MS: You have an interesting dynamic in the way you work together.

MF: That dynamic is about our attitude toward work. We always have intense discussions about design. I feel that we need a subtlety in design rather than a full structural expression. When structure gets out of hand, I call it testosterone-driven design; the design premise is just for structural expression and often ends up missing the lyrical side. This happened with the exhibition we designed in Germany on solar energy; it became very mechanical. I felt that it was not about the technology of the sun but about what would happen if we didn't have sun—how that would change the world.

MS: Not being able to be labeled serves one well, because it allows movement around and across many design practices.

CH: Except for the human component. It is unlikely that our diverse client groups could bear to be in the same room with one another. At one extreme is the grandson of the founder of Harley Davidson, whose primary asset is a Gothic cult of motorcycle riders. And then there is the Library of Congress, whose staff is creating a highly politicized exhibition on Charles and Ray Eames. But it is true that we enrich our own intellectual life by not being placed in a niche.

MS: If someone said, "I want a Hodgetts and Fung"?

MF: It would be great. But we would not have one. We have a big appetite for variety and for different lifestyles. Craig always compares us to movie directors.

CH: And those we admire never repeat themselves. We are always dealing with the now, which is an exhilarating place to be, although sometimes exhausting.

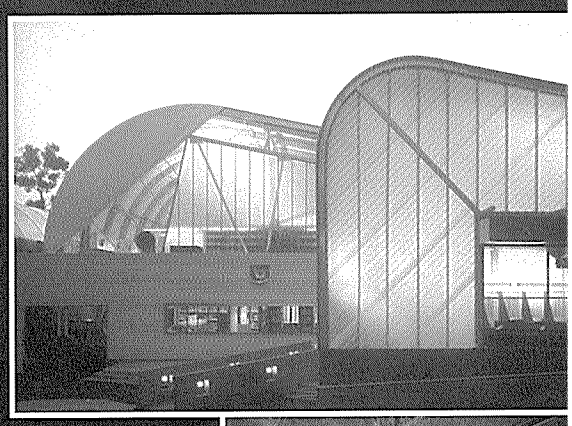
MS: What issues are you addressing now in your work and teaching?

CH: We are recreating the Hollywood Bowl, an enduring icon that cannot be compromised on any level with its political, cultural, historical, and preservation constituents. There are also huge, unsolvable technical incongruities having to do with the nature of this icon and its purpose. For example, it was never any good at what it was purported to do. Now the struggle is to insert a thoroughly integrated state-of-the-art technology into this iconic presence so that it is invisible and seamless. It will perform dramatically different tricks, as a machine with dozens of different configurations.

MF: It is opposite to the Egyptian Theater in Hollywood, which we finished last year and in which the technology is more overt. That project also shows the resolution in our work that comes from a combination of the two of us. The armature and technology provide an emotional impact on the space. All of the priorities are layered in the resolution of the design—neither can work well independently.

MS: How are other projects related to your broad approach?

CH: We are placing the Harley Davidson museum in a former brewery building; and, like the new Tate Gallery, it is very powerful. It will be a didactic machine as opposed to a manufacturing machine. So the issues are: How do you clarify and juxtapose information? How does this support the company's mission? Other projects are wild cards, like the Pasadena Art Center Student Lounge and a prototype classroom within an existing building.



MF: The lounge is adjacent to the formal, rather Miesian, Craig Ellwood building—we will relax it a bit.

CH: We are imagining that the building is made of sealing wax and are using a hot-air gun to make it sag. It is a folly about lifestyle, ambiance, and performance. Although the diversity of our projects is enough to make your head spin, there is a synergy from one to another—and a learning curve that results in a synthesis.

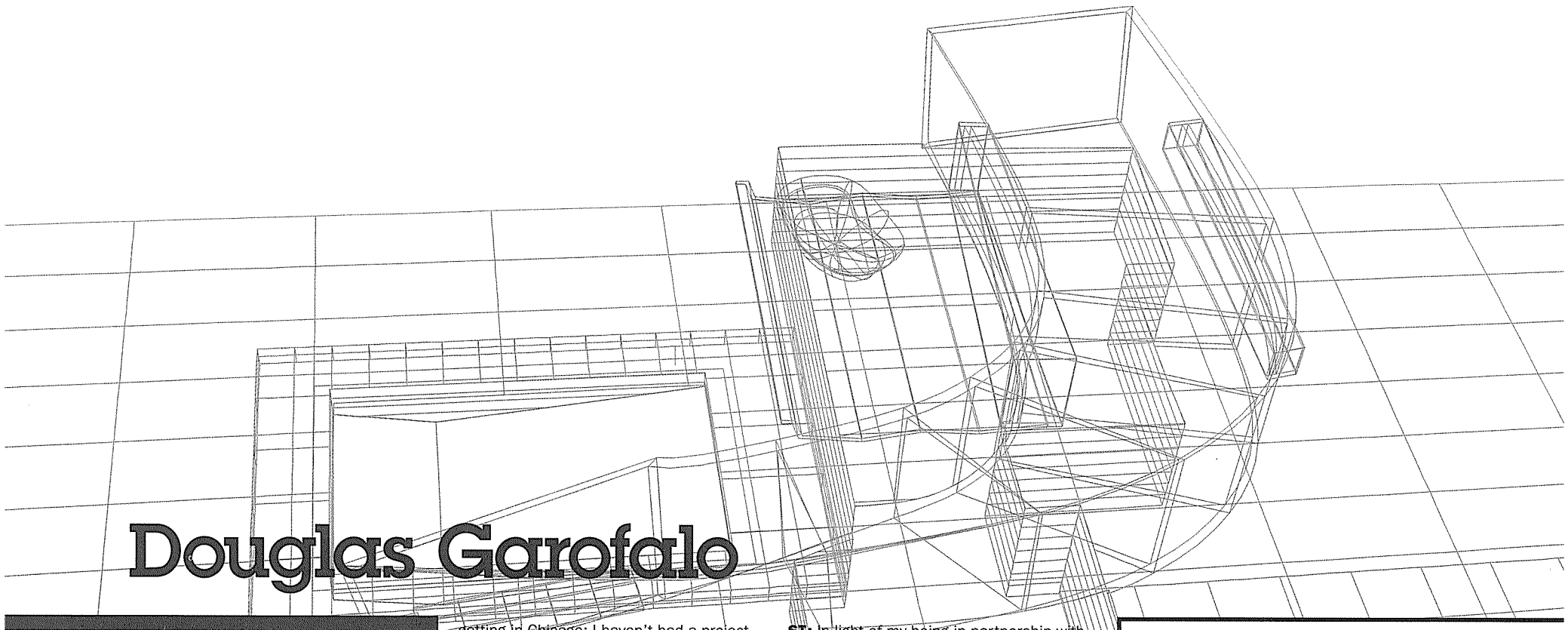
MS: On the West Coast there is a new receptivity for theoretical ideas associated with the East Coast; the West Coast is a focus because of a shift in interest from philosophy and exquisite objects to shaping forces through urban, political, economic, and natural conditions. People recognize both the nonformal impact of Frank Gehry's work and the importance of Jon Jerde's work.

CH: It was indeed a disadvantage to architecture when in the 1960s there was a philosophical split between social activism and the design community, and architects became firmly ensconced in different camps. There was a divorce in architectural theory from the meaning of doing. Now there is recognition of a third realm in which these things are coming together. Work like Jerde's is not something that we want to do, but we want to go where there is a genuinely well-tailored environment with a particular agenda as opposed to a more satiric and self-contained theoretical exercise.

Top to bottom:
Craig Hodgetts and Ming Fung, Photograph courtesy of Hodgetts and Fung, 1999

Hodgetts and Fung, *Towell Library*, Photograph courtesy of Hodgetts and Fung, 1999

Hodgetts and Fung, *The Egyptian Theater*, Los Angeles, California Photograph courtesy of Hodgetts and Fung, 1999



Douglas Garofalo

Stanley Tigerman ('60) interviewed Douglas Garofalo ('87) in Chicago this April. Garofalo will be the Davenport Visiting Professor in the fall and will give a lecture on September 25. He will also exhibit the installation *in.formant.system* at the A&A gallery, November 13 through December 15.

Stanley Tigerman: You were at Yale when I was on the SOM jury for the travel grant, and I saw your work.

Douglas Garofalo: I was in the post-pro program, which finished in 1987. Then I thought I would go to New York to practice and teach, but Thomas Beeby advised me to go back to Chicago—and then I called you for work.

ST: And you started teaching at the University of Illinois at Chicago, and later at Archeworks, our laboratory of design for communities, as one of the founders. I have been both critical and supportive of you. If you can't be critical of people you love, who can you be critical of? So it is great you are teaching at Yale as the Davenport professor in the fall. What kind of studio are you going to do?

DG: I want to give a site that is too large and complex to treat as an object—something fieldlike. It will be digitally based and in Chicago. I might do Block 37, a site in the center of Chicago's Loop that has remained suspiciously vacant and politically charged. I think something extraordinary needs to happen there.

ST: I agree. Block 37 was one of my last projects at the University of Illinois–Chicago School of Architecture; it was a very dense program with an unbelievability about it. The site is a huge scam. Ross Miller's book *Here's the Deal: The Making and Selling of a Great American City* explains how it is basically laundering money.

DG: It is amazing to me that a site in that position in the city is so blatantly empty; with such a checkered history, it needs alternative programming—something I hope to research with the Yale studio.

ST: Where do you want to go with your practice? You finished the Asian restaurant in the burbs and a number of houses. But beyond the digital side, there is a certain hands-on quality in your work that I am very interested in, where you actually make things and put things together for the client. But do you aspire to a bigger practice with work that has greater presence? And if so, how do you make that leap? I think it is one of the hardest things for most architects.

DG: I would like the work to have more of a public presence—the houses have all been experiments at teasing out "difference" from an overall context of (perceived) homogeneity. And they suggest that topologies of landscape and building are not necessarily discrete. The Korean Presbyterian Church in Queens is in a sense a larger version of some of the house adaptations—it is a hybrid that emerges from complexities of context and client. But it has not yet influenced the kind of work I'm getting in Chicago; I haven't had a project of that scale here.

ST: But the church is complicated in part because there are three of you. And you all have some relationship to UIC: Michael McInturf was a student of mine (never credited that way), you and Greg Lynn were teaching there, and two of you were in the exhibition *Ten Untenured Faculty*. The way you worked long distance on the church was interesting, but it bears the imprint of no single person. There is a lot of concomitance—plus, as an aside, you are all nice people.

DG: It was a matter of questioning the authority of a single presence, particularly given the client: Korean Presbyterians, who buy an old factory and ask that we insert a church.

ST: It is all about hybridization.

DG: The project employs aggregation as a strategy—and so it exhibits this heterogeneity at smaller, local scales, without sacrificing cohesiveness entirely. The houses exhibit similar qualities.

ST: The offices for the engineers Thornton Tomasetti in Chicago, the restaurant and houses in the Chicago suburbs, and the church in Queens are all retrofits. Have you ever done anything autonomously from the start?

DG: A commercial space with housing is scheduled to start construction this fall in Chicago. It won't be as aggressive as some of our other projects, but close. The neighborhood groups in West Irving Park, west of the expressway, are terrified and think that the only way to make something commercially viable is to do brick-and-limestone-faced buildings that you see everywhere—really mediocre work.

ST: On the one hand, I think about the next generation and the youngest people out of school who all seem interesting, but then Blair Kamin wrote in *The Chicago Tribune* three years ago that the city is in the tank. What do you think about all of that?

DG: When that infamous article appeared I thought it was fair, but then you have to include architectural criticism itself within that critique. "Good" criticism would dig much deeper and find that actually there is a lot of good work out there. But the best work is not necessarily in the places that you are used to finding it, with the big firms or with the usual suspects. It takes a gallery venue, a good critic, and curators to bring out the work.

ST: Did you read John Vinci's article about Rem Koolhaas's building for IIT?

DG: I am really pleased that Koolhaas, Piano, Gehry, and other out-of-towners are building here. There is a lot of local talent here, but it is a global economy. These hopefully brilliant additions to the city could open the territory a little for some of us in the future.

ST: I support bringing good architects here. But Eisenman's competition scheme might be the better solution for IIT; by going underground he doesn't mess with Crown Hall, one of the great icons of the twentieth century. And Koolhaas does not have such a great record of interest in building: ideograms, yes; building, no.

DG: Eisenman's was the most contemporary one for me because it treated the landscape and building as one entity; I thought it might have spawned a landscape plan as well that could have influenced more of the campus.

ST: In light of my being in partnership with my wife, Margaret McCurry, I have a question about your wife, Christine, because you do participate with her in exhibitions.

DG: Christine makes ceramic sculptural objects that are influenced by ideas of evolution—sort of "what if" scenarios in which new life forms (of unclear scale) emerge. We have increasingly similar tastes relative to form. Although she is not an architect, I think of her as a collaborator, either subconsciously or consciously, particularly when it comes to color and pattern effects. She has a disposition and psyche that I want to bring into the office. One of the outcomes of all the digital stuff, which is not interesting in and of itself, is that architecture can be thought of more "ecosystemically." Ideas about repetition and difference seem to permeate both of our work.

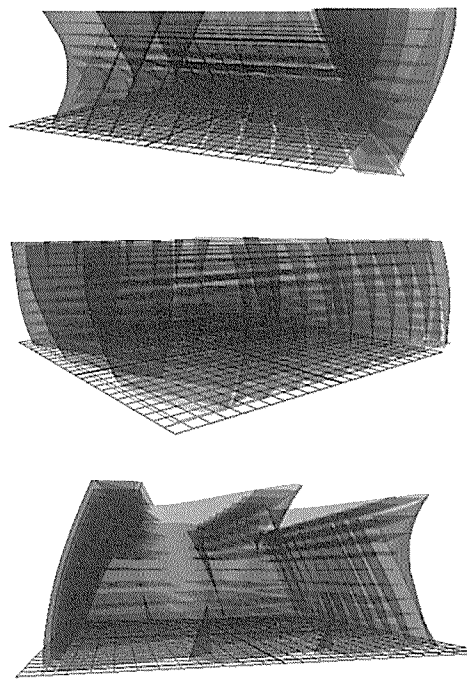
ST: It is good to hear about these associations; I have never perceived you as a solely theoretical type because of your hands-on emphasis. I have always perceived you as an architect. The way you make things is not normal for many architects of our time. And it is not coming from young architects, who are more theoretically enterprising and who read *Any* or *Assemblage*. Because of Archeworks, I am interested in breaking down barriers. The studio I did at Yale in fall 1993 was a dry run for Archeworks, and as a result it impacted and in some way influenced the Urban Design Workshop. One of the students from that time was Mike Haverland, who has been a force with UDW ever since. We all know the art side of Yale, but there is another side: a concern for social-related issues. So where does the technique and buildability side of your work fit with having a larger practice?

DG: Technique is not something one personally possesses. I don't think the old idea of the "artist" remaining in the studio as a master flies any more—the world is too complicated. If we want architecture to address cultural issues, our techniques must involve a range of disciplines. Archeworks takes this even further. Innovation occurs through the expertise of diverse teams and organizations.

ST: The Korean Church aside, all the rest of your work is in Chicago. You have to wait to get bigger projects here; it goes with the territory. You are young and impatient—that is all. This is a traditionalist view of how to build up an architecture practice.

DG: Yet recently our work is coming to us from outside of Chicago. I am designing a house in Florida for which all information is transferred over the Internet; I am not traveling to Florida. We are designing a store for a Web company for which I have only "met" the clients over the phone and through e-mails; the whole process is on the Internet. One of the things that the church hinged on was that none of our single offices could have handled that job. The work was transferred every day and distributed according to who could handle it at any given moment. All of these projects rely on efficient and dynamic transfers of information.

ST: I will now be critical. Your work falls into two categories (but not in terms of aesthetics): small projects that bear your imprint; and the church, which is totally detached, impersonal, formally complex (and in terms of the use of the computer, brilliant)—but doesn't bear your personal imprint. All your other work looks like you, whether you like it or not. Which do you prefer, bigger stuff on the computer or the hands-on work?



DG: I certainly wish for larger, more public work, which by its nature must be collaborative. But formal complexity and certain recognizable "textures" are not mutually exclusive—they can intermingle. However, singular buildings that present multiple faces as a concept is thin; I am more interested in how program organization and technical design become reciprocal.

ST: So on the one hand you are a traditional architect who produces small work with aspirations for a nontypical, particular process for larger-scale work.

DG: Randy Kober, Richard Kranz, and I collaborated on the Museum of Contemporary Art installation *in.formant system* this winter; the program of a newsstand, which will be exhibited at Yale, was tied to the materiality of the piece. Whether we can pull it off on a larger scale remains to be seen.

ST: Here you are using cutting-edge technology, but the practice is done in a traditional way.

DG: What you are talking about is that you root yourself somewhere, and the smaller work builds up and gets you to other things. But it doesn't matter whether it is conventional or not—it depends on the architectural effects you can produce. For example, I was pleased that Ben Nicholson chose to read some of his writings inside of the *in.formant system*; his performance became part of the material effects we fabricated.

ST: What is interesting now is that we have some similarities: at some level you are a young Stanley Tigerman. Sitting here doesn't stop me from building everywhere else.

DG: So this might be my fate.

Top to bottom:
Douglas Garofalo, *Hoskinson Residence*, Sarasota, Florida, 2000
Douglas Garofalo, *"Loess" Transient Housing*, Chicago, 1999

Celebrating an Idea:
Fifty Years of Perspecta

An exhibition curated by Ann Marie Brennan (MED '01), with assistance from Max Marmor, Art and Architecture librarian; Danielle Moon, reference manager of Manuscripts and Archives; and Julie Konwerski, special events coordinator at the School of Architecture, was on display at the Sterling Library Memorabilia Room in the spring.

Seldom does one find a clear beginning of an idea. Even rarer is the ability to follow an idea and witness how it was interpreted and thereby transformed through time. *Fifty Years of Perspecta*, held in conjunction with the symposium on February 11 and 12, was a celebration of an idea. Founded in 1950, *Perspecta* was the product of student motivation, guided by the wisdom and insight of George Howe, to create a forum for architectural discourse through a critical and historical perspective.

The exhibit, held in the Sterling Library Memorabilia Room, not only presented the contents of 30 issues of the journal but also demonstrated the often unnoticed work behind each edition both in terms of the magazine's editorial content and groundbreaking graphic design. Culled from materials in the Yale University Manuscripts and Archives collection as well as the files of individual editors—correspondence, mechanicals, layouts, hand-marked manuscripts, original drawings, and photographs—offered a behind-the-scenes look at the making of the journal. Documentation was fairly complete for the issues up to issue 13/14; whereas later original materials were not. Displayed in vitrines were remnants of small victories, huge disappointments, procrastinating writers, and worried editors

Perspecta at 50

"The first number of *Perspecta* . . . proposes to establish the arguments that revolve around the axis of contemporary architecture on a broader turntable encompassing the past as well as the present and extendible into the future. To all architects, teachers, students *Perspecta* offers a place on the merry-go-round."
—*George Howe, Perspecta 1*

"You can't go home again."
—*Thomas Wolfe*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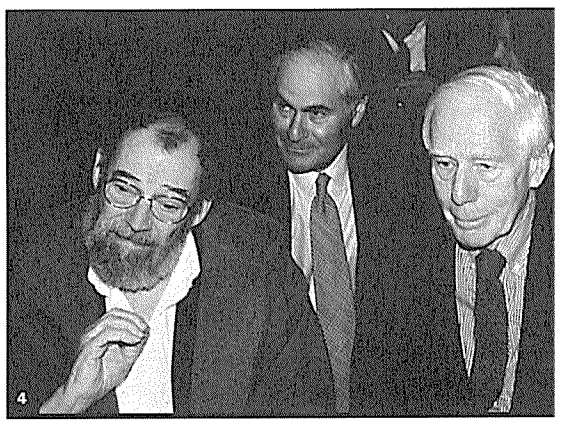
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After nearly 50 years and slightly more than half that many issues of *Perspecta*, Dean Robert Stern called his fellow editors home to hear and respond to accounts of *Perspecta's* past, hoping (it appeared) to begin to chart prospects for its possible future. They and other alumni, a total of 120 in all, returned to the A&A for "Practice and Theory," a conference with a vague yet shrewd title that revived an opposition that was (I thought) already "history." As it turned out, that was apparently the point of the Hastings Hall homecoming: *Perspecta* as history—or, historicizing *Perspecta*. Whereas most of the invited speakers wisely refused to take the divisive bait coded in the conference title (though there were some vigorous nibbles), "Practice" and "Theory" cast shadows across everyone's efforts to make history, and toward the end of the conference, those two shady figures (seemingly) began to appear in everyone's speech. Yet these dim allegorical characters—"P" and "T"—were tokens. As the event unfolded, it became evident that, like the current vogue in academic book publishing, the conference subtitle best described the content of the presentations: "*Perspecta* and the Fate of Architectural Discourse."

Like Thomas Wolfe's famous adage about the Asheville of his youth, the subtitle suggested an estrangement from the New Haven that launched and nurtured *Perspecta*. Conferees seemed to share the sense that the significance of Yale's student journal of architecture has waned and should be reassessed. The revealing and curious term here is *fate*, which implies on the one hand a kind of tragedy and on the other a certain destiny. In both senses—fate as tragedy and as destiny—the connection between the conference title and subtitle is more than interesting. As numerous parenthetical remarks made clear, the presumed tragedy lies in the imbalance or disconnection of "P" and "T," a fate of architectural discourse that *Perspecta* —aided by the journals that followed and extended its model—had a hand in producing. The dream of *Perspecta*, to offer a ride on Howe's merry-go-round of architecture, and in turn to circulate ideas, images, values, judgments, and knowledge, has faded into the margins or, even worse, become obsolete (as other, more nimble publications and media have usurped its role). Those who see the journal's history as a tragedy seem to believe that the proverbial carousel is no longer a site of dynamic balance and ageless joy, but is filled with innumerable 35mm slides, endlessly projected and accompanied by a sound track of "arcane" or "detached" texts.

Some participants worried aloud at the "irrelevance" and "insularity" of contemporary architectural discourse, yet the clear majority of speakers dismissed that fear as at once parochial and overwrought. Again and again, Howe's trope of the merry-go-round returned—as alternatively utopian or slightly sinister. Speakers repeatedly alluded to the role of *Perspecta* in the emergence of architectural theory, the promotion of certain architectural practices, the institutionalization of architectural discourse, and the documentation of architectural history. Thus *Perspecta*'s role in the "destiny" of architectural discourse became a recurring theme of the conference. Did *Perspecta* enable or restrict architectural possibilities? Did it actively formulate a tradition, or did its editors react to the prevailing issues of their time? Is it possible today for a student journal to sustain the kind of influence that it once had, or was its influence never as significant as has been believed? At its outset, was *Perspecta* an idealistic student-initiated enterprise, or was it a tool of those who appeared in its pages? Or was it both? Who is best qualified to lead *Perspecta* into the future? Its editors, or an editorial board of faculty members? Can you go home again?

These were the hot-button questions of the conference, raised by the invited speakers and responded to by the audience, especially pointedly by the former editors who, in several instances, raised the temperature of the discourse as a self-consciousness of the conference's historical aspirations became palpable. In each case the heat was fueled by issues that joined title to subtitle —"P" and "T" to "tragedy" and "destiny"—as the invited speakers offered distinct versions of *Perspecta* as history.

OP-ED: The Lessons

Kenneth Frampton, Alvin Eisenman, Joan Ockman, Michael Hays, Sandy Isenstadt, and Sheila Levrant de Bretteville each addressed different aspects of *Perspecta*'s story, ranging from an anecdotal recollection of its beginnings (Eisenman) to an assessment of its graphic development (de Bretteville), a provocative effort to bracket its highest moments and its eventual decline (Frampton), and critical readings of its ideology, structure, and chosen imperatives (Ockman, Hays, and Isenstadt, respectively). The talks carefully unpacked the contents of *Perspecta*, opening each volume to page after page of consistently stunning photography, occasionally profound writing, and the work of an evolving cast of characters whose appearances were so consistent as to be mistaken for an ensemble.

Following this tag-team first draft of *Perspecta* as history, the final hours of the conference gave the floor to critics, commentators, and the competition. During a roundtable moderated by Robert Stern following the main presentations by Ockman, Hays, and Isenstadt, numerous statements were issued from the audience, more often than not in an effort to correct the record. Later, Suzanne Stephens introduced a group of editors of other journals, from the defunct (*Oppositions, Skyline, Connection*) to the soon to be defunct (*ANY*) and the soon to emerge (*Grey Room, 21A*). Mario Gandelsonas, Charles Jencks, Cynthia Davidson, and Reinhold Martin all expressed their debt to *Perspecta* and explained how their publications have been and will be different. Faculty members Alan Plattus and Peggy Deamer then had the onerous task of responding to all of the preceding events (and to put them in the context of today's academic environment). Finally, Mark Wigley closed the proceedings with the first Myriam Bellazoug Memorial Lecture. His captivating presentation of the "settlement pattern" of *Ekistics*, an almost-forgotten journal published by Constantinos Doxiadis and Jaqueline Tyrwhitt from 1957–87, reconfigured the preceding discussions and diagrammed an as yet unrealized trajectory for the contemporary journal of architecture. By the end of the conference, the fateful discourse of "P" and "T" had come full circle, from Frampton's precautionary warnings in his keynote address the night before. Howe's merry-go-round had been celebrated, scrutinized, and finally refashioned. While Frampton appealed for a renewed respect for the "standard" established by the early *Perspecta*, even in

trying to keep deadlines.

