

Constructs

Architecture



Spring 2002

Constructs

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

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Cover: Models of the World Trade Center in Union Square, September 2001, Photograph by Nina Rappaport

A Note on the Type: Helvetica Neue R

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

Variations on a typeface, Helvetica Neue R, emphasize different modes of production for the headlines of each issue of *Constructs*. These include: resolution (low-resolution bit mapping); machine translation (AutoCAD and Nokia cell-phone LCD display); 3-D characters for time-based displays; a preview mode from Adobe Illustrator; and a version of the full character set visually constructed from its own Postscript code.

This issue introduces two additions: Helvetica Neue R Palm by Dan Michaelson and Helvetica Neue R Scanner by Glen Cummings. Future types will explore aspects of network communications from wireless devices to scripting languages.

—Paul Elliman

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180 York Street
New Haven, Connecticut 06520
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Dean: Robert A. M. Stern
Associate Dean: Peggy Deamer
Associate Dean: John Jacobson
Editor: Nina Rappaport
Graphic Design: David Reinfurt, ORG inc.
Copy Editors: Cathryn Drake, Regis St. Louis
Student Assistant: Joyce Hsiang ('03)
School Graphics Program: Pentagram
Photography by John Jacobson,
Sarah Lavery ('02), and Victoria Partridge ('02)

Gehry
Hadid
Lynn

Patrik Schumacher, who teaches at the Architectural Association in London, asked questions concerning contemporary architecture and technology to three visiting faculty—Frank Gehry, Louis I. Kahn visiting professor; Zaha Hadid, Eero Saarinen visiting professor; and Greg Lynn, Davenport visiting professor—all of whom are returning to Yale this spring to teach advanced studios. Gehry and Hadid's studios focus on the World Trade Center site; Lynn's is an exploration of ornament in a museum addition. Hadid will give a lecture on April 4, 2002.

Patrik Schumacher: What are the factors driving the rapid development of architectural styles today, and what is your motivation to participate in this process?

Frank Gehry: I see the world moving fast, and architects are part of it—so we respond, as artists do, to the time we are in and with the tools we have. It is a throw-away culture, and it is over quickly. Andy Warhol taught us that. You can be judgmental about it and say, "I would rather sit in the Hamptons all week and think about it," or you can jump in and get wet.

Terrorism changed everything, and economic ups and downs affect our lives regularly. I was working on a hotel one week and then not the next. I absorb the times and respond intuitively. I don't contrive to respond by saying, "OK, now we are searching for guys in caves, so it is an interesting time to design caves." But I do think there will be more fire escapes.

I go with the flow, so to speak, and I don't sit around worrying about the trends or the discussions. I read about them with interest, but I am not in it. I have my own thing and have maintained an office with 120 people that functions like a Swiss watch. We have worked out a dance together that is comfortable for me and for them, and we produce stuff that some clients like.

Zaha Hadid: Innovation, even mere difference, is always welcome in our dynamic modern civilization. If anything, this is going to accelerate even further. My work from five years ago already feels ancient, and it can no longer be used as a measure or a reference point for my current work. I enjoy this dynamic. I even think of it as progress. I was brought up with the concept of modernization and progress—and I still believe in it.

Greg Lynn: The advent of calculus as a dimensional, descriptive, and formal paradigm for architectural design drives architecture for me. This use of a more sophisticated mathematical system for the invention, description, and fabrication of architectural forms is pushing architecture into a vocabulary of curvature and patterns of infinitesimal variation. The design medium of the computer is only interesting to me in this regard—as a tool that lets me visualize and define forms using calculus rather than simplistic, arithmetical coordinate geometry. The proliferation of computer-controlled tools for manufacturing and assembling components allows these forms to be realized with high degrees of curvature and vast variations in form.

Patrik Schumacher: You are iconoclasts in the field of architecture. However, do you recognize essential architectural principles present in your work that can be found in modern, classical, and even world architecture in general?

Frank Gehry: My principles are similar to those in classical architecture. I am interested in form and proportion, humanistic qualities and context, being a good neighbor, and making the whole better than the sum of the parts.

If we are in a neighborhood of third-rate buildings and our structure stands out and does its work, it makes the other buildings work better. This is true of the bridge in Bilbao, which is incorporated into the building—making both structures better.

I am also interested in how people perceive a building. I understand the issues of entasis in classical temples, and much of what I do is related to classical sculpture and painting. When people want to dismiss me they do it by saying that it doesn't relate to anything. They are totally illiterate. A Roman scholar who came to see my work said, "You must have studied Romanesque architecture." I did, for six months in France and Italy, but I hardly ever talk about it.

Zaha Hadid: Obviously the reliance on geometry seems to be universal in architecture. But when we work with various complex geometries today, this is quite different from the application of preconceived figures—for example, the Pyramids—that characterizes most traditional architecture. As a child I went to see the monuments in Iraq and Lebanon. I also traveled to France, Spain, and Rome. But as an architect, the classical Roman or the ancient Sumerian or Babylonian architecture never served as an explicit reference point for me. All my conscious references are located within twentieth-century modern architecture. But I do reject the Modernist tabula rasa attitude and recognize the need to contextualize contemporary work. In fact, it was the juxtaposition of new and old that led to the general use of super-position as a compositional technique to build up formal complexity. This is also the root of the contemporary notion of seamlessness.

Greg Lynn: I am growing more interested in developing an aesthetic discourse for contemporary architecture. There was a time when a silly term, *the anti-aesthetic*, was launched, and it was used in all of the wrong ways to justify an inattention to the effects of architectural objects on a culture. I am becoming more and more convinced that the collapse of the term *formalism*, along with its aesthetic, is a great loss for architects. I was trained within the analytic formalist horizon of Rowe, Eisenman, Colquhoun, Vidler, and Wigley, so I am very invested in the formalist project, which in many ways is universal and essential despite its radical nature. But radical formalism is no longer the avant-garde of architectural theory or practice. Any contemporary aesthetic discourse that recognizes the forces of form, pattern, decoration, material, color, and volume as a cultural practice is doomed to be an embarrassment, despite that we all recognize this as the dominant mode of architectural design.

I do not think there are any essential principles, but there is an aesthetic envelope in which we operate that gives architecture its potential intellectual and cultural significance. I have been returning to principles of harmony, symmetry, wholism, unity, and proportion through a contemporary aesthetic discourse to see what these terms might be. Symmetry as a concept is not universal. And in fact what symmetry was thought to be 150 years ago, as an organizing principle, is the exact inverse today. Now it is a sign of disorganization, or the lack of information (hence the term *symmetry breaking* as a sign of higher degrees of organization). We think we all agree upon *unity* and *wholism*, but they have not been adequately defined in architecture since the Beaux-Arts period. There is a need for an aesthetic theory today, and there always will be in architecture. Because of this, certain terms, techniques, and preoccupations will persist, but the meaning and definition of these terms will constantly change and evolve.

Patrik Schumacher: Looking back on your careers—which collectively define a segment of architectural history—is there any project that you consider seminal for the development of your work? And which of your projects do you consider historically most significant, and why?

Frank Gehry: The *New York Times* building was seminal, absolutely. It dealt with issues of New York, the client, the program, the branding—and it had an ephemeral quality that you don't see so much of in New York. I was amazed how feminine the design became: it looked like a dress. The day after the announcement of Piano's scheme there was a picture of Norma Shearer in the arts section, and although it looked like my building, it wasn't in my consciousness. The other seminal work was my own house, which certainly was important in my own life, and it came out pretty good. We still live there, and we love it.

Technologically we are doing some interesting work. I don't know where it fits into the panoply of what others are doing. But I know that we have facilitated the design of our buildings through the use of computer programs, and we work with a small cluster of contractors and subcontractors. We have created a unique way of working. We put the architect more in control, allowing us to budget better. Coming in on budget isn't easy, because you are at the mercy of the marketplace. If you can monitor your costs with such degrees of accuracy that you can demystify the forms and shapes, then you can work better with the building industry. The construction people we work with in Germany, or even here, continue to operate this way with other architects after our projects are completed. So there must be something there.

Zaha Hadid: The momentous breakthrough for me was my winning entry in the Hong Kong Peak competition in 1983. The older projects now pale in comparison to my Peak exploration. But this achievement did not fall from the sky. I had been working on a series of competitions before that—most notably the competition to design the Irish prime minister's residence in 1979. I did not win this competition, but looking back now, it was the first mature Zaha Hadid project. It was on show at the Architectural Association in 1980, and I continued to work on it to produce my first set of elaborate paintings for my show in Amsterdam in 1981. During that time I also did a series of complex drawings and paintings—*Strange Perspectives and Isometrics*—for my Eaton Place project. With the Peak project I radicalized some

of those techniques and also started to experiment with elaborate graphic interpretations of the wider context of the project. I realized later that this graphic work on context and landscape could be a strategic design tool that generates the formal aspects of the architectural intervention.

Greg Lynn: The most important project was perhaps the Sears Tower proposal, as it was the last project that was drawn entirely by hand. In it are all of the techniques and tools later used for these other projects, only they were calculated, projected, and constructed by hand. There are probably 600–1,000 hours of work in those drawings; and now I can produce them in less than an hour. The implications of the Predator project are something we'll be considering for quite some time. For me it has been a very significant work.

Patrik Schumacher: Can you reveal something about your creative methods? How do you create newness, and how do you develop an idea?

Frank Gehry: Newness happens because each time is a different time. It is three years later than the last project, and what you are working with—the client, the programs, and the situation—are different. And if you don't get self-conscious about contriving something new, I think that it happens—although not always.

Sometimes you look back and you say, "I fell into that trap again." Fortunately or unfortunately, architecture takes so long that when you finish a project it is too late to change it. And it is hard to hide that from the clients, because if you are not happy with what you did, they get really angry. It is not that you are unhappy, it is just that you are somewhere else three years later. So I might bring ideas into later projects. I do have a work ethic—when I think I am repeating myself, I try to avoid it. I really never give up, and I do the best I can at even the smallest project. You have to look at what you have, and it is there until somebody tears it down.

There are projects that I decide not to do: when the client and I won't make it—like the building for the *New York Times*. I thought it was going to be difficult for them and for me. At one point—as the project was coming together quickly—I had to make a decision. David Childs and I were struggling with it, but we gave it our best shot. If we had been picked, which we thought would have happened the next day, then we would have clashed. Then we might have dropped out in the middle, and that would have been more embarrassing for them. David and I didn't want to create that kind of turmoil.

Zaha Hadid: I am continuously sketching. For me this is a kind of intuitive calligraphy, a kind of automatic writing. In this way I am searching for new, unexpected patterns and abstract graphic structures that might be interpreted spatially and architecturally. Sometimes I find inspiring compositional structures within photographs or paintings when I browse through books or magazines. These unsystematic activities become fertile when I start to think about a new project—usually on the basis of competitions. Then my doodles link up with the attempt to picture spatial configurations that might make sense with respect to site and program. After that my collaborators in the office come into play, and the formal possibilities and concepts are pursued simultaneously. Each thread is developed by means of various design media: modeling techniques, drawing techniques, and during the last seven or eight years, computer-modeling techniques.

Greg Lynn: I moved to L.A. to try to work in what was known as the "military/industrial

complex," which is now called the "military/educational/entertainment complex." When I have an idea, I first theorize it through the research environment of the university; then I take some of the principles and concepts that are developed with graduate students and try to realize them through art exhibitions. The latest project, the Predator, was a collaboration with the painter Fabian Marcaccio. We made a 100-foot-long undulating volume of hundreds of custom-shaped, vacuum-formed, integrally printed panels that were constructed on formwork then cut on a CNC router in my office. The design intelligence that entered my office from this experiment, as well as the technology and machines that it allowed me to acquire, will sustain my commercial practice for years. The entire cycle—from speculating with students who are completing design research to realizing commercial architectural projects with this technology—characterizes how I work. Although there is now more of an environment for architectural speculation, there is little interest in supporting speculation in a commercial project. It took over two years for us to work out design ideas in the Predator, and then we had less than six months to apply them in a commercial project. I couldn't ask my client to wait for three years while I was creative. So the university and the art world are incredibly important to me.

Patrik Schumacher: What is your attitude toward new technologies—design media, materials, construction techniques, and so on?

Frank Gehry: Well, it is very positive, but I don't know how to turn on the computer. I was just given a laptop, and when I pushed the button it went on, but I didn't know how to turn it off. I had to wait until my kids came home to help me. My office is very wired, and everyone seems to know how to use it all. But my not knowing frees me up, because first of all I make decisions on the design that the office translates. I don't work on the computer to design like Greg Lynn; he is another generation. I am too old for that. They are forming their lives that way—and it is very exciting. I am already set in my ways. I can't turn on the VCR; I get all screwed up. But I couldn't work without the new technologies.

Zaha Hadid: My relationship with the computer remains ambivalent. Obviously we are relying on it heavily in the office—and not only in terms of the production of the working drawings but in terms of the development of our increasingly complex three-dimensional designs. Also the computer contributes to 3-D sketching and formal invention at the early stages of the project. But what worries me is the degeneration and loss of my previous design techniques, which offered a series of characteristic qualities and opportunities that cannot be easily transferred into the computer. Most obviously, the computer screen cannot offer the simultaneous presence of a very large drawing and a painting stretched out on the table. Yet it is impossible to get people to abandon the screen and work directly with paper.

Greg Lynn: You put your finger on a principle: new technologies are inherently more interesting than old technologies. This does not preclude new uses of old technologies, by the way, but the new—in terms of technology—has the capacity to provoke, destabilize, and generally force creativity in a way that the old does not. I could never endorse anything but the new. Even the Post-Modernists recognized this: my Yale colleague Leon Krier is the prophet of the new oldness rather than simply the old. In response to your parenthetical question, the place to begin

with a new technology is always at the paradigmatic substrate rather than at the individual media, material, or process. It is funny how many people are looking for the new miracle material, as if glue, resin, vacuum-formed metal, rapid prototyping, or laser cutting could revolutionize the field. In fact they may, but only if the conceptual principles of the paradigm of design and manufacturing are intuited and mastered. Without a theory of technology these media simply become architectural gadgets and gimmicks in the hands of hucksters.

Patrik Schumacher: Does radical architectural speculation still contain a utopian moment?

Frank Gehry: I am a Jewish-lib do-gooder, and it is in my bones. I was raised in a shmata industry with my grandparents, and they used to have union meetings where they would plot against the Goths. I remember very dour-looking people. I was raised with black kids in the house, so it is all mixed up socially for me. I see it playing back in my kids. As I have gotten older, I have become a little more conservative, while my kids are out there arguing against the World Trade Organization. There has always been an idealistic side to my family, in our strivings toward the utopian. Now I don't think I am going to solve anything that will change the world—like you tend to think when you are a kid. I think my work is conservative, but I do think that I am utopian. I never gave that up.

What is radical? Maybe my project at MIT. It was utopian because it was hopeful that seven different departments could get together and talk to one another. But I am doing a social housing project in Portland, Oregon. It is going to be lots of boxes, and you can't do very much, but I will make them the best way I can. Maybe the shapes seem radical to people. To me they look normal.

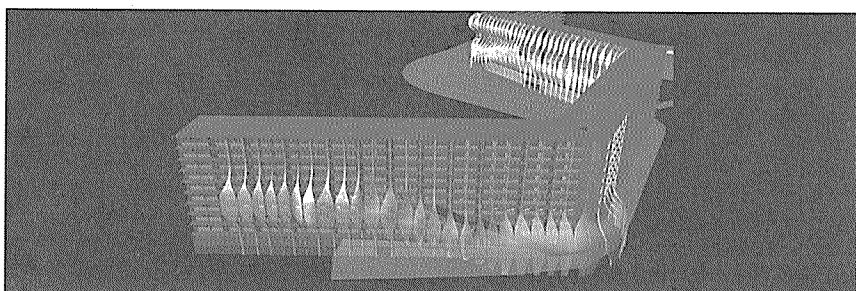
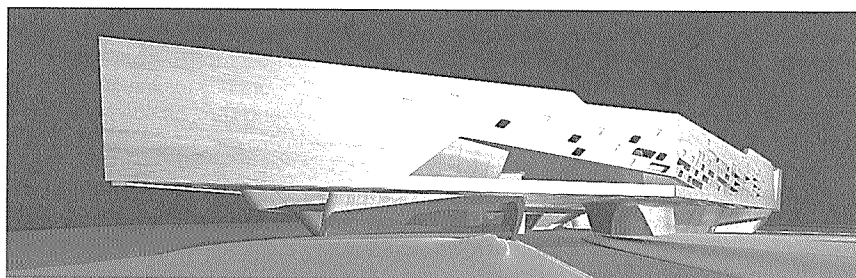
Zaha Hadid: Earlier I mentioned my undiminished belief in progress—social, as well as technological. Architecture has a role to play here, although the profession has lost its straightforward and confident grasp of what the solutions might be. This is inevitable, given the complexity and uncertainty of our times. Therefore, our work takes on the character of uncertain and open-ended experiments rather than the promotion of predetermined solutions. We are no longer offering social/technological utopias, but the proliferating field of experimentation contains latent utopias that might be teased out by audiences willing to engage in those experiments. This concept of "latent utopias" is the theme of an exhibition I am curating this year for a cultural festival in Graz, Austria.

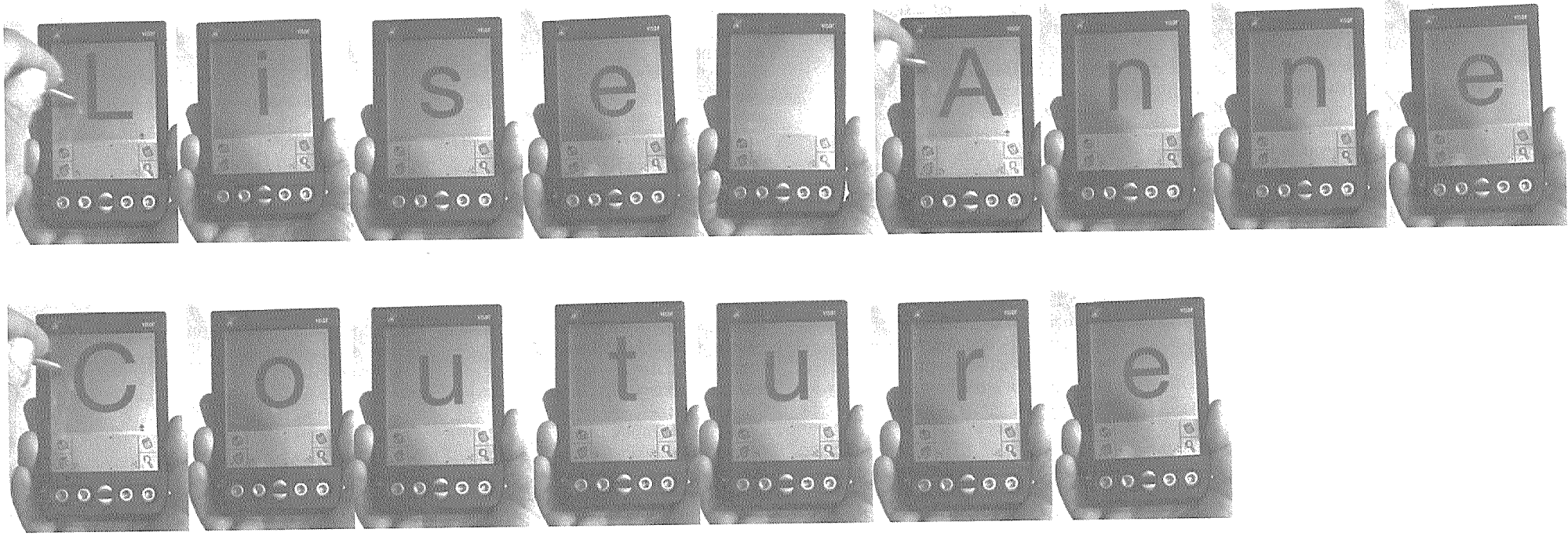
Greg Lynn: By definition, yes, radical architectural speculation still contains a utopian moment; otherwise, it would be practical architectural application. I think that an organically integrated, intricately fused, continuously varied, rhythmically undulating, voluptuous world is better. I don't know how else I would start designing if I didn't have some utopian impulse.

Left: Frank Gehry & Associates, Ustra Tower, Hannover, Germany, 2001. Photograph courtesy Frank Gehry & Associates

Top right: Zaha Hadid Architects, Wolfsburg Science Center, Germany, 2001

Bottom right: Greg Lynn FORM, Kleiburg Block in the Bijlmermeer, Holland, 2001





Lise Anne Couture ('86), this spring's Bishop visiting professor is teaching an advanced studio on the Olympic site in Madrid. She was interviewed by Sarah E. Amelar ('88), senior editor of *Architectural Record*, and gave a lecture entitled "Convergences" on January 14, 2002.

Sarah E. Amelar: Tell us about the word *asymptote* as it applies to your firm—its meaning in this context and how that meaning has evolved.

Lise Anne Couture: The mathematical definition of the asymptote is two lines meeting at infinity or at the vanishing point. Initially we were interested in pursuing the ways practice and theory come together, not locking ourselves into one domain or the other but really investigating the area in between. As the lines of the asymptote come closer and closer that territory gets very dense. And we're interested in placing ourselves there and pursuing several types of exploration simultaneously, such as the relationship between the digital/virtual realm and building/reality. But I hesitate to summarize or "package" our practice as an oppositional duality, when we do so many other types of work at a variety of scales.

SEA: How would you characterize the respective roles that you and your partner and husband, Hani Rashid, play in the firm?
LAC: It's very much a complementary one. We both participate at almost all phases of a project, each taking the lead at different times. If one begins with a conceptual direction, the other makes sure the intent is carried through—whether we're addressing a text or a building project.

Hani, who went to Cranbrook and studied under Daniel Libeskind, has a strong conceptual/theoretical background and probably brings more to that side of our practice. Although I'm equally interested in conceptual and theoretical issues, I came out of Yale—where I studied with such practicing architects as Frank Gehry—with a broader range of experience in implementation and building.

SEA: Obviously the digital realm—its culture and technology—has evolved radically since you started your firm in 1988.
LAC: I think we anticipated the digital realm in our earliest project, *Steel Cloud* [a 1989 competition-winning West Coast Gateway design for Los Angeles]. For example, we responded to cultural globalization (largely the result of new technologies) with a bookless digital library. This meant, of course, that the library could potentially access every text in the world and give every person access to its databases. We also proposed digital billboards for the display of multimedia art on the exterior, as well as a sound sculpture derived from the digitization of the traffic below. At that time these concepts were really quite radical.

SEA: Besides *Steel Cloud*—which, though never built, launched *Asymptote*—what other projects had particular impact on your thinking or shifted your direction?

LAC: In reality each new project is both a shift and the continuation of a body of research and investigation. Our projects for the New York Stock Exchange and for the Guggenheim both proposed two counterparts: one virtual and the other real.

That in itself interests us—and how one might move back and forth between the two. The duality has begun to open up a new realm, expanding our potential to think about digital "space" as habitable.

The digital realm hadn't really received enough consideration by architects. Too often virtual environments are thought of only as Web environments based on a banal two-dimensional page paradigm, gamelike environments, or trite spatial walk-throughs. But there's so much more to explore, and architects have the knowledge, the theoretical base, and the cultural background to begin theorizing on that spatiality.

SEA: How did the Guggenheim projects, both the actual and the virtual, allow you to develop your ideas?

LAC: The Guggenheim work was initiated following the Stock Exchange projects with the initial requisition to house newly acquired digital or Internet art. We discovered that the architecture needed neither to represent the existing institution nor to fall back on a traditional Web-site paradigm but could become an entirely new entity—befitting a museum with locations around the world. Our museum could become the next Guggenheim venue, but with a cyber address. Here was an opportunity to explore not only how one accesses art digitally but also how we might offer a virtual experience equivalent to an architectural one in real space. After all, we go to museums to experience not only works of art but also, we hope, architecture. The program expanded from "housing" digital art to rethinking its role in terms of the education department, archives, real-time events, Webcasts, and so on. It also made us think about clicks-to-bricks: if we've created a virtual realm, what might it imply for a real space? Then in early 2000 we began developing a proposal with Thomas Krens [the museum's director] for the ground floor of the Soho Guggenheim that could become a real place to experience the virtual museum, not just a space for display but also one for events.

SEA: What are some of the things you learned from designing a virtual space for the Stock Exchange that fed into your thinking about a virtual Guggenheim? And how did the virtual Guggenheim then affect your real-world project for that museum?

LAC: The Stock Exchange project had to represent a real space with a digital corollary, but the virtual Guggenheim gave us freedom from geographic or physical space—an opportunity for spatial invention. The Exchange project needed to represent data in multiple scales—with a high level of detail, or as an overview. The users needed to access multiple perspectives simultaneously, see the past and present dynamically at the same time, and anticipate the future through models. Only the virtual realm allows for such experience. And though this realm may be free from gravity and the material constraints of real space, it does have its own architectural constraints.

Notions of simultaneity, and differences between real and virtual space came into play in the virtual Guggenheim. The Solomon R. Guggenheim Museum on Fifth Avenue essentially unraveled the nineteenth-century museum institution—

as exemplified by its neighbor, the Metropolitan Museum of Art—while still remaining iconographic.

Bilbao is also an icon, but a further unraveling. If you try to capture it in a sketch, you see it's more of a blur—more in flux. So we thought, if we're going to do another Guggenheim, the next state would be an architecture that is actually fluctuating. We created a spatial entity in the virtual realm that is constantly changing. We began incorporating program through points of entry that are moments in space and time—a fluctuating architecture that allows access to certain faces only at certain moments. In real space you must physically move your body to access a different place, but in the virtual realm the place can come to you. So we started asking, What if you could animate that condition and make it a dynamic?

SEA: Another aspect of the virtual realm that came up, at least with the Stock Exchange, was the way information itself can become experience—so that, say, a trading surge could become physical with its own "inherent" experiential qualities.

LAC: Yes, there we had to invent the interactivity. It wasn't just about illustrating the actual activity. We had to think about how one could sense and interact with an entity or spatial condition. In the virtual Guggenheim, a person's location can trigger spatial transformations—changing, say, the color, the scale, the material quality, or turning one space into another. But what we are very much interested in also is what this proposes for the space we inhabit now. A lot of our installation work for museums, galleries, and the Venice Biennale has been about enacting and approximating those conditions. As buildings become increasingly connected with smart technologies, these conditions will continue to evolve.

SEA: How do you think the increased presence and changing role of the computer have affected the nature of architectural education and the design process?

LAC: For one thing, students can now experiment with notions of form making that were previously unavailable to them. That's good and bad, because use of the computer can allow for new architectural propositions to evolve but it may also risk developing into a stylistic pursuit with little understanding of what it means.

SEA: You're saying it risks becoming

graphically facile and purely superficial?

LAC: Yes. And when the tools are fairly complex, it's sometimes hard to remain in control of them. The presence of digital technologies has definitely had an impact on architectural schools, and this is equal to their presence all around us—affecting every facet of our lives.

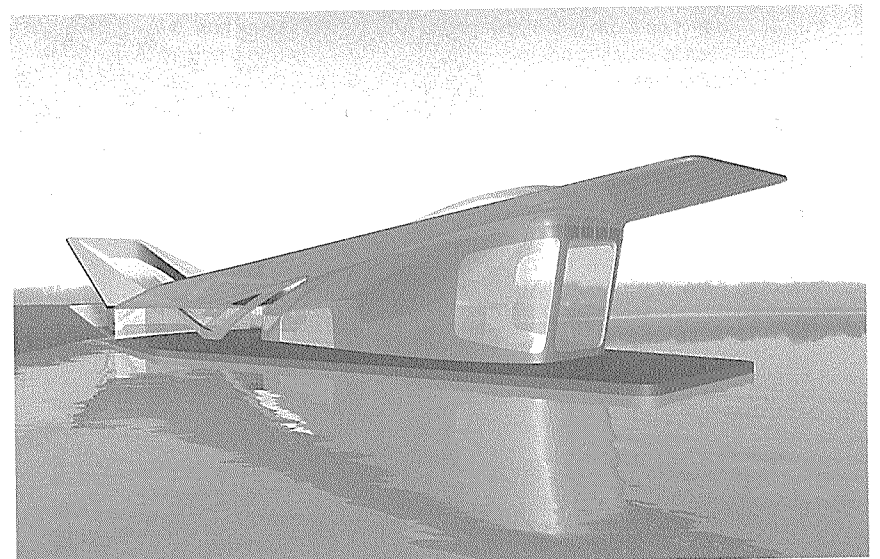
SEA: What are the current projects in your office?

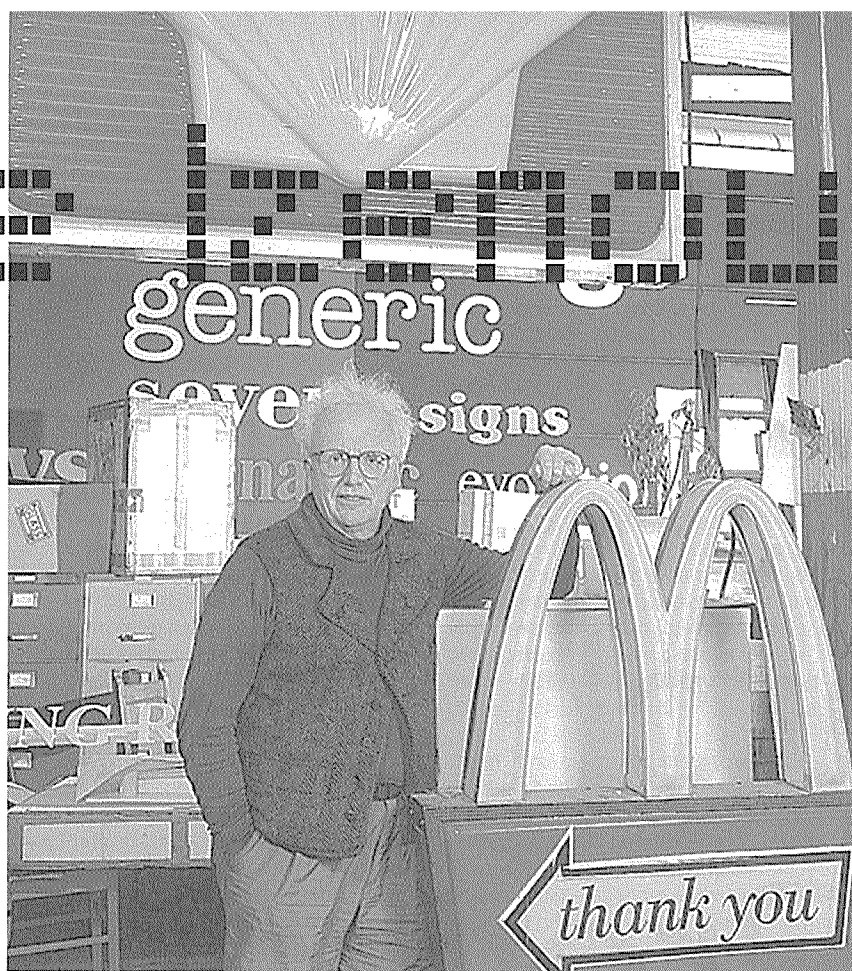
LAC: The latest projects include an invited competition for a museum for Mercedes in Stuttgart, for which we're currently short-listed. The museum is to display the history of the automobile. We also won an invited competition for a pavilion for the Municipality of Harlemmermeer, which is located adjacent to Amsterdam's Schiphol Airport. As host to a global horticulture exhibition, it is building a permanent pavilion to promote the city through a multimedia installation and to accommodate special events. The site is pastoral, on a lake surrounded by woods but with 747s soaring overhead, which fascinates us as a condition of the modern world. Like much of Holland, the area resulted from pumping water to create usable land. Our building, called Hydra Pier, is sited partly on water, which is constantly pumped over its surfaces, creating a "liquefied architecture" that shimmers and reflects the airplanes above. On the threshold between land and water, we created a gap in the building where the sheathing water flows from the sloping roof surfaces down to two glass water walls located on either side of a floating walkway.

SEA: This project sounds more real than virtual, but with virtual qualities.

LAC: We have less ability at this point to incorporate digital technologies in buildings because they're not readily available at full building scales. But we have to anticipate them in order for them to be developed—if you don't dream about them, no one begins to make them.

Asymptote, Hydra Pier, Harlemmermeer, the Netherlands, 2001.





Steve Izenour ('69), who died at age 51 on August 21, 2001, was part of the Yale community both in his studies at the school and his return as a teacher in recent years. *Constructs* asked three different voices—the office of Venturi, Scott Brown & Associates, Michael Haverland ('94), and Steve Van Dyck ('02)—for their memories of him.

Learning from Izenour

Steve Izenour's long association with Robert Venturi and Denise Scott Brown began in 1962 when, as a graduate student in architecture at the University of Pennsylvania, he enrolled in both Scott Brown's and Venturi's theory courses. In 1968, while a graduate student at Yale, Izenour became their teaching assistant in the pivotal Las Vegas studio. That studio formed the basis for *Learning from Las Vegas* (MIT Press, 1972), a book coauthored by Venturi, Scott Brown, and Izenour that became one of the most important books on architecture in the twentieth century.

The Yale Las Vegas studio was revolutionary in a number of ways. Venturi and Scott Brown believed that the city represented a type of urbanism architects could learn from, and Izenour shared this vision. The studio acknowledged the influence of the automobile on architecture and the American way of life, an unusual outlook at the time. Students in the studio conducted research in groups rather than work through a design exercise alone. The lessons learned in Las Vegas became a strong component of the development of Venturi, Scott Brown, and Izenour as architects and urbanists, as well as an important facet of their firm's practice.

Izenour's death is a profound loss for Venturi and Scott Brown—both personally and professionally. An ideal teaching assistant for the studio, Izenour loved the American commercial vernacular embodied in the Las Vegas strip and spent long hours with students late into the night. His infectious enthusiasm made him an inspiration. This early experience as a teacher and mentor carried through to Izenour's later years as a practicing professional, lecturer, and studio professor. His nurturing of young students, planning and leading design charrettes, and love of graphics and signs were talents and interests he brought to every studio, committee, critique, or presentation he participated in. And Las Vegas remained a fascination and a tool for understanding the world. As the strip constantly changed, reinventing itself every few years as casino operators schemed to lure visitors, Izenour watched with only some nostalgia for the 1968 version of Las Vegas. Blink your eyes and it's gone, he would say—so he visited every few years to inventory the change.

Izenour continued his study of the American urban landscape in design studios of his own at Yale and Penn. Similar to the Las Vegas studio, they examined unique urban areas such as Camden and Wildwood, New Jersey, as well as I-95, for lessons to be learned about urbanism, humanism, and architecture. In his design projects Izenour made the most of every opportunity to incorporate bold graphics, new technology, and the most important

element of all: fun. One of his recently completed projects, the Children's Garden, in Camden, New Jersey, is a primarily outdoor facility along the waterfront with a series of themed gardens designed to provide a variety of experiences and appeal to a wide range of age groups, allowing children to learn while they are having fun. Although the garden by its very nature has many small-scale, low-to-the-ground exhibits, Izenour incorporated large-scale, high-reader graphics in its design, allowing for a big impact along the urban waterfront.

This summer a retrospective of the work of Venturi, Scott Brown & Associates (VSBA) was held at the Philadelphia Museum of Art. VSBA designed a section of the show called "The Architect's Dream." A mix of still and moving images and text, it was a collection of the firm's attitudes, design theories, "loves," and "VSBA-isms." At a symposium held in conjunction with the exhibit, Izenour gave a tribute to Venturi and Scott Brown. Speaking also for the many people who have been a part of the office over the years, he offered these words: "But when the theories, the works, and the charrettes are all said and done, you've given your students the greatest gift that a teacher can give—the gift of sight and a little insight tempered by love, understanding, intelligence, and a hell of a lot of enthusiasm. By coming out with that simple but profoundly revolutionary line, 'You can learn from Las Vegas as well as Rome,' you implicitly gave us all permission to claim your and our very own 'complex and contradictory' everyday world. You've freed us all to be 'bad' each in our own way. Long live 'Learning from Everything and Everyone!'"

Countless students, colleagues, interns, collaborators, and acquaintances could testify that they received these same gifts and freedoms from Izenour. A true teacher and a master at being "bad," Izenour had a generosity of spirit and unflagging enthusiasm that will forever be a positive influence. To close, a list of his "loves" and "Steve-isms":

Olfa, gator foam, dots, Projecto Y2/VT, Krispy Kreme, magenta, procycling, Patagonia, kids, drive-thru, air-brush, Spectrum, strip, Weber's, Ed Ruscha, good enough for government work, comics, supersize, books on tape, sharpies, roasted chicken wings, 3M sheets, In-and-Out Burger, *Time*, light, Fred. Family, laughing, NPR, postcards, sandals, sti, morning, Ksyrium, fish, biannual haircut, bag it, sailboats, Niterider HID, wheel sucking, Pop Art, LED, *New York Times*, dogs with ketchup, Mickey, lobster rolls, mother's kitchen, don't try to out-French the French.

—Denise Scott Brown, Robert Venturi, Eva Lew, Jeff Hirsch, and Heather Clark Venturi, Scott Brown & Associates

Eulogy for Steve Izenour

So much of the discussion today in the academy and in the press regarding everyday and popular culture owes its substance to Steve Izenour and his work. His approach was always evolving as he celebrated the unique aspects of the everyday particular to one place and understandable by all. Steve also brought to his work an unsurpassed knowledge of new technologies and their application to architecture: lighting, materials, and signs, to name a few, as well as computer software and graphic-representation techniques.

Steve was an extraordinary instructor and mentor, teaching at the University of Pennsylvania, Yale, and Drexel. He knew no hierarchy, no distinctions, no line between high or low, old or young, rich or poor, educated or not. Steve is the only teacher I have known who would be up all night with students before a jury mounting boards and giving invaluable, insightful advice.

Steve will be missed at Yale and in the community. He grew up in New Haven, graduated from the Yale School of Architecture, and pioneered the MED program. Steve worked for then dean Charles Moore on Church Street South, a canonical housing project in New Haven. In recent years he came back to Yale frequently as visiting professor, reintroducing and redefining studio teaching based on the "Learning From" methodology that he was involved with in the original studios at Yale (1968–70).

The two recent studios—"Learning from Las Vegas Later" (1995) and "Learning from the Wildwoods" (1998)—were research-seminar-lecture-studio hybrids with a diverse roster of outside participants. This was consistent with Steve's constant way of seeing "outside the box" of architecture. They were interdisciplinary: only Steve could cut through academic bureaucracy to authorize students from, for example, graphic design, forestry, and environmental studies to enroll in the studio. Students and faculty still talk about his lively and entertaining lectures, spectacular final reviews, and allowing students the opportunity to have two reviews—one in the academy and one in the real world.

Steve's work in Wildwood, New Jersey, represents many of his evolving ideas about design and architecture, learned from unique and independent work at Venturi, Scott Brown & Associates. Always slightly below the radar screen yet ahead of the curve, Steve taught students, collaborators, and clients how to find richness and energy in the environment of Wildwood, and helped the community learn from itself and value its imagery and architectural resources.

Steve's anecdotes—"Make It Big," "Make It Red," "Make It a Sign," "Make It Dumb," "No Need to Be Polite"—are short, sweet remembrances, but they don't describe the contribution he has made to the highest level of debate in contemporary architecture. Even if they are not yet fully understood, just as the modest hero in so many of us, his contributions will endure.

—Michael Haverland
Haverland ('94) is assistant professor.

Steve Izenour: Teacher, Mentor, and Best Friend

I met Steve on my first day at Venturi, Scott Brown & Associates, a warm June morning in the summer of 1996. A student of architectural history from Connecticut College, I was so naive that I actually wore a coat and tie for my first day of work. I was nervous and didn't have a clue what to expect. Steve's nonchalant tone on the phone the day before was puzzling. "Show up whenever you want," he said.

During the following years, Steve took me under his wing. It turned out that we had a whole lot more than our first names in common. We both loved pop culture, gadgets, and boats. We grew up sailing in Connecticut and loved the water. When I learned this, I knew we had to go sailing together at least once. Since then we probably sailed 2,000 miles together, mostly offshore. You learn a lot about someone in those situations. The truth about Steve is that wherever we were—no matter how bad the weather was—he was always himself. His smile, curiosity, funny polyester shirts, and unforgettable laugh were always with us. He even brought his bike with him a few times.

Steve was without a doubt the most unconventional teacher I've ever come across, mostly because he quickly became a friend to every one of his students. With him the normal boundaries between student and teacher were gone: we were in this together. After just a few days with him, you wouldn't even realize that you were learning—or, for that matter, that he was teaching. The dialogue with him was natural, easy, informal, and light-hearted. Most of all, it was fun. Spending time with this teacher was more like hanging out with a friend.

Steve taught us to learn from the everyday, the things we took for granted. He knew that the things that define who we are, as a culture and as individuals, were instrumental in our ability to design thoughtfully: it's the grit of our culture that makes us special, that makes us who we are.

Steve was a real rebel, too. He had no qualms about disagreeing with authority, bucking the trends, and telling somebody they were full of BS. He stood up for what he believed in—all the time, without question. If you were his pal, he'd do anything for you.

But most of all, Steve taught us to look at ourselves. If he thought we were over-analyzing a problem, he'd just say, "Don't think about it too much—just be dumb about it." He wanted us to do what was natural to us, not what academia or highfalutin trends would dictate. Steve encouraged us to be ourselves, just as he was always himself.

The most amazing thing about Steve was that he inspired countless students just like me. Some say we've been scarred forever—and if that's so, it's a scar I'll carry with pride.