A letter initiating the first issue of *Perspecta* (published in 1952) explains the goal of the journal, which was (and still is) to continue the discourse between students and the prestigious faculty (Howe, Kahn, and Johnson) that developed in the studios. It is for this reason that *Perspecta* succeeded in its mandate to go beyond the issues discussed in commercial architectural periodicals: these debates reflected the changing nature of the profession and changing perception of the field, and how architecture is to be taught.

On display from *Perspecta* 2 was a draft copy of the article "Observations from an Elderly Architect" by Howe and a letter from Walter Gropius discussing his participation in the journal. Found in the archive of *Perspecta* 3 was correspondence between Sibyl Moholy-Nagy and MoMA's Arthur Drexler. An original photo of Matisse taken by Henri Cartier-Bresson for *Perspecta* 4 (accompanied by a copy of a letter from the subject) was displayed. There was also a letter from Drexler complaining about how difficult it was dealing with Le Corbusier, leading him to cancel plans for an exhibition on the architect at MoMA. *Perspecta* 6, with editor James Baker and graphic designer John T. Hill, stood out for its strong cover—based on one of Isamu Noguchi's photographs of an Indian observatory—for an issue that included photo essays on vernacular Greek and Japanese architecture. From *Perspecta* 7, correspondence from Louis Kahn, Colin St. John Wilson, and Eero Saarinen's wife, Alina, a well-known art critic, were all discovered and displayed.

In general, the editors seemed exceptionally sympathetic to the architects they showcased, as if both to help them along quickly and to clear a space for an even younger generation. *Perspecta* 9/10, edited by Robert Stern, was unique in that the U.S. State Department distributed 500 copies in Russia, so it had a wider than usual impact and was the only issue to be reprinted. *Perspecta* 11 included correspondence from Archigram (explaining the delay of their material for the article); original "mock-up" pages with Archigram's original artwork; and correspondence from John

what goes around comes around

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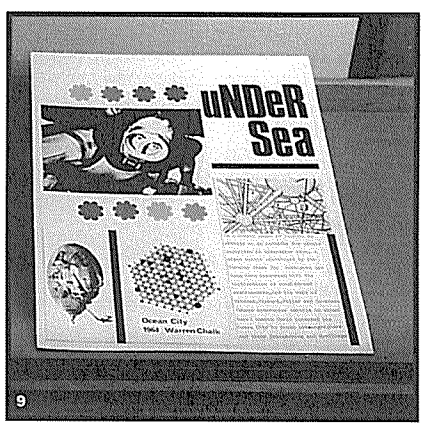

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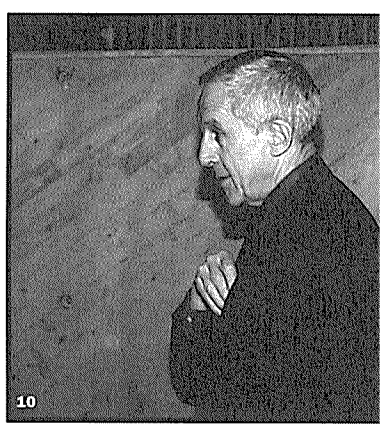
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these "highly volatile, digital times," Wigley suggested a distinct alternative for the structure of architectural discourse. In his terms, an intricate "network" has replaced the "family scene." Thus, at the end of the conference, *Perspecta*'s history remained both secure and unwritten, leaving open the question of whether *Perspecta*'s future editors (many of the current students in the audience) would "come around" or be content to "go home."

REPORTAGE: The Discussion

Of course, it is unfair to recount this conference as some sort of morality play. A more journalistic presentation of events is in order. Frampton's keynote address opened the conference and focused on the late 1960s, a moment he characterized as "The End of the Beginning." Making reference to Howe's statement in *Perspecta* 1 that "this is only the beginning," Frampton argued that by the late 1960s Howe's merry-go-round had spun full cycle, and its subsequent issues (like those of other contemporary journals) suffered from a vague kind of vertigo. After the first dozen issues, *Perspecta* began a dizzying "drift toward arcane theorizing." The journal began to stumble in its efforts to maintain the same "judicious balance between words and images" exhibited in the early issues, which still stand as "the model of the gentleman scholar's magazine par excellence." Near the end of his talk, Frampton tempered these double-edged remarks with an equally ambivalent aside: "I'm not against theory, though some would say I am." Yet the lines were drawn. For Frampton, *Perspecta* (and architectural discourse in general) was best and will regain its significance by ceasing its concern with "metatheoretical issues." Rather, future editors should dare to "risk reality" by engaging "practices" (the "s" here is a crucial hedge) in detail and with an awareness of the dangers of "resolution and representation." *Perspecta*'s tradition of publishing extraordinary photographs was, at least in the beginning, an exemplary mode of representing practices. But in this age of multimedia and the ubiquity of digital imagery, *Perspecta*'s fate requires a wariness toward "the commodifying of information." Although the first dozen issue now seem "relatively naive" in their approach to integrating "theory, practice, and representation," they are still capable of "refreshing" our memories and our good faith.

Alvin Eisenman, former chair of the Department of Graphic Design, followed Frampton's direct appeal to *Perspecta*'s future editors with an extemporaneous talk on the attitudes and conditions that informed the design and production of the journal in the 1950s. Thus he extended Frampton's concern with the techniques and modes of representation that have been both the strength of *Perspecta* (before 35mm single-reflex cameras and word processing replaced plate photography and line type) and its Achilles heel. Eisenman spoke of the incredible sense of liberation that came with the advent of offset printing. Not only did it substantially decrease the cost of publishing images, it was a technological shift equaled only by the rise of digital type and desktop publishing in the 1980s. Eisenman's anecdotal information ratified Frampton's historical claims, even if his accounts were more rosy: for example, in his description of Yale in the 1950s and 1960s as a "collaborative" where individuals such as Kahn, Fuller, and Albers had (and took) the time to exchange ideas and share in constructing the culture and discourse that *Perspecta* so vividly documented and publicized. With these positive and inspiring images in their heads, the conferees headed down Chapel Street, between the two buildings that are the bookends of Kahn's career, for paella and martinis (talk about collaboratives) at Stern's fabulously appointed quarters.

Early the next morning, the detailed assessment of *Perspecta* began. Dividing the issues roughly into thirds, Ockman, Hays, and Isenstadt resourcefully traced the journal's development. Ockman covered issues 1 to 10 (1952–65), numbers Frampton had discussed the night before. Like him, she noted the "absence of theory" in those early issues, but characterized it not as "judicious balance" but as an "ideological position." This "widely acknowledged bias at Yale against theoretical speculation," she argued, was "registered in the editorial framing of *Perspecta* from its very inception" and registered "a crisis of belief, a profound ambivalence toward the theoretical orthodoxy of modernism." Thus Ockman discerned a greater continuity between the Howe-era issues and the later, so-called postmodern, issues of the late 1970s and 1980s. This almost direct line, in part, resulted from the focus (or narrowness) of *Perspecta*'s subjects in its first two decades. Rather than seeking out "new currents," it functioned more as a "house organ . . . of Yale's faculty and its succession of highly paternalistic chairmen." Figures such as Kahn, Johnson, Rudolph, Barnes, and Fuller consistently reappear, constituting what Ockman calls "the Yale stable (to give the merry-go-round a slightly different twist)." These "masters" and a "discourse of mastery" become in effect the content of *Perspecta*, at least through 9/10, leaving absent from these (editions) "such burning issues of the day as mass culture, suburbanization, television, prefabrication, cybernetics, beat culture, and bomb shelters. . . . Who said the Yale school had no ideology?"

Thus Ockman's talk graciously set the stage for Hays, who described his approach as mapping "the ideological field of positions" that were "locked in" during the years 1967 to 1983 (11–23) and allowed a set of contradictions to play out in the pages of *Perspecta*. The social concerns, even a kind of populism, began to motivate *Perspecta*'s content, exemplified most vividly by the pop analysis of Venturi and Scott Brown. Conversely, a brooding distopian strain also appeared, particularly in 13/14. The editorial stance appeared "less confident" and seemed to propose something like "architecture as scar or life wound." Material on *Alice in Wonderland* and *The Wizard of Oz* appeared along with recuperative historical pieces on constructivism and expressionism. Thus the contents of *Perspecta* could be charted along a cultural and political axis, ranging from a fascination with the everyday to disaffection with received values. Cutting the other way, another axis was evident to Hays: the internal discourse of architecture. At one end was "the autonomy thesis" represented by Peter Eisenman writing on Terragni, and Colin Rowe and Robert Slutzky on transparency. Whereas the early *Perspecta* advocated versions of revisionist modernism, by the 1970s modernity was seen as a limiting paradigm, one that architecture could only acknowledge but not overcome or revive. The question for Hays, then, was what ideological position was axially opposed to the autonomy thesis. He found the answer clearly displayed in issues 17–20: the concern with building, being, authenticity, and dwelling—in other words, "things no longer possible to us." As should be expected in *Perspecta*, this position of "idealizing ahistorical disenchantment" was most obvious in the numerous photographs of ruins, stone walls, pyramids, Corbusier's and Kahn's projects in India, and earth art. Isenstadt had perhaps a more difficult task than either Ockman or Hays, because he was charged with making sense of the most recent issues of *Perspecta*. Noting the increasingly common strategy of organizing the issues around themes, he discussed the problem of "what to choose and how to choose. Choice, in theory, is a problem of

McHale, Marshall McLuhan, Claes Oldenburg, and Cedric Price, as well as a telegram from James Stirling explaining the delay of his article.

On display from *Perspecta* 12 was a letter from Stuart Wrede to Herbert Marcuse (the original carbon copy as well as a draft) and a copy of Wrede's subversive underground magazine *Nova Organum*.

The eye-catching cover and lively graphics designed by Erik Muller for *Perspecta* 13/14 were featured, as was correspondence from Colin Rowe and Vincent Scully with original drawings of various museums of note, which were then featured in a signature article in *Perspecta* 16.

Although later issues had less archival information on display, from *Perspecta* 30 there were original photographs by Jeffery Sturges, and *Perspecta* 31 called "Reading Structure" was previewed with the editorial statement. The documents from the exhibition will be included in a forthcoming publication on *Perspecta*.

—*Ann Marie Brennan*

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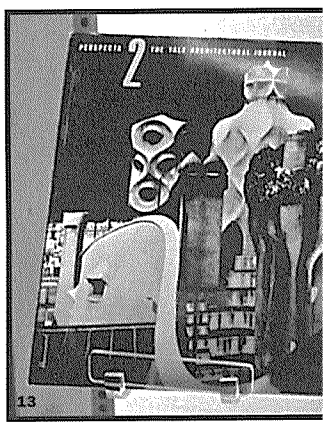

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editors." Thus "theming" and "choice" became his own chosen theme, a metatheme, if you will, that proposed to understand the most recent issues of *Perspecta* as operating according to the basic logic of consumer capitalism. Drawing upon David Harvey's discussion of "flexible accumulation" in *Perspecta* 26, Isenstadt argued that "choosing is the user's-eye view of postmodern society. And making good choices about architecture has been a special concern in recent issues of *Perspecta*." Faced with this world where choosing is all, it has been the special "worry" of recent editors "to build imperatives" as bulwarks against the openness of contemporary architectural discourse. He found five major imperatives in recent issues, which he termed "social, design agency, historical, material, and a last category I haven't been able to name yet."

The roundtable that followed, moderated by Stern, turned into an opportunity for former editors to intervene from the audience. Most simply rebutted or clarified the formulations that had been offered, but soon enough broader issues were raised. Peter Papademetriou recalled his own difficult circumstance as editor of 12. Number 11 had been a huge financial loss, in part because a great deal of material was lost in a fire that swept through the A&A building in June 1969. In response, a board was formed to oversee the bookkeeping, but this moment also marked the incipient "institutionalization" of *Perspecta*, ultimately raising concerns about more significant modes of accounting: First Amendment issues, credit for the initiative of the students (as opposed to figures such as Howe, Rudolph, or Moore). Then Ann Marie Brennan, a current MED student and the curator of the exhibition *Fifty Years of Perspecta*, held at Sterling Library concurrently with the conference, read a letter from the editors of numbers 1 and 2, who wished to clarify the "true origins" of the journal.

Among their most forceful points were the claims that the idea of a journal was initially opposed by the faculty, that the intention was to publicize the discourse of the school, and that the first issue was made possible only by selling advertising space on the back cover. As the exchanges continued, one thing became entirely clear: this roundtable was itself a kind of merry-go-round, and there would be no free rides. In fact, not only was there vigorous competition to get on board, but there seemed to be limited space. The question was not who would get the brass ring, but who would find a seat. As Ockman remarked, "the metaphor of the merry-go-round strikes one as not just naive but a little bit cynical." Whether as history or as an ongoing project, *Perspecta* will never be "a still point in the turning world"; rather, it remains a contested territory with as many claims on its legacy as on its future.

The former, current, and future editors of other journals represented some of those claims. Although all agreed that *Perspecta* was the fountainhead (so to speak) of the academic journals of architecture, each editor also insisted that subsequent publications (such as theirs) offered alternative models. Yet however interesting their anecdotes, images, and explanations, this segment of the conference strayed from the themes that had emerged earlier.

Momentum was regained in both Deamer's response (explicitly) and Wigley's closing lecture (implicitly). Deamer made a plea for theoretical engagement, asserting the need to operate within what has become a pervasive, if not the dominant mode of contemporary academic architectural discourse. Wigley picked up where Deamer's staunch advocacy ended, beginning his lecture with a measured yet passionate effort to dismantle the presumed opposition of the conference title. It is futile and absurd, he argued, to even pretend to distinguish "serious substance" from "arcane theory," if only because so often, especially today, new and promising practices emerge from the most academic and arcane discourses. Our demand upon architectural discourse should not be that it produce serious, relevant, or even meaningful work, but that it "simply produce hesitation." By the end of his talk, Wigley clarified his understanding of the potential of a journal such as *Perspecta*: to construct a network of readers, writers, and institutions through which "radicals" are linked to "reactionaries" and the primary task is not "newness" or "flow," but "maintenance." And what is maintained is not the stability of the discipline—the desire to keep things in their place—but the viability of a space—"a web of eyes"—that counters "the relentless, passionate, almost absurd attempt to pin architecture down: to locate it in a network." In other words, what goes around comes around. *Perspecta* remains interesting and vital, not as history but as a self-consciously constructed and admittedly artificial network of contributors (both financial and intellectual), editors, and readers.

—*Mark Linder*

Linder (M.Arch. '86, MED '88) is associate professor at the School of Architecture, Syracuse University.

From left to right:
Page 6

1 *Fifty Years of Perspecta,* exhibition at Sterling Library Memorabilia Room, Spring 2000

2 Sheila Levrant de Bretteville

3 Mario Gandelsonas

4 Peter Millard ('51), Warren Cox ('61), and Alvin Eisenman

Page 7

5 Peggy Deamer and Dean Robert A. M. Stern

6 Perspecta's 25th Anniversary publication and photo of Alvin Eisenman circa 1960.

7 Joan Ockman

8 Mark Wigley

9 Under the Sea by Warren Chalk, 1964

10 Kenneth Frampton

This page:

11 General view of *Fifty Years of Perspecta,* exhibition at Sterling Library Memorabilia Room, Spring 2000

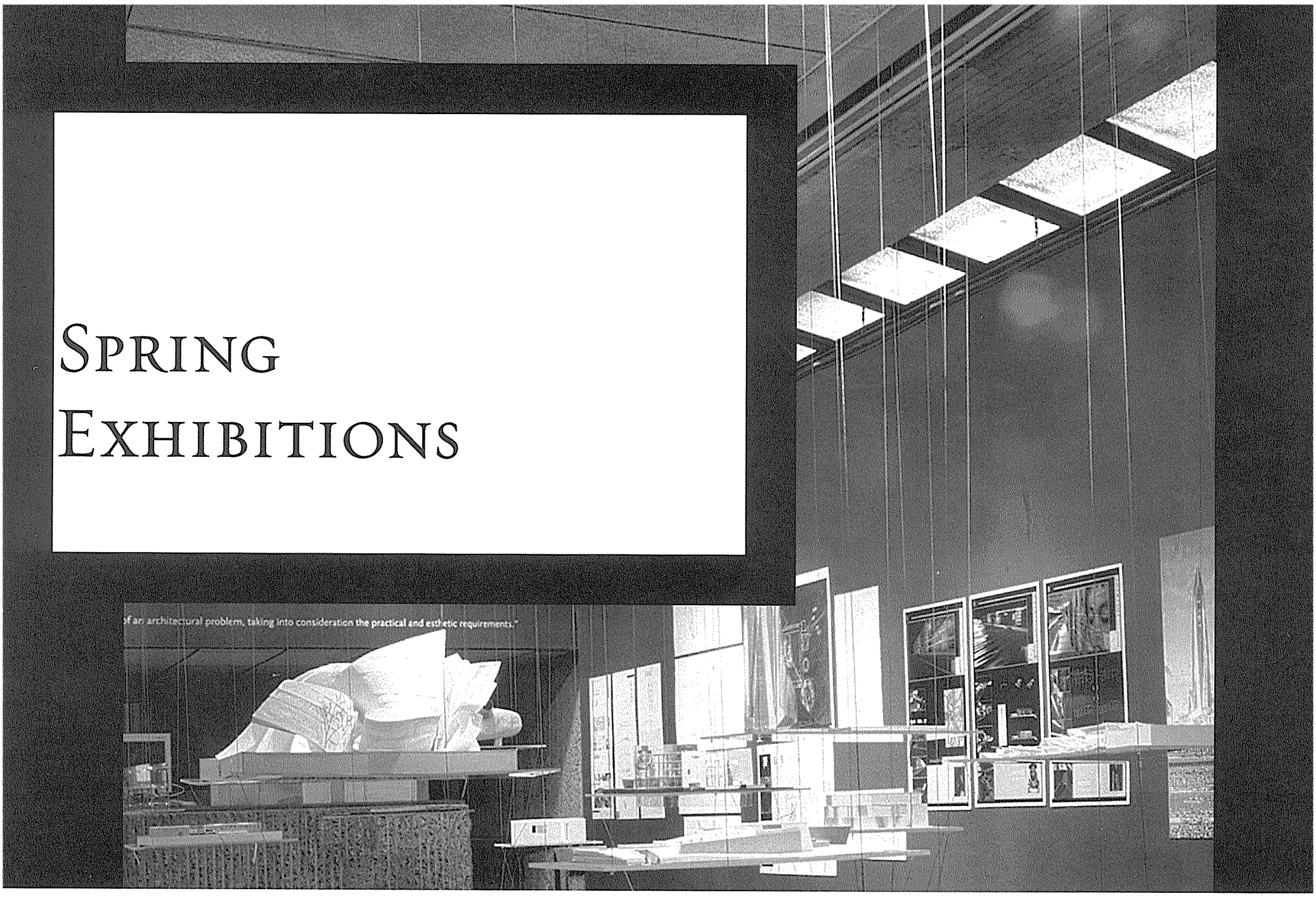
12 Sandy Isenstadt, Joan Ockman, Robert A. M. Stern, and Michael Hays

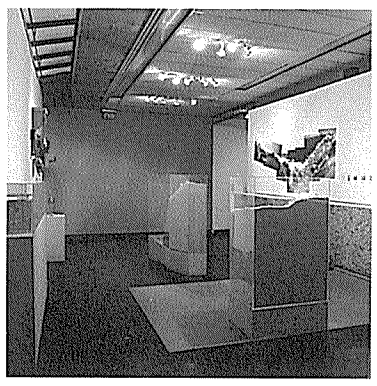
13 Cover of *Perspecta* 2

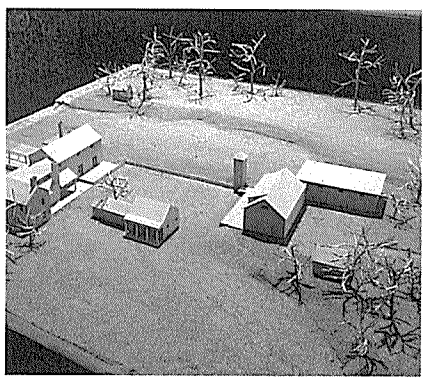
Photographs of the symposium by John Jacobson

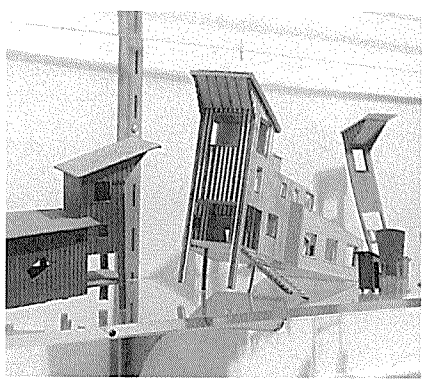
Photographs of the exhibition by Harold Shapiro

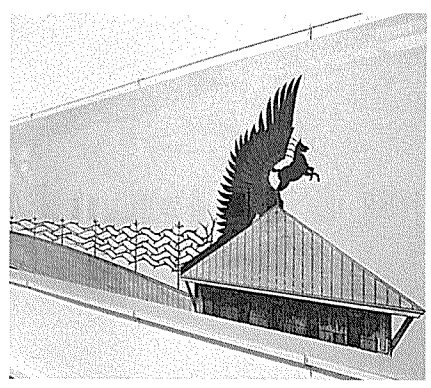
Spring Exhibitions

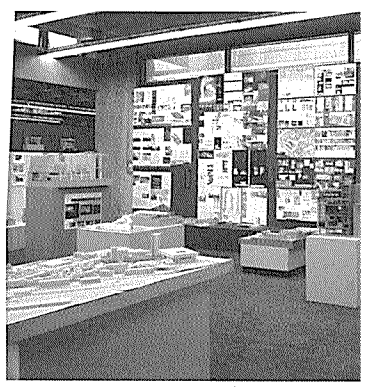












The question of context and an interest in how we view architecture—and frame views of nature with architecture—were common themes in three exhibitions of otherwise vastly different work that formed a spring faculty exhibition series. Professors Kent Bloomer, Turner Brooks ('70) and Steven Harris each curated and designed their own installations in the North Gallery of the A&A Building in a series that was supported in part by Alexander Gorlin ('80).

In the first of the three exhibits, *Visual Rhythms*, Kent Bloomer presented two projects, examining architectural ornament. Most prominently featured was the Great Platte River Road Memorial Archway, a museum that spans Interstate 80 near Kearney, Nebraska. The building, memorializing the westward expansion over trails that converged near the site, is a stone- and log-faced essay in the great lodge style by Peter Dominick. Bloomer's contribution is an enormous winged metal horse that tops the museum on one side, scaled for the benefit of cars zooming through the building. According to Bloomer, the horse is a response to local historical and visual cues representing transportation and communication, two themes the project's sponsors wanted to convey. (The Pony Express was based nearby.) For the horse's wings, Bloomer borrowed from the distinctive feathers of the sandhill crane, which has a migration point nearby. To line the top of the structure, he designed an ornamental fence of undulating horizontal lines to suggest the nearby Platte River, with stanchions that suggest cornstalks. Bloomer also showed a model of a structure for a small public space called Market Square Plaza at Lakelands, a New Urbanist community in Maryland. As a metallic arbor, the project will sit surrounded by cars, drawing pedestrians down one of two pergolas in a circular space, with metal foliage overhead. Bloomer calls it "parking-lot architecture," and the materials have more to do with the cars than with the surrounding traditional architecture.

Also included in the show were photographs as a mini-retrospective of Bloomer's ornamental collaborations with architects, most notably former dean Thomas Beeby ('65). As a whole, Bloomer meant the exhibit to have rhythm as its theme, explicating his belief that "ornament is the most rhythmic aspect of architecture."

Like Bloomer, architect Turner Brooks has long looked to local traditions for inspiration. But in his exhibition *Turner Brooks: Work*, he took care to emphasize the forms of the buildings themselves, not their site or context. He displayed models of several of his small wooden houses in Plexiglas cases "like a collection of insects—specimens removed from their natural habitat." One project, a small building with winglike projections, was presented in an even more rarefied setting: viewers had to peek into a black box to see it. On a more practical note, Brooks provided construction documents for some of the projects in case the visitor wanted to delve deeper.

Brooks's strategy allowed gallerygoers to consider his architecture less as a response to its (usually) rural context and more as a body of personal, idiosyncratic work. Looking at the models, one could absorb his language of wood-frame building with rounded shapes, eccentric gables, sliced-off corners, and bright colors.

One of Brooks's most visible works is the new Gilder Boathouse for the Yale crews, on the Housatonic River at Derby. There Brooks has responded to the architecture of rowing shells just as he has in the past looked at old cars and railroads, creating a long, thin structure with laminated beams, but—like his other work—manipulated with slices and penetrations. Stretched along the riverbank at the finish line of the racecourse, the building will frame a view of the races for visitors.