—Stephen K. Van Dyck ('02)

Above: Steve Izenour, courtesy Venturi, Scott Brown & Associates



The Nature of Architectural Research and the MED Program

At a roundtable discussion held this fall, faculty and graduates discussed issues of architectural research and the MED (Masters in Environmental Design) program at Yale. The participants included the director of the program, Eeva-Liisa Pelkonen (MED '94); associate dean Peggy Deamer; professor Alan Plattus; faculty members Keller Easterling and Dean Sakamoto (MED '98); Mark Linder (MED '98), faculty member at University of Syracuse; and Sarah Whiting (Yale College '86), faculty member at Harvard Graduate School of Design.

Sarah Whiting: If we pose the problem that architectural research has lost its definition, then our task would be to reestablish some form of expertise and framework within which one can define a research problem both for the design studio and at the MED and Ph.D. levels.

Keller Easterling: When you say "framework for expertise," what do you mean by *expertise*?

Sarah Whiting: Expertise lies within the boundaries of a discipline. That might be somewhat elitist, but to speak of expertise acknowledges an intellectual project, and such a project does have an elite—or to put it in less offensive terms—a defined audience, whether that audience is understood to be designers, urban theorists, or historians.

Keller Easterling: The word *research* has been slightly degraded in the last couple of years with ubiquitous use and narrow definitions.

Peggy Deamer: The resurgence of research in the studio was a way of saying that architectural research is an intellectual task not just about design, form, or zoning; it puts research in a positive light, even if it becomes more elitist.

Eeva-Liisa Pelkonen: The boundaries of the profession have expanded, so we must ask, "What does an architect do?" That question was essential to the twentieth century and is the project of Modernism. Le Corbusier defined the profession to include economics and politics, with the architect as an expert who can solve social problems. For example, Rem Koolhaas is an architect who looks at himself as an expert.

Mark Linder: The first-generation Modernists, like Le Corbusier—or even the second, like those who call themselves Team 10—were able to expand the discipline of architecture by extending tentacles of expertise out into other areas, making claims for a certain kind of efficacy upon other fields. If we make a distinction between the discipline and expertise, it seems that Modernism degenerated into more narrowly defined areas of expertise at the expense of the discipline. By *discipline* I mean the history of techniques and concepts that architects claim as their own. If we identify research with expertise, we continue the Modernist trend, but maybe things can flip so that research is now not so much about extending a strong discipline but about reclaiming the architectural discipline from others who usurped, adopted, and interpreted it.

Peggy Deamer: As the trajectory of

Modernism narrowed, expertise dominated and research—in the positive sense—disappeared. We just knew what the task was; we didn't have to research it. The formulas were there that spared us research. Eventually the resurgence of research was a response to postmodernism, in which the conventions really became formulaic. In this case you would want to distinguish between *expertise* (formula) and *research* (investigation) rather than align them.

Keller Easterling: Rather than speaking from a position of *expertise*, as we used to use the word—a position of knowing it all—it seems that architects have been recently pursuing constructive research that comes from admitting to know nothing: knowing nothing about places like Ghana or North Korea, or knowing nothing about practices in the wide world that are consequential in culture.

Dean Sakamoto: This emphasizes the significance of Charles Moore, who in founding the program was interested in finding another path for academics. He wanted to send students out into the world to see it and feel it as an alternative to the professional curriculum—and that is where one could find out about remote places.

Peggy Deamer: The 1960s with Moore was the time when the whole issue of relevance was foremost in everyone's vocabulary, and architecture was linked with social sciences.

Sarah Whiting: There is a similar aspiration now, maybe not relevance in the social-science sense but in the pragmatic sense. But returning to the earlier point:

What do you mean, Keller, by the degradation of research?

Keller Easterling: I was thinking of the moment everyone was calling their studios "research offices," in which the word *research* was synonymous with formal research using the computer. It was not research into the way the tool was reformatting the world and its politics, but something more hermetic, more comfortably residing in the house of architecture.

Sarah Whiting: There is a need for expertise that does not equal number crunching but that allows you to define your particular territory. It would make me nervous if anyone could define what an architect does, because everyone's expertise is so different.

Mark Linder: I think you've made an important point. Somehow expertise is something that you develop and that has some afterlife that authorizes claims in other areas. Expertise is valuable for identifying a vocabulary, a set of problems, and a way of approaching them—and then you venture out and leave that cocoon. That's different from having Ph.D. programs that produce experts whose work then becomes a dead end.

Eeva-Liisa Pelkonen: It might be defined in a Ph.D. program, where the goal is more clearly an increase of existing knowledge in a checklist of what needs to be covered for the whole discipline of architectural research. The goals of MED and design research are not clearly defined in terms of a discipline or field.

Keller Easterling: It is more a curiosity than orthodoxy.

Alan Plattus: If we are to communicate our collaborative, and hopefully cumulative, research on places, practices, technologies, and urbanisms, then some standards—a common language, at least—are needed. That may not be the model of the thesis imported from other fields, and here the MED program may be able to contribute in a way less constrained by academic procedures than a Ph.D. program.

Peggy Deamer: We are trying to confirm that expertise is a positive thing and is needed, but we don't want compartmentalization.

Sarah Whiting: It is more like a fluid expertise.

Peggy Deamer: I can relate that to practice, because on the one hand as architects we have our individual strengths but are completely surprised when a client says, "I won't give you a school project because you haven't done a school before." But we can transfer expertise to other related projects—it is not limiting.

Sarah Whiting: It can be understood as a series of Venn diagrams that circle around you with overlaps that are constantly building on new information.

Eeva-Liisa Pelkonen: There seem to be two forces in architectural research at the moment. One is the impulse for curiosity and openness to the world and the other is to bracket that openness with clearly defined expertise. I would argue that these two complement each other, because issues as complex as globalization require new questions to be bracketed in a meaningful manner.

Sarah Whiting: One way is by framing, another is by identifying the audience, which might help to keep the framing more open. I don't know how much distinction there is between MED and Ph.D. research now.

Peggy Deamer: Another reason it is interesting to look at Charles Moore is that studio people were stuck inside and the MED students could go out into the world. It is such a nice image. It makes me wonder if you can give that characteristic to Ph.D. students, who for all their library-bound education serve the purpose of connecting to the world by engaging and thinking about culture.

Eeva-Liisa Pelkonen: We could look at the status of two types of Ph.D., those with and without professional backgrounds. Architects frame things differently. I would call it a visual intelligence and being curious about the way we see and experience the world.

Dean Sakamoto: The Eameses are an example with their design research that is physical, visual, and cultural. Consider their film, *The Powers of Ten*, which researched and demonstrated the relevance of the designer to think in scales from outer space to the microscopic! I also think that the way Moore encouraged the students to get out and infiltrate the system with "Learning from Las Vegas" could compare to Koolhaas's global research work.

Sarah Whiting: What Koolhaas does at Harvard with the "Project on the City" is to organize a group of four to six thesis students working in collective one-year projects to research topics such as shopping, the Pearl River Delta, Lagos, or Roman cities. Ultimately each group creates a book, which can be understood as reflections on existing research typologies, such as the manual or travel guide. Another example is the Rice Center for Urbanism, which Sanford Kwinter led, where students did research within the broad framework of technology and the postwar American city. It was a collaborative research program that included faculty and students, and it also produced books as research products.

Mark Linder: One of the distinctions that needs to be addressed is book versus dissertation. The scholarly apparatus for disseminating work is distinct from the direct pipeline to the book industry. The MED program could require that when you are done you publish your research as a book—but the Ph.D. couldn't do that. That relates to the question of what do you do afterward. If you are a published author you have different opportunities than if you produce a dissertation, which ties you to an academic appointment or to chasing one.

Keller Easterling: The Ph.D. methodologies are valuable, but I think the MED might have the latitude to ask: What is the methodology or the document that permits one's fascinations to exist? How does one frame a document or invent a methodology that does not deny the very information one wishes to explore?

Sarah Whiting: The way Peter Eisenman runs his studios offers another model of design research in which the framework is clearly defined. The value of his students' projects is that they respond to the discipline because they operate within that defined body of knowledge. I would not want to suggest that the Koolhaas approach to research is the only one that is viable or interesting today.

Keller Easterling: And then with "Learning from Las Vegas" there were methodological assumptions and scholarly underpinnings, but the project began from a position of curiosity and invited more than one disciplinary habit by collaborating with graphic designers.

Mark Linder: It seems to me that it is a matter of not understanding the research task as the production or extension of knowledge (which is the way research has to be understood by a Ph.D.). Doing research could be more like carrying through some kind of oral history or producing and intervening in what Reyner Banham called "operational lore"—which is not exactly knowledge.

Alan Plattus: I think I would like to add a perhaps old-fashioned plea for the persistently public nature of what we would legitimately call research. Although I am sympathetic to the reservations people have about knowledge and expertise as conventionally conceived, I do believe that research and its products must be more than just an "experience." Architectural culture is impoverished if we are unable to share our work in forms more generally accessible than actual participation in a particular studio or attendance at a lecture. There is such a thing as useful knowledge. Even information and repetition—or continual reinvention of the wheel—are not always pedagogical virtues. It is, for example, frustrating to do a studio in a fascinating but overwhelming place like Shanghai and only be able to access the important work that other schools have done in the form of impressionistic images of projects in graphically obscure school publications.

Sarah Whiting: Kwinter acknowledges up front that the work in Brendan Hookway's project "Pandemonium" (part of the Rice Center of Urbanism studies) is not a definitive research project but rather offers a carefully constructed fiction, which is difficult to produce within a Ph.D. dissertation.

Peggy Deamer: What is emerging here is a collaborative speculative project that is not thesis driven but does have the book as a project. This is ironic because you think of the book as the higher standard of expertise, but in some way as a product it is more commensurate with speculation. What is it about the book that allows it to be a speculative condition? Maybe it is the confidence of the object that allows it to be the place of research.

Dean Sakamoto: There is a whole issue around the preciousness of the book as a product. *Learning from Las Vegas* might not at first have been conceived as a book, because in the archives we have collages that the students made with postcards over the Nolli map of Rome. When I was a MED we had to do a "book." We had collaborative projects and research that skimmed the surface of an idea. We were not pinned down to our desks making models and drawings.

Peggy Deamer: By linking research and the product, we can see how the program is conceived.

Keller Easterling: One worries that in architecture culture we are primed to accept the usual products of celebrity when something else might be more appropriate.

Sarah Whiting: After five years, books

from the "Project of the City" are becoming predictable, which is something the students now entering that project recognize.

Peggy Deamer: One attribute architecture books have is that if you are looking at the book as object it doesn't just depend on credentials and expertise but on the visual product. This alone can capture our interest. It makes me think of Ann McDonald's 1999 MED project, which was going to be a Web site cross-referencing her bibliographical material. It is research, and it is visual but is presented with a different technique. We thought it didn't fit.

Mark Linder: It is similar to the 1960s Fluxus group, which produced heterogeneous boxed sets of records and eight-tracks that are now obsolete. That kind of experimentation was pervasive in art then and spurred the emergence of a wide range of art practices. It was a different mode of presentation but valuable as a product at the time.

Dean Sakamoto: But then how do you evaluate between different products of student work if everyone has a different format for a final product?

Eeva-Liisa Pelkonen: The question of the final product comes up again and again in the MED program, but as Dean Sakamoto said there is the question of how we evaluate the student work in the context of academic program if one can do anything as a final product. I have held a more conservative stance in this respect: MED students are expected to complete a written thesis with a sustained argument. In addition, some students have produced a book, a Web site, or an exhibition.

Mark Linder: In an interdisciplinary project at Syracuse last year, the first goal was to organize team-taught cross-disciplinary courses with painters and scholars in other disciplines. I found it tedious, because it ratified the barriers we wanted to cross. You might ask, "How do we evaluate work in an advanced studio or design thesis?" It's not really qualitatively similar, but you have a committee and you make a decision. Maybe we shouldn't obsess about the final product so much.

Peggy Deamer: When there is a design project, we pretty much agree on what is strong.

Mark Linder: And when we don't agree, it becomes an incredible opportunity to hash out the issues of what is causing the problem.

Sarah Whiting: I am interested more in an atelier model for research—a short-term project where a student can define a framework, a direction, and a product with intensive guidance from faculty.

Keller Easterling: To have access to these extreme places in the world and the organs of publications, the atelier—or some existing structure—might provide the funding sources and the connections.

Peggy Deamer: It makes me think that the China Studio could be that kind of model. If it was approached this way and not just as an individual design studio, it could have a different impact.

Alan Plattus: In fact, I believe that the China Studio, as it has been structured so far, might provide a model of both place- and issue-based research that perhaps should apply to any studio—at least to advanced studios. Given the unfamiliarity of the terrain, both geographical and cultural, it is relatively easy to encourage students to engage in the sort of ongoing investigation and documentation of site, traditional and emergent lifestyles, material and popular culture, building types and technologies, and so on, that ought to be part of most studios to some degree.

Indeed the China studio is constantly spinning off potential agendas for research that

could easily become MED thesis topics. My assistant for the China studio this year was a recent MED graduate, Jackie Lin, who just finished a very interesting thesis on modern architecture in Taiwan, raising all the sorts of questions about the interaction between tradition and modernity, local and global culture, that confront both our students and the Chinese students with whom we work.

Keller Easterling: The thesis course could also operate around special projects in this way.

Sarah Whiting: Faculty and student initiative is needed. The Internet provides amazing material, but it also overwhelms—I am talking not only about the Web but also about the number of articles and books that students now find in online catalogs.

Peggy Deamer: It makes me think about the ironic project of the MED program over the years: the weaker the program and the less institutionalized it was, the more initiative there was from the students. One student received travel funding for research on Tatlin's projects because we felt bad that he had no colleagues in the program. There was a sense of "sink or swim." Now it might be less satisfying. It is similar to the issues that Mark Jarzombek brought up in the 1998 MED symposium. He warned us that institutional support could come with bureaucratic limitations. You must be careful what you wish for.

Keller Easterling: Maybe it is more powerful to encourage students to provide their own resources and grants with some incentive or matching funds from the institution.

Peggy Deamer: It encourages them to be guerillas.

Sarah Whiting: I don't think students can be effective guerillas without a lot of guidance. The faculty shouldn't tell the students what to do, but they have to keep the guerillas from getting lost in the overwhelming jungle and wasting their time.

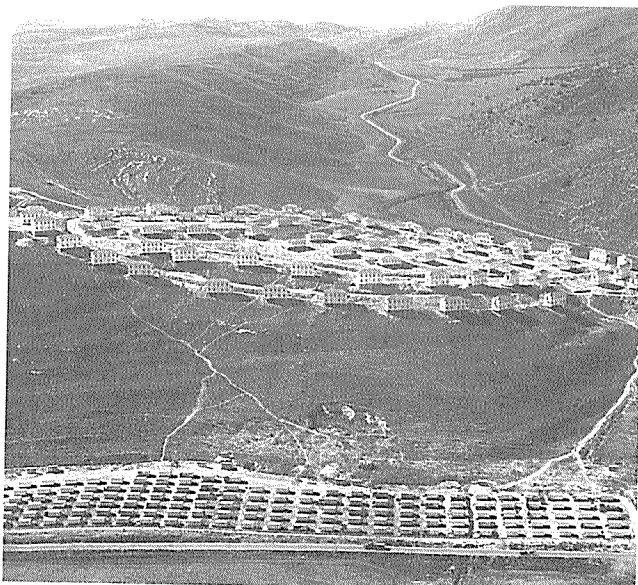
Eeva-Liisa Pelkonen: Today the MED program is a combination of an "every man for himself" approach and a master-class system in which students work closely with a single adviser. In my case it meant working closely with Karsten Harries, who has been involved with the program since 1984. Mark, I am interested to know how your MED was different from your Ph.D. at Princeton.

Mark Linder: Because it took only two years, the MED was more topical. For me it was a strategic exercise in trying to have a voice in the theory world. I thought that would be enough. But there was a point where I got lost in the maze of how the discourse was developing and the pragmatism angle wasn't working for various reasons. So the Ph.D. seemed like a way to set up a longer term, more sophisticated project. I saw it as a way to be a better architect by learning what it means to be a scholar. It is a very different kind of commitment.

Opposite: Joseph Ferrucci ('02), Traintrack Networks in Milan During their Development under Mussolini

Left: Roy Kozlovsky ('01), Zionist Planning from Script to Statehood, 1896–1956

Right: Kay Edge ('01), Consuming Typologies: Airport, Arena, and the Calculus of Retail



Ideals

Without

Ideologies

This fall Dean Robert A. M. Stern gave the tercentennial DeVane lectures, a series of six on topics that included European Modernism's influence in America, American Modernists at Yale, the activities in the 1960s, Post-Modernism, and the work of more recent Yale graduates.

If one of the qualifications for institutional leadership is superior knowledge of the history and lore of the institution in question, then one can imagine no individual, living or dead, more qualified to be the dean of the Yale School of Architecture than Robert Stern. As a qualifying test, one might imagine some agonistic, time-honored ritual—a peculiar combination of spelling bee, Trivial Pursuit, and Who Wants to Be a Millionaire?—in which the university president, provost, senior faculty, and alumni of the school take turns asking candidates obscure questions about the events, traditions, and personalities that have shaped the school. At some point, all of the other candidates drop out, while the “remaining contestant,” shows no signs of flagging. Instead he is now both asking and responding to the questions, which no one but he can either formulate or answer. Finally, by acclamations of “no contest,” the new dean is named, having both summarized and absorbed all the deeds, sins, and personalities of his predecessors. Put it on stage at the Yale Art Gallery lecture hall, garnish it with distinguished visitors invited as much to witness as to testify, accompany it with a liberal dose of wit and fascinating archival images, and you have this year's DeVane lectures.

Indeed the subject does have inherent interest and even urgency in a profession—architecture—that has become obsessively reflective (i.e., self-obsessed) but has relatively little to say about one of its central mysteries: the means by which one enters the field. For a while there it looked to be otherwise—and that moment is itself a crucial one for the recent history of architecture and indeed for Dean Stern's story as well. In the late 1960s, as architecture began to emerge from the conflagrations in which it seemed to have exorcised the demons of Modernism, interest turned to the long-suppressed story of the institution the *École des Beaux-Arts*, which more than any other has shaped Western architecture through the nineteenth and early twentieth centuries. The scholarly investigation of the *École*, which was temporarily confused with an actual revival of its theoretical, compositional, and pedagogical principles, was surely—as Stern and others have argued—a crucial episode in the coming-of-age of twentieth-century architecture. And for a time it seemed that many schools of architecture were becoming more self-aware, or at least self-congratulatory, as they published histories, yearbooks, textbooks, and other more or less objective compilations and assessments of their past and current directions. The explosion of student- and faculty-organized publications and journals was also part of that moment, and as Stern reminds us, Yale was, as expected, at the head of the line (and ahead of its time): first with *Perspecta*, precociously reflective about

the visual and intellectual sources of the school's energies; and later with *Retrospecta*, a handy summary of the work of the school's studios, which turns out to be ideal grist for Stern's historical mill, not only recording but now apparently validating student work as a bona-fide part of the school's history.

But for all that inward-looking self-obsession and scrutiny, when the schools—as much as, if not more than the profession—appeared to be the site of real interest, debate, and energy, they never produced a comprehensive, much less critical, account of their collective history, structure, and function in the world of architectural discourse. And that is a shame. Not only is it a missing piece—indeed, perhaps, the frame—of the still unassembled jigsaw puzzle of proliferating theories and positions that are now routinely anthologized but not really situated historically or institutionally, it would also have provided a crucial backdrop against which Stern's current performance might have been staged. Lacking the general story of the institutional development, internal and external relations, ideological agendas, discursive practices, and even simple chronology of who really did what when, the part of the story Stern so eagerly wishes to tell is left curiously isolated, without the contextual filter and foil that makes the telling of local stories both easier and more demanding. One effect, for example, of the absence of the general context provided by a shared culture of ongoing historical investigation is a disquieting lack of scale. This obviously allows Yale's role at times to loom much larger than seems even remotely plausible—as much as we all love her—since there is quite literally no one else on stage to act as interlocutor. But an even more disturbing effect is the apparent diminution of Yale and her sons and daughters, since they must seem at times to carry the whole burden of the history of modern architecture on their own shoulders, without the huge array of collaborators, antagonists, and fellow travelers that we know them to have had.

This is not even mentioning the enormous burden that Stern himself must bear in organizing, hosting, and telling the whole story, by himself, from scratch. Just the necessary naming of names takes a ridiculous amount of time, without ever getting very deeply into the juicy bits about where and how they went to school both before and after Yale; who they talked to, studied with, and partied with from all over the university while they were at Yale; what they were reading, looking at, and wearing, and so on. It is impressive that Stern is even able to raise, at least by innuendo and allusion, all of these interesting questions, but it is also frustrating that he is not able to draw on more substantive work by others on critical questions such as the actual content and operation of various architectural curricula in the periods he surveys. Is it true, for example, that at some schools more history was taught, and at others none at all? And what was actually included in those courses, libraries, slide collections, and privately circulating mimeographs and photocopies?