Steven Harris was most concerned with the view from architecture. Highlighting three houses for the same client on three distinct sites in his exhibition, *Steven Harris: Buildings and Sites*, Harris devoted one wall to a series of black-and-white photographs of a stick-built "viewing platform" erected on the Santa Fe site of one of the houses to test the view from the future house. The gesture demonstrated the importance given to views, especially in the two houses with the most dramatic sites: a hillside in Santa Fe and a 300-foot cliff in Cabo San Lucas, Mexico. Harris, who designed the houses in collaboration with landscape architect Margie Ruddick and interior designer Lucien Rees-Roberts, plays with ways of concealing and revealing the view in each of the houses. The L-shaped main portion of the Santa Fe house, built with adobelike cast pumice walls, seems to emerge from the landscape, while a separate "panorama building" offers continuous views. At Cabo San Lucas, the ocean-facing facades are alternately open and closed.

The third house deals with a more conventional situation more conventionally: in rural New Jersey, Harris added new outbuildings, to make a compound around a 1790s farmhouse. He extends the tidy rural aesthetic of the farmhouse, distributing new square footage in a few small buildings, protecting the small scale. (The other houses are similarly fragmented to avoid overbigness.)

All three of Harris's houses were presented in dramatic models that underscored the nature of their sites. Whereas Brooks sought to emphasize the forms of his houses outside of their context, Harris, whose contextualism may be less apparent, made a point to have them be seen in situ. All three exhibitions revealed designers actively engaged in and inspired by place.

—Mark Alden Branch (Yale College '86) Branch is former Senior Editor of Progressive Architecture *and co-author of* Devil's Workshop: 25-Years of Jersey Devil Architecture.

Year-End Exhibition

The Year-End Exhibition, surveying student work during 1999–2000, transformed the seventh floor into an exhibit hall with selected work from the first-year and second-year design studios, M.E.D. research, and each graduating student. A special display honored Frank Gehry on his receiving the honorary Doctor of Arts and Letters degree.

The second-floor North Gallery featured the 12 projects nominated for the H. I. Feldman Prize, which is awarded to the student in an advanced studio with "the best solution to an architectural problem, taking into consideration the practical and aesthetic requirements of that problem." Dean Sakamoto's installation, suspending models on floating platforms held in place by tension cables, deliberately recalled Paul Rudolph's ideas for the space.

From left to right:
Steven Harris and Associates, *Steven Harris: Buildings and Sites*

Steven Harris and Associates, *Steven Harris: Buildings and Sites*

Turner Brooks, *Turner Brooks: Work*

Kent Bloomer, *Visual Rhythmns*

Year-End Exhibition, 2000

Top:
Feldman Prize Exhibition, 2000

All faculty exhibition photographs by Harold Shapiro

All student exhibition photographs by Carl Kaufman, Media Services Yale, 2000

JENCKS ON THE FUTURE

Charles Jencks's book, Architecture 2000 and Beyond, was recently published (John Wiley & Sons). He will give a lecture at Yale on October 30. Nina Rappaport interviewed him at Yale earlier this year.

Nina Rappaport: How accurate were your predictions from the revision of your book *Architecture 2000: Predictions and Methods of 1971?*

Charles Jencks: Actually, I was surprised to see that I was more successful than I would have thought possible. Specifically, I predicted the classical revival of 1984, Bob Stern becoming a modern classicist, and Prince Charles's attitude. But I forecast it within a neofascist regime, which never happened, so it was only half right.

NR: You predicted the governments that would be in power as well as the architectural movements?

CJ: Yes, I combined social, political, and architectural trends. One of the things about prediction is that you have to be very eclectic, anti-Frampton, pro-pluralism; there is nothing that isn't of interest in politics and prediction. For example, I predicted the Internet before it was invented.

NR: How did you configure that?

CJ: Out of anger. I foresaw the hated defense department running it with the FBI, the CIA, and the Pentagon—and I even drew a picture of these behemoths programming the Internet with women sitting there trying to tag information about consumer items. To me, it is similar to the World Wide Web. The method of prediction is like that of Jules Verne predicting the Telephonoscope in 1890: combining existing technologies to produce a desired whole.

NR: There is a method and a technique to prediction. You base it on things that are existing and then dream forward?

CJ: There is the logic of desirability. If one thought of the technologies that could make it happen, it was not so hard to predict the Internet. But I am more interested in my predictions on the six major traditions of architecture. I made an evolutionary chart with scenarios waxing and waning, some of which have come true, such as the biomorphic tradition. I predicted it as the biggest movement of the 1990s, and, with Bilbao and cyberspace, it almost is.

NR: So how many of these predictions did you get right?

CJ: About 80%: I made 37 correct predictions, 14 half-right, and 8 wrong. It is easier than you might think to get general things right if you are clever and talk to many different experts. However, I didn't predict that the environmental crisis would be the second leading motivation for architects, and I didn't predict the feminist movement. In fact, one of the most embarrassing things was my use of the word *men*. If you read something that you wrote thirty years ago, the assumptions change. To talk about our situation in terms of "men," was not then politically incorrect. Of course, feminism existed in 1969—I just was not keyed into it.

NR: How do you see architecture and the use of environmental conservation and design today?

CJ: Regarding the Shells and Mobils, and the Fortune 500 companies that pollute, we said, "Let them put their own house in order; don't put the guilt trip on architects, as if making mud huts could solve the problem. The polluters should clean up and pay." What I failed to see was that it was about the cultural-ecological issue. In other words, architects can't solve the problems, but they can symbolize them. In my own prediction system I should have realized that, but I didn't.

NR: Do you think that environmental architecture is the new way? Are you paying attention to it?

CJ: In my book *Architecture of the Jumping Universe* (Academy Editions, 1995), I have a few chapters on it. Ken Yeang's bioclimatic skyscraper and green buildings will become more and more prevalent, because the ecology and the economy are going to be so tightly coupled—every time the world national product goes up five points, the fish and wheat supplies will go down. We already overfish and overproduce grain, so for the next 30 years there will be a strong environmental alibi in architecture, which every two years will resurface the question, "Why can't we do more?"

NR: Is this one of your predictions for the next 30 years?

CJ: Yes, in the new edition of *Architecture 2000 and Beyond*, I write about several different areas. One is the way it is clear that in the so-called first world, one-fifth of the globe owns 80% of the resources. Shopping and retailing has become the terminal condition of man—sorry to use the word man again. Actually, as Rem Koolhaas says, it is really the terminal condition of women. Jon Jerde has taken it furthest, and its possibilities are going to loom ever larger. Architects will use it as Jerde does to rethink public space. It is interesting to look at Charles Moore's article in *Perspecta* called "You have to pay for the Public Life." His example is Disney. I agree with Ken Frampton, at the *Perspecta* Symposium at Yale this weekend, that it is unfortunate that Moore picked Disney. I think commercial culture in Los Angeles was better than Disney at being creative, vulgar, and convincing.

NR: One of the future trends that you see is a focus on the retail shopping experience, but this is already happening. How do you see the future of architecture and of the way spaces are made?

CJ: I have a hope for a "cosmogenic architecture," in which I put forward this new paradigm of the Biomorphic School, with its various creations performed by computer. In 1969 I predicted the influence of the computer and the various languages it allows—the wave form, the twist, and the blob—but I now discuss these points under the cosmogenic heading because that is what I care about. I am sure that in the post-Christian age the cosmos as subject is going to come into its own. The universe, as the unifying metanarrative, will begin to be widely shared in 2020 or 2030. Maybe by then the origin of the universe, and life, will be known and consciousness will be understood. Many scientists are predicting these things; others are saying that it is "impossible." It is conceivable that we will know the answers to those questions, but in any case the basic questions asked will underline the point that we are quintessential universe beings.

NR: How will all of that scientific knowledge impact architecture?

CJ: James Polshek's Planetarium in New York is an example of a building that is better at it than many of the official Millennium buildings in Britain. I am also constructing a project with scientists, the Garden of Cosmic Speculation, to tell the story of the 15-billion-year-old universe. I don't fully agree with the way they describe the universe with such metaphors as "selfish genes," "wimps," and "machos" for dark matter. The metaphor "black hole" is okay, but the big bang doesn't work. It wasn't big (it was the size of a quark), and it wasn't a bang (no one heard it). Rather, it was "a hot stretch of space." The architect's job is to design metaphors and understandings for how the universe unfolds. I am making this in the garden, with the 25 most important jumps of the last 12.8 billion years since the origin (the most recent time dimension), and I refuse to represent this origin as a big bang. How adolescent!

Tod Schliemann, the project architect for the Planetarium, proved an assumption. Here is an architect, not a physicist, who is narrating the universe—and to do that he has to understand more about it than other architects. But what is also impressive is that the exhibition designer, Ralph Applebaum, has turned the events of the universe into a quite vivid experience. Secondly, as you come down the ramp, you see a printout board of current scientific discoveries! The universe is unfolding right before our eyes, so the design has to be able to change. That's fantastic!

NR: How do you build a structure with built-in adaptability?

CJ: The futurists, in the 1910s, made a mistake: they tried to turn a process into concrete. I am also using concrete, but I am trying to do so in an open-ended way. In the new universe story you find a process-oriented project. That is why others, such as Thomas Berry, and I call it "cosmosgenesis" rather than "cosmos."

NR: What do you mean by that?

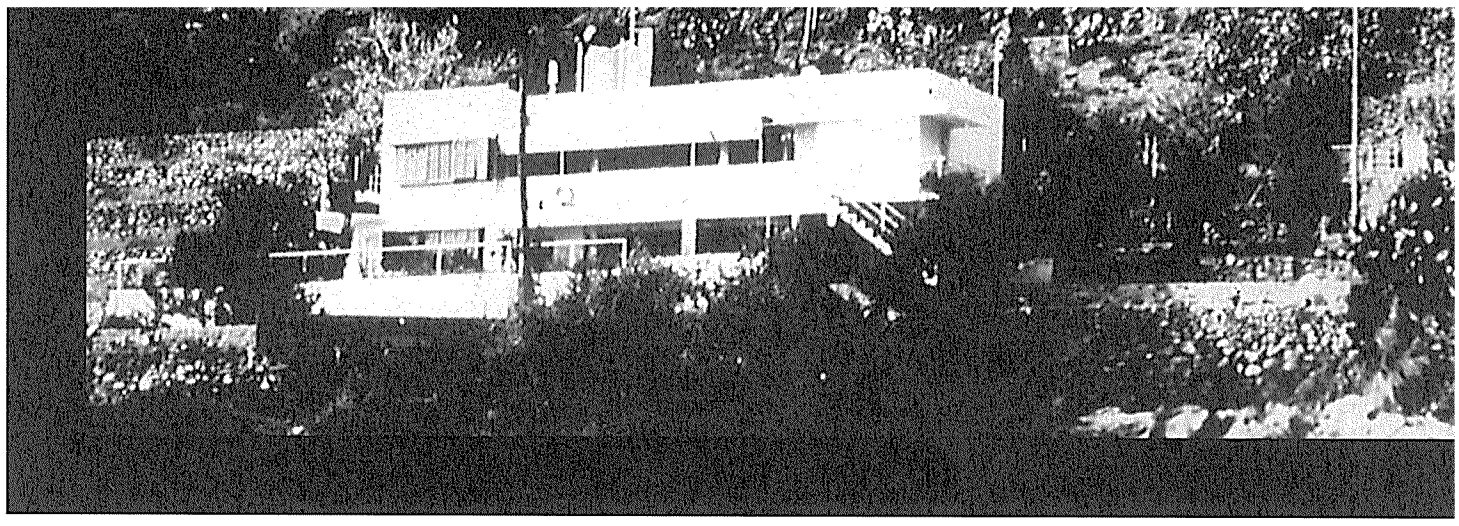
CJ: Processing, unfolding—it is a generative universe. We don't live in a cosmos. Einstein was wrong; it is constantly evolving, expanding, changing.

NR: How does the idea of the universe influence architecture other than one with the program of a scientific building that is required to portray the universe. What about other building types?

CJ: Of the 28 Millennium Grand Projects in Britain, 14 refer to the universe, ecology, the Earth, science, discovery, space travel, and so on. So already we live in a postenlightenment culture. Science is not the important thing, the universe is. The cosmos becomes our metanarrative, and it leads to our ornament and languages of architecture. It becomes necessary to interpret what the computer and science reveal about the languages of the universe. For example, those nonlinear languages of architecture are closer to nature and more fractal-like than classical and modern languages of architecture. There are several basic shape grammars emerging in the Biomorphic School, with the work of Gehry, Lynn, and the cyberspace designers; obviously the grammar is fluid, bloblike, often blurred, and continuous. You find skins stretched over curved splines. My own work in the garden makes constant use of twists both at the level of details and landscape. Waveforms, based on quantum and solution waves, also predominate, because we now know that waveforms are as significant as particles. I have also explicitly used a fractal form of design, as has Libeskind, and Batty and Langley (who wrote *Fractal Cities*, 1994). Folding, as Kipnis, Lynn, and Eisenman showed in 1993, is yet another grammar. All these types overlap and are much more appropriate to our new view of the universe than the old modern grammars.

Background:
Charles Jencks, *Symmetry Break Terrace*, Scotland, Photograph by Charles Jencks, 1995

Inset:
Charles Jencks, Photograph by John Jacobson

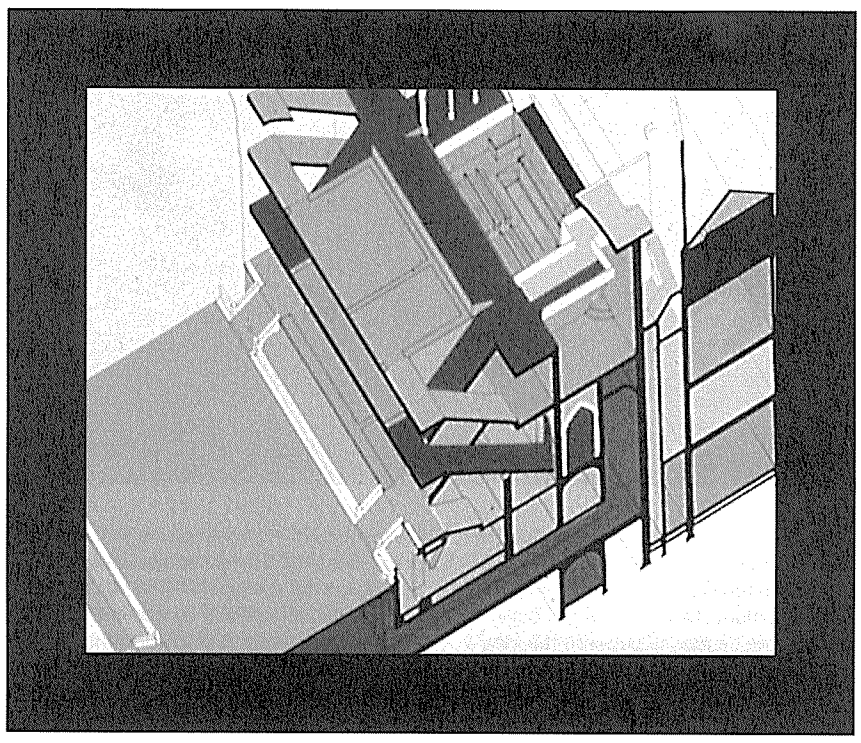


Top to bottom:
Eileen Gray, *E: 1027*, Roquebrune, France, 1926-29

Alfred Waterhouse, *1866 Competition Entry for Law Courts*, London, England, Analytic drawings of interior circulation, by Colin St. John Wilson

the other tradition

A series of lectures by Colin St. John Wilson, Bishop Visiting Professor, at the Yale Center for British Art were held in February.



For those who have absorbed the lessons of *The Other Tradition of Modern Architecture: The Uncompleted Project* (London: Academy Editions, 1995), there would have been few surprises in Colin St. John Wilson's lectures given at the Yale Center for British Art from February 9 to 16. But the opportunity to hear him enunciate with sincere conviction an engaged commitment to the ongoing and unending pursuit of the "true principles of modern architecture" (to paraphrase A. W. N. Pugin, one of Wilson's intellectual forefathers) was not to be missed. To judge from the composition of the audience, this was regrettably the case for a majority of the students in the architecture school, who could have profited from an encounter with a distinguished practitioner and erudite author who doesn't revise his carefully considered position to accommodate every change in fashion and who can discuss larger architectural issues without constant reference to his own current work.

In these lectures, as in his writings, Wilson insists upon the proposition that architecture is a practical art that must be tested over time and experienced both psychologically and through the full spectrum of the senses. He deplores the prevailing tendency to privilege the visual, at one extreme, and the merely techno-economic at the other. The buildings Wilson favors are the *jolies laides* of the architectural world, often unphotogenic funny valentines that become increasingly lovable through long acquaintance and through their enduring satisfaction of human needs. However, Wilson's criterion that architecture must above all be inhabitable is at odds with assumptions prevalent during much of this century that set up a false dichotomy between art and function.

Two quotations surfaced repeatedly in Wilson's four talks: Alvar Aalto's warning, delivered in an RIBA lecture and repeated at the architecture school of Cambridge University (where Wilson taught for many years), that "the architectural revolution, like all revolutions, begins with enthusiasm and ends in some form of dictatorship"; and John Summerson's contention that the "unique contribution of modern architecture lies in its considered response to program," a definition derived in turn from Bruno Zevi's notion that architecture must be based on a social, not a figurative, idea. A cast of familiar villains and heroes—the former associated with CIAM (International Congresses of Modern Architecture, founded in 1928) and featured in MoMA's 1932 exhibition; the latter consisting of those who rejected the mechanistic rubrics of international orthodoxy, most notably Aalto (whom Wilson references often in writing and in his buildings), Hans Scharoun, and Hugo Haring (but wouldn't it be refreshing to see something by Haring besides Gut Garkau!)—provided the drama, but the dialogue was nuanced and the plot supported by carefully marshaled facts and penetrating analysis. The intersection of the personal and the professional made the series particularly appealing and accessible. Wilson began the first lecture, "Broken Promises," by recounting the informal gatherings hosted in the 1950s by the architectural historian Reyner Banham and his wife, Mary, where other "angry young men" and a woman—Peter and Alison Smithson, Jim Stirling, Bob Maxwell, among others—would discuss the predicament of their generation, the so-called *terza generazione* (those born in the 1920s), whose post–World War II idealism had to confront the diminished leadership of "old masters, such as Mies and Gropius, cutting corners." They had to turn to those who did not fall for CIAM's Cartesian formulae, most of which derived from Le Corbusier—architecturally, the 5 Points (pilotis, roof garden, free plan, free facade, strip window); urbanistically, the 4 Functions (dwelling, working, recreation, connected by transportation)—and would guide much of the postwar development in ravaged Europe, especially in Great Britain and the Netherlands. Wilson scathingly referred to it as "truth through diagrams," and noted that the notorious Zeilenbau layouts—monotonously oriented solely for optimal sun reception—showed the same level of ratiocination as that manifested by a species of Australian ant.

The second lecture, "The Other Tradition," recapitulated some of the points made in the first through a quartet of contrasting case studies, including one designed by Eileen Gray—an architect not immediately associated with the "organic school" of the "other tradition." Wilson's point here was that this architect whose work in visual terms might seem Ur-International Style could be understood much more correctly in light of her intentions with regard to the human user. In a wickedly witty comparison of Gray's house E.1027 at Roquebrune (1926–29) with Le Corbusier's weekend house for Mme. Helene de Mandrot at Le Pradet (1929–31), Wilson illustrated the difference between the dwelling as the materialization of a series of Cartesian charts and propositions, and as the manifestation, in Gray's words, of a "living organism in which each of its inhabitants can find what each needs."

Wilson painstakingly guided the audience through the small but perfect house in the south of France that Gray designed for herself and her companion Jean Badovici, the editor of *L'Architecture Vivante*. (Published from 1923 to 1933, this important periodical presented divergent points of view, from the Dutch expressionists of the Amsterdam School to de Stijl members and from the technocrats of CIAM to humanists like Gray who wrote that "the end is forgotten by thinking only of the means.... We must build for people so that they can find once more in architecture the joy of enlarged powers and self-fulfillment.")

The couple and their guests, which included Le Corbusier (who would later appropriate and deface the house with a wall mural that clashed with Gray's design philosophy), found many happy hours there—perhaps more than those who dwelt in The Happy Hours ("Les Heures Claires," the Villa Savoye at Poissy). Privacy when craved and community when desired were made possible through ingenious planning, supplemented by Gray's knowing interior design. Views grateful to the landscape and sea view brought the occupants into a symbiotic relationship with nature. This contrasted with the harsh realities of blowing grit and potentially lethal stumbles that greeted Mandrot (who had hosted the first CIAM conference at La Sarraz), who according to Wilson fled from her inhospitable weekend "cottage," a built version of one of the Maisons Loucheurs, after only four days in residence.

More predictable cases compared in the lecture were Mies' National Gallery in Berlin with the art gallery in Jutland by Aalto and his second wife, Elissa; the Graduate Center at Harvard by Gropius and TAC with Aalto's Baker House dormitory at MIT; and the generic boxlike entries (by Jacobson and Fischer) with a competition for a 1958 town hall in Marl, Germany; and entries for the competition by Scharoun and Aalto. Clearly on the negative side of the equation were the examples in which the program was unceremoniously forced into an International Style straitjacket and specific considerations of lighting, circulation, and—in the case of the museums—display were not thoroughly examined.

The third lecture, "Roots," was the most revelatory for this listener. Wilson pointed out that eighteenth-century Kantian aesthetics, which held that beauty equaled purposeless, were a blow to the true classical tradition, going back to Aristotle and forward to Wittgenstein, which held that meaning derives from use. Thus, especially at the Academy and then the Ecole des Beaux-Arts, architects made beautiful drawings that were futile exercises as far as purpose was concerned—the more so after the Industrial Revolution, when entirely different and much more complex needs than before required intelligent architectural responses. It would be those who sought inspiration in Gothic structure rather than academic classicism who most succeeded in forging an organic tradition that could respond to the unexpected. Here Wilson pointed to nineteenth-century England, beginning with Pugin and continuing with architects and theorists like William Butterfield and John Ruskin.

The highlight of this lecture was the analysis of Alfred Waterhouse's unsuccessful competition entry of 1866 for the Law Courts in London. Wilson owns a set of the drawings, which he photocopied and then color-coded to demonstrate the ingenuity and clarity with which Waterhouse met the challenges of a difficult site and of access, circulation, and accommodation for many different types of individual. Waterhouse separated the casual pedestrian who used the building as a passageway from one street to another from those more directly concerned, such as judges, barristers, female visitors, male spectators, and the accused, who were each routed separately to their designated places. The result was a design after Wilson's own heart: complex, not out of preconceived formal desires but growing from the nature of the program as well as satisfying it for the long term.

The final presentation, "Current Practice," extended the previous observations into the realm of the psychoanalytical. The writer Adrian Stokes, more widely read in Britain than in the U.S., was important here for his exploration, based on the work of Melanie Klein, of the range of responses to being inside (embraced) versus being outside (exposed). Wilson argued that a great work of architecture makes it possible to experience both of these polarities, and thereby is infinitely more psychologically and physically satisfying than the pure prisms or decorated boxes so ubiquitous in the contemporary built environment that have exchanged charged spatial experience in favor of formal refinement. Furthermore, much twentieth-century architecture is impoverished through shortchanging the tactile, aural, and olfactory senses.

Wilson's roster of buildings that succeed on these fronts—offering flexibility and livability in ways very different from that provided by universal or generic spaces—were drawn primarily from Scandinavia and Finland: Jørn Utzon, Sverre Fehn, Heikke and Kaija Siren, Sigurd Lewerentz, Juhu Leiviska, and, of course, Aalto. Wilson's own British Library fits superbly in this group, and is a building that satisfies its designer's exacting demands for an architecture in which program and purpose are paramount in generating a powerful experience that never ceases to stimulate, engage, and comfort its occupants.

–Helen Searing
Helen Searing is Alice Pratt Brown professor emeritus at Smith College.

TYPE + SITE:

The interrelationship between type and site is a common issue in architecture and in many of the studios at Yale. Nina Rappaport, editor of *Constructs*, led a roundtable discussion in the spring with visiting faculty Colin St. John (Sandy) Wilson and Greg Lynn along with faculty members Eeva-Liisa Pelkonen, Victoria Casasco, and Keller Easterling.

Nina Rappaport: How does site, program, and environment direct design even in a generic project? How do you design for type and site, and what are the ranges within that as we define architecture today?

Sandy Wilson: Classically there are generic building types, but actually they are bound to be open-ended depending on the site. As an example, we associate the Greek temple with sites that themselves are extremely powerful both formally and physically in terms of nature, so there is a built-in competition between generality and specificity. Equally, when the temple type has been appropriated for service as a commercial building in a city, it loses the identity drawn originally from the drama of the site. You must take into account type, occasion, and site to apportion significance authentically.

The project on which M. J. Long and I focused our studio is highly particular. We see the site both as very specific as well as a general type—the wooded cemetery. The project begins with the introduction into the wood; the way the building relates to clearings and enclosures of the wood is all architecture. Dante starts *The Divine Comedy* in a dark wood, a place where you can get lost and have to find your way. We are playing that factor off against a building type, which is dealing with something deeply emotional—taking farewell to the dead. Site and building are a complete continuum in the way you arrive, get out of a car, and walk to the place of ritual. The architecture begins at the gate. This is an example in which the site and building are an inseparable experience.

Eeva-Liisa Pelkonen: When we look at twentieth-century architecture, the type has been understood in terms of industrial production. The debate at the beginning of the century is between the idea of type, individual, and craft. In terms of capitalist industrial order then, that becomes the force that creates generality and ubiquitousness because mass production becomes a new world order. But that doesn't exclude what Sandy is implying—that all cultures and individuals adapt to these new modes of representations and forms in their own way. The relationship of the prototype in the work of Bernard Cache and the idea of customized mass production, with new computer tools that bridge the gap between the distinction of craft and mass production, relates to what Sandy said about how can we be particular and general at the same time.

Victoria Casasco: In my studio for the museum site in Los Angeles, there are two realities working: one is extremely site specific and the other could be anywhere. The freeway is a condition that exists worldwide—even the way it cuts through a city. What I was hoping for in the studio was that students would invent a great idea for what to do with the air rights of the highway that could be applied to many places. At the same time the site is specific to Los Angeles and all of the local development issues. So on the one hand there is the climate and geography of the site, and on the other the abstract ideas of the global.

Eeva-Liisa Pelkonen: Even Aalto said that when you standardize you have to be more specific. The standardized sink he designed for the Sanatorium in Paimio was in tune with the body and the needs of the patients. You have to be specific to the particulars.

Nina Rappaport: Or in Deborah Berke's studio, students designed motels that were self-contained and so specific within themselves that they could be built anywhere, more like a fully equipped spaceship or modular habitation unit. As a student, Oliver Freundlich said, it is designing for the "specificity of placelessness." Some of the projects were hermetic rooms with all of the necessary amenities, but because of their generic design attributes they could be located off any highway and relate to the surroundings in minimum ways.

Keller Easterling: A few years ago we did a studio that explored some issues about the generic. One of the projects was memorable because it demonstrated how impossible the concept is—just how uncertain one should probably be about it. The student researched "clamshells," the plastic containers that encase many products, from toy guns to hairbrushes. They have a little structural repertoire that works by taking on the exact shape of the object and developing a stiffening crimp around the edges. It is both completely generic and completely specific. And just when you think the idea of generic has been properly confused you see the little punched-out hole on the top that allows the thing to hang on a peg in the store—identical no matter what elaborate shapes exist beneath. Even within the same object there are more than one species of the generic, both of which are alive and well.

Greg Lynn: I have been rethinking the architectural term *generic* through the use of it in biology, where the generic is associated with growth processes. The generic in modern architecture, as Eeva said, implies standardized fixed elements. In biology, the generic is the primitive state of a system previous to its growth and specification. The genotype—or the seed—is generic, and the phenotype—or the adult—develops in time within a particular environment and becomes one specific instance of a broader horizon of possibilities given other environments and times. In our studio we began with the type of approach in which ensembles of shops form in slightly different ways, taking on variations by staying attuned to their context while maintaining generic characteristics like a species. Their strength is not in their typological structure, but in the potential opportunism resulting from urban cycles of growth. Similarly, the cycles of marketing and production are so quick that the task for architecture is not to provide a timeless typology, but instead a schema for a changeable identity that maintains basic principles. This notion of a mutational generic is a significant shift from that of the turn of the century, when the generic was defined as standardized perfection. We are bored with the perfect: there are no perfect buildings or cities; instead, we are interested in models of growth and development.

Sandy Wilson: By "perfect" you mean the Alberti idea that nothing can be added or taken away. At one extreme that could still be true, as in the spectrum of use. But if you were making a monument to an idea or a person, you would make an absolute timeless thing.

Greg Lynn: Now, in the fields of industrial and graphic design, logos and identities change quickly. And you watch the change like in computer software, where you want the update every year, so they give you a product that you see grow. Similarly, there is no perfect item of clothing—instead, there is fashion; in these fields they have embraced a different model of the standardized.

Nina Rappaport: What about perfect places? At the end of the book *Genius Loci*, Christian Norburg-Shulz talks about the perfect place and complains about shopping malls destroying place. It seems that now we have accepted the big box and the shopping mall as a given, so architects have to go beyond the design of these structures to address how to work with that type of development.

Keller Easterling: One of this year's thesis students, Andrew Mazor, worked with a big-box compound—a landscape that we typically think is undifferentiated and repetitive. But he found that they are actually quite complex and that they often sponsor a bizarre set of peripheral programs, like nap rooms, concierge services, Zen gardens, bowling alleys, and so on. He designed a spatial "expansion joint" for these programs within the protocols of tilt-up construction and then projected the growth of a peculiar kind of vitality generated within these exceptional conditions. Maybe exception and error are simply naturally occurring elements.

Greg Lynn: And you look at a place that had so much identity, like New York's SoHo, which has all of the components of a shopping mall, but is plugged in to support the city.

Eeva-Liisa Pelkonen: And shopping malls look more like cities.

Sandy Wilson: The shopping malls in England drain all the interaction from the city. You end up with specialist shops only in the center and all the main action happening in these dumb buildings on the outskirts. The cities then become pedestrianized, but diminished in diversity. Richard Rogers and others are desperately trying to get the government to bring people back into the city on the brownfield sites.

Eeva-Liisa Pelkonen: Placelessness and the conditions that we are talking about are seen mainly in America; in Europe we still have a strong national culture and thus an identifiable architecture.

Sandy Wilson: In places such as Helsinki, the architecture of the last 150 years is exemplary in its celebration of

THE SPECIFICITY OF PLACELESSNESS

Background:
Alliance Gateway site, Fort Worth, Texas

From left:
Oliver Freundlich, *Motel model*, Deborah Berke Studio

Yimu Yin, *Bridging the 101 Freeway*, Victoria Casasco Studio

Anand Devarajan, *Contemporary Art Center*, Zaha Hadid Studio

what is intrinsic to the character of the site and its relation to the sea; and that is why tourists go there. There won't be any tourists left if everything is placeless.

Keller Easterling: I wonder about the unexpected effects of our generic U.S.-style space around the world. I think we need to know much more—not just about the new retail terrains, but about the political and economic terrains that they encounter. Globalization—if this is not too far off the topic—presents a lot more problems for indigenous people than those associated with branding or retail. We should be curious about just how tourism in a place like North Korea or Dili, East Timor, is really going to work. It requires so much more research and ingenuity to not fall into either of the defaults of contextuality and genericness; both are irrelevant. The World Bank wanted to help East Timor rebuild by offering concrete block and corrugated metal because the East Timorese were, after all the burning and looting, understandably concerned about rebuilding with their traditional, flammable thatch. Here it doesn't seem as if we should be aestheticians making a choice about the contextual or the generic. And there is no such thing as authentic. Maybe it would be fun just to come up with a smart material as a starting point, a Teflon thatch or something. Then we should leave it alone and not try to code the effects in any way, however complex. Complexity often fools us.

Greg Lynn: By abandoning the modern notion of the perfect or minimal generic, you can address issues of place with both more sensitivity to context and a greater acknowledgment of the need for global identity. Every city has neighborhoods for tourists, and they are all starting to seem the same. Our problem is how to design the sameness with some specificity before urbanism becomes completely banalized.

Victoria Casasco: Architecture in a specific place deals with materials found on a site along with the local workforce and local technology that is part of site; materials are a major factor that make place. A project that surprised me was a classicist building in Santo Domingo: it went straight into the limestone ground, and the building stone was the same, making the relationship of the wall to the ground beautiful—as though the building was coming out of the ground. The local labor really knew how to make it, and the architect had his office on the job site. He worked on the site and designed a building with cross-breezes that made it environmentally relevant.

Greg Lynn: When I made weekly trips to Columbus, Ohio, from New York, the evening plane was filled with middle-aged women with shopping bags from all of the stores you find in the malls. I used to hear them say that they had visited New York City to shop at the original Limited or Nature Store. But they weren't the originals at all; what is ironic is that most of these brands started in Columbus—the epicenter for demographic marketing since the founding of the first McDonalds. So here was the demographic cutting edge of retail culture in America going to NYC and thinking that they are in the original stores because they are located in a metropolitan context. Clearly, there is a connection: it is not that these things are without place; they actually depend on the notion of having a flagship. It is a more complicated question than that posited by the mall. There is the suburban placelessness of branded spaces, and then there is the historical metropolis. What we are seeing now is a complex feedback loop in which American urbanism is now being determined based on the criteria of suburban retail space that is then backflowing from the malls to now historical metropolitan centers. There is a dependency between the generic and the historically specific and the need to design in both kinds of context despite their urbanistic differences.

Sandy Wilson: Aalto's concept of type as a biological one that can have infinite variations and yet still be a type is relevant here. What is happening in nature is really frightening: we've had an age of technical arrogance, and nature is beginning to hit back. It has also shifted the notion of generic form as something that is susceptible to inflection, change, and growth in the context of locations. And so the twentieth-century idea that you build a geometrically perfect glass pavilion and put it in the desert and then pump enough energy into it to make it habitable is now absolutely out. The glass house as a type is really nonsense now in a general sense.

Victoria Casasco: For me the glass box is definitely irrelevant, because I am interested in the specificity of climate. Even with our global culture we are influenced by the places we live in, even if we pretend not to be. In thinking about type, I was considering vehicles, airplanes, and cars that are self-contained, or buildings, shopping malls, airports, and highrises that are sealed. But how the Farnsworth House responds to site as glass box is interesting because, in a colder climate, it opens up to the landscape yet is removed from the ground and purely abstract. On the other hand, the Japanese house is an abstract element lifted from the environment, yet it works perfectly in harmony with the landscape. It is still a good example of a building that does both things simultaneously.

Nina Rappaport: So between type and site there is a range in abstraction as to how much self-containment and how much specificity needs to be given for the site. This is even relevant to Zaha Hadid's studio for the Contemporary Art Center, a generic museum type that is specific to a city or location with the possibility of displaying many kinds of art in a flexible space—but one that does not have to be a white box.

Greg Lynn: Even the Korean Church had to be flexible. Two years after that we were asked to redesign it at double the size. We saw the cycles of growth in a monument such as a church needing a model where you had to come up with a strategy for a building that could be added to and subtracted from and mutated pretty fast. On the heels of that I started working on a line of stores for an Internet sales company that doesn't sell anything in stores. They wanted showrooms that could range from 1,000 to 10,000 square feet and take on very different characters based on their locales while maintaining a brand identity. These are the basis for my Yale studio this year. They came to me and literally asked for "a blob that mutates into different shapes and sizes" with a fluctuating identity. We began by designing a system of limits for a generic shape that would not be modular but would instead be dimensionally evolvable. We built the first showroom in Stockholm using fabricators from the Scandinavian auto industry, which uses robotic manufacturing equipment to prototype car models in wood.

Sandy Wilson: I think, as in Aristotle's classical definition of architecture, that it is a "practical art that has to serve an end other than itself." It seems to me misguided to talk of ideal types—as if architecture were like music, "a fine art that serves only itself," and is not determined by use. If architecture is determined by use, you should be working from the inside out, understanding all the specificity and deriving from it some general rules. Analogies are dangerous: like the word "organic," they become caught up with imitating plant forms rather than seeking shapes derived from purpose. Wittgenstein said that "the meaning lies in the use." And for each particular project that you are asked to deal with, the meaning, the use—and therefore the form—will be different.

In the case of the British Library, M. J. and I explored the distinctions between what was to be highly specific and what should be generalized, and overlaid on these the general obligation to interpret the library's role as a national monument. It has to answer to symbolic and cultural needs. We were trying to make spaces that would last for more than 300 years and give identities to those spaces that were as memorable as that of the Round Reading Room at the British Museum. To ensure flexibility, such "one-off" spaces were served by adjacent zones of neutral space adaptable to alternative use. You begin from the inside and try to make rules, some of which have to be fixed and answerable to time and some of which must be able to take on changes arising from new information systems.

Eeva-Liisa Pelkonen: It is interesting because the old modernist ideas of organism, standardization, and type have to do with ideas about reason, culture, and individualism.

Greg Lynn: There is an unavoidable nostalgia effect in architecture, wherein the minute you get an industrial paradigm it is already nostalgic by the time it is transferred into architecture. This is not because we are not innovative. It is because people look to architecture for meaning and structure, so by definition architecture will always operate nostalgically.

Keller Easterling: We need an education about the geographic and nongeographic site. The more you know about the nongeographic site, the more you know what parts of the game to alter when it encounters a geographic site as well as when to ascend and descend the abstraction ladder. You can't ignore the nongeographic site and opt, instead, for conventional notions of site specificity, because then it won't have anything to do with the way the world works.

BOOKS

The New American Town House by Alexander Gorlin. Foreword by Paul Goldberger Rizzoli, New York, 1999, 224 pp.,100 color, 100 b&w Illustrations, $60.00,(cloth).

As Paul Goldberger notes in Alexander Gorlin's latest book, the history of the town house is twofold: the house as a prototypical unit to be multiplied in the creation of streets, blocks, and cities; and the house as a one-off design contingent upon program, context, and personal expression. Because there is little political or consumer will for the former team-player unit, and because most American cities are already well established, the majority of houses in Gorlin's well-illustrated book nestle quite elegantly within found conditions in Manhattan and Boston, Chicago and San Francisco.

There is a certain orthodoxy in this pattern, but also an opening-up of new interior worlds. Gorlin's own predilections as a practicing architect also seem to lie toward a combination of the universal with the particular along with some fusion of classical and contemporary styles. As Parisian town houses of the 1920s were infected with the spirit of artist ateliers (even if the inhabitants never saw a canvas), American town houses of today are in many cases infused with the liberating openness of the loft and postindustrial, post-Rauschenberg, and post-MTV society.

The New American Town House is more about the present than any future prospect. The book is divided between Gorlin's lengthy, well-informed essay and a selection of 24 recently completed houses. The essay tracks the development of key themes in dense domestic architecture from Pompeii to Georgian London, back through the Parisian hotels to Lescaze's cool sliver insertion into 1930s Manhattan (with its neat differentiation between upper and lower, sidewalk zones). The multiple-unit projects by Stanley Saitowitz and Mark Mack on the West Coast are shown in drawing form.

Gorlin alludes with comfortable familiarity to the different periods and styles of history. Is there a certain Americanness in that intellectual comfort—an ability to live with the various modes and traces in the development of art and design? The author certainly is no Manichaean. Rather than pitching or insisting upon any single ideology, he takes delight in the eclectic manifestations that come to his attention. Physical comfort issues from many of the interiors (with close attention to furniture, fittings, and light)—as well as material comfort.

The selected projects start with the poetic rooftop conversion by Dean/Wolf in TriBeCa. It's poetic not because of its tasteful bits and pieces but in the way the architects have eroded a cubic patio out of the existing top-floor apartment. Controlled erasure, as Michael Heizer showed with Double Negative, often triggers the most potent sensory charge. There is also pleasure to be found in Wesley Wei's de Stijl-flavored loft in Philadelphia and Tanner Leddy Maytum Stacy's grungy Live/Work House in San Francisco.

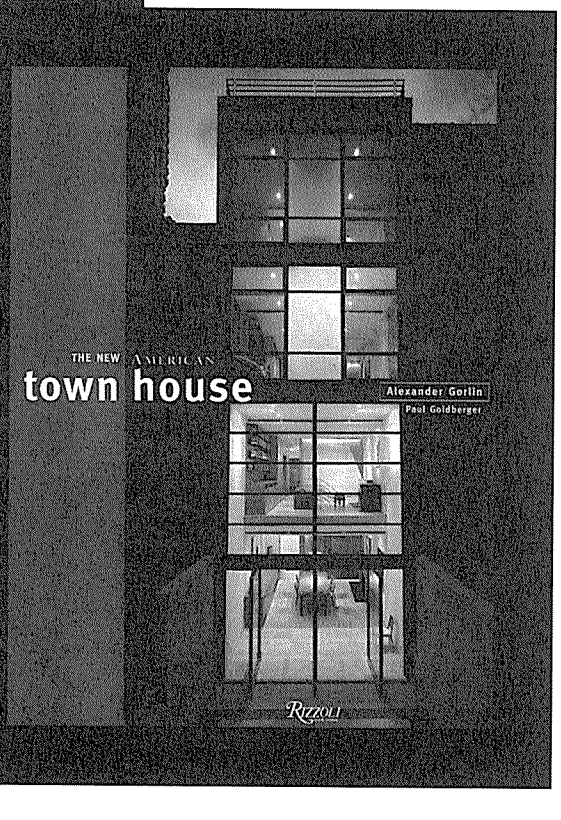
However, it would be instructive to investigate more client types. Are there inherent differences between first homes and the vacation pad or cosmopolitan pied-à-terre, between a traditional residence and new homes doubling as offices? What is the role of family in the houses of today? Many of these themes were addressed in MoMA's 1999 *The Un-Private House* exhibition, which included several speculative projects.

The act of building is a form of architectural research, and Gorlin is an architect who builds. He includes two of his own houses here—Stairway to Heaven and Shutter House, both at Seaside, Florida—in a move that may be perceived as either brazen or coy, or both. (There is even a photograph of the author scanning the horizon from the crow's nest of Stairway to Heaven.) To judge from Stairway to Heaven, Gorlin is an architect who wants to have it all. His attraction to the encyclopedic work of John Soane and Le Corbusier is not coincidental. In Seaside, the Celebrity Squares urbanism of Ruskin Place is tweaked by Gorlin's reading of the Citrohan project, with one stairway as a sideways Escheresque stoop and a splayed oriel behind.

There surely is another book here awaiting Gorlin's attention: The New European Town House. As American cities have been revitalized in recent decades, so have those in the Old World. The crucial issue in Europe is not the new single home (although there are many in various London boroughs alone) but the possibility of making new urban quarters on a low-rise, high-density principle. As Gorlin seems to want to distance himself somewhat from "the rhetoric of New Urbanism," perhaps this is where he is heading next.

—Raymond Ryan

Ryan ('87) is a former director of the Urban Design Group of Ireland's National Building Agency and commissioner for Irish participation in this year's Venice Biennale. He is coauthor of Building Tate Modern *(Tate Publishing, 2000).*



Organization Space: Landscapes, Highways, and Houses in America by Keller Easterling. M.I.T. Press, Cambridge, Massachusetts, 2000, 224 pp., 37 illustrations, $37.00(cloth).

America has changed enormously since 1945, when large industrial sites ruled the land. Fifty years later the picture is very different. Thanks to federal and state government initiatives, the South has been industrialized in the "Sun Belt" cities and the West is a high-technology and media hub. Now Chicago, New York, Pittsburgh, and Detroit lie in the "Rust Belt," surrounded by thriving, suburbanized city-regions. The story of this transformation from dense, modern industrial cities to sprawling postmodern city-regions has often been told. Robert Fishman's *Bourgeois Utopias* and J. B. Jackson's *The Crabgrass Frontier* are two standard texts that portray this shift in different ways.

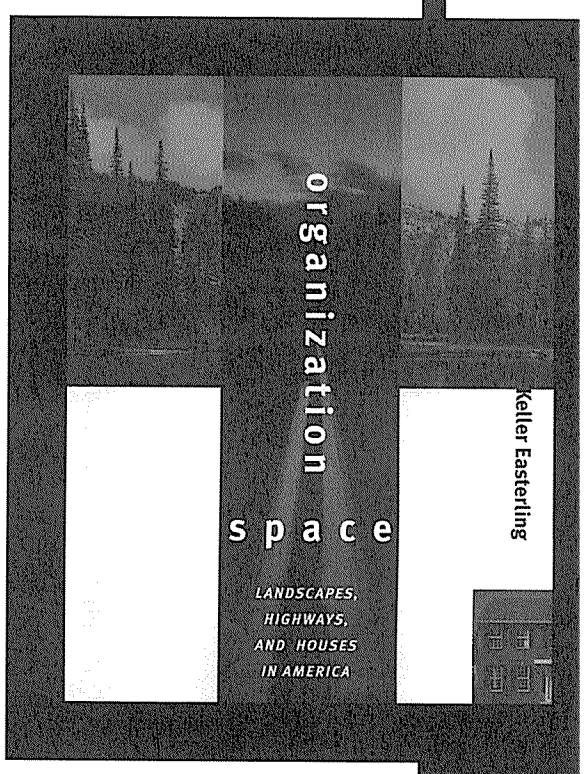
Keller Easterling's *Organization Space: Landscapes, Highways, and Houses in America* covers the same general territory from a refreshing viewpoint. She previously published *American Town Plans: A Comparative Time Line* (1993), a useful compendium of American town and mall plans drawn at the same scale (including a hyperstack of the material on a computer disk). In her new book, Easterling tries to replicate some of the qualities of a hyperstack through sudden jump cuts and juxtapositions of black and white in the graphic design and page layout.

The book is divided into three parts: regional and landscape planning, highway infrastructures, and large suburban housing-estate layouts and their house types. In the first part Easterling focuses on the making of the Appalachian Trail, and the hopes and dreams of its eccentric author, Benton MacKaye, who saw it as the tip of a vast iceberg involving planning the hinterland between the East Coast corridor and the Midwestern plains. MacKaye thought in terms of vast infrastructures, highway and hydroelectric networks, new settlement corridors, and, eventually, a planned national redistribution of population. Like Buckminster Fuller, he had a global vision that led him to project spectacular new infrastructure links, such as a series of airports for a new polar route from New York to Beijing (1926), as well as new regional governmental subdivisions inside America based on natural landscape divisions.

In the New Deal, MacKaye worked the Natural Resource Planning Board and the Tennessee Valley Authority. He was one of the two founders of the Wilderness Society. As a theoretician, he was a radical left-wing member of the Regional Planning Association (RPA) in the 1920s, and in 1928 published *The New Exploration: A Philosophy of Regional Planning*. Mackaye's specialty was the "liquid planning" of cities in terms of the inflows, outflows, and backflows within the "watershed" ecology of the city-region.

The second part of *Organization Space* retells the struggle of many modernists, like the RPA, to overcome the stranglehold of the railways and set up an interstate highway system. The first section describes the different national networks proposed when the automobile age was in its infancy and strange new hybrids were possible (like vast automobile "stations" where highways would terminate in cities, or intermodal "switching stations" for cars to ride on railways). The second section describes the intervention of big industrial corporations whose standardized products and marketing techniques created a critical mass of automobiles. Norman Bel Geddes's *Magic Motorways* (1940) epitomized the imaginative dimension of this corporate streamlined moment, before federal agencies and congressional committees established the codes and routines for the national highway network in the late 1940s and mid-1950s.

The third part of the book briefly maps a very well known story—the history of the American subdivision. Easterling brings to the table the Chicago City Club competition plans of 1913 for suburban subdivisions (including one by Frank Lloyd Wright) and Harvard University's



neighborhood diagrams prepared for President Hoover's 1932 Home Building Conference. Continuing the RPA connection, Easterling highlights John Nolen's plan for a new town at Kingsport, Tennessee, and the Tennessee Valley Authority new towns of Norris and Oak Ridge.Finally, she outlines the intervention of large corporations in the post-war marketing of suburbs, housing, and lifestyles.

The problem with organizational space is that although people like Mumford and MacKaye might have been critical of the inevitable corporate takeover, they were fundamentally true believers in the modernist cause. They did not hesitate to think great thoughts or execute grand schemes. While Roosevelt was in office the state-corporate model in Germany and Russia achieved similar gargantuan tasks that we view very critically today. The pursuit of Bigness has its dangers in its underbelly: the dispossessed, prisons, and slave camps. And Mumford and MacKaye closed their eyes to the pain. Their frustration was about the form (too spread out), not the direction or content. Dense American cities were doomed because of their congestion, pollution, and slums. The modernists believed they knew a better way. Now that we have sprawling megacities in the four corners of the globe, we might well wonder.

The pleasures of the book lie in the laconic voice of the author, the sense of wonder, and sensitivity to the poetics of obsolete technologies and lost projects. Easterling clearly identifies with the bizarre cast of characters who sought to modernize America and came close to lunacy in some of their schemes. One of the strong points of the book is the portrait of MacKaye and his world. The Chicago City Club competition and Harvard Group plans illustrate directions that American suburbia might have taken if the RPA group had not prevailed (making Radburn-like cul-de-sacs the national model). *Organization Space* recreates a sweet, lost world of daring and imagination, when the suburban formula was still fresh and large-scale infrastructural thinking was a new adventure.

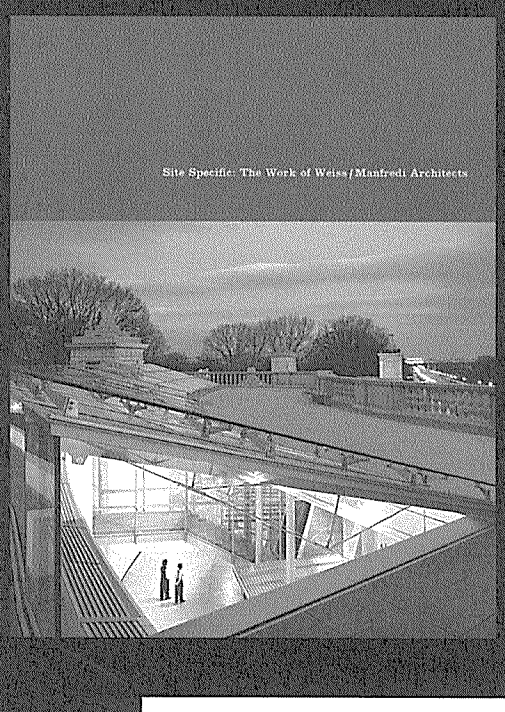
—Grahame Shane

Shane, adjunct professor at Columbia University School of Architecture, is completing his book, City Theory and City Design (London University Press, 2001).