It is not as if Stern is uninterested in

these kinds of questions. He loves all the details, anecdotes, and apparent trivia, especially if it concerns Yale. But again, it is very difficult, if not impossible, to make sense of the footnotes without one or more texts. And lacking that, Stern, like everyone else, inevitably falls back on predictable master narratives about crucial themes such as Modernism or the 1960s, which he himself has on other occasions helped to discredit. These narratives carry with them precisely the sort of ideological baggage that Stern—as suggested by his title for the whole series, “Ideals Without Ideologies”—would have us believe Yale has always somehow eschewed, leaving fundamentally unexamined not only a whole host of fascinating assumptions about Modernism, Post-Modernism, radicalism, and the autonomy of the arts but most conspicuously the central article of pedagogical faith for Stern and Yale, the very tricky and highly ideological “nonideology” of pluralism. We all, Stern included, repeat it like an all-healing mantra, with appropriate sotto voce asides about academic rigor and respect for excellence, but it resurfaces again and again with subtle and significant variations, in each new administration—from Moore (who was in many respects its high priest), to Pelli, to Beeby and Koetter, to Stern. This, one imagines, would be a splendid opportunity not just to celebrate that myth of pluralism but also to investigate its mechanisms (e.g., the institution of the visiting critic, as pioneered by Yale) and how they produce, reproduce, and also repress the various discourses of architecture.

Having said all that, in hopefully not too mean-spirited a way, it remains to recognize and cherish some of the many simply splendid achievements of these lectures. For in spite of his apparent omniscience, Stern is, like the rest of us, simply better and more engaged (and therefore, more engaging) on certain topics than on others. These strengths are exemplified by the early lecture that centered on the figure that is arguably Stern's real hero, perhaps as both architect and dean. I mean George Howe (not Philip Johnson—no doubt also a hero, but in a distinctly different and inevitably more ambiguous way). Stern, of course, produced an important early book on Howe and is still clearly fascinated by the role he played in both education and the profession. Furthermore, the effervescent combination of stylistic, institutional, and social history that is required to account for Howe is both Stern's delight and his strength as a teacher and writer. Demonstrating the many directions in which Howe's career ramified illustrates precisely the kind of nuances and detailed storytelling that energized these lectures when they were at their best. One could have told similarly ramified stories built around other central figures at the school—including Moore, Kahn, and James Stirling—but though we had bits of those stories and their central characters, they never quite emerged as vividly and coherently as Howe did.

Fair enough. There is more natural sympathy between Stern and Howe than, say, between Stern and Stirling. But there are a number of strands of the less fully told Stirling story that, while clearly of less interest or importance to Stern, are

crucially important for Yale, its development, and for the transformations that occurred in modern architecture and architectural education in the period in which Stern deals. Some of those strands lead back to England and to the barely mentioned figure of Colin Rowe (Stirling's contemporary and teacher at the University of Liverpool, along with Alan Colquhoun and Robert Maxwell). Through Rowe, other strands lead to Texas, and Robert Slutsky and John Hejduk (both mentioned in the lectures, but not really situated temporally); to Yale (where Rowe was briefly) and, of course, to *Perspecta*; to Cornell and Fred Koetter, Stern's predecessor and an enormously influential teacher at Yale before he was dean (as Stern notes without actually describing that influence). These stories would help enhance the meaning of some of the very loaded, but only partially unpacked, themes weaving through these lectures, like “Post-Modernism,” “contextualism,” and “classicism.”

One could, with some justice, argue that compared to Howe, Moore, and Kahn, the Stirling story is after all somewhat peripheral—to Yale, at least—and does not deserve as full a treatment. That is not, however, the case with the beloved figure of Vincent Scully, who was quite literally in fact a ubiquitous presence in these lectures but is curiously never really given center stage and discussed in terms of his own career rather than the careers of several generations of students. Indeed the whole question of the influence of historians and critics on architectural education—from Pevsner and Giedion, to Hitchcock, Scully, Kubler, and Hersey at Yale (not to mention the philosopher Karsten Harries), to Rowe and Tafuri at some distance—is a box that Stern opens without really climbing inside. Like some but not all of his predecessors as dean, Stern, for all his erudition and critical sophistication, seems at revealing moments to exhibit a fundamental suspicion of theory, if not of ideas—at least for their own sake. Preferring, he claims—for both himself and Yale—the validation of practice and, in particular, “building,” Stern makes a convincing and at times quite moving case that Yale's real genius and personality are best seen in the small, wood-frame structures, which form the core of the “core curriculum” in the guise of the justifiably famous Yale first-year Building Project, and are the proving ground for so many young Yale graduates who are beginning their careers in practice. This and the constant return to the vernacular as a source of inspiration and energy are powerful and unavoidable aspects of the Yale myth as Stern and others have constructed it—and here it rings true. From Rudolph's early houses in Sarasota; to Moore at Orinda and Sea Ranch; to the images of Scully's Shingle Style Revisited; to the work of my current colleagues Turner Brooks and Eeva-Liisa Pelkonen, Peggy Deamer, Deborah Berke, and Steven Harris; to the work of our students like Lisa Gray and Alan Organschi or Dan Sagan and Alissa Dworsky, the strangely familiar, uncommonly common, formally, technically, and programmatically almost straight but with a difference small wood buildings (in rural, suburban, and

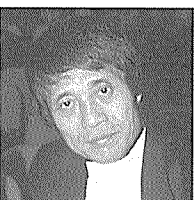
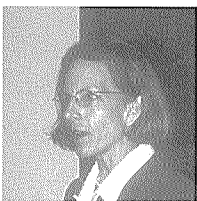
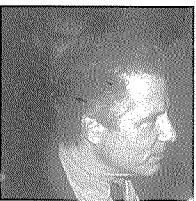
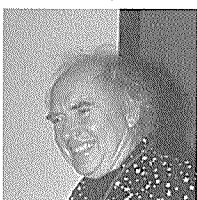
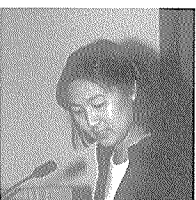
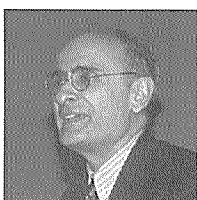
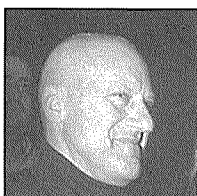
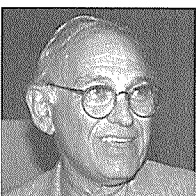


occasionally townlike settings) is a sort of Yale set-piece in a way that now begins to appear to transcend generations and regimes.

Of course, Stern would present himself as Exhibit A, simultaneously documenting, professing, and embodying the characteristics that make the Yale School of Architecture the place that it is. This ultimate sense of identification of the dean with his school is finally the most touching and provocative thing about these lectures and is, far more than his encyclopedic knowledge of all things Blue, what makes Stern inevitably the dean. Indeed, that sort of conflation of a dean and his or her school is usually taken to be symptomatic of a dean who has stayed too long in one place. Stern, however, arrived having thoroughly merged his own identity with that of his place of graduate professional studies. And so the DeVane lectures this year were ultimately autobiographical: not a rigorous and ruthless deconstruction—which we never should have expected—but rather an elaborate and passionate construction of self and institution, as the various trends, events, and personalities that shaped Yale also shaped Bob Stern. No one else could have done it—no one else should have done it.

—Alan Plattus
Plattus is professor of architecture.

From top left to right: Dean Robert A. M. Stern, James Stewart Polshek, Lord Norman Foster, George Howe in the 1950s at Yale, Alexander Tzonis, Maya Lin, David Sellers, Andres Duany, Elizabeth Plater-Zyberk, Tadao Ando, and Brigitte Shim.



DeVane Guest Lectures and Fall Lectures 2001

The DeVane lecture series is an undergraduate course that is open to the larger community and is accompanied by an architectural graduate seminar offered by Dean Robert Stern ('65). As part of the fall 2001 tercentennial lectures, six of the School of Architecture's distinguished graduates were invited to speak about their work and experience as students at Yale. The guests also attended the architecture school seminar the following morning, engaging in further discussions with the students.

James Stewart Polshek ('55)

"The History of the Future: Connections and Transformations"
September 25, 2001

When I was asked what I will do differently now, after September 11, I thought I won't change my beliefs; the primary thrust in architecture still has to be the satisfaction of human needs. The architect's duty is to act as a bridge between the past and the present, and reinforce both time frames. There is a fear of trivializing architecture because of the pace at which architecture and fashion come together. I am showing images from 1930 to 2000 to demonstrate events that meant a lot to me pre-9/11 and how history shapes attitudes. Some precedential typologies that then became god fathers for me include technology and process, architecture's relationship to history, and architecture's relationship to the natural environment. ... With Eugene Nalle running Yale with George Howe when I was there in the 1950s, the rigor of education was about principles, not about large ideas—it was not theoretical. He was concerned with the relationship to the earth—slabs, support, span, envelope, connections—the basic elements that make up both the hut and the high-rise. ... The criticism we [the Polshek Partnership] received with the addition to the Columbia Law School in 1996 was that we took the toaster and appended it to a griddle. I took it as a compliment. It was a new set of programs and identity and relationship of the space to Kent Hall. We built it with the zinc-clad envelope and elliptical lounge before Columbia adopted a reverence for the past, but we just got it under the door.

Norman Foster ('62)

"Exploring the City"
October 7, 2001

I had three inspirations at Yale: Paul Rudolph, Serge Chermayeff, and Vincent Scully. Rudolph had the ability to draw out the design potential in us all. He led by example to imbue a designer with issues of structure, space, and aesthetic dimension, not at the exclusion of the surrounding fabric. Scully's view of history was rooted in values and forces that make architecture, as well as the relationship of old and new. ... Chermayeff was concerned with community and privacy; infrastructure is the glue that binds the two together. To me the quality of infrastructure is more meaningful in our lives—the boulevard, square, and transportation are arguably more important than individual buildings themselves. ... September 11 may change things, but everyone needs time to reflect. In the context of what happened, is it the end of the concept of the supertall tower or not? But how far do you go? You cannot design against that kind of terrorism. One of the things that may come out of it is the idea of two stairways—one for firemen and the other for occupants, internal and external. You could have crash decks and avoid progressive collapse. The issue is really global—from high-rises to oilrigs and large stadiums.

Alexander Tzonis ('63)

"The Struggle Over the City Idea"
October 22, 2001

Memory is highly compartmentalized and highly modular. One is by association and the other by reconstruction and inference, and you switch between the everyday reality of an event with a highly reconstructed manufacturing of the past, so that the memory is a mixture between your own memory of an event and books you have read. Thucydides did this so well some centuries ago. And it is the way of my own reconstruction of my time at Yale. ... At Yale we learned about materials, scale, and entry, and proceeded through the values of organization and architecture. The idea of universal space was a constraint for Kahn, who thought of a new architecture that had a duality between the service and the served. Rudolph entered the scene and brought us a plastic architecture of humanistic values expressed in the structure with some references to the program. In the A&A there is a messiness of the unresolved back of the building. Rudolph goes back to Frank Lloyd Wright as the major architectural presence in the vocabulary. You can have rigor and continuity, but at the same time you have a medium that you can adapt to situations, site, and topography.

David Sellers ('65)

"Architecture as Culture and Counterculture"
November 5, 2001

We humans have no natural equipment to sustain ourselves—such as feathers, fangs, fins, or fur. We have figured out a way to do it, but have endangered natural resources for our survival. We have no choice but to be here within the sustainable environment. ... One year I worked on the construction of Rudolph's garage in New Haven. He came to visit the site, and the contractors were telling him how it should be built. I didn't want to be in the position where the contractor knows more than I do. ... For my Tack House I built skylights so that you could sleep under the stars and gain a connection to the planet that we have lost. There is a need to get back to that experiment with what you put inside the house. The whole kitchen could be an appliance, and you could build an environmental shell and move things around. There is a sense of improvisation, being inside a space and making it. This is the process of most great buildings—making, designing, and crafting to evolve the form. ... In a more recent house, in a sugar grove, we used the maple trees so that in the winter the house has a different configuration than in the summer. The pane of glass is chainsawed into a slot right into the tree. It became magical because the real structure of the house is made of the same trees that were on the site, so that the inside and outside merge.

Andres Duany ('74) and Elizabeth Plater-Zyberk ('74)

"The Recuperation of the Traditional Town"
November 26, 2001

Plater-Zyberk: The greatest challenge is producing houses so that they are accessible to all people but still inspire. If you are selling 100 houses, you can't afford not to hit the middle. ... In Acqua, a new project in Florida, there is little aesthetic or architectural coding. It became meaningful to produce a traditional neighborhood with modern buildings, to not only bring a variety of styles that evolves over time but also to have different designers. The main thing was that every building had to have an expression line at the top of the first floor. It confronts the challenge of the town house and creates a break in the facade with internal courtyards and court at the front.

Duany: Code has to be followed with such restrictions as floor-air ratio, setbacks, and parking that are determinates of buildings. Architects don't realize this. The success of Arquitectonica was that the architects could read codes and translate them to a site. Developers don't know what to do. If you first design a building based on the code and then knock on a developer's door knowing what can be built, then you can be the one to build it. ... My codes are not structuralist or linguistic codes, but zoning codes that deal with the shaping of buildings. There is the rigor of writing one: it is not a problem if you can't write a code; the problem is the lack of vision of the person writing it.

Maya Lin ('86)

"The Continuity of the Art Idea"
December 3, 2001

When you are off on your own, you don't have a clear idea of the larger picture. And I didn't realize where I was heading until much later, but I was trying to work with the land in an environmental way. This dialogue has now lasted 25 years. I took the idea of French topiary, making it free-flowing and random as in a game, using the fill that was there and making it steep, ending in a hole in one. It was called *Topo*. I was beginning to deal with landscape, as in my first work. I was attracted to a more field-like site where something else was beginning to take over; part of it was my interest in topography and also the Indian burial grounds in Ohio. And those mounds began to take shape in my work when I was asked in 1992 to install the first work of art for the Wexner Center in Columbus, Ohio. And here I was confronted with creating a work of art rather than a work of architecture. ... A lot of sculptures that I do are designed, drawn, modeled, planned, and executed by others. What does it do to a work of art when it takes on the construction properties of a work of architecture? How removed do you get from the making? Can I maintain some of the spontaneity of a work of art at a larger scale? ... I am interested in merging this art idea with architecture, so that one becomes part of the other.

Brigitte Shim

"Complex/Simplicity"
November 1, 2001

Being the Bicentennial Canadian Professor was an excuse for me to look at the Canadian condition: the complex relationship Canadians have to landscape, urban and rural. Part of the psyche of the country, physical landscape and mental landscape, has often been placelessness. Landscape is more potent than architecture and urban design—it is often the only thing that is really different from place to place today. My partner, Howard Sutcliffe, and I create our sites and insert our buildings into them. Both are conceived and made. We are interested in one's relationship to terra firma, the shifting horizon line, and oscillating between what is solid ground and ephemeral. We want to create a place for building and landscape. ... Winter permeates the Canadian psyche, so that when we design a house we think about what it will look like in a snowstorm, not just when it is green. ... A context might have a banal aspect within it that can transform a place, like suburbia—a little building can change and make insertions as a manifesto for reinhabiting the city, not only a one-to-one response to a context. ... We are not driven by style; we begin by thinking about the site.

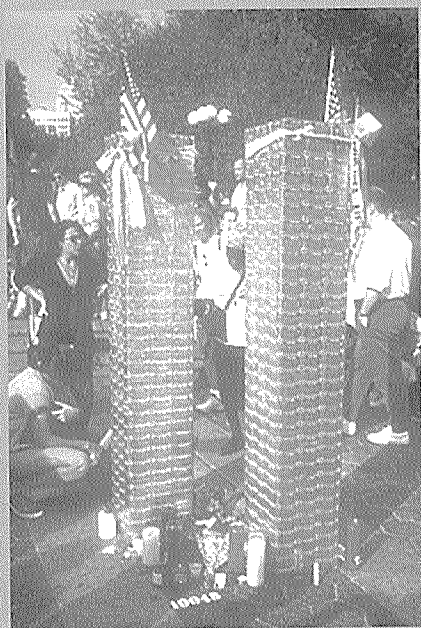
Tadao Ando

The Chubb Fellowship
Timothy Dwight College
October 11, 2001

I was invited to Yale in 1983 to teach, but I came to learn with the students. I am self-taught in architecture. In Japan there are academic cliques, and it is difficult for a person like myself to be recognized. It is a rigid society that prefers tradition over new things. But I have always thought about how I can contribute to society. I am the first high school graduate to become a professor there, and it was Yale that allowed that to happen. Japan's weakness toward America also helped. America has taught me many things. I always strive to live with courage. If you persevere and have courage, anything is possible: I believe in dreams. ... In the aftermath of the Kobe earthquake I started planting 250,000 white flowerbearing trees. Making Kobe a city of white flowers is, I believe, just as important work for an architect as designing buildings. Looking at the faces of the now happy kids of Kobe I am always thinking of how I might contribute to society. It is important for us to always think of how we can engage society as a whole, even if we don't have work.



Memorials and Memory



During the fall Nina Rappaport editor of *Constructs* asked the visiting faculty Peter Eisenman, Brigitte Shim, and Henry Smith-Miller; faculty members Peggy Deamer and Martin Finio; philosophy department faculty member Karsten Harries; and graduate, Marion Weiss to respond to issues around memory, site, and memorializing tragedy.

On the WTC & the Future

It has been incredibly illuminating living in Tribeca during the last three months. The neighborhood in which, before September 11, you couldn't find parking space for all the restaurant goers and furniture shoppers became, after the collapse of the World Trade Center (WTC), a neighborhood abandoned by all but the few who could stick it out or were part of the rescue operation. No cars on the streets, no lights on in the lofts, no patrons at the local bars, no shoppers in the newly opened stores: a ghost town. In the past month, again on the weekends there is no place to park; crowds of people mill around. Only these visitors are not shopping or drinking or eating; they are visiting Ground Zero. It's never been more crowded nor less a neighborhood. The cars are from North Carolina and Tennessee, the buses from Florida and New Hampshire.

The WTC itself was a New York City phenomenon: a tourist icon, and a representative of deeper characteristics of commerce and invention. It embodied the triumph and hubris of Wall Street; the capacity of the city and state to completely reinvent both Manhattan's edge and its center; the capacity, with regard to urban design, to completely ignore issues of quality while making a triumph out of quantity.

But the void left by the destruction of the WTC is *not* a New York City phenomenon. It is a gap in the psyche that is nationally, if not internationally, shared. It is not just that the lost lives touched and affected people well beyond the immediate region, but that anyone who saw images of the collapsing buildings knew they were witnessing the loss of American innocence. This loss of innocence—regardless of where you stand in the political spectrum—is identified with

a new global positioning. It ushers in a new kind of "America." (The father of a friend of my daughter's told his child when she said she wanted America to return to its pre-September 11 reality that America alone had thought that reality was real. Only after the attack did we enter the world that everyone else was living in.)

This is why so many of the suggestions for rebuilding the WTC sound so pathetically provincial in relation to what the void means. This is not about Wall Street office space; it is not about the traffic patterns of Lower Manhattan; it is not about Mr. Silverstein's lease on the buildings that aren't even there; it is not about the visions of the New York architects who are lining up to be the chosen ones; it is not about New York City proving that it is "undefeated"; it is not even about those who lost their lives in the tragedy. There is something comical about seeing proposals for, say, four towers that equal the space of the missing two, or a semicircular building forming a positive urban "place" that reconciles traffic patterns, or a park for New Yorkers who need open space wherever it can be found, or even a memorial in the sky for those who died. All I can think about when confronted with these proposals is how arbitrary and petty they seem vis-à-vis the power and meaning of the event, and how much we would be short-changing all of those who are compelled to see the site if we give them simply another piece of architecture.

But to say that the meaning of the tragedy transcends New York City doesn't deny the absolute power of the physical place. The significance of the WTC disaster might be global, but it isn't abstract. For those of us who live downtown, as well as for those who have made the pilgrimage to Ground Zero, the impact lies in seeing what you can and cannot see down Liberty Street, where you can and cannot walk on Greenwich Street, how pervasive the recovery operation is as it fills every empty lot north of Warren Street and west of Greenwich. The location of destruction is viscerally real. Indeed in many ways sensitivity to the WTC site has never been more genuine. In its absence the lay public knows more about the buildings and their infrastructure, more about the bathtub

effect and steel construction, than they did when the towers stood.