Site Specific: The Work of Weiss/Manfredi Architects
Preface by Terence Riley. Introduction by Mark Robbins. Princeton Architectural Press, New York, 2000, 128 pp., 71 color and 94 b & w, $35.00 (paper).

One of Pierre L'Enfant's grand axes traversing Washington, DC, extends from the Lincoln Memorial across the Potomac to Arlington National Cemetery, where it terminates at the Curtis-Lee Mansion. It pauses at one of the city's rare moments, where there is a true convergence of the monumental and the intimate, the conceptual and the tactile—the Women's Memorial and Education Center, designed in 1997 by Weiss/ Manfredi Architects.

This memorial marks an important juncture in the practice of Marion Weiss and Michael Manfredi. It graces the cover of their monograph, *Site Specific: The Work of Weiss/Manfredi Architects*, with a preface by Terence Riley entitled "The Cultivated Landscape" and a substantial introductory essay, "Working in the Present," by Mark Robbins. Weiss/Manfredi's work forms a coherent body of architecture, where site, as noted in the title, is the prime generator of form and space. Illustrated with beautiful photographs, architectural drawings, and charcoal sketches, the book is divided into chapters—"Site and Memory," "Infrastructure Landscape," "Constructing the Site," "Surfaces and Settings"—that place each project, built and unbuilt, in a well-defined category described in a short essay by the architects and followed by project descriptions.



As the book illustrates, Weiss/Manfredi strike their most resonant chords where site converges with memory. This convergence not only forms the impetus behind the Women's Memorial but also the other projects prominently featured in the book, such as the Olympia Fields Park and Community Center (1994) in South Chicago, which memorialize the disappearing farm landscape giving way to sprawling suburbs. The architects renovated and added to the remnants of a nineteenth-century farm, with buildings reconciled to their new functions as community and learning centers, and respectful of the vernacular without succumbing to nostalgia. They also solve the practical demand of accommodating flood-control retention ponds by designing three terraced basins that double as playing fields. Excavation acts as a means of making place both with the park and the memorial.

Placing their work in a monograph makes evident the other core values in Weiss/Manfredi's work: a passion for geometry and nature, material craft and the well-constructed detail, modernism informed by a respect for history, a belief in the inseparability of architectural design and urban design, and a rejection of the idea of the autonomy of architectural form. The reoccurring theme of excavation is driven by the use of section as the primary determinant of form, as seen in the Museum of the Earth, Paleontological Research Institution (Ithaca, NY, 1999); the Gardens at Tuxedo Park (1986); the Design for Columbus Circle (1998); and the poetically disembodied "Danteum" of the World War II National Memorial (1998).

In their essays, both Riley and Robbins trace the architects' values to their backgrounds: Weiss's in the burgeoning San Francisco Bay Area that gave birth to both the Sierra Club and the semiconductor, and where she developed a reverence for both technology and nature; and Manfredi's childhood in Italy, influenced by the continuity of Rome's urban fabric, which shaped his conviction that architecture is a part of a larger continuum. Their training in architecture was indirectly grounded in the work of Louis Kahn and Colin Rowe. In their graduate studies they came under the influence of Rowe; Manfredi at Cornell, and Weiss indirectly through James Stirling at Yale. They met while working in the New York office of Mitchell/Giurgola Architects, which was strongly inspired by Kahn. For both Weiss and Manfredi architecture is not a speculative pursuit, but an endeavor pragmatically embedded in fact and place.

Today, contemporary architecture—fueled by an unprecedented burgeoning economy—finds itself in a pluralistic environment where tendencies of modernism have endured in various transformations. Within this spectrum, buildings that often seem to attain the highest profile are those that operate as autonomous forms, exhibiting exuberance in place of restraint, bravado in place of gravitas, and dominating site and context instead of emerging from and engaging with it. The work of Weiss/Manfredi goes against this current as it evolves toward a greater spatial plasticity and geometric complexity. This is evidenced in the carved volumes of the Museum of the Earth and the folded plate roofs of their proposal for the Yale University Boathouse (1999). Although less Euclidean in nature than their previous works, these new works share with the body of Weiss/Manfredi's architecture a quiet, rigorous dignity that link them to a continuum of history and, specifically, to site.

—John Loomis

Loomis is chair of architecture at the California College of Arts and Crafts. He is also author of Revolution of Forms—Cuba's Forgotten Art Schools *(Princeton Architectural Press, 1999).*

The Nature of Ornament by Kent Bloomer. W.W. Norton, New York, 2000, 256 pp., $46.00(cloth)

Tainted and suspect as a practice lost in the past, ornament has been a misunderstood, maligned, and marginalized subject among many architects for the past 50 years. Kent Bloomer, a teacher, designer, and sculptor, is well known to 25 years of students at Yale as ornament's passionate and tireless defender. His singular devotion to the cause has been brave in the face of many detractors from the profession's orthodoxy.

In his new book, *The Nature of Ornament: Rhythm and Metamorphosis in Architecture*, Bloomer summarizes his research and reflections. With a lucidly written argument, meticulously organized and supported by hundreds of illuminating examples, he compels us to reconsider what has become architecture's missing dimension. His central argument is that ornament is a universal trait of human handiwork in all cultures and in all periods of history—as universal as language, music, dance, and rhythm.

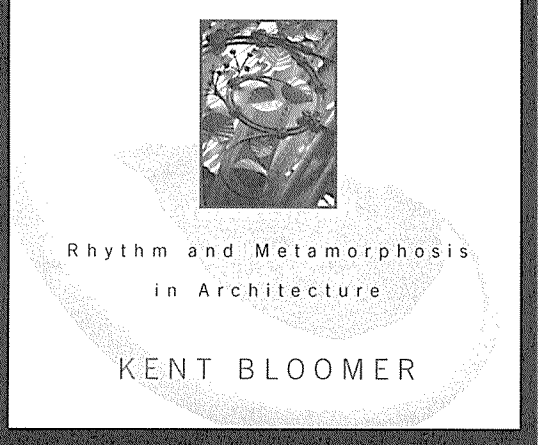
The book begins with an analysis of the nature of ornament, and then reflects on the decline of ornament in late-twentieth-century architecture, which from the perspective of Bloomer's argument is an anomaly: "Ornament is a natural and universal system of human communication. . . . The phenomenon of ornament has virtues, indeed psychological functions, that are so specific as to be irreplaceable in the composition of culture. Although ornament can neither die nor become obsolete, there is historical evidence that it can be repressed."

Bloomer shows how throughout history, ornament has been inseparable from practical objects, appearing at the crucial junctures where the objects do their work. It brings larger meanings to objects and incorporates thoughts about the world and culture. "Utility authorizes and fuels ornament, which in turn awakens mundane objects from the necessity of their everyday work," writes Bloomer.

Exploring the fascinating parallels between the primal modes of expression in language, rhythm, music, and dance and the ability of ornament to capture the temporal rhythm and space of dancing bodies, Bloomer shows how ornament's "fantastic realm" reveals carnivals of mythic creatures and glimpses into other worlds. He asks the reader whether such a realm is not a necessity of the human psyche as "a visual means into which the figments of our personal and collective imaginations are invited, with permission to scatter and recombine into the uncanny metamorphoses that occupy a special level of human thought." Think of how narrow the world of objects would be if it could not be transformed and elevated by our imagination and dreams. Stated in Bloomer's terms, a world without ornament is indeed unthinkable.

The book shows that Bloomer is by no means a historicist, a revivalist, or a classicist—as his detractors have often claimed. His interests are too wide ranging for such a didactic or parochial focus. In fact, he is excited by modern ornament, invention, and innovation as vital means of expression. And this has certainly always been his message to students. In a chapter entitled "Ornament and Modern Technology," Bloomer brings to light a wide range of innovative ornament examples, including Henri Labrouste's iron library roofs, Louis Sullivan's office building facades, and Eliel Saarinen's school buildings. One lesser-known example is Juan O'Gorman's University of Mexico City Library of 1953—a tremendous modernist slab covered in vividly colored mosaic tile patterns evoking native Aztec and colonial art. The International Style could not kill ornament in a place where its life force was so strong.

This brings us to the crux of the matter—that ornament has largely been lost in modern architecture. The orthodoxy in the schools and profession 50 years ago taught that ornament was dishonest as surface decoration, was not spatial, and was archaic in our technological age. Bloomer proposes that these prejudices ought to be radically reconsidered and that they have simply become bad habits that fly in the face of the evidence and weaken the practice of architecture. The reasons given for opposing ornament "usually are untested, quasi-moral, presumptive, and without regard to the fact



that most people enjoy ornament"; the negativity is "more a fear, even a pathology, than a profound consideration." Ornament is a body of formal knowledge that, once interrupted, cannot be instantly relearned. "The language of ornament, like the languages of speech and music, must be nourished by active procedures of renewal and education. Indeed the absence of ornament results from the absence of education about ornament." Bloomer succinctly pinpoints the problem by observing that the argument against ornament exists only within architecture; the prejudice against it is less evident outside that rarefied circle. Ornament is no more dead, Bloomer asserts, than the language of Shakespeare or Brahms.

Is it not possible that architects are blind on this point, and that a missing and forgotten element of architecture might be rediscovered? Bloomer points to the increasing specialization and isolation of professions that are self-referential and lack a holistic vision to combine artistry and architecture. Has architecture become too narrowly focused—losing touch with a critical element—much as classical music marginalized itself with a doctrinaire rejection of melody and tonality? The gulf between the popular understanding of architecture and the rhetoric of modern architects may be the gap left by the loss of ornament. Cannot ornament be reinvented by contemporary architecture? Bloomer's own work suggests promise of that possibility.

—Michael Wetstone

Wetstone ('91) is an associate partner at Beyer Blinder Belle, New York.

Spring lectures

Construction: Craft and Computers

Architects in the Spring Lecture Series described their projects represented a wide range of interest in design and tectonics, from traditional crafted construction to computer fabrication with new materials. Audiences were also treated to previews of competition schemes for proposed projects, such as the Midtown Manhattan Library by Smith-Miller/Hawkinson and Hardy, Holzman Pfieffer ultimately awarded to Gwathemy Siegal. In addition, Zaha Hadid, Kolatan/MacDonald, and Greg Lynn highlighted their latest experimental work.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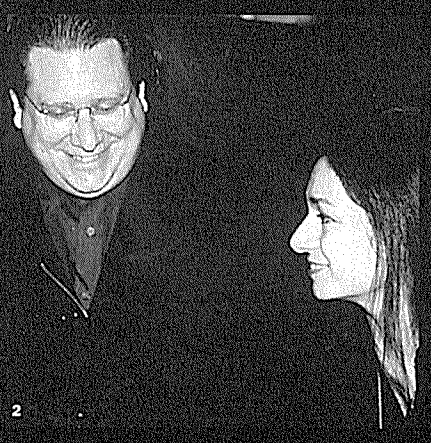
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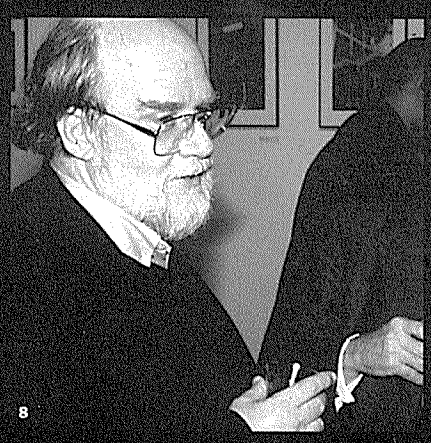
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Hugh Hardy (1)

Brendan Gill Lecture: "Is It Old or Is It New? A Perilous Professional Journey"
March 20, 2000

"It is a peculiar time to be an architect. In some realms we are stylists, others social reformers, problem-solvers, visionaries, and often entertainers and environmentalists. Philip Johnson said that basically we are whores. So in the end it has to be a personal journey."

"One loss with modernism was that it was not connected to anything else, which led to disjunctures. Our culture now includes the past. Before history was bad, like a tar baby—the only thing possible was future."

"Against all of contemporary architecture is the strange idea of preservation, which is basically impossible—life is change. Preservation needs to strike a balance between restoration, which is often false, and building conservation too hung-up on materials."

"The contemporary pavilion for the Bridgemarket Conran Shop is a counterpoint to the bridge, opposite to the previous historicist schemes, which were complements. It is a different way to play off the bridge's curves."

William MacDonald and Sulan Kolatan (2)

"About Lumping"
February 14, 2000

"I realized that I was a 'lumper,' bringing together disparate elements in a cross section and blending systems across different categories, whereas a 'splitter' searches for the differences in things that appear to be similar." (Kolatan)

"Current prefabrication techniques are mostly intended to replicate and improve the traditional systems of house construction, which means they continue to use many component parts that require time-intensive assemblage through complex connections. Due to the newly gained capacities, we are in a position to merge, hybridize, and agglomerate formerly individual components, thereby minimizing assemblage and thus making it speedier and potentially cheaper." (Kolatan)

"For the Raybound House addition, the shell merges structure and skin in a continuous membrane and adapts to both the existing house and the sloping landscape as the hybrid condition." (MacDonald)

Mario Schjetnan (3)

Timothy Egan Lenahan Memorial Lecture: "Place Making"
April 3, 2000

"Landscape architecture is the poetic creation of place, because it plays with time, space, light, ground, and sky."

"Look closely at the world in order to have a strong gaze and an understanding of a place, culture, and environment."

"I try to bring the phenomenological qualities of experience into memorable places."

"Jorge Luis Borges said: 'Like happiness, we know we have accomplished it in a few places and a few moments.'"

Colin St. John Wilson and M. J. Long (4)

William Henry Bishop Visiting Professors

"Design and Construction of the British Library, 1962–1999: A Modern Epic"
February 7, 2000

"With this project our longevity endures. Instead of the library being a white elephant, it became a great white whale, and we felt like Gregory Peck with his harpoon in Moby Dick." (Wilson)

"We share a basic sense of spatial organization and how you move through space in relationship to the perimeter of a building. Sandy [Wilson] doesn't like me saying this because it sounds like geometric determinism; that is not what I mean. But once you tease down the situation, there are only so many ways to find a set of relationships in a building." (Long)

"I agreed with Aalto, who said 'architecture is only authentic when man is at the center.'" (Wilson)

"Rather than space and time, architecture is place and occasion, and should be responsible to people rather than to abstract ideas." (Wilson)

Margaret McCurry (5)

"Inside Out"
January 24, 2000

"The reality of the design process is telling stories and sharing your vision with others."

"I seek to break down the scale of the buildings to make them one with the landscape."

"Little houses with tight budgets are preferable in my practice, because they have to be all about architecture—they are harder to control."

Tod Williams (6) and Billie Tsien

Paul Rudolph Lecture: "To Be Continued"
January 17, 2000

"To the vastness of the scale of time we can't have closed solutions, because we are a tiny microbe of a hair in the scheme of the universe. We are also trying to understand the fast-paced digital world and honor handwork, still preferring to make sketches for clients because the computer implies a finished product." (Tsien)

"The Museum of American Folk Art is an appetizer to modern art down the street from The Museum of Modern Art. It presents a strong facade as a jewel in the belly button of MoMA." (Williams)

"Learning is as much a process of surrender as mastery; projects never end—they are always to be continued." (Tsien)

Laurie Hawkinson (7)

"Between Spaces"
March 27, 2000

"In our installation for the MoMA *Fabrications* exhibit we asked: Could that space thicken—and how might you inhabit it?"

"Corning Glass indulges in the properties of the craft and materiality of glass with spider-point fittings in tension and compression; we created a moment of ambiguity while forcing the glass to have an overstimulation of surface."

James Glymph (8)

Gordon Smith Lecture: "Practical Architecture"
January 31, 2000

"The developments in construction techniques change even during the life of a project, not only because of computer advances but because of our willingness to explore unpredictable solutions with local craftsmen who can just as easily hand-build forms, often in a more economical way."

"The computer was precise but didn't deal with tolerance and the fluctuations, so we developed an interface between the computer model and fieldwork with the contractors' involvement."

"It is a ringing out of architecture; the working preconception is sculptural, but we make it work first."

"Architects don't build buildings: the guys in the shop, wherever you are, determine what your building will look like."

Greg Lynn (9)

Davenport Visiting Professor: "On the Surface"
April 10, 2000

"I am fascinated with the language of calculus, not just as what the computer can do, but because calculus doesn't have primes and ideal numbers but has endless divisibility to a decimal point depending on degree of accuracy needed. It is not so much a move from point-based definition to curves as it is a by-product of a much larger shift—to the language of calculus."

"Cincinnati Country Day school will consolidate four schools . . . so that it is a series of buildings that hang distinctly. It will generate an encyclopedia of surface articulation that identifies each one of the building insertions as programmatic space. Space is divided not by walls but by change in geometry of ceiling plan. The same set of elements gives you different spatial dispositions."

"So I take Alberti's dictum 'No part can be taken away without violating the perfection of the whole,' minus his dictum 'around which one part is to be standard to relate to the human body.' Using the Alberti logic of the holistic system but rejecting the modular proportional logic of turn-of-the-century industrialism, you get a new aesthetic of flow and rhythm with a classical investment in holism and harmonics."

Zaha Hadid (10)

Eero Saarinen Visiting Professor
April 6, 2000

"Understanding the city is like a storyboard. The city complexities are sucked into buildings in multiple layers, which is part of my strategic design thinking."

"Architecture can inhabit different spaces in the civic and public domain, but Italian piazzas are not the only type of public spaces; buildings acquire city qualities within themselves."

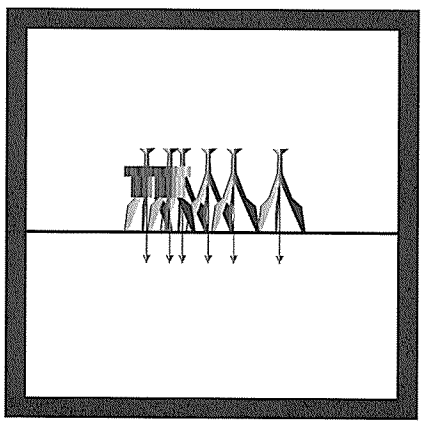
"Cincinnati Contemporary Art Center is an urban cupboard with dense spaces on the edge as an urban carpet."

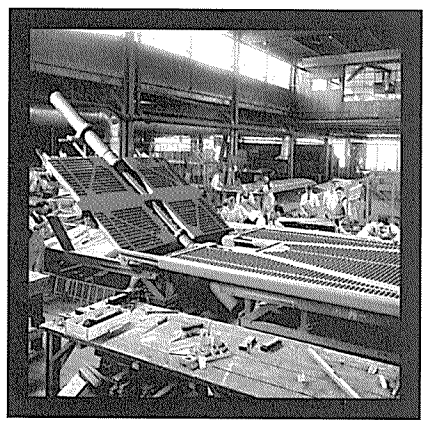
"In Rome there are maximum curatorial possibilities extending a horizontal datum to the existing street patterns, with a stream of different-size galleries."

Photographs this page by
John Jacobson

FABRICATIONS:

FROM A KIT OF PARTS TO CNC MILLING





Whereas new digital manifestos about the building as printout press the topic forward, the newly initiated "Fabrications" seminar considered a longer history of improvisation and ingenuity with materials and processes not generally considered to be part of the conventional architectural palette.

Within architectural research tradition, many of the stories about fabrication experiments remain in the margins of historical discussions. The seminar studied some of the experiments of Alvar Aalto, Andrea Branzi, Charles and Ray Eames, Buckminster Fuller, Frei Otto, Jean Prouvé, Utopie, and Konrad Wachsmann, as well as iconoclastic practitioners who in the past were drawn to new tools and techniques just by the sheer desire to make something. For most of them, the entrepreneurial spirit needed to spot a good break or a personal connection—whether it was a liaison to a manufacturer, a defense department contract, or an affair with the client's wife—to make the experiment a success. In each case, taking on these opportunities propelled careers into innovative territory. These stories of opportunism and invention, as part of the history of technical innovation, were fascinating for students whose architectural education catalogs careers in terms of art-historical lists of buildings or debut performances in international competitions. Although that pattern may still be true for a conventional few, there is a large remainder interested in finding other ways to use architecture's correlative skills to act effectively and ethically.

The seminar was enriched by the participation of outside guests, many of whom rely on some kind of elaborate patching between research in academia, professional practice, and prototyping as part of art exhibitions to advance fabrication experiments. Most participants found that new technologies provided some freedom as well as liability. For James Glymph, who handles fabrication and computing issues for Frank Gehry's office, juggling the crafts and practices of a global collection of workers and craftsmen, digital files, and a common software base becomes the currency of a more fluent problem solving. At the same time, offices that produce digital documents are responsible for components with very fine tolerances for error. For architect Bill Massie, equipment such as a CNC milling device—a piece of machinery that after the initial cost (approximately that of a car) not only produces scale models but is actually delivered to the site to cut concrete form work—makes it possible under some circumstances to collapse a large and difficult hierarchy of players. For William MacDonald and Sulan Kolatan, digital processes allow them to register information to form a material without qualities or preexisting formats. For Craig Konyk or Stephen Cassells, new materials and digital tools enter their offices and become elements of craft and tinkering, even if they would seem to eliminate direct fashioning by hand. The qualities of the materials as altered by the fabrication device become part of the fascination. Similarly, for Mike Silver, software as well as materials and digital devices do not retain an aura of technological authority but become part of a palette of tools that are patched together in the kind of bricolage necessary for specific inventions.

Students working in teams were required in their final projects to produce a detail for a new fabrication technique as well as a literate, even comedic, scenario about how that detail enters into culture and travels from invention to invention along an often unlikely path. Projects included details that moved between NASA and the most banal building applications as they developed. Examples of some of the projects included: a flexible photovoltaic panel that could also project advertising, a mechanism that extruded special structural weaves of plastic, a long-span structural member created by a pultrusion process, and an application of synthetic muscle tissue to making flexible building-scale skins and slabs. The students fabricated their details by hand or with the school's 3-D printer. Scenarios were presented as mixtures of fact and fiction borrowing multiple formats from interviews to comic books, using computer images, photographs, movies, and drawings.

—Keller Easterling

Easterling, assistant professor, led the seminar.

BUILDING PROJECT

Each year, the Building Project injects a heady rush into the first-year design curriculum, and this year was especially charged: the project is the design and construction of a single-family, two-story affordable house for a first-time home buyer at 23 West Read Street in New Haven's Newhallville neighborhood.

Ground-breaking occurred on May 4, 2000, and the house was fully framed and sheathed by mid-June. Neighborhood Housing Services, a local nonprofit organization, joined the School of Architecture for the fifth consecutive year as the project's sponsor, providing vital community information to the students and fully participating in every major design jury. All the members of the first-year class worked to construct the foundation and the framing of the house during the months of May and June, after which a crew of ten paid architecture student interns completed the house during the summer. The house was purchased in June, and the new owner can occupy it in September.

The jury process leading to the selection of the design to be built was intense. Students work to maintain a balance between the competitive and the collegial as they go head-to-head in promoting their team's designs. The competition to become one of the final four teams was particularly stiff, requiring no fewer than three rounds of voting to break a tie between the fourth- and fifth-place projects. Juries for the project included project director Paul Brouard; project coordinator Herb Newman; studio faculty Turner Brooks, Judith DiMaio, Louise Harpman, and Steven Harris; and outside visitors Mark Simon ('72), Brian Healy ('81) Peggy Deamer, Siobhan Towers, George Buchanan ('62), and Peter Lynch, director of the Cranbrook School of Architecture, as well as the directors of Neighborhood Housing Services, Jim Paley and Henry Dynia. The discussions were consistently high caliber and high voltage.

This year's site, a corner lot with a number of healthy trees on the property, in a neighborhood with no dominant housing typology, proved particularly generative. Team One worked to provide a fully open plan on the ground floor with a deep porch and a series of French doors along the length of the building in order to engage the site focusing on the iconic nature of the American house and its relation to the driveway and the lawn. Team Two elevated the lawn to underscore its honorific status. Team Three created a compact plan, featuring a sculptural response to the corner condition by raising the roofline in that location to allow for a large master bedroom. And Team Four addressed the changing nature of the American family and developed a strategy of additive elements that could be assigned different functions depending on the occupants' needs. In a hotly contested runoff between Teams Three and Four, Team Three was ultimately selected. The entire class then joined the project for the last week to work with the design critics to refine the details and prepare for construction.

Before construction began, the students organized a picnic for the neighborhood to introduce themselves and their project to local residents. Flyers were posted at schools, day-care centers, and churches. More than 100 people joined the class for the event. The students are maintaining a notice board at the site to document and report on the project for the many neighbors and school children who stop by to see the house.

Particular to this year's project was the students' strong interest in energy conservation and sustainability. The design followed Connecticut's Energy Crafted Home Guidelines. Although the organization of the project was supported by the Charles Moore Building Project Fund, the class secured donations of many building products, including those from Superior Wall (insulated foundation system), James Hardie Building Products (siding), Icynene (foam insulation), Amati (bamboo flooring), Andersen Windows (windows and doors), Kohler (bath and kitchen fixtures), American Copper Development Association (roofing, flashing), and the Taunton Press (books and technical manuals). The students are justifiably proud of the large number of donations they received for the project: as Sarah Lavery said, "Yes, we're very resourceful."

—Louise Harpman

Harpman ('93) critic, coordinates the first-year studio in the spring term.

Top from left:
Samer Bitar, Mark Gage, Jim Pearson, Stephanie Tnerk and Joan Young, Fabrication Seminar Project

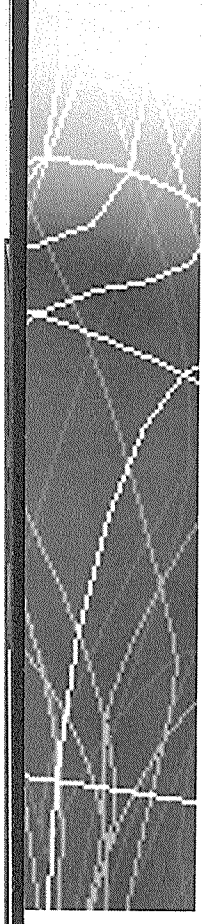
Michael Silver, R + D Architects, *Factory 10, Drowning Bridge Project, Simulation of fabrication,* Venice, Italy, 1999

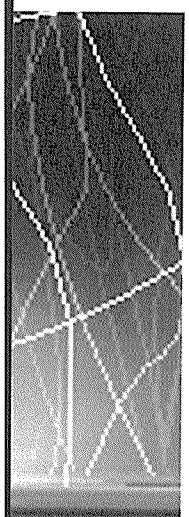
Bottom from top:
Building Project Jury, Photograph by John Jacobson

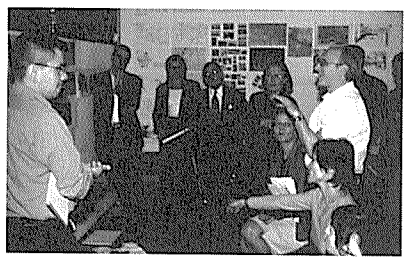
Building Project, under construction, Photograph by Louise Harpman,

Advanced Studios Spring 2000

This spring's advanced studios, including a thesis studio (page 20), reflected the diverse possibilities of contemporary architectural practice, offering students a wide range of platforms on which to begin their own independent explorations.







Colin St. John Wilson and M. J. Long
William Henry visiting professors Colin St. John (Sandy) Wilson and M. J. Long's Woodland Cemetery project in Branford, Connecticut, is saturated with emotion and spirituality, and was inspired by Gunnar Asplund's Woodland Cemetery in Stockholm, Sweden, which the class visited on their trip to Scandinavia early in the semester.

At the final review, Diana Balmori, Kenneth Frampton, Alexander Purves, and Carles Valhonrat discussed the emotional aspects of finding ways to ease the passing of the dead in a tactile and experiential form. The students not only had to select the specific location in the varied landscape on which to build, but designed a processional pathway from the entrance to a sanctuary and ritualistic chapels that integrated landscape and architecture.

Hyo Jin Moon embedded a path in a concrete garden of remembrance, leading Frampton to observe: "The question of what happens to the body and the parting and getting out of automobiles is essential. What does the syntax mean, and what are people really experiencing in their entry and departure? Those being mourned must come across the pathway of the mourners." This double path in Carmen Menocal's project addressed the procession through time and space, moving beyond metaphor to lower the coffin to cremation. Pathways link two chapels with wooden pinnacle roofs punctuated by a forest of tall wooden poles. In observing the structure, Frampton said that "the syntax is compelling; the relationship of the treelike roof and heavy wall is a dilemma." Valhonrat defended it "as a set of pages on a notebook . . . Wood is used in compression; it is a linear element, so the solution is perfect." Where the chapel goes into the earth is "successful as it addresses issues of enclosure and openness to release emotions into space," remarked Purves. "The question becomes: What feeling do you want to get out of the spaces?"

Nathum Goodenow also recognized the significance of the path, modeling his on Asplund's. His chapels, with louvered wall panels and courtyards, are open to the sky for natural light. The garden of remembrance is withdrawn, becoming a point of closure with an emotional intensity prior to departure. Jennifer Tobias emphasized ritual with two converging axes leading into the chapel, one for the coffin and the other for mourners. The ringing of a bell allows mourners to physically deliver the coffin to the oven, eliminating that "squeamish approach to the crematorium." Frampton felt that "the split between the audience and the congregation in the chapel makes people either witnesses or actors—an interesting and discrete juxtaposition."

Others focused on the visceral: Urapong (Goil) Armonvivat envisioned the body becoming air, with a slit in the earth to an underground chapel, heightening the awareness of life. Daniel Kopek designed a catacomblike wall with urns in gridded compartments of slate and colored stone in 16-inch modules. The wall binds a path leading to a chapel with similar stone panels. Wilson said that the contour is evocative in the play of light filtering through the top and noted the close attention to the qualities of the materials.

Diana Balmori observed that "engaging the landscape is not an easy task. What is the experience of the subject walking on a path? This is also architecture; buildings are not just objects anymore. Asplund drew every stone as part of his cemetery design." In closing, Wilson praised the adventurous nature of the studio as they explored "subjects in architecture—ritual, psychological, metaphysical, and the relationship to nature—that have gotten lost along the way."

Deborah Berke
Deborah Berke's studio for a motel on a generic highway intersection in the U.S. explored ways to design a commercial building complex that incorporates eye-catching signage, parking, and rooms in a compact program and site. The student's research included staying a night in a non-destination motel and a study of the history, culture, and evolution of motel design. The midterm project was to develop a complete signage and graphic identity package. The jurors—Thomas Beeby, Peggy Deamer, Alan Dynerman, Maitland Jones, Joel Sanders, and Henry Urbach—joined in a provocative discussion about a project, which on the surface appeared to be a simple program but increasingly became a complex exercise in analyzing the relationship between the generic and specific, repetition, and high-end or laissez-faire design.

Michael Scro saw the structure as one that holds highly specific products or experiences inside, not as an unassuming box. His became a commodity on a strip that he branded to be a recognizable icon. Choosing tree species indigenous to four different climate zones, he created a visual identity. He "hyperdesigned" the interiors with an overarticulation and a saturation of experience to concentrate the energy of the object in a tight space. Deamer observed: "It is a particular place. You are in a really branded specific place like a Trader Vics. The embeddedness of the buildings in the landscape makes you feel the tension between the neutral exterior and the interior; it is equally distinct and manipulated." Sanders commented that although some projects are more about a view out, this one is about retreating inside. He said, "Then there is the notion of the digital wall that dematerializes the space versus the structure, which is heavy. It is very bunkerlike and thick, but also might be too cold." Regarding internalization, Dynerman noted, "When you enter, it is a threshold into another world, but there could be more of a filter between the two." Beeby felt it to be resolutely private and that it might need to be a bit more flexible for today's needs.

Students dealt with the cultural and psychological intensity of motels, such as Oliver Freundlich who designed long, regular rooms with sloped roofs and enclosed back gardens in an investigation of the motel as a place of self-isolation. Jones thought the optical effect of the landscape ending with the mirror at the end of the garden wall was of interest, making the site endless. Deamer pointed out that it comes from being any place but no place, and asked if they counteract each other in the generic. Urbach noticed the successful hyperrealism of Freundlich's photographic motel essay—a stark, surreal moment—and saw the need in all the projects to improve upon the conventional closet, bath, and entry relationships.

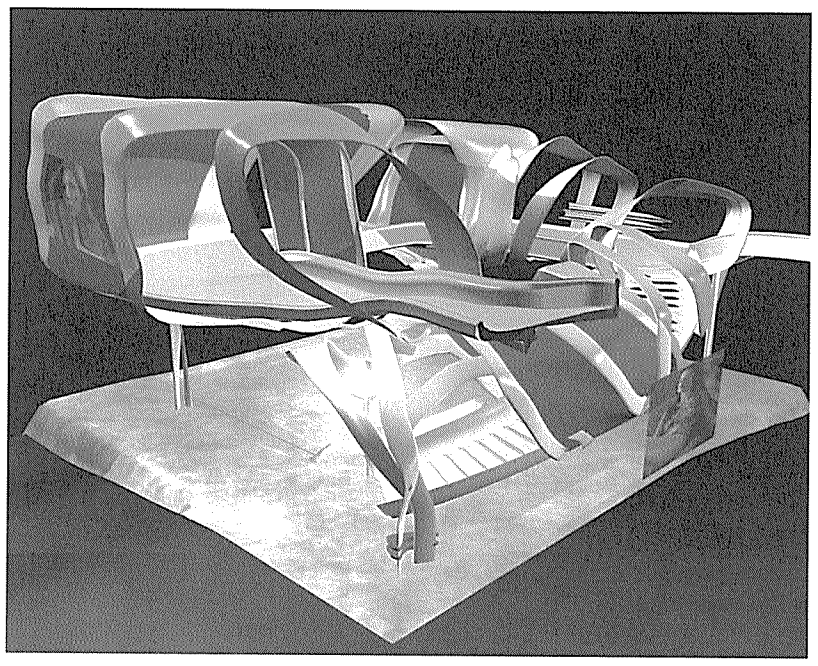
Patterns and color systems focused Benjamin Bischoff's "Block Motel" with matches, quilts, pillow covers, and fabric swatches in a color palette that evolved from the midterm signage project. Using checker patterns for vision examinations, the lettering of the word *motel* gradually emerges from the colored grid. And the project's simple form worked because he did not stray too far from what the motel actually was—a basic functional building.

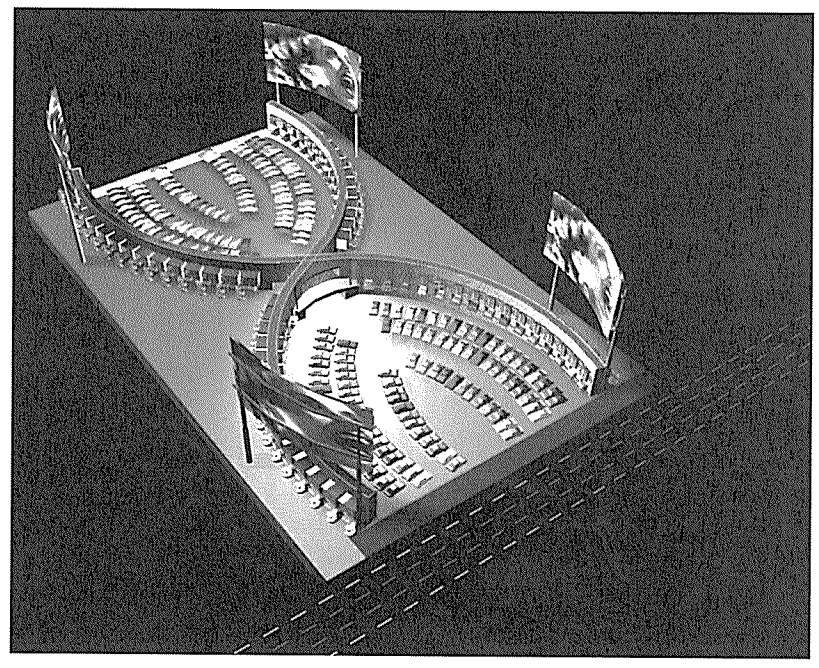
Some students introduced amenities and activities in their motels, such as Brian Papa's integration of movie screens in a combination drive-in movie/motel and Stella Papadopoulos's inclusion of a restaurant and cafe. Jones observed that in a motel program there might not be enough to do, but "it doesn't then unburden you from making an internally referential project; and there is opportunity in making a good site plan." Beeby emphasized that the notion of commercialization made the whole exercise interesting.

Greg Lynn
"Today's Store(s)," the first of Davenport visiting professor Greg Lynn's series of advanced studios assisted by computer specialist Jose Sanchez, focused on customized mass-produced systems to create a brand identity with infinite variations and scales on a nonspecified site. Architects Mark Cousins, Zaha Hadid, Jeffrey Kipnis, and Edward Mitchell, along with artist Fabian Marcaccio and advertising specialist Rebecca Mendez, reviewed designs for a store based on four themes: Particle, Liquid, Composite, and Weaving. The students investigated issues such as lifestyle as a marketing tool, new materials, behavior of the skin, generic forms, mutatable surfaces, and flexibility.

Modular flexibility was a focus of Samer Bitar's "Particle" project, which employed a set of rings to be transformed and extended, and a continuous coil that changed through the space. This generic display form would have peripheral tubes to adjust to specific merchandising needs. Kipnis, in questioning what made it different from a Quonset hut, noted that the interest lies in taking something that works in a modular logic and allowing for gradient relationships to occur. "The positive attribute is that the spring structure supports the performative ambition more than a ring structure because it is all connected, but tends to fall back on repetitive industrial aspects." Marcaccio was interested in how the glass and steel materials might influence how one would feel in the space.

Atmosphere was dominant in Bing Bu's "Liquid," polygons that moved randomly with ribbons of liquid light woven with a fiber-optic web. Kipnis asked, "Can a ubiquitous interesting space be a brand identity? Will I ever buy anything there, or will it distract my attention too much?" The brand was explicit in Patrick Hentsch's "Liquid" red-and-blue bubble wire structure, a flexible enclosure system in which brand identity is the formula, not the form. Mendez posited, "Where does the nature of architecture fit into the nature of fashion design, and even advertising?"





In “Composite,” Andrew Cocke created a structural zipper with teeth in compression strung together to be deployed as furniture in a store or as an entire building. The resin and Kevlar systems are conglomerations of separate pieces that bend and lock, and can gain multiple curves from the weave of the zipper. Generic as a concept became a point of discussion as Lynn commented that schools want projects to have a site and a program. “The minute I left the studio last week, the project turned into an airport, but it didn’t have to.”

Constant flexibility drove Mark Gage’s “Weaving” project, as he found an algorithm to generate random curves for a clothing and lifestyle store. He created the modular structural block with a shelving system using neoprene sheets clipped to an armature with rib units for the service space and panels made of slump fiberglass, as “calligraphy in space.” Tilting boxes connect floors and collide in a system of connection diagrams, which he called “collision manipulation.” Mendez said, “For once we are in awe.” Kipnis noted that “the spatial apparatus of this diagram is better at producing desire by withholding information. What you are doing is fetishizing the apparatus. The diagram produces desire for stuff you can’t get.”

In relation to Cheng-Hsun Wu’s “Mobius Flower,” Hadid commented: “Weave is a thread that becomes a straight line and coils up again, so you can have the possibility of complexity and linearity and some intensity. Beyond doing a basket, how do you make a space out of a weave?” Clare Lyster’s project responded to the challenge with a spiral circulation system and ramps in a spiral space that weave the surface and circulation of paths.

Cousins noted that “brand becomes a sort of paradoxical object as a way of creating an effective space, which in some sense is generic—but where the generic character isn't dominated by any kind of semiology. What is emerging on the back of the notion of branding is a contemporary sense of a generic place.”

“The studio deals with Robert Venturi read digitally,” summarized Lynn. “The predominance of image or brand is to dematerialize and banalize architecture so that all you need is the shed; the decoration is no longer in a fixed semiotic but is fluid.” The studio thus explored the spatial dimensions of this problem rather than just attaching a sign. To Kipnis the studio exemplifies how “architects need to work toward the notion of making atmosphere rather than only making space.”

Victoria Casasco

In Bridging the 101 Hollywood Freeway, Casasco’s studio explored a program for a City Museum and Cultural Complex that straddles the freeway and the Children’s Museum/Los Angeles Mall in downtown Los Angeles. The multi-use cultural center would house exhibition space, theaters, and public spaces on a site that was the focus of previous competitions for a pedestrian bridge (1998) and a gateway (1989). After a midterm visit to the site and discussions with city officials, the students addressed landscape, infrastructure, and buildings in three speeds: the freeway, the off-ramp, and the pedestrian.

At the year-end jury, Diana Agrest, Ming Fung, John Kaliski (’82), Eeva-Liisa Pelkonen, Linda Pollak, Susana Torre, and Andrew Zago reviewed the projects, in which some students focused on individual buildings connected by open pathways and ramps, whereas others designed fluid spaces in unified buildings. The common goal was to create a linkage over the deep cut of the freeway in the middle of the city, making it a point of discovery rather than a cynical element in the city.

Roland Flores designed terraces and trellises over the highway and cantilevered the structure. Kaliski felt the scheme “grew out of a poetic understanding of Los Angeles, ephemerally, not as fully developed, but built over time. It is a small program for different actors allowing people in the car to experience green and the topography; the strategies are very careful.” Fung noted that “the site is not about ephemerality—it seems that it is not temporary.” But Kaliski observed that it works because the site is not conducive to a monumental building project. In general, Fung characterized the challenge as having to bridge the pedestrian and freeway scale in unique ways because, as Kaliski pointed out, there is no need for new plazas or open space in Los Angeles. “A site two blocks from the studio project has been empty for 50 years because the city has never figured out how to deal with open space.”

A discussion about how to connect disparate elements of topography was sparked in Zhong-Gui Zhao’s studies of a David Hockney painting and Roberto Burle-Marx landscapes as a base for his plan. Linda Pollak observed: “On one hand the landscape is a metaphor of topography and on the other there are the local landscapes of the beach and water, but here you have suppressed the issue of boundaries. There are edges in the Hockney painting but with overlaps; you need to engage the site as a place where things happen by looking at the edges, and begin to define them and then create connections.”

Glenn Albrecht designed a swooping gesture, about which Agrest noted that it talks the language of the freeway, where grids are not visible and you don’t move in right angles anyway. But Torre felt that it was caught between Gehry and a topological Eisenman: “Is it a roof or a ground plane? The moment that it is neither, how do you imbed it into the landscape?” Yimu Yin’s glass bubble structures over the freeway allowed views to the cars below, integrating the movement and form with the program rather than as an aside.

The jurors discussed the fact that architects are involved in either reproducing culture or producing culture, and that it is essential to introduce designs that force people to think in different ways. Kaliski commented that it is a challenging program at all scales and has resulted in a broad range of projects. “It is fascinating that in the end you need to carry the baggage of analysis that becomes irrelevant when the object is produced; there is a difference between making and thinking architecture.” The freeway, buildings, and site resulted in more than just an architectural problem, but a topography and landscape problem as well.

Zaha Hadid

Eero Saarinen visiting professor Zaha Hadid, with teaching assistants Douglas Grieco, Wendy Ing, and Chris Perry, asked students to design a Contemporary Art Center in the United States that investigates a more open-ended and flexible program in contrast to a museum with a permanent collection. After studies of museums, spatial concepts in art, as well as a trip to Hadid’s studio, her Mind Zone in London, and her projects in Germany, the students divided into teams—Labyrinth, Conduit, Basket, Container, Constellation, and Landscape—and paired with a specific American museum for the program and site. At midterm the students plastered the walls and floors of the studio and the pit with images, models, and pattern analysis.

During the final review Mark Cousins, Jeffrey Kipnis, Greg Lynn, William MacDonald, Fabian Marcaccio, Guggenheim Museum director Thomas Krens, and MoMA’s Department of Architecture and Design director Terence Riley probed deeply into the design of museums in an often heated discussion.

Students Anand Devarajan, Jason Hwang, and Qu Kim used “Labyrinth” as a formal system for a CAC. The single path inherent in a labyrinth inspired a series of multiple one-way paths through the building, each with a slightly different trajectory that became the structural system and places for social interaction and viewing art. Devarajan said they hoped to confront the idea of the gallery as a white box because it isn’t really appropriate for new art and diverse installations. MacDonald observed: “Basically one project is a big lasagna model and the other a spaghetti model. . . . In the lasagna model, paths would be inhabited relative to a time-based structure, and you could move through bundles of surfaces . . . you are distant or engaged in the art creating a vertical public realm in the labyrinth, at the edge.”

In “Constellation,” Cara Cragan and Timothy Hickman explored new media as an art form with the need for a specific type of space. They designed a series of connected spheres organized around three zones nestled into each other, bleeding into the film and video gallery. To Marcaccio all museums have to be generic because of the diverse art they need to accommodate. “But you have to be careful not to have the art accommodate the museum and thus have it become generic.” Riley emphasized that there is a potential for a clash between the art forms and the building: “How does the space condition the view? How do you make a critical space that creates a situation that favors a critical approach to the work of art? The triangulation between the artwork, the architecture, and the visitor is crucial.” Cousins voiced his surprise that the discussion took a curatorial tone and that the realistic architectural position of the curator is that there is no one single form of exhibition. “There has to be a provision for the greatest possible flexibility,” he said.

Krens remarked that by challenging the notion of art history the students are challenging the structure of existing buildings in proposing an alternative. “There is nothing wrong with that, but it can’t be architecturally specific if it depends upon presumed works of art put into juxtaposition with each other, and you don’t have those works of art.”

In “Landscape” of Matthew Johnson and Christopher Herring, which used the Nelson Atkins Museum, Kansas City, Lynn saw Johnson’s project as transforming the meaning of the place by reestablishing a dialogue between landscape and building in such a way that it provides particular spectator view structures that allow one to oscillate between the interior and the exterior. “To me,” Lynn said, “that is architectural and separates it from the example of the Cooper-Hewitt,” which Kipnis had previously noted is a “spatial apparatus that is completely overwhelming” to contemporary exhibitions.

Irene Shum’s “Containers” to bring art to people inspired a discussion of museums as the new public spaces or as architectural objects, as well as the need to look at the impact of society and economics on architecture. Kipnis also referenced Wright’s Guggenheim Museum as a faux Gothic space to see art en passant as infrastructure in the spiral, which further emphasized Riley’s focus on how the display of art can alter its significance. Krens, illustrating how art has to fit into spaces and function said, “There is no such thing as a generic art museum, you need to know the client and the collection. . . . It is a major public building. Think of these as theme parks—and that is totally different from the nineteenth-century version.”

Cousins then asked: “What is the difference between a storeroom and a gallery? The only way is to provide variability—so choosing the collection doesn’t really help.” Riley noted that Bilbao was built on the supposition that art will get bigger, “but it might revert to easel painting again. The reason museums fail is that as you accommodate more and more change, you begin to loose a criticality. The key is to accommodate in the space of infinite divisibility.”

Background:
Andrew Cocke
Todays Store (s),
Greg Lynn Studio

Opposite page from top:
Nahun Goodenow’s review,
Woodland Cemetery,
Wilson and Long Studio

Ron Stelmarsky’s review,
Contemporary Art Center,
Zaha Hadid Studio

Roland Flores review,
Bridging the 101 Hollywood Freeway,
Victoria Casasco Studio

Top from left:
Project by
Anand Devarajan,
Jason Hwang,
Qu Kim,
Contemporary Art Center,
Zaha Hadid Studio

Mark Gage,
Todays Store (s),
Greg Lynn Studio

Brian Papa,
Motel,
Deborah Berke Studio

THESIS PROJECTS

A new independent thesis program was initiated this year as an alternative to the advanced studios. Each student selected a design problem and met regularly with an advisor as well as with Keller Easterling; midterm and final reviews were held just as in regular studios. Jurors at the final review included the advisors (Keller Easterling, Ed Mitchell, Eeva-Liisa Pelkonen, Alan Plattus) and visitors (Fred Koetter, Laura Kurgan, Paul Lewis, Brian McGrath, Bill Massie).

Michael Tower's project, "Tangle House," with Ed Mitchell as advisor, investigated craft, technology, and invention in modern American architecture. Looking at new composites made with stranded fiber reinforcement, he created a set of structural, organizational, and formal elements for a house whose structure was based on the friction connections in a tangled network. At the final review, Koetter responded that "tangle represents what daily life is for people; it might not even be just a tangled house but might provoke another condition, that is fantastic."

Andrew Mazor's project, "Exit 8A: Poaching Program," with Keller Easterling as advisor, was sited within the logistics of big box compounds. He generated a design opportunity from the new, often bizarre peripheral programs, such as a Zen Garden, Day Care Center, Health Club, or Surge Space, introduced into these environments to increase productivity. Mazor manipulated three programmatic "expansion joints" that operated within the protocols of tilt-up construction. MacGrath said, "This is great research about how to break the box. You need distance, and an almost tongue-in-cheek approach to understand the possibilities."

Grace Ong, with advisor Eeva-Liisa Pelkonen, designed a "24-hour Global Office Tool: Circadian Acclimated Space for the Frequent Business Traveler (repeatable ARCHITECTURAL procedure for airport terminals)." After analyzing the work of Andrea Branzi and Cedric Price, she designed spatial elements that would colonize airports with spaces that respond to the activities of the frequent business traveler, such as napping, exercising, or meetings, between flights. The outer skin was designed to display of information. Inside, surfaces provided different lighting conditions designed to readjust circadian rhythms.