The odd juxtaposition of the site's value being both greater and more specific than New York City forms the context in which rebuilding must be considered. Although I am not exactly sure what this would mean, it seems that a number of criteria could apply: 1) A significant amount of the actual ruin should be left intact. There is no shame in making evident and permanent the destruction that was done to us. 2) The depth and breadth of the infrastructure that allowed the tip-of-the-iceberg towers to stand and that now is laid bare should remain partially exposed. One can build down as well as out and up; one can rebuild infrastructure but not bury it and pretend it's not there. 3) A significant part of the area should remain void, a place that one might pass through or around but that isn't physically occupied. It cannot be "owned" by a particular constituency, nor can it be a place of rest. 4) Unconnected and incomplete public transportation networks can be rebuilt without an accompanying "monument" being required. 5) Ground Zero is a symbol of a new, less innocent America. We should avoid building a symbol of the symbol—reality is powerful enough.

In my mind's eye I keep coming back to the hordes of people who journey down to our neighborhood to see Ground Zero. The desire to be physically present at this site is not, I believe, going to go away after it is cleared and the cranes are gone. Ironically, for all I've said about the event transcending New York, Ground Zero is going to be the sight to see when you visit the city. But the somberness, knowledge, and education with which we come now need to be honored. We can't get this wrong.

—Peggy Deamer
Deamer, partner in Deamer + Phillips, is associate dean and professor.

Memorials and Memory

The terrorist attack of September 11, if not staged intentionally as a media event, became a media event. All over the world people simultaneously witnessed the

images of the World Trade Center being attacked. Media took any imagination that one could have about what happened and usurped it by presenting live images of the events. It is difficult to speak or write about the tragedy because those images are seared in all of our minds forever, as a kind of instant memorial to that moment in time.

By contrast, although everyone has seen pictures of Hiroshima and Auschwitz, they did not see images of the horror as it was happening. There were no instantaneous media images. The instant media images of today have created a situation that requires us to rethink the nature of architecture as representation. The question is not only what should happen on that particular site in New York but also how does architecture commemorate, how does it represent, how does it mediate after this event? How does architecture symbolize when media can create instant living memory?

Adolf Loos said that architecture is about monuments and graves. What he meant is that the most symbolic act of architecture is to memorialize an individual life, whether with a stone marker, a cross, or a star. After the Holocaust and Hiroshima, one could no longer be certain that an individual marker could mark each life, and the idea of what could be meant by memory and monument was changed. Just as we rethought the idea of the monument after the Holocaust and Auschwitz, Hiroshima and Nagasaki, architecture has to rethink this time after media. As architects after the WTC, questions of representation and image—both of which deal with imagination and memory—must confront media.

We need to rethink how we remember and how we have dealt with the question of representation as abstraction. For me abstraction no longer has the power to fire the imagination, just as blatant representation—figurative or not—does not have that power. We can no longer build mere fragments—even they are in the form of what was called deconstruction—because the actual images of destruction are too potent and active a memory to begin to talk about a culture of fragments.

One of the most powerful things Jacques Derrida writes about in *Of Grammatology*

is the possibility of another form of memory, one that no longer deals with fragments or figuration or abstraction but with something he calls the trace. The trace may be a way to present memory without resorting to abstraction or representation. Whatever happens at the WTC site, there has to be a trace of the event of September 11: the presence of an absence—a presence no longer in its metaphysical fullness.

To think about how one memorializes, how one makes memory after the WTC, is not to consider fact or fiction but perhaps something that lies between—something between abstraction and figuration. Gilles Deleuze, in writing about the painter Francis Bacon, calls this condition the figural. I would like to think that our projects are animated by this in-between condition. For in the end, projects are not about solutions but about a way of thinking that operates between abstraction and figuration.

In looking at the idea of the trace in my work, I have tried to contrast the work of the contextualists and the so-called New Urbanists, such as Colin Rowe and Andres Duany, with the work of Piranesi. I use as icons the Nolli map of Rome and Piranesi's Campo Marzio drawing. The Campo Marzio is both fact and fiction, like W. G. Sebald's recent book *Austerlitz*. As a plan, Campo Marzio probably would not function. There are no streets in this "city"; there are no figure-ground relationships. Rather the ground is filled in with what I call interstitial figures. This produces not the figure-ground relationship that is in the Nolli map but what would be called a figure-figure urbanism. A figure-figure urbanism is interesting because it no longer permeates the ground as an original instance; rather the ground becomes a kind of interstitial trace between buildings.

The Campo Marzio presents a theoretical basis for urbanism as a tissue of memory. It is not about nostalgia, not about some fixed icon to be copied to achieve some value closer to truth. Rather the Campo Marzio deals with fact and fiction as a web of traces. A lot of my early projects dealt with traces literally inscribed on the ground. To get a three-dimensional artifact we made an extrusion into the third dimension. Since then I have learned there is another way to look at the trace. The Holocaust project in Berlin deals not so much with representation or iconography but with the structure of traces. It is a project of double trace. We created a ground surface and a top surface of two different traces of space and time. The result is not an extrusion that prioritizes the ground; rather we connected the top surface and the bottom surface. Here we are trying to suggest a space that is so psychologically problematic that it would be difficult to assimilate the actual experience into some kind of psychic understanding.

The site contains 2,700 concrete stelae that are 2'9" wide, 7'6" long, and 2'9" apart, and vary in height from 3 to 15 feet. They seem to be vertical, but they are really tipping from 1 to 3 degrees off vertical. Standing in a space that is 2'9" wide and 15" high and is tipping is quite extraordinary. It becomes problematic to walk into, because it has no center, no goal. It is just a field of 2,700 pillars.

From afar the memorial is like a rippling field of wheat or corn, or an undulating wave. I remember walking into an Iowa cornfield on a gray day in 1952—my first time in Iowa—because I wanted to pick some corn. I walked into the field about 100 yards, and suddenly I was struck with an enormous anxiety because I didn't know which way to get out. It was the terror of being lost in space, of the possibility of being lost in space: what it is like to be alone in space.

—Peter Eisenman
Eisenman, of Peter Eisenman & Associates, was Kahn visiting professor in fall 2001.

Light and Air

High-voltage cables now stretch along the length of my block in Lower Manhattan. A makeshift plywood box, painted safety orange and stenciled with danger warnings, protects them. Concrete highway dividers have been placed along the curbs on the street side; wood police barricades and other improvised rough-carpentry barriers separate it from the sidewalk.

These cables and their provisional protection head south from my block to the World Trade Center site. In addition to providing emergency power to the neighborhood since September 11, they feed two stadium-scale clusters of light that project over the deliberate choreography of grapples, giant cranes, and fire hoses, illuminating the wreckage that is being removed 24 hours a day from our neighborhood, if not from our memory. In my mind I will these lights to be turned upward at night, an immediate implementation of the Towers of Light that have been proposed by La Verdiere, Myoda, Bennett, and Bonevardi. Amid all the speculation and positioning by architects, politicians, and developers, this effort alone shares the same urgent sense of spontaneous emotional necessity so palpable in the home-made "missing" posters, candlelight shrines, and thank-you banners to heroes that now blanket the city. These phantom limbs of light, for the present at least, would help to reorient a lost city, one faltering on suddenly unfamiliar terrain where the very elements that once anchored it have been eclipsed. Their presence—an improvised, fleeting surrogate to the tow-

ers and to the immeasurable absence of some 4,000 lost souls—would resonate well beyond their own physical boundaries at a scale sympathetic with what they seek to replace.

But beyond this temporary salve I am reluctant to speculate about memorials. I fear their self-pity on the one hand and their defiant arrogance on the other. I fear what trite and tidy objects of stone, steel, and glass will be proposed to sum up our feelings, and what diluted mixed-use corporate construction will surround them. "Once we assign monumental form to memory," James E. Young writes, "we have to some degree divested ourselves of the obligation to remember." I am not yet prepared to not remember. Although there may be no disputing the overwhelming power of a place such as the Vietnam War memorial, its profundity rests largely in its isolated, concentrated reductiveness—in its stasis. It is time collapsed into space: a measured surface for the projection and displacement of memory. And it is just such quantifiable physicality that I fear here.

What I ultimately hope for in this place is a memorial of narrative, of policy—an urban reckoning on the scale of Tadao Ando's magnolia trees for Kobe, where the state-sponsored memory of a national event is connected to an organic principle of evolution and growth. Here rejuvenation must be less narrowly focused on maximizing real estate and attracting the most tourists. In the face of such tremendous former density, wouldn't there be an audacious propriety in offering emptiness—a place that is empty but not void? I offer my own flawed vision: a wind farm, a 16-Acre field of white wind turbines where the towers once stood. They could be at once the silent witnesses to our loss and a symbolic divestment of our dependence on the energy sources that drive our political interests in the Middle East. The strength of their presence would lie not in their abstraction of an event but in their affirmation of renewal. They would shape a public space of memory that could generate power, energy, silence, and pause from the same stuff that keeps planes aloft, carries clouds of debris, fuels fires, and sustains life. They could generate the light for Lower Manhattan.

—Martin Finio
Finio is partner in Christoff:Finio Architects and a critic in architecture.

Praise the Mutilated World

My slide collection includes a number of images of the Twin Towers. Today I find it difficult to look at or show them, even as I feel compelled to do both again and again. Once the world's tallest buildings and symbols of this country's economic power, the towers are no longer. Cascading and collapsing, they have become a bad dream that keeps returning unbidden. Were the terrorists mindful of the lives they destroyed? Some called them cowards—but was it cowardice that allowed the perpetrators to sacrifice their own and thousands of other lives for whatever cause they were committed to? What experiences convinced them that life on this earth had so little value? Just such conviction must be addressed and overturned by any monument worth having.

The *New Yorker* concluded its issue on the catastrophe of September 11 with a poem by Adam Zagajewski. Here are the first six lines:

*Try to praise the mutilated world.
Remember June's long days,
And wild strawberries, drops of wine,
the dew.
The nettles that methodically overgrow the
abandoned homesteads of exiles.
You must praise the mutilated world.*

We should demand the same of any monument to what was lost—and more was lost than lives. Will the destruction of the Twin Towers mean the end of the age of the very tall building and all that it symbolized? Building is a function of how we dwell even as it helps shape how we shall dwell in the future. Everyone who builds, whether it be a skyscraper or just some MacMansion or supermarket, bears some responsibility for how human beings will live in the future. They cannot evade such responsibility by appealing to consumer demand or to the need for real estate. And what is true of building is also true—terrifyingly so—of destroying buildings. What happened in New York shows once again

that it is impossible for us to build walls that will shield us from the misery beyond our comfortable world. As difficult as it may be to accept what we have lost, we must praise the mutilated world.

Perhaps someday the destruction will be seen to mark an epochal threshold, separating what will come from an age when America was able to take pleasure in its victory in the Cold War, its global hegemony, its flourishing economy, and its popular culture. September 11 has changed all this. Cold War victory has not brought safety; global hegemony has not meant that a few determined madmen cannot pose a threat that the most sophisticated missile defense system is powerless to meet; our flourishing economy has shown itself all too fragile. Should a monument attempt to mark this threshold?

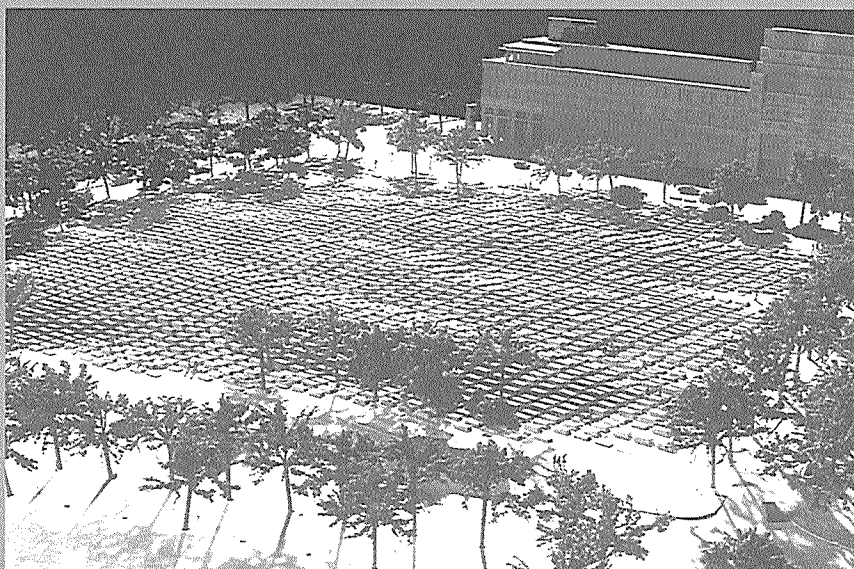
I welcomed the *New Yorker's* decision to place at the very center of its issue on the attack an image—rather like one of my slides—of the World Trade Center as it was, seen from a distance and aglow in the light of the evening sun. And I welcomed its decision to keep the cover almost black, for in that blackness one could see, blacker still, the towers' silhouettes. But their greater darkness only gives special weight to the glow in that issue's centerfold: whatever memorial gets built, it must praise the mutilated world.

What does such praise of this world—of wild strawberries, of drops of wine, of nettles that overgrow the abandoned homesteads of exiles—have to do with architecture? Should our monument preserve some of the towers' remains, allowing them to be overgrown by "nettles"? More appropriate than heroic gestures are fragments; better than big, all-too-familiar, easily said words are the names of those who perished—not images of "heroes" or edifying discourses.

Perhaps we can learn from Adolf Loos, who pointed to a simple grave to show that even today there can be architecture that deserves that name: "When we find in the forest a mound, six feet long and three feet wide, raised by a shovel to form a pyramid, we turn serious and something in us says, 'Here someone lies buried.'" Confrontation with death prevents us from going on with the usual business of life and carries us to another place, one that usually lies well submerged within the self. Carrying us home to ourselves, it at the same time lets us feel homeless in our everyday existence, with its familiar cares and comforts.

Monuments should be places of such recollection. And as such, they should also remind us that we are not alone—that the night should not be allowed to triumph over the light and life-giving glow of the sun. We could do worse than take a hint from Tadao Ando: plant cherry trees where the towers once stood. But whatever memorial we decide on, let it be a praise of the mutilated world.

—Karsten Harries
Harries is professor of philosophy at Yale University.



Opposite page: Series of WTC models at Union Square Park, September 2001. Photographs by Nina Rappaport

Top: Peter Eisenman Architects, Model of the Holocaust Memorial Berlin, 2000

Bottom: Wind turbines in California. Photograph by Alexander Maclean

Expressing the Hole

The expression of the enormity of the tragedy on September 11 is the enormity of expressing the hole. In Manhattan whenever there is a hole it gets filled in with a building. When you see a building under construction, it is amazing how the ground beneath the site opens up. Being at the bottom of the hole and looking up, your relationship to the city changes—it is even taller and more enormous. Standing at the bottom of the WTC site, it's possible to recreate not exactly the World Trade Center, but the perspective of its scale; if you go down far enough, the existing buildings around you create the awe of the original height of the Twin Towers.

What fascinates me about the site is not just the verticality of the former towers, but the depth containing the confluence of the numerous transportation routes. One of the remarkable things of the cleanup—it is not just the view of the pylons above, but also the realization of how deep it is below. In New York there are very few places where you are unaware of the amazing depth—from the subway interchanges of the different lines to tunnels beneath the waterways. As opposed to reexpressing the vertical, which is obvious in Manhattan, the subterranean is essential to the understanding of public space in an underground city with shops, restaurants, subway connections, and corridors. You could imagine an excavated site at the scale of Central Park relative to Downtown. From the perspective of a train or subway commuter you would enter an enormous public space as a new entry point to the island of Manhattan.

A second element would be the integration of water with the site. Water from the Hudson River could connect the land to the edge, focusing on New York as an island and as the connector to the world as a global port city. You could reassess the below-grade condition and the dramatic huge hole with terracing down to a new datum, the water level surrounding Manhattan. What if you had water that was the scale of a small lake? It could tie into Battery Park City, the docks, and the harbor. Continuing the excavation as an open plaza, it would amplify the excavation further, creating a public space that then engages the subway as it becomes exposed. The train line could be outdoors at this point, so that you would experience a sunken plaza on a huge scale. The site would introduce water, and integrate natural light and energy, but acknowledge the tragic act that has taken place by addressing public space in a way that would honor the memory of those who died there.

The scale of the hole lets you talk about the enormity of that loss and its vastness as something that you shouldn't forget. We cannot cover up its history and get on with life, because it doesn't acknowledge what happened. You need to think about the way we do things in the world. We are not separated from other people. The misery and sadness of others is as much ours as theirs. The inequalities in a place like Jamaica, where I grew up—seeing the haves and the have-nots, transitioning from a peaceful place to a society of conflict—showed me an irreconcilable gap. We are not immune to that gap. It is essential to be involved in social issues. To me the depth, width, and scale of the site reminds us of issues that caused the destruction, and its absence shouldn't be forgotten—like a crater left from a war.

Exposing the train and subway lines also reminds us that we need to and can carry on. We were interrupted, but we should continue to connect people together. Rather than occupy the middle of the site with a tall building providing omnipotent views outward, we should occupy the edges, creating fractured views inward.

—Brigitte Shim
Shim is a partner in Shim-Sutcliffe and was Bishop visiting professor and Bicentennial Canadian professor in fall 2001.

Let Time Take Its Course Before Constructing a Monument

What took years to build was struck in seconds and demolished in minutes. Because of the nature of the event, the site of the former World Trade Center will become a place of national pride. The towers, once derided, transformed in a single day into something forever memorable. What is built in their place will need to be timeless and able to endure an unforeseeable future.

Surviving monuments (the Coliseum in Rome), unbuilt monuments (Leonidov's Narkomtiazhprom for Moscow), and mythic monuments (the Colossus at Rhodes) offer few clues to the nature of what should be constructed at Ground Zero other than that it will need to survive the vicissitudes of time (and civilization).

The memory of the catastrophe is all too recent to permit reflection, and the fiscal pressure from both the financial district and the city's constituents necessarily prohibits thoughtful resolutions.

In lieu of constructing a monument, I suggest a moratorium on any work other than site stabilization. Such a moratorium will allow the event to pass from recent history to a more remote condition of time: the "past."

The World Trade Center's sudden transformation from life to death, from building to ruin, from office to cemetery, provides archaeological evidence of the event. Yet such evidence needs careful interpretation before launching any construction projects.

The repair of the site's perimeter, however, will weave a discreet veil, both masking and qualifying the place. I suggest, for the short term, that the site be qualified by the development of its boundaries, the design of which should provide its interpretation.

—Henry Smith-Miller
Smith-Miller ('66) is a partner in the firm Smith-Miller Hawkinson and was Saarinen visiting professor in fall 2001.

Reflections on Commemoration

I find myself unable to express clearly and lucidly a position or theory to initiate a trajectory for envisioning a memorial for the World Trade Center tragedy. My experience in designing the Women's Memorial at Arlington National Cemetery has in no way sharpened my focus or expertise in such a discussion.

I have postponed putting into words reflections that are no more cogent now than they were in September, just three months ago. The tattered edges of posters, homages written in permanent markers on sheets suspended from the construction fences at Ground Zero, and the individual obituaries of lives ended running daily in the *New York Times*, can bring forward tears too quickly.

It is strikingly difficult to reflect on the events of September 11 without being haunted by the individual and fragile commemorations that appeared, almost organically, in different sites throughout the city: pinned up at Union Square and the Armory; attached to the fence of the Brooklyn Heights Promenade; taped to the walls of St. Vincent's Hospital and Penn Station. What was consistent among these was the fragility of the materials used to create these memorials—color copies with snapshots of family members or friends, notices of "last seen wearing a white sleeveless dress—if you have any information please call" with home, work, and cell numbers posted. Many of these were visible at more than one of the sites, serving as a testimony of personal vigils.

I feel no distance, no abstraction, no overarching essence that might capture the immensity of the event, the idiosyncratic particularity of each life lost, or the web of connections and friendships that were severed permanently by an act of terrorism executed at a site of such international symbolic clarity. The towers were bright icons of New York: supersized containers of economic power, supersized containers of human lives.

For me, it is too soon to determine what kind of connection to the physical world

will preserve the memory of this event, of this loss, of this act of destruction. I am certain the terror of forgetting will ensure the creation of a physical marker. The lines of visitors to the site—the texts, pictures, flowers, and candles left behind—remind us perhaps that the physical manifestation of commemoration remains a fundamental human need.

Things that are immaterial are given measure in many different ways; a reflection is ephemeral, an artificial thing. In a drawing that my partner Michael Manfredi and I made, the reflection of the World Trade Center is a poem. It is not a strategy or a proposal, but an homage to something lost that can be captured only through the most ephemeral means. The horizon is seen without the towers, but perhaps a reflection might hold them forever.

—Marion Weiss
Weiss ('84) is a partner in the New York firm Weiss Manfredi and teaches at the University of Pennsylvania.