In "Three Excavations, Three Generations in Berlin," Dominique Davison, with advisor Pelkonen, interpreted selected personal experiences of the city over three generations by designing anti-monumental spaces. Inspired in part by the writings of Walter Benjamin, Davison researched Berlin through her family's fragmented memories of the city. She created installations at three sites using LCD projections to disseminate information. One was a tunnel her mother traversed to visit her grandparents in the East. In another, in the Tiergarten, Davison excavated a series of craters lined with stone and grass that were reminiscent of those produced by bombs during the war. And in Tempelhof Airport, where her mother had worked as an airline stewardess, she opened a sterile corridor to an outside future park.

Anne Goulet, with advisor Alan Plattus, designed "P.S. Route 1: A Strategy for Educating the Strip." The project imagined a school program in the space of a strip mall. Both formats have begun to resemble each other, and Goulet exploited that resemblance by allowing each program to learn from the other and compete to be the center of a suburban community. She provided a new digital wall-system infrastructure that effected all of the new subdivisions of space in order to adapt the mall to teaching spaces.

Fall Exhibition Previews

With the first phase of the Second Floor Gallery renovation complete, the fall begins an expanded series of exhibitions at the school. The partitions, installed after the 1969 fire to accommodate the requirements of the Art School, which now has its own galleries at 1156 Chapel Street, have been removed to reveal Paul Rudolph's dynamic space.

Cesar Pelli: Building Designs 1965–2000
Main, North, and South Galleries
September 5 – November 3, 2000
Reception and Gallery Talk by Cesar Pelli: September 6, 5:30–7:00 p.m.

Encompassing the entire second-floor exhibition space, this will be Cesar Pelli's first show at Yale since he served as the school's dean (1977–84). The comprehensive exhibition will cover Pelli's career after he left the office of Kevin Roche and John Dinkeloo. It will include dozens of projects that are either built or under construction, as well as two unbuilt projects illustrated with a rich selection of models, drawings, and photographs that offer insight into the architect's design process.

The British Library,
Sir Colin St. John Wilson & M.J. Long
Main Gallery
November 13 – December 15, 2000

The British Library exhibition chronicles the design of the building by Sir Colin St. John Wilson (William Henry Bishop visiting professor, spring 2000). More than 35 years in the making, the library opened last year on the site of a vacant railway goods yard near St. Pancras Station in London. The 120,000-square-meter library—with its open public plaza, central lobby, sequence of well-appointed reading rooms, exhibition gallery, King George II Library, and state-of-the-art book-retrieval systems—is now a focal point in London. The exhibition will include drawings, models, and photographs of the building from the initial stages and site changes to its completion. Previously on view in Great Britain at the RIBA Heinz Gallery, London; the Architecture Centre, Bristol; and the Glasgow School of Art, Scotland, the exhibition is now traveling in the United States.

(a)way station, a project by KW: a, Paul Kariouk & Mabel Wilson
North Gallery
November 13 – December 15, 2000

(a)way station, a project by KW:a, examines the architectural space of migration. Conceived by Paul Kariouk and Mabel Wilson—young architects based in Florida and San Francisco, respectively—it characterizes the interim residences in which migrants, refugees, and others who have been temporarily displaced live, between the memory of a previous home and of an imagined future home. The hypothetical "(a)way station" displayed in this exhibition consists of plywood structures that incorporate materials, such as linoleum and wallpaper, as collage. Domestic objects, cultural items, and consumer goods are embedded in the structure and coated in resin, heightening our awareness of the objects. Kariouk and Wilson combine these spaces into densely packed domestic milieus. They note that "akin to the overflowing, ad-hoc collection of possessions, this temporary domestic space unleashes for the migrant a tumult of emotions—anxiety, longing, relief . . . waiting." The exhibition, which also includes a sound track of migrant's stories, originated at Storefront for Art and Architecture in New York and will be documented in the forthcoming book *The Narrative of Domestic Space and Urban Migration*.

in.formant.*system*
Douglas Garofalo
South Gallery
November 13 – December 15, 2000

The installation *in.formant.system* is a prototype for an urban newsstand of the future designed by Chicago-based architect Douglas Garofalo, who is this semester's William Henry Bishop visiting professor of architecture. Designed in collaboration with Randall Kober, *in.formant.system* was part of the Art Institute of Chicago's exhibition *Material Evidence: Chicago Architecture@ 2000*, cosponsored by the Chicago AIA earlier this year. The structure in metal and recycled plastics is conceived as the flow of information and materials into a physical enclosure. The newsstand exploits digital technology and 3-D modeling and fabrication techniques, with the ability to display time-sensitive information adaptable for public performance and shelter. Garofalo refers to these structures as "an array of heterogeneous enclosures that each function as urban street furniture. . . They would collectively represent an intensive and multiple architectural response to the ever-increasing homogeneity and banality of public space."

The gallery is open Monday through Saturday, 10 a.m. to 5 p.m. For general inquiries or directions to the school, please call 203-432-2288.

NEXT CITIES: PARADOXES OF POST-MILLENNIAL URBANISM

In light of the recent changes in the structure of the city, the Yale School of Architecture will hold a symposium, "Next Cities: Paradoxes of Post-Millennial Urbanism," from October 6 to 7, in Hastings Hall at the A&A Building.

The firm line that has historically divided the city from the landscape has all but dissolved, and the thinking and design that has considered cities in dualistic and oppositional terms—whether "city vs. country," "town vs. gown," "downtown vs. neighborhoods," or "tradition vs. innovation"—is increasingly obsolete. In the "next cities," nature will be reintegrated with built form, in many cases precisely in those zones that once divided the two. Healthy regions will value and support their urban centers, downtown will be a special kind of neighborhood, the whole city will be a sort of campus, and radical innovation will promote both new and traditional forms of urban life and architecture. The conference participants will consider the territories opened up by the real or conceptual dissolution of those boundaries, through the presentation of their current ideas and projects for local and global urban regions. The reinvention of the city as a hybrid form—in between, and therefore sharing an unprecedented variety of cultures and forms both radically new and thoroughly familiar—is a critical part of the agenda for architecture and the design professions in the new century.

Symposium Schedule

Friday, October 6, 2000, 6:30 p.m.
Welcome: Robert A.M. Stern,
Dean Yale School of Architecture
Keynote Address and Eero Saarinen Lecture: Hon. Anthony Williams, Mayor Washington, D.C.

Saturday, October 7, 9:30 a.m.
Session 1: "Urban Roles"
Entertainment City: Rebecca Robertson, The Shubert Organization
Residential City: Ray Gindroz, Urban Design Associates
Green City: Ken Greenberg, Urban Strategies Inc.

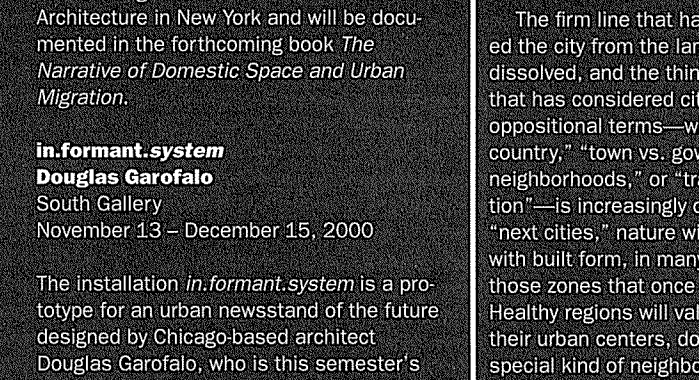
Session 2: "Urban Contexts"
Global City: Fred Koetter, Yale University
E-City: William Mitchell, MIT School of Architecture
Respondents: Saskia Sassen, University of Chicago; Douglas Rae, Yale University; Alexander Garvin, Yale University; Michael Haverland, Yale University.

1:30 p.m.
Session 3: "Urban Regions"
Suburban City: Dolores Hayden, Yale University
Regional City: Andres Duany, Duany Plater-Zyberk Associates
Sprawling City: Robert Bruegmann, University of Illinois
Respondents: Michael Sorkin, College of the City of New York; Jay Gitlin, Yale University; Alan Plattus, Yale University.

4:00 p.m.
Roth-Symonds Lecture: "Urbanism and the New Capitalism," Richard Sennett, New York University and London School of Economics
Afterword: Richard C. Levin, President, Yale University

The event is free, but reservations prior to September 29 are required.
Yale School of Architecture
P.O. Box 208242
New Haven, CT 06520
phone: 203.432.2889
fax: 203.432.7175
email: architecture.pr@yale.edu

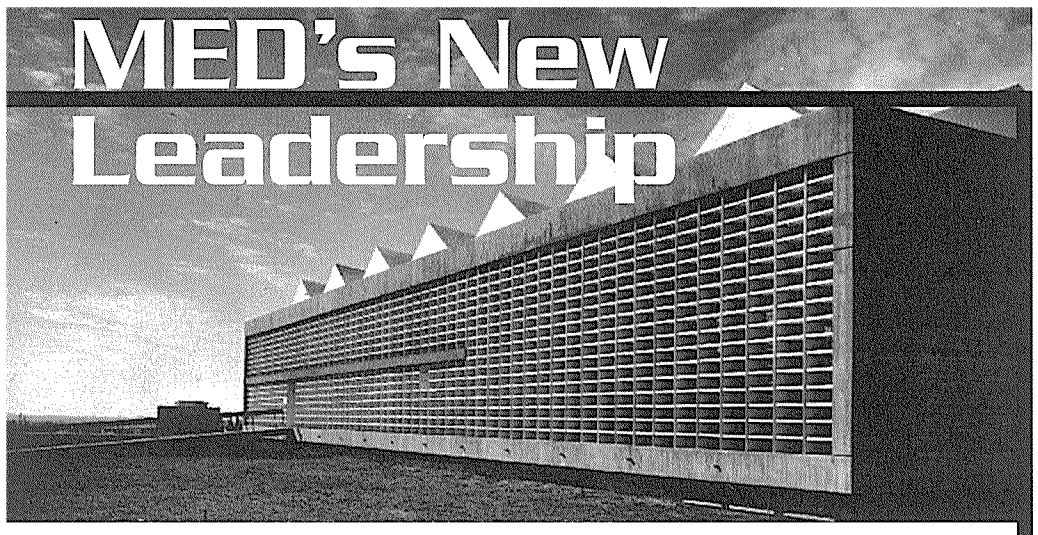
This event is made possible in part thanks to the generous support of Carolyn Brody.



Top:
Andrew Mazor, *Exit 8A, Poaching Program*, Thesis Project

Bottom from left:
Paul Kariouk and Mabel Wilson, *(a) way station, a project by KW:a*

Douglas Garofalo, *In.formant.system*



MED's New Leadership

Under its new leader, Eeva-Liisa Pelkonen, the Masters in Environmental Design program remains the unique interdisciplinary think tank that Charles Moore established in 1967. As Peggy Deamer, former committee chair and now head of the Advanced Studies program that oversees both the MED and post-professional programs, stressed: "The MED program offers students opportunities to continue research with design in ways that do not fit into either a Ph.D. program or the traditional design studio. It pushes the limits of what constitutes 'research.'"

Pelkonen, herself an MED graduate ('94) and a Ph.D. candidate at the Columbia University School of Architecture, has united with a committee to rework the objectives of the program emphasizing three study areas: history, theory, and criticism of architecture and urbanism; ecology and economies of the built environment; and digital media research. Students are required to complete an independent project with both a written and visual component (a design project, visual analysis, book, exhibition, or film).

Although they work independently on a broad range of topics, MED students traditionally make contributions to the overall intellectual rigor of the school. Most recently, Brendan Moran (MED '99) and Ann Marie Brennan (MED '01), with post-professional student Nahum Goodenow (March '00), are serving as the editors of *Perspecta* 32 (to be published in the fall), whose subject is "Resurfacing Modernism." In addition, Brennan curated two exhibitions at the school during the academic year: *Photographs by Thomas Meyer, Kaufland, Retail Spaces of the Former East Germany*, in fall 1999; and *Celebrating an Idea: Fifty Years of Perspecta*, which coincided with the "Perspecta at 50" conference.

Current MED projects include an investigation, "Statecraft: Israel and Modernity," by Roy Kozlovsky (MED '01) which explores the relationship between modernism and nationalism in both prewar and postwar Israel; a research project on the Rem Koolhaas design for IIT by Rosemarie Buchanan (MED '00); and stage sets designed by Pam McGirr (MED '01) for *Sweet Phoebe* and *Backward Glance*, plays produced in New York.

Yale and the Community

The Urban Design Workshop (UDW) offers a significant alternative to conventional architectural practice: it empowers communities and organizations through collaborative design processes and interdisciplinary contributions to improve the quality of life of the city. Now the impact of the UDW is being felt in New Haven and Connecticut as recent charettes, and planning and design projects are coming to fruition.

On June 12 New Haven celebrated the ground-breaking for the Addition to the Timothy Dwight Elementary School, a project organized by the UDW. Speakers at the televised ceremony included the mayor, who commended the dedication of the neighborhood and the team; state representative Howard Scipio; aldermen Joyce Poole and Jelani Lawson; superintendent of schools Paul Ruschinskas; director of the Greater Dwight Development Corporation; School Committee chair Curlena MacDonald; and project designer and team leader Michael Haverland. Bruce Alexander, Yale's vice president for state and New Haven affairs was commended for the school's contribution in coordinating a HUD Community Development grant that funded the Neighborhood Plan, the neighborhood's participation, and the design team.

The Dwight School Committee of the Greater Dwight Development Corporation, comprised of many residents, invested time and energy to solve tough building issues while sticking to an inherently long process to develop the project. Their careful evaluation of every inch of the building to provide long-term durability, heightened neighborhood security, and overall well-being made their insights more significant and sensitive than most architect's.

The addition will increase the school's accessibility and identity through design elements—a grand elliptical lobby, subtle green brick, large windows, a prominent entrance, and bold graphics. Images of clocks, a compass, and geography will contribute to an experiential space for children that will maintain a quiet presence in the neighborhood

Other significant UDW projects are now under way. In early May the UDW conducted a design charette in Milford, Connecticut, under the leadership of professor Alan Plattus, laying the foundation for future projects which will develop quickly. In April, in Madison, the Stop and Shop celebrated the grand opening of a new site plan that is a direct descendant of those developed by the UDW in 1996 for the entire district behind the shops on Main Street. In March, in East Lyme, a reunion of the 1998 charette and plan by the UDW kicked off a highway underpass mural project and outlined the upcoming projects that will be built from the plan.

Barbara Littenberg Retires

Nina Rappaport: On the occasion of your retirement from Yale, after 25 years of teaching, what are some of the greatest changes you have seen?

Barbara Littenberg: One of the sweeping changes was the proliferation of women in both the schools and the profession. I began teaching somewhat reluctantly at the age of 25, having been pressed into service by Alan Forrest, then director of Pratt Institute, who believed that the increased enrollment of women in professional schools, a product of the elimination of quotas in the late sixties, necessitated the development of female faculty. After a brief two semesters, I was regarded as an experienced studio critic, and therefore a hot commodity for major graduate programs.

NR: Where else did you teach?

BL: In the seventies I was at Princeton. I was at Harvard and Columbia in the late seventies and eighties. My students went from being my contemporaries to being my daughter's.

NR: What are some of the constants in your teaching?

BL: Despite the changes of venue, spatial and temporal, constants are rooted in an unabiding love of buildings, independent of time and place, and a belief that all architectural knowledge ultimately resides in the building itself—its form, space, materiality, as well as its history. If embraced, architecture can be a lifelong companion and serve as an endless open classroom. An ordinary object or a masterpiece can equally reveal surprising, inventive solutions to both simple and complex problems—a clever siting, or an amusing mullion array encountered on the street can often make my day.

NR: What have been the best, or most unexpected, moments in your teaching?

BL: Interestingly, not those on the lecture podium or participating in all-star juries, but while sitting one on one with a student struggling to solve an architectural problem. Be it through conversation, the physical reorienting of a plan, or the semidemolition/reconstruction of a model, the mutual satisfaction is palpable when the true nature of the project comes into focus and everything seems to make sense. That moment when the proverbial lightbulb goes on has been most rewarding.

NR: What do you think you will miss the most?

BL: The transaction that occurs between teacher and student that somehow forever changes the way they both understand their work is surely what I will miss the most.

A&A Building's Interim Renovation

This summer the A&A Building benefited from an interim partial renovation triggered by the need for a new sprinkling system on the upper floors and the Art School's move to its own building. As a result, many floors, long blocked up by partitions erected to make individual studio cubicles when the Art School took over spaces originally intended for the architecture program, have been opened up, returning the natural light and the spatial fluidity evident in Paul Rudolph's original design. On the fifth floor portions of two concrete in-fill slabs that blocked the skylights' ability to bring light to the fourth floor were removed. The seventh-floor mezzanine was also removed to return the space to the original Paul Rudolph configuration.

To take advantage of the additional space, the undergraduate studios as well as that of the Urban Design Workshop moved from the Fence Club, consolidating all of the Architecture School programs in one building for the first time since the 1960s. Equally dramatic work took place in the second-floor galleries, in which partitions placed against concrete walls by the Art School were taken down, restoring the gallery to Rudolph's design with striking views into the Arts Library's double-height reading room. In anticipation of the work in the gallery, Dean Sakamoto installed the Feldman Prize exhibition in the spring, using a cable system similar to that typically used in the building's early days.

Associate Dean John Jacobson has overseen the renovation, designed by S/L/A/M Architects. Recalling the space as a student, Jacobson said: "This initial renovation is truly unbelievable. It gives a glimpse of what the building was and what it can be. It is like a butterfly coming out of a cocoon." Though important spaces are being liberated, the work is still partial in its scope. Jacobson noted that the difficult part lies ahead as strategies are developed to integrate today's technology in handling, mechanical systems, telecommunications, data, and electrical power into the building while maintaining its artistic integrity.

"As a result of this interim renovation," said Dean Stern, "for the first time since the fire of 1969 it begins to be clear why the A&A is one of the great buildings of the twentieth century."

Issues in Environmental Design

Originally conceived by students from the Schools of Architecture and Forestry & Environmental Studies, a seminar will investigate the polemics and practices of leading "green" designers working at all scales from interiors to urban design. Jim Axley, an environmental technologist; Diana Balmori, a landscape architect; Victor Body-Lawson, an architect; and Stephen Kellert, an environmental scientist, have developed the course to expand collaborative programs between the schools. Students from both departments will participate with an emphasis on team design and research projects. Guest lecturers will present recent work on Thursday evenings and meet with students the following day. The guests include Richard Foreman, landscape ecologist; Julie Bargmann, landscape architect; Bill McDonough, William McDonough and Partners; Ken Yeang, T. R. Hamzah & Yeang; Max Fordham, consulting engineer; and Patrick Bellew of Atelier 10.

Paul Rudolph Publication Fund

The Yale School of Architecture has received a generous gift from Claire and Maurits Edersheim to endow a Paul Rudolph Publication Fund, named in recognition of their admiration and close friendship with Rudolph. Dean Robert A.M. Stern described the gift as "a wonderful tribute to Paul Rudolph's legacy as an artist and former dean. I am grateful for this essential funding, which will allow us to document and disseminate ideas within the school, the Yale community, and throughout the field of architecture." The Edersheims, friends and clients of Rudolph's, previously endowed the annual Paul Rudolph lecture, and in 1986 Rudolph returned to the school after a long absence to deliver the first talk in the series.

Yale Exhibits Travel

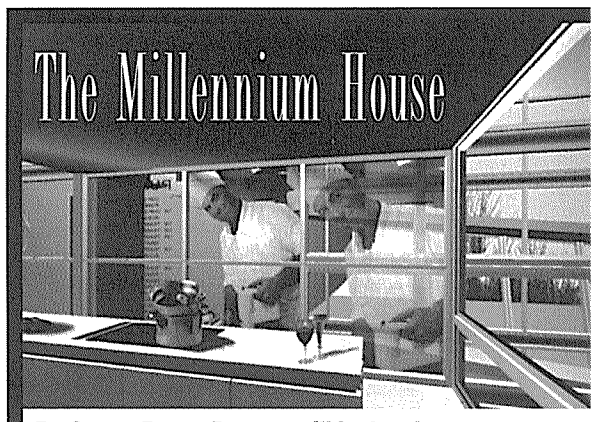
A revised version of the exhibition *The Work of Daniel Libeskind: Two Museums and a Garden* was shown at the A. Alfred Taubman College of Architecture and Planning, University of Michigan, in December 1999. And *Re-Connections: The Work of the Eames Office* was exhibited at Avery Hall, Columbia University School of Architecture, in the spring.

School of Architecture's Graphic Design

The School of Architecture's graphic identity designed by Pentagram's Michael Beirut and his team is featured in the winter 2000 edition of *ZOO*, a quarterly design book published in London that presents the latest work of the world's top creative talents in the visual disciplines: advertising, art, architecture, design, photography, new media, and the moving image.

Student Work Exhibited

Douglas Gauthier's fall second-year studio exhibited their projects for the addition to the Alice Curtis Demond and Hamilton Fish Library in Garrison, New York, in the program room of the library in April. At the opening, the students presented their work and Gauthier described the conceptual framework for their designs. Hamilton Fish wrote in a letter to the school that the trustees "responded to Gauthier's challenge with excitement and an energy that has carried over to our subsequent planning sessions of the building project. . . The people who live in Garrison obtained a tremendous benefit from the experience."



Professor Peggy Deamer will be teaching a new course this semester that examines domestic architecture at the beginning of the new millennium. In probing the question of why advances in technology, industry, and communications have had only marginal impact on our notion of "house," the course will explore work by architects who are pushing traditional "domestic" boundaries.

Some of the speakers: Jacques Herzog of Herzog & De Meuron, Elizabeth Diller of Diller & Scofidio, Bernard Cache, and Steven Holl will give public lectures the night before they join the seminar for a more in-depth discussion of their work with regard to issues of production, programming, and formal invention.

Other guests including Neil Denari, and Gisue Hariri, will participate. Themes include: "Domesticity at War: Is Domestic Life Constant or Changing?"; "Building, Dwelling, Craft"; "Abstract Box"; "The Interactive Box"; "The House as Prototype"; "The House as Infrastructure"; "The House as Geography"; and "Patronage".

Top to bottom:

Roy Kozlovky, MED *Thesis illustration, Weizmann Library,* 1949

UDW Groundbreaking for the Timothy Dwight School Addition, New Haven, June, 2000

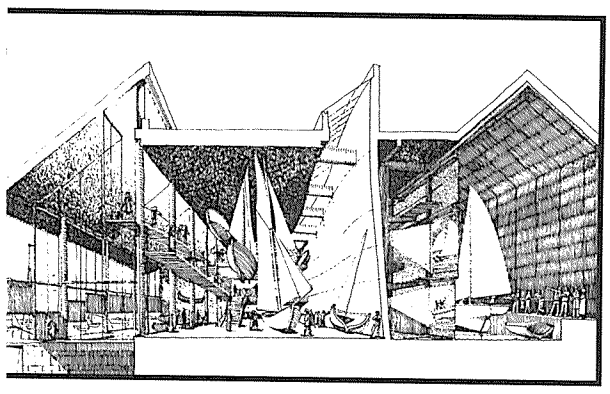
Hariri & Hariri, *Digital House Project, Kitchen with Virtual Chef,* 1991

Faculty News

Jim Axley, professor, received a summer research grant from the U.S. Department of Commerce, National Institute of Standards and Technology, to study natural ventilation in U.S. commercial buildings. In April he participated in the Conférence des Grand Ecoles and Lawrence Berkeley National Lab Workshop "Thermal and Airflow Simulation in Buildings," at Berkeley. He also established a collaboration at the LEPTAB, Université La Rochelle, France, for two research projects.

Deborah Berke, adjunct associate professor, has completed Holcombe T. Green Jr. Hall, the new home of the Yale School of Art, at 1156 Chapel Street, located in the former Jewish Community Center. After receiving a renovation and a substantial addition, the building will be dedicated this fall. *Architecture of the Everyday*, which Berke edited with Steven Harris was reviewed in May's *Design Book Review*.

Phil Bernstein ('83), lecturer, who was made an AIA fellow this year, presented "Negotiating International Contracts" at the AIA national convention in Philadelphia and discussed practice issues at the AIA New England conference. As associate principal



at Cesar Pelli & Associates, he is working on a new corporate facility for Goldman Sachs on the former Colgate site in Jersey City, New Jersey. With Richard Swett (Yale College '79), the U.S. ambassador to Denmark, he is coordinating a conference on public policy and architecture to be held in Copenhagen in September.

Kent Bloomer, adjunct professor, has completed the winged horse for the Great Platte River Road Memorial Archway, a museum that spans Interstate 80 near Kearney, Nebraska. Bloomer has also begun the design of panels for the Public Library in Nashville, Tennessee, and the principal ornaments for Rice University's Jesse H. Jones Graduate School of Business Management, both for Robert A.M. Stern Architects.

Turner Brooks ('70), adjunct professor, has completed the Gilder Boathouse at Yale. He is completing several residential projects in New England.

Peggy Deamer, associate professor, and a partner at Deamer + Phillips, in New York, has published "Detail and the Ideology of Production," in *Praxis: Detail* (summer 2000). "Marxism and Architectural Theory" will be published in *Assemblage* 41 this fall; "Spatial Legacy of the New York Five" is forthcoming in *Perspecta* 32. Articles about her firm's projects were published in *The New York Times* (Montauk House) in May and in *House and Garden* (Riverhouse Apartment) in September.