Building Damage September 22, 2001, World Trade Center. Courtesy the Structural Engineers Association of New York





The symposium *Architecture or Revolution: Charles Moore and Yale in the Late 1960s* was held on November 2–3, 2001, in conjunction with the eponymous exhibition on display at the A&A Gallery from October 29, 2001, to February 1, 2002. Both events were funded in part by the George Gund Foundation, Fox Steel Company, Vlock Family, Roy and Niuta Titus Foundation Inc., Suzanne Slesin and Michael Steinberg, Connecticut Architectural Foundation, and Centerbrook Architects and Planners. The symposium is reviewed for *Constructs* by Peter Reed.

Getting Real: Moore, Yale, and the 1960s

In his introduction to *Supermannerism*, a seminal text on Post-Modern architecture, the critic and historian C. Ray Smith claimed that “a new design movement in America is radically changing our vision—our way of seeing things as well as what we see. It is revolutionizing our expectations of architecture, of design vocabulary, and of the design professions themselves. It is altering our cultural consciousness and reshaping the country—in the houses of the adventurous, in the environments of our universities, in the commercial and business spaces of our cities.” Wide-ranging responses to the enormous cultural shifts in the 1960s took place in the United States and other parts of the world. Among the most significant—if not also the most radical—changes in architectural discourse surrounded the peripatetic Charles Moore, who became chairman of Yale’s School of Architecture in 1965 and dean in 1969. Under Moore’s leadership Yale was one of the most progressive design schools in the country. He attracted a variety of architects and visiting critics—most notably Robert Venturi and Denise Scott Brown. Through their unconventional studios, innovative architecture, and seminal publications, Moore, Venturi, and Scott Brown had a far-reaching impact that extended halfway around the world.

If one was familiar with Moore’s architecture from only the last two decades of his life, one might be surprised to find him the centerpiece of the superb brazenly titled *Architecture or Revolution: Charles Moore and Yale in the Late 1960s* (curated by Eve Blau and installed effectively by Dean Sakamoto). At the eponymous symposium organized by Blau on November 2 and 3, participants (including Venturi and

Scott Brown, who provided from-the-trenches viewpoints) recounted and analyzed architecture, planning, and education at Yale and elsewhere during the “permissive” decade. Both the exhibition and symposium captured the excitement and uncertainty of an era’s unscripted trajectory and seismic shifts.

Revolution might seem too strong a word to associate with Moore’s work of the 1960s, such as Sea Ranch, House at Orinda, and the Faculty Club at University of California, Santa Barbara. In many respects these works evince an evolution of forms and ideas drawn from many sources, including Louis Kahn and Alvar Aalto—two respected mentors of this generation. The exhibition’s catchy title is of course a reference to the most important architectural manifesto of the twentieth century: Le Corbusier’s *Towards a New Architecture*. With the zeal of a political revolutionary, Corb concluded: “Architecture or Revolution. Revolution can be avoided.” Forty years later this unforgettable proclamation could be given an ironic twist. “*Architecture can be avoided*” was a more relevant response to Corb’s ultimatum. In the 1960s a new generation of architects challenged orthodox Modernism, and concomitantly the failures of urban renewal inspired new paradigms in planning. The cool distillation of a Modern aesthetic (for example, the corporate complexes designed by Gordon Bunshaft featured in the exhibition and conference *Saving Corporate Modernism* last winter at Yale) was architecture to be avoided: this was establishment architecture. Moreover, the idea of an international style was no longer relevant, for it seemed to owe so little to the particularities of place; and its universal gridded curtain walls, symbolic of technological rationalism, demonstrated little regard for the individual. Disillusioned with corporate Modernism and outdated urban-planning ideas, the architects and their students decided it was time to get real.

Getting real in this context meant many things. Primarily it was an inclusive strategy that had broad social and formal implications. A major catalyst for Moore was California, the subject of Mitchell Schwartz’s talk “Moore Unmoored: Taking the California Trip.” Before moving to New Haven, Moore was chairman of the Department of Architecture at the University of California, Berkeley. The pervasive and funky pop culture of the state captivated Moore, who wrote: “Here there is everything at once, with the vitality and vulgarity of real commerce, quivers at a

pitch of excitement which presages, more clearly than any tidy sparse geometry, an architecture for the electric present” (“Plug it in Ramses,” *Perspecta*, 1967). In contrast to the reductive qualities of Modern architecture, Moore discovered a valuable world outside the mainstream architectural discourse. His most important and prescient essay from this period, “You Have to Pay for the Public Life” (published in *Perspecta* 9/10, 1965), is a provocative text and visual collage juxtaposing Disneyland, civic centers, vernacular architecture, and commercial kitsch—the full spectrum of the West Coast environment. As Schwartz suggests, “Charles Moore’s was a revolution of the libido, a neotonic overdomesticated embellishment of functional culture, play instead of work, cities like giant toy sets.”

Moore may have worked himself to an early death, but playfulness infuses his buildings—especially the interiors—as though he were concealing guilty pleasures. William Mitchell, who studied with Moore at Yale in the newly initiated MED program and later collaborated with him, observed that wit was one way Moore confronted orthodoxy. Moore enlivened his buildings with a theatrical sense of baroque space. Shifts between small and large volumes, the insertion of cutout screens, and the omnipresent aedicula were juxtaposed with recycled stuff of architecture and everyday things that set the stage for his playful interiors. In her paper “Setting Up Camp: Charles Moore’s Early Work,” Patricia Morton examined the role of camp sensibility in sixties counter-culture. At Sea Ranch, House in Orinda, and other projects, Moore’s exaggerated gestures—such as a colorful supergraphic or an oversize gilt-frame mirror hung on vernacular wood-paneled walls—demonstrated a predilection for the unconventional bordering on the proliferation of bad taste. The play on taste was deliberately relativist, or as Morton suggested, a rebellion against the “thou shalt not” edicts of good taste. What is good and bad, and who’s to decide, are questions with broad ramifications linked closely to an appreciation of history and popular culture. This was serious fun.

If you missed out on the fun in the 1960s, Mark Wigley’s “Towards a Psychedelic Architecture” provided a convulsive tour through the hallucinogenic landscape, from Verner Panton’s luminous interiors and foamed plastics, to François Dallegret’s fantastic environments, to Superstudio’s dreamscapes—all of which blurred the conventional limits of architec-

ture. Moore’s associate Donlyn Lyndon later cautioned against the tendency to exaggerate Moore’s playful side. He may have loved parties, but he was no party animal. He was extraordinarily dedicated, disciplined, and responsible—qualities Lyndon felt reflected the importance of Louis Kahn for Moore.

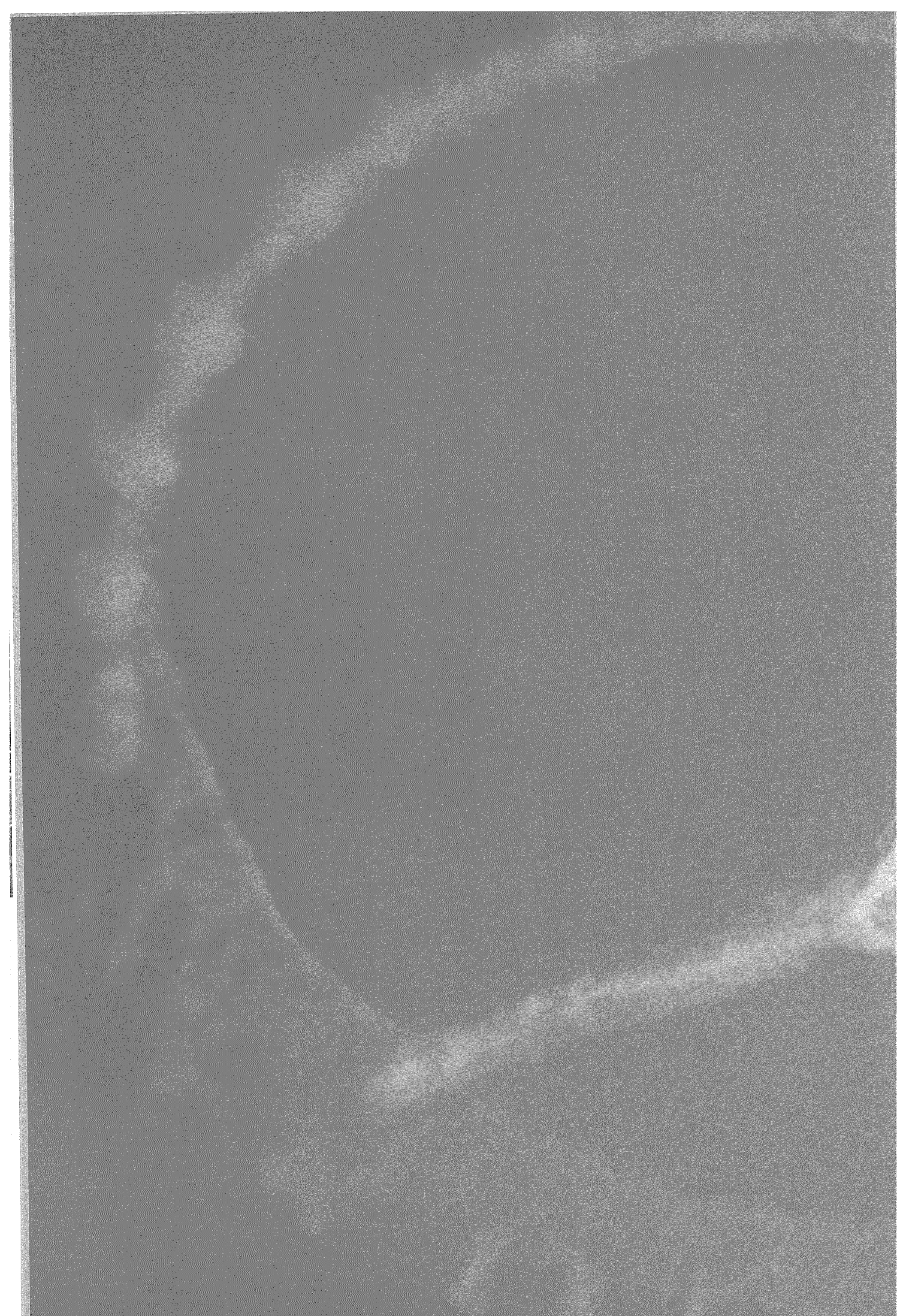
In his keynote address, “The ‘68 Effect: Transatlantic Seism to Intellectual Reconstruction,” Jean-Louis Cohen observed that the interest in populism and the commercial environment was not about style; rather it points toward an ethical position. Getting real implied a new awareness of the architects’ and planners’ social responsibilities. One needed to know the people and their environment to be relevant and to overcome the perceived discrepancy between the professionals, decision makers, and the people whose lives they were influencing. *Responsibility* and *relevance*—two words that recurred with startling frequency in the sixties lexicon—had an enormous impact on the architecture schools as well. A new urgency of social relevance, coupled with student protest and a general distrust of authority, fueled changes in the curriculum. (An extreme manifestation was the closing of Yale’s city-planning department.)

In his carefully charted analysis of pedagogical transformations in American architecture schools in the 1960s, Brendan Moran discussed the emergence of advocacy planning in an effort to make design more responsible. This significant development was an antidote to prevailing master-planning and urban-design pedagogy. At the University of Pennsylvania, sociologist Herbert Gans and planning theoretician Paul Davidoff were among those who found new approaches to planning by bringing to the fore issues of choice, civil rights, and participatory democracy. The social problems surrounding American urban renewal were readily apparent, but finding an appropriate role for architects as well as an architectural language was less easy. Scott Brown, who had studied and taught at the University of Pennsylvania, recalled a poignant moment when a colleague confronted her with the activist’s perennial problem: “What are you going to do about it?” Community involvement was one solution, and an effective paradigm for public service. This strategy was manifested in Venturi and Scott Brown’s work and also in Moore’s. It also affected the kinds of studios they taught. At Yale Moore urged students to explore a less familiar side of New Haven—the rail yards and factories, for example. In an effort to channel the incendiary energy of student activism he devised socially responsible studio projects, such as that in rural Appalachia, where students built a community center in New Zion, Kentucky, and thereby became the first of the annual Building Project. Hands-on projects like New Zion mirrored the idealism of the Peace Corps, but more significantly they reflected an abiding belief that responsible architecture is a community service.

Venturi and Scott Brown shared Moore’s love of history and popular culture. Venturi

Architecture or Revolution, A&A Gallery, Yale School of Architecture. Photograph by Carl Kaufman, November 2001



A large, dark, grainy photograph of a peace sign skywritten over a campus at night. The sign is formed by a bright, glowing light trail against a dark sky. The sign is a classic peace symbol, with a vertical line through the center and two curved lines extending from the top and bottom. The background is dark and textured, suggesting a night sky or a dark campus scene.

*Peace Sign in Skywriting over Yale campus, May 1, 1970.
Photograph by James Volney Righter.*

*This centerfold is a poster. Please rip it out and post somewhere.
Constructs, Vol. 4. No. 2, Spring 2002*



claimed, "We learned from everything." They also learned from each other and from other academic disciplines. Moore invited his friends (who had honeymooned at Sea Ranch) to teach at Yale. Venturi conducted a studio on New Haven's commercial strip; another semester was devoted to the vast communications and mapping network of New York City's subway system. Both these studios preceded Venturi and Scott Brown's legendary Las Vegas studio that later resulted in the publication *Learning from Las Vegas*, coauthored with Steven Izenour. Venturi and Scott Brown had been enamored with Los Angeles's car culture, and they considered Las Vegas to be a more concentrated form of it. To study Las Vegas seriously—particularly the vulgar signs and symbols of the commercial strip—was, Venturi admits, perverse. This was their reaction to and rebellion against utopian town planning typified by Le Corbusier's Voisin Plan and Frank Lloyd Wright's Broadacre City, and the "heroic" Modernism of Paul Rudolph. To suggest that "Main Street is almost all right" also had shock value. In adopting this strategy Venturi and Scott Brown have achieved extraordinary success but have also met with criticism and suspicion.

Moore himself was never entirely happy with taking "Main Street" too seriously. In her talk "Plugged-in: Moore's and Venturi Scott Brown's Pop-ulum," Deborah Fausch called attention to the important distinctions between the architects vis-à-vis their interest in popular culture. Moore was suspicious of the ordinary, and admonished against its sanctification, but he also believed architects knew best. His tendency was to retreat into a more subjective realm and to create a place where he could escape into fantasy. Eve Blau and others described Moore's early work as being driven by its haptic and playful qualities. In his later work he retreated further into history and irony, losing some of the playfulness and edginess of his seminal works from the 1960s—as if acknowledging an "end to our decade of permissiveness," to paraphrase President Nixon. Venturi and Scott Brown have devoted a lifetime to the study and exploration of signs and symbols, which they consider highly relevant to the electronic age. *Communication, not space, remains their architectural watchword for the twenty-first century.*

In her insightful and scholarly presentation, Blau referred to Susan Sontag's observation that there was little nostalgia in the 1960s. It was a utopian moment when the architects and their students embraced change and claimed the future.

Perhaps it is somewhat ironic that a conservative institution such as Yale—which Michael Sorkin characterized as "a prep school for the CIA"—became a stage for protest. In his talk, "Why Did We Get to the Revolution Late?" Sorkin described the sense of betrayal students felt toward those in power—in the government, the university, and other institutions. Resistance took various forms, and architecture was implicitly involved. As symbols of power, buildings served as convenient emblems on which to inflict one's rage. The new directions architecture took also reflected the climate of protest, which corresponded to the critique of orthodox modern architecture and the taint of technology that smacked of the bombing and electronic battlefield in Southeast Asia. New creative strategies—such as the resaturation of the environment with signs inspired by pop culture, back-to-nature movements in green architecture, and an empathic approach advocated by Moore in his community-service projects—were the architects' means of resistance. The roots of the 1960s revolution in architectural discourse are wide ranging, and the changes and developments that took place in America and Europe took shape differently and with different results.

Cohen, who was stuck in Paris for the symposium, appeared in video format (*sans* popcorn) to provide the European perspective on significant changes after 1968, noting that architects wanted to be intellectuals, not just designers—a change in attitude that was reflected in new publications and patterns in education. In both the exhibition and the symposium, *Architecture or Revolution* held a lens up to a tumultuous era, the leading role played by Yale, and the complex network of social and political events, as well as providing the kind of in-depth study and intellectual analysis needed to understand the revolution.

—Peter Reed
Reed is curator in the Department of Architecture and Design at the Museum of Modern Art, New York.



Top: *Architecture or Revolution*, A&A Gallery, Yale School of Architecture. Photograph by Carl Kaufman, November 2001

Bottom: Article about the studios at Yale in the New York Times, June 16, 1968.

Yale Students Mold an Experimental House of Plastic Foam

By WILLIAM BORDERS

Special to The New York Times

NEW HAVEN—Using plastic foam that looks like cake dough, a class of Yale University architecture students have built three experimental houses that they say could be lived in comfortably.

The houses, made by molding together hollow spheres of polyurethane foam, are light and waterproof. They can be built in a few days, or redesigned in a few hours.

"If you were living here and you had another kid, you'd just blow up another balloon for his room, and spray the foam on it, all in an hour or so," said Daniel V. Scully, a student strolling through the two-bedroom house he designed.

For each room, Mr. Scully and his classmates inflated a balloon of plastic-backed burlap, then sprayed on several inches of the light yellow foam, which dries in a few seconds. Conventional windows and doors were hung in openings sawed through the walls.

"You can't heat your fist through the wall very easily, but you can certainly saw or cut it," Mr. Scully explained, considering the vulnerability to burglary. "People build glass houses, though, and you can get through them just by throwing a rock."

As protection, the class is thinking of covering the finished houses with half an inch of stucco or concrete.

Although the building project, in the woods near Yale's golf course, represents a serious look to the future, everyone involved in it concedes that foam houses are still in a very primitive stage.

"What we're doing, in a sense, is just going out and playing with the material, to see what can be done with it," said F. Ralph Drury, professor of architectural design, who teaches the second-year course.

From an educational standpoint, the idea is to get



Yale University architecture students built this structure with polyurethane foam sprayed over balloon

Julian H. Fisher

away from the stick mentality — thinking exclusively in terms of the post and beam — so that students after they graduate will feel at ease with a material like this, and with its curved lines," he said.

According to Mr. Drury, "the whole history of architecture shows very few curvilinear surfaces, especially irregular ones; the right angle is much more common."

After a student in his class suggested the project, the professor persuaded the Dennis Company, Inc., to donate the burlap, and the Union Carbide Corporation to donate the foam, which comes in liquid but which dries to a solid seconds after exposure to the air.

After painting to protect the foam from deterioration by sunlight, the houses are expected to last indefinitely. But, Mr. Drury said, "The durability is one of the

things we hope to find out about."

Frank T. Yanett, marketing manager at Union Carbide, said he thought the Yale project was the first use of the foam in building complex houses, but that it would not be the last.

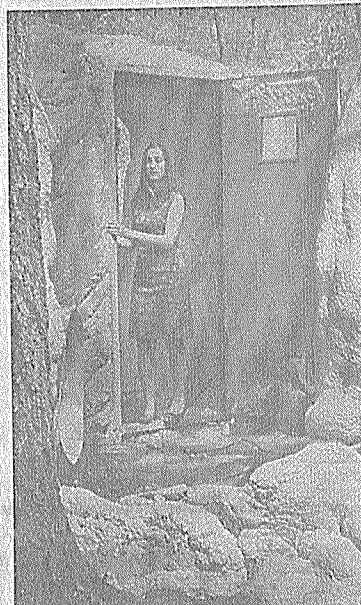
"We're watching with a good deal of interest," he continued, "because this seems to be a really feasible building material for the future."



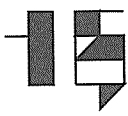
Rooms of houses follow contour of plastic-backed burlap balloons. A cubo varies this design.



Student applies the fast-drying foam



Doors and window are cut out after foam hardens



The Art of the Impossible

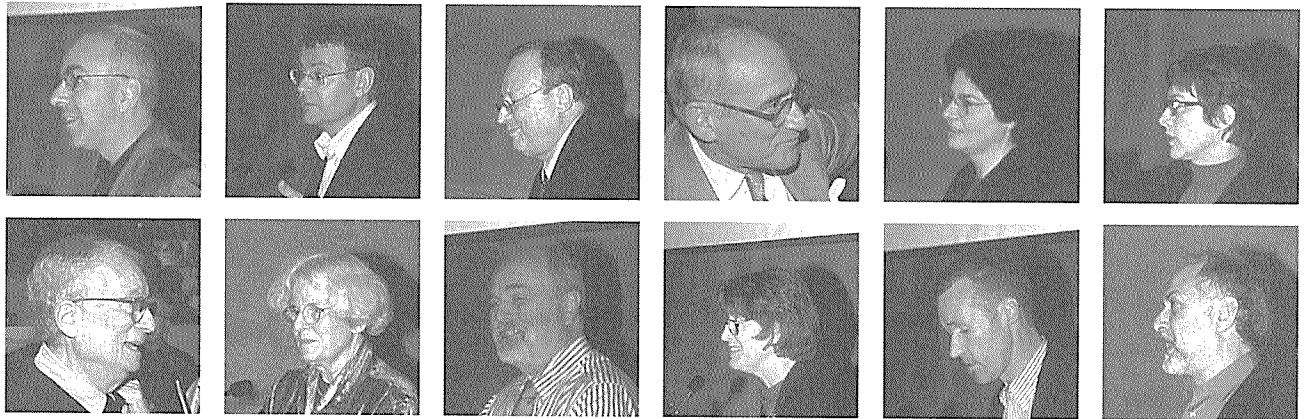
The exhibition *Architecture or Revolution: Charles Moore and Yale in the Late 1960s* was curated by Eve Blau, who taught a seminar at Yale on the topic in 2000. Designed by Dean Sakamoto with graphics by Angie Hurlbut it was held at the A&A Gallery from October 29, 2001, to February 1, 2001. The exhibition is reviewed for *Constructs* by Margaret Crawford.