Judith DiMaio, adjunct associate professor and director of undergraduate studies in architecture, has completed the facade of Urban Outfitters, which will open this fall on Broadway in New Haven, as part of a development coordinated by Thomas Beeby ('65) for University Properties of Yale. She wrote numerous entries in Robert Kahn's book *City Secrets, Rome* (Little Bookroom, 2000) and will give a series of lectures in northern Italy for the Seaside Institute's Urban Studies Program about the Dukes of Mantova's new towns of the Po Valley in October.

Keller Easterling, assistant professor, gave the lecture "Organizational Sites," at Pratt Institute, and one titled "Remotes," at the Architectural League of New York. She also lectured at the Academy of Fine Arts in Vienna, and at the MACBA in Barcelona, in May. She participated in the Rensselaer Polytechnic Institute "Data" conference and served on the "Young Architects" jury of the Architectural League of New York.

Martin Finio, critic and partner at Christoff: Finio Architecture, in New York, will complete a 4,000-square-foot residential loft in Philadelphia in December and a 7,500 square-foot oceanfront house in the spring. He is also designing a penthouse overlooking the Hudson River for a New York photographer.

Alexander Garvin ('67), professor of architecture, has given talks at numerous conferences, including one on world affairs, in Boulder; at The Institute for Urban Design, in New York; at the San Francisco Planning and Research Association; and at the Minneapolis Parks Coalition. Paul Goldberger profiled him and his plans for the New York Olympics 2012 in "A Place to Play" (*The New Yorker*, February 14, 2000). Garvin has published "An Insider's View—How the Planning Game Works in the Big Apple" (*Planning*, March 2000).

Sophia Gruzdys, critic, is project designer for Gustavson/Dundes Architecture and Design on two master plans and building additions for nursery schools in Long Island. One is a 6,500-square-foot addition for the Northshore Synagogue in Syosset, and the other a 30,000-square-foot Nursery School and Religious School for the Community Synagogue in Sands Point.

Louise Harpman ('93), critic and partner in Specht Harpman Design, received a design award in *ID Magazine's* annual awards competition for Hurd Studios, which was included in the magazine's July 2000 issue and in *Interior Design* in May. Her firm's work on designs for new media companies was highlighted in *Architectural Record* in June. Their furniture designs were featured in the "Home" section of *The New York Times* on June 28. Harpman was a juror for the Stewardson Memorial Competition and will participate in the *Emerging Voices* lecture series at the University of Pennsylvania in the fall.

Steven Harris, associate professor, is designing a new community near Bombay, India. His Whalen House was published in *Interior Design* magazine's June issue. Harris's firm has completed a restaurant in Minneapolis called Chino Latino.

Michael Haverland ('94), assistant professor and co-director of the Urban Design Workshop is working on a duplex apartment and a 7,000-square-foot residential loft and commercial space in New York, as well as renovating a house in Chappaqua, New York. In Connecticut he is completing feasibility studies for the Hartford Avenue waterfront district of Old Lyme, and site plans and housing types for Middletown. His design of the Timothy Dwight Elementary school addition with the Urban Design Workshop began construction in June.

Dolores Hayden, professor of architecture, coauthored a paper with photographer Alex MacLean titled "Aerial Photography on the Web: A New Tool for Community Debates in Land Use," which was delivered at a session sponsored by *Planning* magazine at the national American Planning Association meeting in New York in March. It is also available at http://classes.yale.edu/amst401a/guilford/. Barbara Rockenbach, of Yale Art and Architecture Library, designed the Web site and participated at the meeting. As an affiliated faculty member of the Lincoln Institute of Land Policy, Hayden is working on a book titled *Model Houses for the Millions: Making the American Suburban Landscape, 1820–2000*. She has lectured at numerous conferences on sprawl. Her work is also included in *Theorizing the City: The New Urban Anthropology Reader* (Rutgers, 2000) and in the current issue of *Yale Review*.

Joong-seek Lee, ('96) director of digital media and lecturer, is coordinating a conference on emerging digital media and its impact on the design profession in Seoul, Korea, on November 17, 2000, as part of a 20-day congress entitled "World Congress on Environmental Design for the New Millennium," organized by Yonsei University and sponsored by the Ministry of Construction and Transportation of South Korea.

M. J. Long ('64), architectural design critic and principal with Long & Kentish Architects, is completing the design of the extension to the Newport Public Library, in Newport, Rhode Island, in association with Thomas Beeby. Her National Maritime Museum Cornwall, in Falmouth, England, is expected to open next spring, and she is working on the design of a visitor center in the former Georgian port of Charleston, Cornwall.

Edward Mitchell, critic, participated as part of the Young Architects series of the Architectural League of New York in an exhibition at the National Building Museum in Washington, D.C. He was included in the book *Young Architects: Scale* (Princeton Architectural Press with the Architectural League, 2000), with an introduction by *Constructs* editor, **Nina Rappaport**. His article on new design magazines, "Lust for Lifestyle," was published in *Assemblage* 40. In the spring he lectured on his work at Ohio State University.

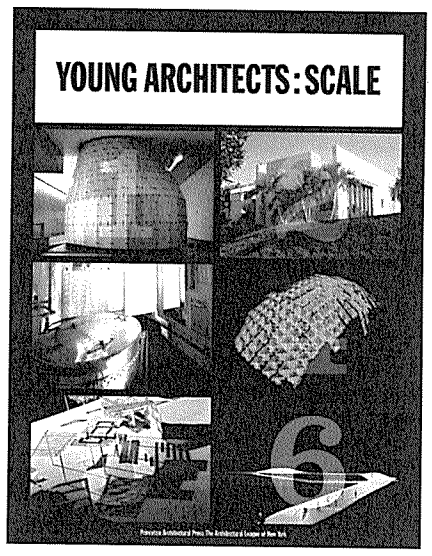
Herbert S. Newman ('59), critic, is working with his firm, Herbert Newman & Partners, on the master plan for residential life at Vassar College and Cook Commons at Middlebury College. In addition, he is designing a program for renovations to Dodd Hall at Princeton University and a new dining hall at East Carolina State University. Newman is also designing The Maritime Aquarium in Norwalk; B'Nai Israel Synagogue in Southbury; and Fairfield Public Library in Fairfield. In New Haven he is renovating 300 George Street, the Amistad Street office building and garage, and the Nathan Hale School. In April his firm organized a symposium, "Architecture in Residence: Enhancing the Quality of Residential Life," for planners from 25 colleges and universities. Images Publishing of Australia recently published a 256-page monograph of his work titled *Herbert S. Newman and Partners*.

Eeva-Liisa Pelkonen (MED '94), assistant professor and chair of the MED Program was on the jury for the AIA New York chapter's new headquarters competition in the spring. She participated in the inauguration of The Aalto Academy, a Helsinki-based architecture think tank, in March. Her collaborative projects with Turner Brooks are included in the new book *10 x 10* (Phaidon Press, 2000).

Alan Plattus, professor of architecture, coordinated a charette as part of the Urban Design Workshop's downtown Milford plan. Plattus gave the keynote address at University of California at Berkeley's "Urbanism: New and Other" conference in February. He also participated in Washington University's conference "What's in a Plan," part of a continuing series on design, modernity, and American cities, in which he has been involved for two years. He also spoke in June at the 8th Congress of the New Urbanism as part of a panel on "Civitas and Democracy: The Role of Place-Making in Our Current Political Discourse."

Alexander Purves ('65), associate dean and professor, participated in the exhibition *On Site: Travel Sketches by Architects*, held at Hunter College Art Gallery in New York this spring. He also led the reunion of an architectural drawing tour to Venice in March with fellow Yale alumni in classes of 1980 and 1981, Steven Harby, Randy Hafer, Nate McBride, Martin Shofner, Mark Denton, and J. Scott Flynn.

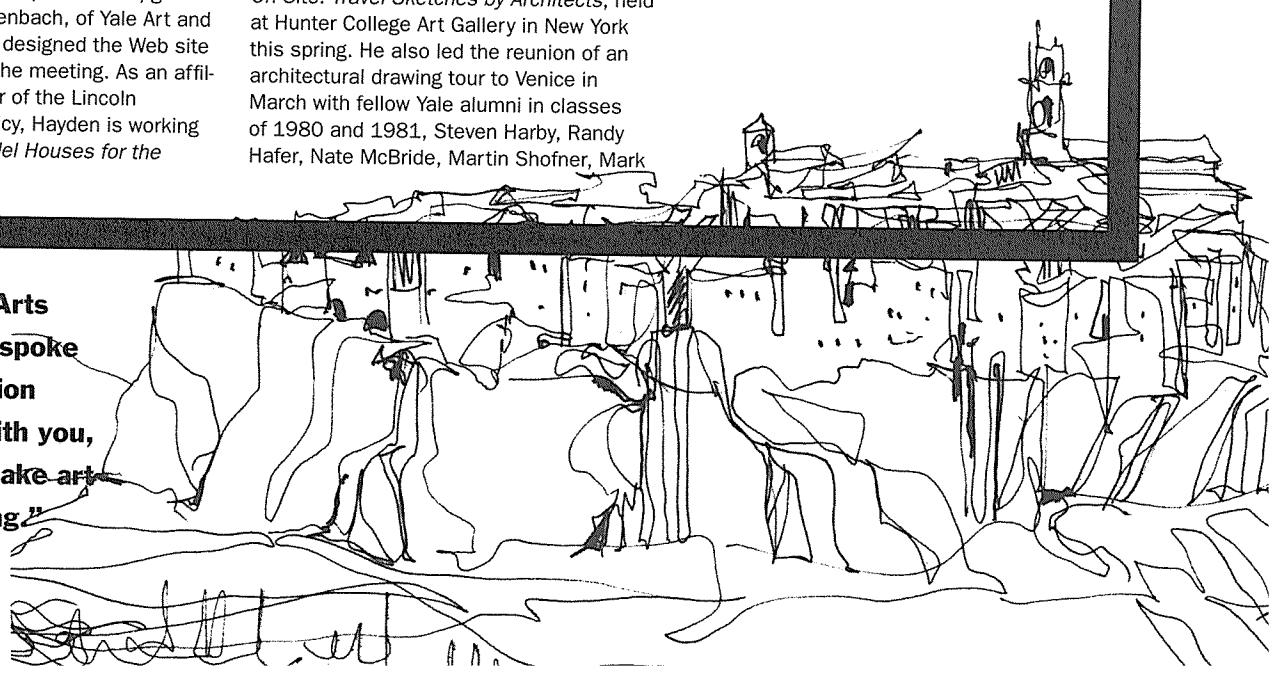
Dean Sakamoto (MED '98), director of exhibitions and lecturer, has completed the schematic design of the T-res, a private house in Hawaii, and is currently working on the master plan and house prototypes for an environmentally sensitive community in Kensington, Connecticut. At Yale he is designing and overseeing the fabrication of the new exhibition display system for the



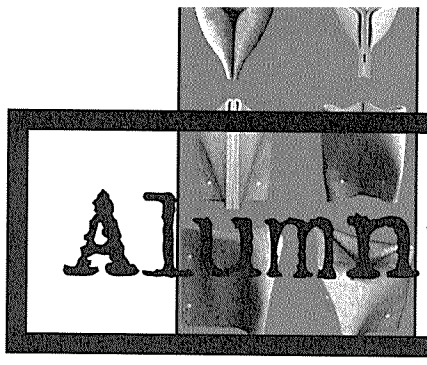
A& A Gallery that is restored to the open plan originally intended.

Robert A.M. Stern ('65), dean, recently completed the Jesse H. Jones Graduate School of Business Management at Rice University, Houston, Texas. Recent commissions include a new Federal Building and U.S. Courthouse in Youngstown, Ohio; Classroom Academic Building and Communications Technology Complex at Indiana University/Purdue University in Indianapolis, Indiana, which will include among other facilities the global operations center for Internet II; and UCLA's Jonsson Comprehensive Cancer Center on the Westwood Campus in Los Angeles. Stern participated in the Jerusalem Seminar in Architecture in June and will participate in the meeting of the World Congress on Environmental Design for the New Millennium in Seoul, Korea, in November. He has recently been nominated to the board of trustees of the National Trust for Historic Preservation.

Demetri Porphyrios will return to Yale as Bishop Visiting Professor in the fall. His new book, *Porphyrios Associates: Recent Work* (NA Monographs, Andreas Papadakis Publisher, 1999) includes an introduction by Dr. Oswyn Murray, an essay, "Classicism in Manhattan," by Paolo Portoghesi, and two essays by Dr. Porphyrios. The monograph features his firm's recent projects, such as the town of Pitiousa, in Spetses, Greece. His current commissions include the Forbury Square master plan and residential tower in Reading and the Rochester Riverside Development, in England.



After having received the Honorary Degree of Arts and Letters from Yale University, Frank Gehry spoke at the School of Art and Architecture's graduation ceremony saying, "It is an honor to graduate with you, many of whom I have taught. I hope that you make art and architecture as important to life as breathing."



Alumni News

Alumni Books

Arvid Klein ('58) and **Giovanni Pasanella** ('58) have, with Henry Stolzman and the late Wayne Berg, published the monograph *Pasanella + Klein Stolzman + Berg Architects* in the Contemporary World Architects Series (Rockport Publishers, 2000), with a preface by Jayne Merkel, a foreword by Walter Chapman, and an introduction by Richard Weinstein.

Tai Soo Kim Partners ('62) has work published in the Master Architects Series (Images Publishing Group Pty Ltd., 1999), with an introduction by Thomas Fisher called "The Id and the Archetype: The Architecture of Tai Soo Kim & Partners."

Shin'ichi Okada ('63) has published the book *Creating a Capital for Japan: Together with Regional Decentralization* (O. S. Planners, 2000), which discusses capital city developments, Tokyo's plan, and its future.

Alexander Tzonis ('63), with Liane Lefavre, published the books *Aldo van Eyck: Humanist Rebel and Inbetweening in a Postwar World* (010 Publishers, 1999). Tzonis's *Santiago Calatrava, The Poetics of Movement* (Universe Publishers, 1999) was reviewed in the May issue of *Interiors* magazine.

W. Mason Smith III ('65), president of Shepley Bulfinch Richardson and Abbott, in celebration of their firm's 125th anniversary have published a history of the firm in *Shepley Bulfinch Richardson and Abbott: Past to Present*, with a foreword by Vincent Scully and texts by Julia Heskel.

David Childs ('67), with Skidmore, Owings & Merrill, has work featured in a new book by Abby Bussel, *SOM Evolutions: Recent Work of Skidmore, Owings & Merrill* (Birkhauser, 2000).

Thomas Payne ('74) and **Marianne McKenna** ('76), of Kuwabara Payne McKenna Blumberg in Toronto, have published a monograph by Oscar Riera Ojeda with an introduction by Detlef Martins (Rockport Publishers, 1997).

Aaron Betsky ('83) has a new book, *Architecture Must Burn* (Ginko Press, 2000), designed by Erik Adigard, which was the subject of a roundtable discussion at the Urban Center in New York in June with Terry Riley, Reed Kroloff, and Michael Bell.

Robert Kahn ('80) is editor of the *City Secrets* guide series, which was launched this year with *City Secrets, Rome* (Little Bookroom, 2000). The guide includes detailed descriptions and observations of places, people, cultural and historic points of interest in Rome as discovered by architects, writers, and artists. Many of the entries are passionately written by fellows of the American Academy in Rome, which will receive some of the proceeds from the book. Contributors include Yale alumni Charles Gwathmey('62) and professor Judith DiMaio.

Andres Duany ('74) and **Elizabeth Plater-Zyberk** ('74) with Jeff Speck wrote a new book, *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream*, (Northpoint Press, 2000).

Opposite page top to bottom:
Cover, Young Architects: Scale, Architectural League of New York

M. J. Long, *Falmouth Maritime Museum*, Falmouth, England, 1999

Alexander Purves, *Drawing*, Pitigliano, Italy, 1991

This page top to bottom:
Granger Moorhead, Moorhead & Moorhead, *Felt Stool*, 2000

Lee Harris Pomeroy, *DeKalb Avenue Station*, Brooklyn, New York, 2000

AIA 2000 Institute Honor Awards received by Yale graduates include:

Frederick Bland ('72), Beyer Blinder Belle Architects and Planners, New York, for Grand Central Station
R. Simeon Bruner ('69), Bruner/Cott & Associates Inc., Cambridge, Massachusetts, for the Massachusetts Museum of Contemporary Art, North Adams, Massachusetts
Tim Hickman ('00) and Jason Alread ('91) with Herbert Lewis Kruse Blunck, Des Moines, Iowa, for the Center Street Park and Ride
James Stewart Polshek ('55), Polshek Partnership, New York, for the Mashantucket Pequot Museum and Research Center, Connecticut
Marion Weiss ('84), Weiss/Manfredi Architects, New York, for the Women's Memorial and Education Center, Arlington, Virginia
Eric Haesloop ('81), Turnbull Griffin and Haesloop, San Francisco, for the Long Meadow Ranch Winery, St. Helena, California
Scott Merrill ('84), Merrill and Pastor Architects, Vero Beach, Florida, for the Windsor Town Centre
John Ming Yee Lee ('63) was made an AIA Fellow this year.
Gerald M. Kagan ('66) was made an AIA Fellow this year.

In Memoriam

Burdette Keeland ('60) died on May 25, 2000. He was a professor at the University of Houston, Gerald D. Hines College of Architecture, and a practicing architect, as well as an active member of the City of Houston Planning Commission. In February the university held a retrospective exhibition of his work, *Keeland 2000*, and a scholarship fund was established in his name. As Stanley Tigerman said, "His heart was in the right place, both in architectural education and practice, for sure."

Jared Edwards ('63) and Tyler Smith (Yale College '64) are heading up a coalition to save Connecticut General designed by Skidmore, Owings & Merrill in Hartford, Connecticut. The complex will be featured in an exhibition on preserving corporate modernism at Yale in the spring. Their preservation campaign was featured in the Connecticut section of *The New York Times* (July 16, 2000)

Please continue to send your news to: Alumni News, Yale School of Architecture, 180 York Street, New Haven, CT 06520-8227.

1950s

Thomas Woodward ('59) has retired from architecture and is working as a sculptor in Colorado. He exhibited his work at the Seventh Regiment Armory art show in New York in February.
David S. Soleau ('74) was named president and chief executive officer of Flansburgh Associates in Boston, where he specializes in design of educational facilities.

1960s

Lee Harris Pomeroy ('61), with his firm in New York, has recently added the design of the DeKalb Avenue subway station in Brooklyn to his roster of historical station renovations. He was featured in *The New York Times* on February 3, 2000. Pomeroy addresssed the graduating students on future technologies at Brooklyn Tech High School, from which he graduated 50 years ago.
William J. Hawkins III ('62) received the 2000 Architectural Heritage Award from the Bosco-Milligan Foundation for his work to restore the Public Service Building in Portland, Oregon. He also wrote the book *Classic Houses of Portland, Oregon: 1850–1950*, with William F. Willingham.
Charles Gwathmey ('62) and the work of his firm, Gwathmey Siegel & Associates, was featured this year in a retrospective exhibition at the new Graduate Center of the City University of New York, which the firm designed in a transformation of the B. Altman Building. The exhibit inaugurates the Art Gallery and includes this renovation project, along with 14 institutional projects around the world. His firm was recently awarded the commission for the Midtown Manhattan Library.
Jonathan L. Foote ('64) was featured in an article in *Building Stone Magazine* this year, which described his practice in Livingston, Montana, and Jackson, Wyoming, where he focuses on preservation and fine craftsmanship.
Douglas Michels ('67), of Ant Farm, Cadillac Ranch, and Bluestar fame, was recently appointed director of the University of Houston's FutureLab design studio, where he is upgrading his Teleport. He designed the offices of Origin Design and entered a competition for a national monument in Puerto Rico.
William H. Grover ('69), **Jefferson Riley** ('72), **Mark Simon** ('72), and **Chad Floyd** ('73) of Centerbrook Architects received the 2000 Leadership Award for Top Firm from *Residential Architect Magazine.*

1970s

Robert Rindler (MED '72) was appointed dean of the Cooper Union's School of Art in New York.
Diane Blitzer ('76) is founder of Write Angle, a construction specification and technical writing company in Portland, Oregon. She has begun writing a memoir titled *One Good House*, which includes her reminiscences of Yale in the 1970s.
Barry Svigals ('76), of Svigals Associates, in New Haven, has designed the FBI Headquarters on State Street, commercial laboratories, and the Edgewood Magnet School, all in New Haven. He has also designed projects for Garry Trudeau and for Keith Richards of the Rolling Stones.

1980s

Stephen Harby ('80), who was recently in residence at the American Academy in Rome, had his sketches featured in the exhibition *On Site: Travel Sketches by Architects* at Hunter College this spring, along with **Alexander Purves** ('65) and **Buzz Yudell** ('73).
Richard C. Leyshon ('82) was recently made director of design at Patrick Engineering Inc. in Chicago. He was previously director of architectural design for John McManus & Associates, in Chicago, and Green Associates in Evanston, Illinois, working on projects such as the American Airlines Office, GEM Building, and United Airlines Terminal, at O'Hare International Airport.
Jacques Richter ('83) and **Ignacio Dahl Rocha** ('83) of Lausanne, Switzerland, have completed the renovation of the Nestle Headquarters in Vevey, originally designed by Jean Tschumi, which received a Canton of Vaud 2000 Distinction in Architecture Award. Their work was published in a monograph by Oscar Riera Ojeda (Rockport Publishers, 1999).
Andrew Berman ('86) was selected in a competition for the design of the new headquarters for the AIA New York on LaGuardia Place, which was featured in *The New York Times*.
Ti-Nan Chi ('86), of Taipei, Taiwan, has work on display at the Venice Biennale. Two years ago he had a show at the Architectural Association, in London, and published a monograph *Tangibleintangible*.
Lise Anne Couture ('86) is exhibiting a project with Asymptote at the Venice Biennale this year.
Tim Culvahouse (MED '86) is director of external projects, architecture and design, California College of Arts and Crafts, Professional Development Institute in San Francisco, where he has organized a program for design professionals to share insights with graphic designers, and advertising and Web professionals in intensive multidisciplinary courses. One faculty member is **Charles Dilworth** ('83), a partner in STUDIOS Architecture, where he has designed corporate campuses for Silicon Graphics and Northern Telecom.
Jeff Miles ('86) and **Madeline Schwartzman** ('86) have completed a 6,000-square-foot office building in Mahopec, New York for the Spain Agency. Schwartzman's videos, *From Swastika to Jim Crow* and *Purim,* were featured in the New York Jewish Film Festival.
Laura Weiss ('88) received an MBA from MIT Sloan School of Management and is director of strategic services for IDEO Product Development, an international design firm based in Palo Alto, California. She is on the board of governors of the Association of Yale Alumni.
Steve Dumez ('89), with his firm Eskew + of New Orleans, received a *PA Award,* which was published in *Architecture* magazine's March issue. The firm was selected to design the 100,000-square-foot Louisiana State Museum, Baton Rouge.

1990s

Lance Hosey ('90) is an associate with William McDonough + Partners in Virginia. Independently he has designed an office for Interactive Applications Group (IAPPS), a Web development company in Washington, D.C., which won a 2000 AIA Award of Excellence. His apartment renovation received a 1999 AIA Young Architects Award of Excellence. He has published an article titled "Slumming in Utopia: Protest Construction and the Iconography of Urban America," in the *Journal of Architectural Education* (February 2000).
Granger Moorhead ('91), who with his brother has formed Moorhead & Moorhead, an industrial design firm, exhibited a felt stool and light fixtures at the International Contemporary Furniture Fair in New York this spring.
Garrett Finney ('94) was featured in an article in *The New York Times* (December 30, 1999) on NASA's architecture program along with **Constance Adams** ('90). Finney gave a talk about his work at Columbia University's Buell Center this spring.
Jonathan Bolch ('99), Winchester Fellow, completed his travels in Europe and has landed in London to work for MacCormac Jamieson Prichard.

2000

Urapong (Goil) Armonivivat ('00) was a finalist in the Skidmore, Owings & Merrill Foundation 2000 Architecture Traveling Fellows. Juror Reed Kroloff, editor of *Architecture*, said: "The sensitivity and artistry in the work was truly striking. There was a depth in the emotional content that we didn't see in the work of any of the other participants."

Yale School of Architecture
Lectures Fall 2000

A&A Building
180 York Street
New Haven, Connecticut

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

9.7	Bernard Cache
9.11	Marion Weiss and Michael Manfredi
9.14	Steven Holl
9.18	Dietrich Neumann
9.25	Douglas Garofalo
9.28	Elizabeth Diller
10.2	Herman D. J. Spiegel
10.5	Bill McDonough
10.6	Hon. Anthony Williams
10.7	Richard Sennett
10.9	Aaron Betsky
10.12	Julie Bargmann
10.23	Beatriz Colomina
10.26	Ken Yeang
10.30	Charles Jencks
11.2	Craig Hodgetts and Ming Fung
11.6	Kathryn Gustafson
11.9	Jacques Herzog
11.13	Ignacio Dahl Rocha
11.16	Max Fordham and Patrick Bellew
11.20	Barry Bergdoll
11.30	Richard Foreman

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