Architectural reputations rise and fall, but few have ascended as high or collapsed as dramatically as that of Charles Moore. During the 1960s Moore dominated American architecture, exploding a moribund Modernist discourse with a series of innovative designs and provocative writings. Like the other major figure of the period, Robert Venturi, Moore reconnected architecture with history, popular culture, and the vernacular landscape; but unlike Venturi, Moore's primary obsession was purely architectural: the manipulation of space. Buildings such as the Sea Ranch Condo #1 (1963–65), his own house in New Haven (1966), and the University of California Faculty Club at Santa Barbara (1966–68) introduced a spatial complexity and ambiguity unknown in Modernist architecture. Far more than Venturi, Moore's concerns resonated with the broader culture; his buildings were widely imitated, particularly in California, trickling down into so many town-house developments, ski condos, and restaurants that they became a kind of vernacular in themselves. By the mid-1980s, however, Moore's reputation was in eclipse, associated with the worst decorative excesses of Post-Modernism. The challenging exhibit *Architecture or Revolution*, curated by Eve Blau and designed by Dean Sakamoto, with bold supergraphic titles by graphic designer Angie Hurlbut, revisited Moore's stint at Yale and his architectural work just before and during those years. The structure, content, and design of the exhibition coalesced to make a compelling case for rethinking Moore's career, the 1960s, and the complex interactions between them.

Moore's term first as chairman (1965–69) and then as dean (1969–70) at the School of Architecture must surely rank among the most intense moments in architectural education. The extent of political drama and student activism in the school astonished even me—someone who spent this era at another center of rebellion, U.C. Berkeley. The curator and designer have succeeded, in a manner unusual in an architectural exhibition, in building up thick layers of contextual information—going beyond documentation to evoke the tumult and the excitement of the times. The gallery was packed with an amazingly varied collection of contemporary materials and media: student broadsides, posters, banners, magazine articles, and slide shows. Film footage and sound tracks from the period were made into three thematic films by American Beat and projected simultaneously to form an enclosed environment. There were assorted artifacts, including a tank top silk-screened with a drawing of Moore sporting his trademark muttonchop whiskers.

Extensive explanatory captions (again, an interpretive layer often missing in architectural exhibitions) situated this material in a chronology of controversy and protest. Student activists took on issues as broad as the Vietnam War and the Black Panther Party (whose trial in New Haven in May 1970 prompted a mass demonstration), and as specific as race and class in the architectural profession, such as the Architects' Resistance of SOM's work in South Africa. In spring 1969 the art and architecture faculty members, prompted by student demands, suspended classes to discuss the programs and objectives of the school; in June a mysterious fire gutted the top floors of the Art & Architecture Building. The depth of the exhibition's documentation suggested a range of issues and narratives embedded in this material. For me one of the most interesting of these stories was the architectural press's extensive coverage of both protest and pedagogy at Yale. This is hard to imagine today, underlining how marginalized architectural education has become.

In this tumultuous and potentially destructive climate, Moore steered a positive course, opening up the school to countercultural explorations of every type, from foam and inflatable structures to electronic media and supergraphics. Some were conceived as large-scale interven-



tions, such as Claes Oldenburg's inflatable *Lipstick (Ascending)*, on *Caterpillar Track* (1969), which students organized and erected in the plaza in front of the Beinecke Library. Others added new layers of meaning to Paul Rudolph's building. Barbara Staffaucher's supergraphics studio (1968) activated the dull box of the elevator by painting on its walls, ceilings, doors, and floors. Project Argus (partially reconstructed in its original location across the gallery space) of 1968 was an experimental mixed-media environment with flashing lights, and electronic and film loops projected onto and into a Mylar-covered space frame.

Moore also restructured the school's curriculum, introducing the now famous first-year Building Project and inviting Venturi and Denise Scott Brown with Steven Izenour to teach the "Learning from Las Vegas" (1968) and "Learning from Levittown" (1970) studios. Cross-country automobile trips, one of Moore's favorite activities, provided another educational venue. Social issues were not neglected: studios on housing and community design in inner-city New Haven and Manhattan generated such student projects as Alexander Garvin's 1967 thesis—a renewal plan for Harlem—which was on exhibit. Still, Moore was nothing if not open, bringing one of the foremost exponents of heroic late Modernism, James Stirling, to teach at the school.

How did Moore's own work relate to this context? The exhibition illuminates one important and little-known overlap—public housing. During this period Moore designed a number of housing projects that merged his interests in "place making" with his growing sense of social

responsibility. The only built project, Church Street South in New Haven (1966–68), was turned into a social and architectural disaster, at least partially for reasons beyond Moore's control. As Blau suggests in her catalog essay, this accounts for Moore's subsequent retreat into history, irony, and whimsy. However, the better-known work in the show—such as his Orinda house (1962), the two Sea Ranch Condominium buildings with MLTW (1963–66), the Talbert House in Berkeley with MLTW (1964), and his New Haven house (1966)—still demonstrates remarkable architectural power. The masterful drawings, original models, and new models built by Yale students show how 40 years later some aspects of these once radical expressions of Post-Modernism look clearly Modernist, owing visible debts to Alvar Aalto and Louis Kahn. At the same time, the exhibition's rigorous documentation reveals how radically transformative the spatial and sectional innovations of Moore's New Haven house have been for architecture. In spite of its absolutely divergent theoretical and formal premises one cannot imagine a building like Peter Eisenman's House X without Moore's example. However, unlike Eisenman's house, Moore's can be read as both hedonistic and avant-garde. A 1970 article in *Playboy* magazine featured the "bachelor pad," a "flipped-out domain" complete with a photograph of a "comely nude guest in the sauna."

This exhibition succeeded where many treatments of historical material fail, provoking the viewer to look backward and forward simultaneously. One question it raised but didn't (and shouldn't) answer was, "What happened afterwards?" The

"sixties" as a cultural movement collapsed under the weight of economic recession, exhaustion, and its own illusions. Architectural culture moved on, abandoning the American landscape that had so interested Moore for a beachhead in New York looking toward Europe. By critically reevaluating this specific set of circumstances, *Architecture or Revolution* reopened a discussion of this era and its hopeful but ambiguous legacy. For someone like myself who lived through the period, the exhibition's acknowledgment that this was in some part a utopian moment of experimentation and engagement revived the hope that architecture might again become "the art of the possible." Judging by the comments in the guest book, many younger visitors would agree.

—Margaret Crawford
Crawford is professor of urban design and planning theory at Harvard Graduate School of Design.

Photograph of Charles Moore with models, featured in *Playboy* magazine.

Top row from left: Mitchell Schwatzer, Mark Wigley, William Mitchell, Robert A. M. Stern, Eve Blau, Deborah Fausch
Bottom row from left: Robert Venturi, Denise Scott Brown, Donlyn Lyndon, Patricia Morton, Brendan Moran, Michael Sorkin

White Gray and Blue

The Yale School of Architecture sponsored the symposium "White, Gray, and Blue" on Friday, September 14, and Saturday, September 15, 2001. Held in conjunction with the exhibition *New Blue*, it was supported in part by Henry Kibel ('47), Richard Meier, Herbert S. Newman ('59), Charles Gwathmey ('62), Cesar Pelli & Associates, Andrew K. Robinson ('77), Robert A. M. Stern ('65), Stanley Tigerman ('60), and Turner Construction Company.

There were few empty seats in the Lindsey Chittenden Hall auditorium as the audience waited eagerly for Aaron Betsky to open the symposium held on the occasion of the exhibition *New Blue: Recent Work by Yale Graduates, 1978-1998*. Betsky, director of the Netherlands Architecture Institute, curated the exhibition, which was organized as part of the festivities celebrating Yale's tercentennial. In welcoming the crowd, dean Robert A. M. Stern announced that in the aftermath of the events of September 11, Betsky had been unable to make the last and only flight from Amsterdam to the United States and would instead present his keynote speech from the Netherlands via a live video hookup. The symposium opened three days after the terrorist attacks on New York and Washington, on the day declared by President Bush to be a national day of mourning. Dean Stern described how he had considered canceling the conference but chose to go ahead as a clear statement that the values of discussion and debate—vital to an open society—would not be infringed. "We will not be deterred by reactionary forces," he declared, condemning the "primitivism" of the attacks. The tragic events were nonetheless felt at the symposium, not only causing Betsky's absence but also influencing how a number of the speakers reframed and, in some cases, tailored their opening remarks. Throughout the evening and the following day, there was a palpable sense of the efforts to carry on and to forge conceptual structures that could engage the magnitude of the week's events.

A ghostly presence, Betsky presented his paper seated at the near edge of a long table in a nondescript conference room under harsh lights. Speaking in measured sober tones, he described the principles that guided his selection of the work of Yale graduates. A member of the class of 1983, Betsky combined personal reminiscences with an analysis of how the culture of Yale was significant in forming the architects and designers whose work was on view. Alluding to themes pursued in his own career, his historical research on James Gamble Rogers, his theoretical work on the ties between sexuality and architecture, and his curatorial role in design culture, he created a portrait of Yale during the 20 years covered by the show. Two features stood out: the significance of the Yale campus, particularly Rogers's designs, as an aesthetically heightened environment for future architects to grow in; and the role of the school's deans, studio critics, and teachers in contributing to a unique culture of learning. Describing Rogers as "my favorite architect," Betsky eloquently described a campus that created a sense

of community while still being "the most open of the Ivy League Schools." He suggestively sought to tie the interests of Charles Moore and Kent Bloomer in the body and his own interests in sexuality to the physically engaging, haptically enriched spaces designed by Rogers. He said that the buildings by Louis Kahn and Paul Rudolph contributed to this experience of a place perhaps unmatched by any other campus. Betsky described his memories of a summer job as a guard in Kahn's art gallery in a characteristic intermingling of significant personalities and memorable settings that was the central theme of his paper. Part of the "old boy and old girl network" enjoyed by Yale students during the period in question was the chance to study with a remarkable group of studio critics that included James Stirling, Aldo Rossi, Arata Isozaki, Robert Stern, Frank Gehry, and Peter Eisenman.

In addition to these studio critics, Betsky said former deans Rudolph and Moore, along with Robert Venturi, set the terms of debate that continued to shape the school. Venturi's concept of "the difficult whole" was the sign under which the school functioned. The intensity of exchanges between students and teachers, fueled by Yale's characteristic "necessary chaos," had two anchors: the Building Project, an injection of reality; and professor Vincent Scully, who in Betsky's words "put it all together." Despite the distance in space, Betsky's affectionate and rueful keynote remarks seemed to hit the right note for many symposium participants, who adjourned to the exhibition in the A&A Building for a reception.

The speakers in Saturday's session presented papers on topics that ranged from age to style as they related to architectural culture in general during the 20 years encompassed by the exhibition. Dean Stern opened the session with a talk entitled "White and Gray: Place and Pedagogy," a review of the Yale School of Architecture during the tumultuous 1960s and '70s. Like Betsky, Stern noted the impact of Rudolph, Scully, Venturi, and, most elusively, Moore. But Stern made the case for the significant role of students during these years: Turner Brooks, David Sellers, Daniel Scully, and Stern himself stood out in this regard. He portrayed an era of technological experimentation and a heightened sense of social responsibility. Stern identified two milestones of this period: in 1967, when students moved to Appalachia to construct a community center in a low-income rural district; and in 1968, the "Learning from Las Vegas" studio, the final review of which was a major intellectual event at the school. (His discussion of the latter took on a valedictory note in the context of Steve Izenour's recent death.) Direct action was characteristic of the period, as students were eager to get out of the studio and travel, build, inflate, spray, photograph and be photographed. Agency was more than a theoretical proposition. The revelation of Stern's talk was the wealth of period documentation. Commenting on how keen Yale students of the time were to photograph and thus preserve their exploits, he presented images that were a rich visual repository. One theme was sartorial: students in jackets and ties at their final juries;

bare-chested students on construction sites in Appalachia; scruffy yet dandified youth luxuriating in facial hair amid back-grounds of supergraphics.

Suzanne Stephens, an editor at *Architectural Record*, picked up where Stern ended, addressing the topic "Style Wars." She described how universities, museums, and the media construct the mechanisms through which styles are established and disseminated. Stephens chose a persuasively selected icon for each of the years from 1978 through 1998. Beginning with Michael Graves's Synderman House and concluding with the recent office building in Mexico City designed by Robert A. M. Stern Architects, she summarized a stylistically diverse era. "What can we make of this panoply of styles?" Stephens asked. She engaged the students in the audience and advised them to acknowledge the demands of the market, which put a premium on identifiable styles. The diversity of the works presented in her survey nonetheless suggested that students would have considerable latitude as they fashion their future careers.

Mark Wigley, of Columbia University, presented a talk entitled "How Old Is Young?" Before getting to the meat of his remarks—a nimble reconsideration of Henry Russell Hitchcock's 1952 essay "The Evolution of Wright, Mies, and Le Corbusier" (published in the first issue of *Perspecta*), he addressed head-on the changed epistemological moment resulting from the events of September 11: "It seems strange to be here talking in the face of these events." But, Wigley observed, architects work "in the face of violent, shocking events." He suggested that a large component of the trauma caused by the attack on the World Trade Center was the role buildings play in cultural memory; they bear witness to the human lives that pass among them.

Wigley summarized Hitchcock's essay and then presented an opposing argument. For Hitchcock, the typical architect is still young at 40 and will face a long career before coming into his or her own. Wigley sketched out a countertheory in which an architect may create his or her most significant works at any time in the span of a career. He noted how young European architects seem to have an easier time of making their marks than their American counterparts. Nonetheless, the focus of his paper was on the theme of youth and age in the work of American architects Frank Furness, Louis Sullivan, Frank Lloyd Wright, Richard Neutra, Gregory Ain, and Louis Kahn. While some of them—including Sullivan and Wright—had tremendous success in their youth, it did not go unpunished. Wigley argued for an ultimately dark and pessimistic view of the architect's life. Plumbing in particular Neutra's writings (excerpts of which came across as howls of despair), Wigley portrayed the American architect as a melancholic figure, veiling incapacitating depression with masks of hyper self-confidence. Both sighs and guffaws of recognition were heard from the architects in the audience throughout the speech. Wigley's talk was a major rethinking of the theme of age among modern architects that will undoubtedly serve as a springboard for further scholarship.

Keller Easterling, of Yale University, presented the talk "On Being Blue." Finding a model in novelist William Gass's eponymous short book of 1979, a philosophical inquiry into the ties between sex and literature, Easterling composed "a fictional gallery of architects" as a counternarrative to the exhibition curated by Betsky. Her method was to pursue "escape hatches and exceptional opportunities taken and ignored" in composite portraits of outsider figures in the profession: "black sheep, eccentrics, rogues, and dinosaurs." Easterling's presentation mixed fiction with hard fact; it was impossible not to recognize colleagues (or potential selves) in her descriptions of lives that didn't quite add up despite early promise or the prerogatives of privilege. Combining the postmodernism of Gass with the take-no-prisoners style of Suzanne Vega, these were dead-on, clever analyses untouched by the reach of empathy. Easterling's elegantly composed and presented talk was perhaps the most sophisticated of those offered, yet I was unable to enjoy her descriptions of lives spiraling out of focus in the face of the week's unbearable events. Others may have appreciated the recourse to fiction in a moment of abridged meanings.

Mark Robbins, design director of the National Endowment for the Arts, followed with an overview of the careers of a selection of architects and designers from the exhibition, putting them in the context of larger themes in the design culture of the era. It was in Robbins's talk that both the diversity and quantity of work by the Yale graduates came to the fore. He made a noticeable effort to present less known work and less seen images. For example, Robbins showed Maya Lin's *Groundswell* (1992-93) at the Wexner Center for the Arts, Brian Healy's recent designs for Chicago public housing, and the eight-acre site in Seattle that will be the setting for Weiss/Manfredi's new Olympic Sculpture Park. The figure of Charles Moore (as in Betsky's and Stern's talk) was significant here as a source of tangents still to be extended to new conclusions. Robbins's vision was inclusive and argued for introducing queer theory as a methodology for curatorial choice. Rejecting art critic Hal Foster's 1983 call for "a practice of resistance," Robbins encouraged his listeners to look at the periphery, to engage in a savvy way with the mythmaking images of commercial culture, and to combine social goals with artistic practice. Still, one of the ironies of the day was that a lot of the images Stern showed in his talk—inflatable buildings, spray-on structures, wearable architecture, buildings as cars, Oldenburg's phallic lipstick—were much more out of the closet, visually and conceptually, than many of Robbins's selections.

Sandy Isenstadt, who will join the Yale art history department as assistant professor in the spring term, presented the Myriam Bellazoug lecture, "Context and Practice." His intention was to take one theme important to the era under consideration and consider it thoroughly. Remarking how *New York Times* architecture critic Herbert Muschamp has dismissed the role of context in recent articles, Isenstadt noted that "context

is the crucible in which buildings happen" and that "context is as much a question of when as where." With the measured fairness of an NPR reporter, Isenstadt presented a careful sifting of the arguments for and against context in the work of the Krier brothers, O. M. Ungers, Frank Gehry, Post-Modernism, Deconstructivism, New Urbanism, and proponents of the everyday. Observing that context "is where the schism between theory and practice is at its widest," Isenstadt concluded with a balanced assessment of the need to continue to interrogate the concept.

After a break, two former deans, Cesar Pelli and Fred Koetter, offered their responses. Pelli's talk was for me one of the most memorable at the symposium. As he decried the destructive nihilism of the attacks in New York and Washington, context—a question of when and where, as Isenstadt observed—was essential to the weight of Pelli's words. He is, of course, architect of the tallest building in the world and of New York's World Financial Center, which was damaged in the attacks. "In many ways this was an attack on architecture," Pelli would be quoted in the *Times* the following week. He took issue with Wigley's dark view of architecture as a depressing profession, because it is for him and his colleagues a source of happiness. That came through when Pelli observed how heartened he was to "see [former] students doing such wonderful work." The pride of a teacher was evident as he noted how many of those in the exhibition were students during the years of his deanship.

The symposium came to a close with Vincent Scully, described by Dean Stern as "the conscience of the architecture world." His abbreviated comments formed a bookend to Betsky's introduction, as he presented the work of a number of architects connected with Yale in the context of the creation of humane environments. Scully stated that he had intended to conclude with images of Maya Lin's Vietnam Veterans' Memorial as "the most powerful work of architecture that will be seen for a hundred years." His final images instead were of the World Trade Center, as he recited the final stanza of Wallace Stevens's poem "The American Sublime": "The spirit and space, / The empty spirit / In vacant space. / What wine does one drink? / What bread does one eat?" Deftly introducing the theme of the American technological sublime from a humanist perspective, Scully ended on a moment not of conclusion but of asking questions—perhaps the most vital role of a teacher in an open society.

—Richard Hayes
Hayes ('86) is a Ph.D. candidate in the history of architecture at Brown University.

Below: *New Blue*, A&A Gallery, Yale School of Architecture. Photograph by Carl Kaufman, October 2001

Right from top: Aaron Betsky, Sandy Isenstadt, Keller Easterling, Cesar Pelli, Fred Koetter, Mark Wigley, Mark Robbins, Vincent Scully, Suzanne Stephens

New Blue

The exhibition *New Blue: Recent Work by Yale Graduates 1978–1998*—curated by Aaron Betsky ('83) with assistance from Joyce Hsiang ('03), Frederick Tang ('03), and Ken Kim (M.F.A. '02)—was held at the Yale A&A Gallery from September 5 to October 19, 2001, and was organized in conjunction with the symposium "White, Gray, and Blue" (September 14–15, 2001). We asked two writers, Sean Tobin and Reed Kroloff, for their points of view.

In a sharp departure from the "isms" that ruled architecture criticism and theory in the latter half of the twentieth century, Aaron Betsky, curator of the evocative exhibition *New Blue*, defined six distinct classifications to organize the work of 48 recent graduates from the Yale School of Architecture: "The Classical Persists," "Machine Dreams," "Wood Wonders," "Fabrications," "Minimalia," and "Collage, Curves, and Swerves." He admits that the categories "are not exhaustive" but are based on principles visible in the work. The projects included in these categories make evident the strength of Yale's graduates and highlight the diverse mix of work.

The exhibition design supported the curators' focus on diversity by not favoring one type of project over another in groups. Instead the banners were arranged chronologically by graduation date, displaying an assortment of built work, competition proposals, digital media, theoretical drawings, furniture, and urban design. They hung in rows from the ceiling on thin wires, forming double-sided aisles of architecture in a subtle, successful creation of exhibition space. Each banner's design was unique, varying from overlays to pictures with backgrounds to a dizzying array of photographs—all pulled together in the exhibit's graphic design by Pentagram's Michael Bierut and Elizabeth Ellis.

Some banners worked better than others. The most successful artfully integrated the architects' work and images with a conscious attention to design. For example, in Cameron Armstrong's presentation, one simultaneously experienced the image of the Metal House and saw the construction materials in the frame for the photographs. Other displays—such as Gray/Organschi's and Jun Mitsui's—were enlivened by three-dimensional forms, both material samples and expressions of building mass or details. Some banners, most notably those for Maya Lin, Gavin McCrae Gibson, Marion Weiss, and Scott Specht/Louise Harpman, showed progressive career development—a maturing of theories that was missing from other displays.

The accompanying descriptive texts helped unify the displays but sparked questions about how the exhibit's classifications and the student's guiding education and inspiration are connected. For example: Did other graduates pursue themes they discovered at school? Did they radically transform themselves or gain experience from an influential employer, travel experience, or some other outside influence?

Along with the evaluation of the work

comes that of the architects chosen to represent the specific decades. The clear majority of the *New Blue* are owners, partners, or principals in their firms and are established in their field. It was encouraging to see less known and more regional architects exhibited together with nationally acclaimed graduates. But I must say that the criteria for choosing these participants remain mysterious. As a refreshing change from exhibits that all too often celebrate one view, one style, or one architect—even one building—*New Blue* was a celebration of Yale and an homage to the professors who taught their students design principles, as well as a celebration of the students who have successfully pursued their art and vision.

—Sean J. Tobin,
Tobin (Yale College '93) works with Cesar Pelli & Associates.

Defining a Pedagogy

Last fall Yale School of Architecture hosted an exhibition and symposium about—Yale School of Architecture. Organized by alumnus and current dean Robert A. M. Stern ('65), and curated by alumnus and current director of the Netherlands Institute of Architecture, Aaron Betsky ('83), "New Blue," as the program was titled, was very much a family affair. Compared to most self-congratulatory retrospectives, however, *New Blue* was resolutely sober, and happily, well produced. Also in contradistinction to type, the show provoked larger questions about the pedagogy of the school, and the state of American architecture in general.

Some of that is due to Yale being Yale. After all, this is the school that built Paul Rudolph's architectural masterpiece, which was then damaged by fire; and with Vincent Scully's invaluable endorsement, helped Robert Venturi launch the Post-Modern revolution. It's a place with an illustrious history, though ironically one that started a slow but steady march out of the limelight during precisely the period covered by *New Blue*. Only under Stern has that trend been reversed.

So who are the *New Blue* and how do they fare? About as one might expect from any school during the confusing ascendancy of Post-Modernism: There's a little bit of everything in the work. From the gee-whiz techno-wizardry of Lise Anne Couture ('86), partner of the New York-based Asymptote, to the humorless historicism of Thomas Kligerman ('82), partner of New York-based Ike Kligerman Barkley, the *New Blue* represented in the show are an eclectic group. This is in keeping with Stern's intention to cast Yale as a bastion of inclusiveness, a vision he would like to see contextualized by the show's claim to a history of heterogeneity at the school. And beginning with the tenure of Charles W. Moore in the mid-1960s, that argument can certainly be made, culminating in the current state of affairs, where Tod Williams and Billie Tsien teach across the hall from Andres Duany and Demitri Porphyrios.

Good for Yale for promoting strange bedfellows. But after the Post-Modern interregnum, many schools can claim ecu-

menicism as a pedagogical guide. Indeed, there are very few these days that still hew to a single rigid ideology. Ironically those that do—most prominently Notre Dame and the Frank Lloyd Wright School—operate at the margins of academic propriety, and far from the Modernist model from which Yale and so many others have fled. Thus, the more interesting question behind *New Blue* becomes: Does this all-inclusive approach lead to good work?

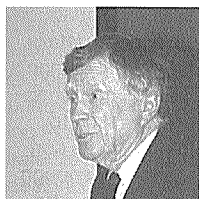
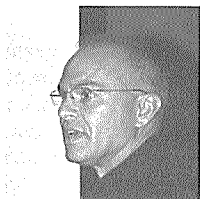
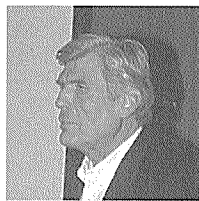
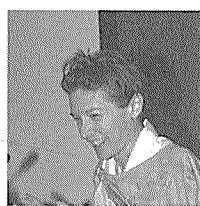
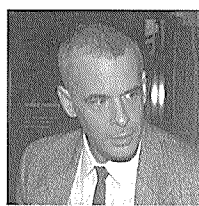
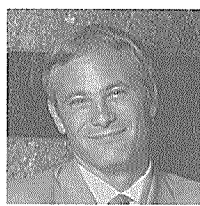
Based on the evidence of the exhibit, the jury is still out. In all fairness, this is a youngish group by architectural standards, but nevertheless there are some strong talents—people whose work has already made lasting contributions to our culture. For example, Patricia Patkau ('78), in concert with her husband John, has redefined Pacific Northwest regionalism in a series of beautiful houses and public buildings. And with her remarkable Vietnam Veteran's War Memorial, in Washington, D.C., Maya Lin ('86) gave quiet, potent form to the nation's grief, creating the country's first great monument since the Second World War.

There are others in the show—such as Frank Lupo, Marion Weiss, and Doug Garofalo, to name only a few—who have produced challenging, award-winning projects. And true to Dean Stern's vision, the work reflects no single orthodoxy. Betsky at times seems hard pressed to categorize the material at hand, grouping participants under titles like "Fabrications," "Collages," "Curves and Swerves," and "Machine Dreams." One could easily rearrange the projects under different titles. Betsky has indeed gone a long way to give order to material that naturally resists it. And working with designers at Pentagram, and with Dean Sakamoto, Yale's director of exhibitions, Betsky hung a simple, provocative, and elegantly beautiful show.

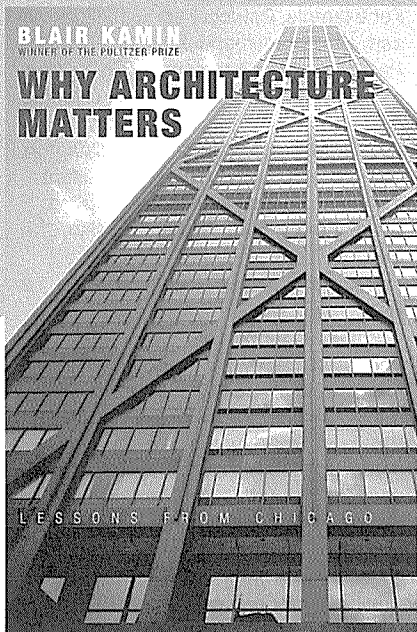
Nevertheless, *New Blue*—for all its strength, and for all the promise of some of its subjects—has a couple of strange holes at its center. In theory, the show celebrates the tenure of three deans, yet they are conspicuously absent from the exhibit and just get a mention in the catalog (though they presented at the symposium). We never learn a thing about them, about their pedagogy, or about what effect others felt they had on the program—and by extension, architectural education in general. The show renders them little more than bookmarks, and thus raises—and fails to answer—the question of whether they were more than that in reality.

This question of leadership extends to the school in general. In its headlong rush to bring everyone under one big tent, has Yale sacrificed identity? As Betsky remarks in the catalog, "The exhibition [does not] make a claim for Yale's exceptional place in the field." One is left to wonder, somewhat sadly, if that is a curatorial choice or a reflection of the school's apparent drift during the period in question. Yale University certainly presents itself as exceptional. One hopes that under Bob Stern's energetic, intelligent direction, the School of Architecture will once again be able to make the same claim.

—Reed Kroloff
Kroloff (Yale College '82) is editor in chief of *Architecture magazine*.



BOOKS



Why Architecture Matters: Lessons from Chicago, by Blair Kamin, University of Chicago Press, 2001
Hardcover, 386 pp., \$37.50

This selection of essays highlights why Blair Kamin (MED '84) student of both Vincent Scully and Paul Goldberger, won the Pulitzer Prize last year. He is a critic who believes in the moral obligation to lucidly explain the built environment, from subway stations to museums, in a manner that both the person in the street as well as the professional architect can understand and appreciate. For those of us in New York who must suffer through the bile of *New York Times* critic Herbert Muschamp, Kamin's writing is a breath of fresh air. Reviewing for the *Chicago Tribune*, he is a loyal citizen of the city who fights to maintain and encourage the tradition of innovative architecture. But as Kamin points out in this compilation of newspaper articles written over the last ten years, Chicago has lost its nerve—and its recent architecture does not live up to the glorious bounty of Louis Sullivan, Frank Lloyd Wright, and Mies van der Rohe.

In wide-ranging essays, including analyses of new buildings and the politics of real-estate issues, Kamin is not afraid to take on the powers in the city (as opposed to the architects who are often the victims), such as the developer John Buck and Mayor Richard M. Daley. Apparently Daley takes a personal interest in every major building in Chicago, but his conservative taste often makes it difficult for architects to take aesthetic risks. Kamin is fair in his criticism—which includes Yalies such as Tom Beeby, whose neotraditional library comes under fire for its “bold design, but trapped in a time warp.” He also finds those to praise, such as Stanley Tigerman, whose Educare Center he deems “a national model for inner-city day care.”

Kamin also understands the great difference between an architectural conception and a built work, with “many a slip betwixt the cup and the lip” before a final aesthetic decision can be rendered. In the great tradition of Chicago as a place where the art of building is admired, from the development of the skyscraper to Mies, Kamin refuses to judge Rem Koolhaas's IIT Student Union building until it is constructed, because indeed “God is in the details.” Although not in Chicago, Peter Eisenman's Cincinnati Architecture School, now shabby and falling apart, is roundly taken to task for a total lack of attention to its construction. One cannot underscore enough just how radical this criticism is at a time when many critics hardly care if something is ever built—a sexy drawing seems to be all that is necessary for a rave review. Kamin's opinion is consistent with his view that architecture really does interact with people either in a positive or negative way depending on how well the concepts are

interpreted in construction—an idea that Frank Gehry understood a long time ago. In this regard Kamin provides a moving essay on the difference between the old Chicago Stadium, with its intimacy and noise that intensified the already frenzied Bulls basketball games, and the new United Center, which is suburbanized and hushed, the players too far away and the atmosphere subdued. One of Kamin's great themes is the superiority of the dense, lively city over the hissing lawn sprinklers of drive-by suburbia, a comatose nightmare of the photographer Diane Arbus. He especially regrets the encroaching homogenization of Chicago, with megastores and malls infiltrating into Michigan Avenue. Indeed Kamin spends a third of the book on the problem of public housing and the need to improve the lot of the poor and disadvantaged in the inner city. There are also many articles on parks, open space, and the Chicago lakefront planning.

After reading *Why Architecture Matters*, one is impressed at just how difficult it is to be an architecture critic who takes his position seriously as a means not only to champion ideas and projects that will improve the city but also to discuss in detail the reasons for architectural failure. Kamin is not simply writing about his five favorite architects or limiting his opinions to his personal taste and obscure philosophical point of view. In fact, one of the only problems with the collection as a book is that sometimes the discussions require intimate knowledge of site and circumstances, calling for more photographs in the book than were possible for the newspaper.

When all is said and done, there is—as is always the case with critical analysis of the present—not enough distance to completely separate the wheat from the chaff. There is so much bad construction that Kamin's job must get depressing at times, especially with the magnificence of Chicago's past spread before the vast expanse of Lake Michigan. But when Kamin discovers a jewel, his joy of finding something new and optimistic shines through the gloom.

—Alexander Gorlin
Gorlin ('80) is principal of Alexander Gorlin Architects, in New York, and author of *The New American Townhouse*, (Rizzoli, 2000).



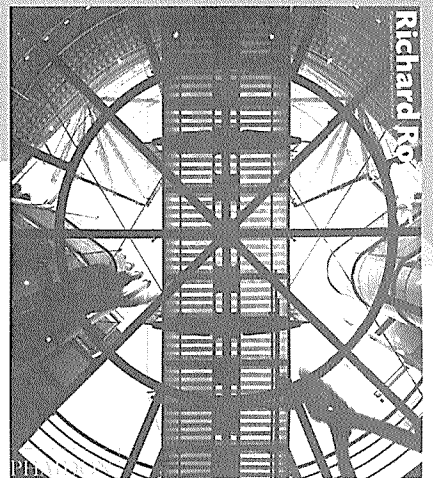
Richard Rogers: Complete Works, Volumes 1 and 2, Phaidon Press, 2000–2001
Hardcover, 320 pp., \$95 each

Within the past five years there has been a sea change in the attitude of American architects toward their work and its implications on the environment. Fundamental to that change is the recognition that environmentally considered design not only rewards ethically but helps generate an architecture richer and more dynamic than one determined by formal considerations alone. Just as this reappraisal has been driven in part by a growing understanding of the consequences of poorly considered designs—high operating costs and a poor indoor air quality, to name but a few—it surely stems as well from a desire by architects to harness the issue to reclaim authority amid the babble of voices that surround any debate on architecture or urbanism. What better design argument could there be than “the planet makes me do it!”—which is accompanied, of course, by the sotto voce threat, “So you'd better do it my way, or else.”

Few architects in practice today speak with more authority on the future of architecture, urbanism, and the environment than Lord Richard Rogers ('61), whose outspoken environmental commitment has earned him knighthood as well as positions of power within the London and the national governments. When Lord Rogers of Riverside speaks, all of Britain listens: he is a celebrity, appearing as frequently on the cheap newsprint of the *Sun* as in the glossy pages of *Architectural Review*. How Rogers ascended this extraordinary rostrum proves the most interesting of the stories in Kenneth Powell's monograph, *Richard Rogers: Complete Works*.

Of course Powell's tome covers the usual ground of architectural monographs: there are sufficient crisp photographs, detailed section drawings, and evocative sketches here to satisfy most admirers of the work of the Richard Rogers Partnership (RRP), Rogers's firm for the past two decades. The photographs in particular, often focusing on the exquisite detailing that has come to mark the firm's output, speak to the refinement over the years of the technologically inflected vocabulary that has earned them recognition as the leading proponents of the high-tech movement in British architecture.

Perhaps the most satisfying aspect of Powell's volumes reveals itself in the discussions of how RRP buildings actually get designed and built, a process headed by other partners at RRP who are often extraordinary architects in their own right. In particular, the reader becomes familiar with three longtime partners: John Young, the inspired constructor and detailer; the financially and politically astute Marco Goldschmeid; and the polymath visionary and chief boffin Mike Davies, who is as



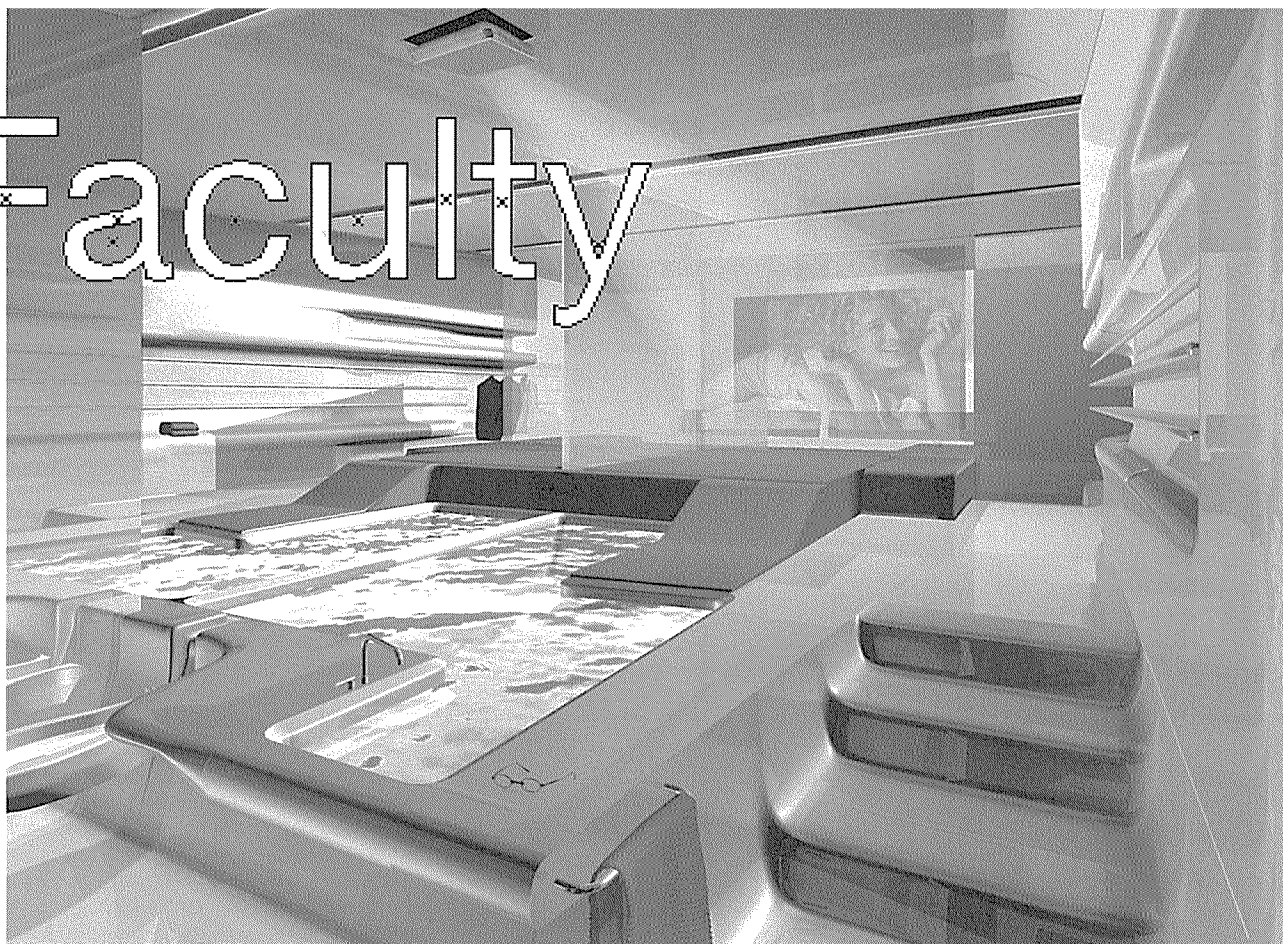
passionate about innovative building technologies as he is about his signature scarlet wardrobe. Powell also recognizes the contributions of other RRP collaborators, such as structural engineers Peter Rice and Tony Hunt, both of whom are credited rightly as key designers as much as technical consultants.

If there is an overall criticism to be leveled at Powell's work, it lies in his technophilia: he accepts nearly without question RRP's innovative technologies and, more suspiciously, the environmental strategies that generate them. Can Rogers really argue that the new Lloyd's Shipping Register tower, with its floor-to-ceiling walls of ultraclear glass, is a high-performance building? By the standards of all-glass towers it might be, but by the standards of a typical Victorian London office terrace, with its massive construction, modest glazing, and lack of air-conditioning, it isn't. The dubiousness of the environmental achievement here shouldn't detract one bit from the building's breathtaking transparency, its extraordinarily elegant detailing, or its thoughtful urban design, but it does open to question the seriousness of the firm's environmental aspirations: tweeking the performance of a fundamentally energy-squandering facade does not an environmental building make.

Rogers's unwillingness to associate with the high-tech movement results largely from his desire to keep discussion of his architectural vocabulary subservient to the discussion of his social agenda. An old-time lefty in the best Fabian tradition, Rogers ascribes to most of his work a social impetus, one that gathers his environmental concerns with those of social justice, human rights, and their kin. Where Powell's book becomes most helpful is when he explores the application of Rogers's social agenda to form making in his architecture—most spectacularly at the new Bordeaux Law Courts, more quietly at the European Court of Human Rights. Powell also explores the social agenda underpinning Rogers's many unbuilt projects across London, in which urban regeneration strategies help shape often strikingly modern architecture. The very public nature of these projects helped propel Rogers into the role of public advocate for contemporary urbanism, a position that ultimately rewarded him with the chair of the government's Urban Task Force and a mandate to reshape the pattern of future British development. The careful ascendancy to such a position of power is the most intriguing story Powell tells, and since the Task Force Report has initially gathered more dust than developer or planning support, it is a story that can only be resolved in a future volume three.

—Paul Stoller
Stoller ('98) works at *Atelier Ten*, in New York.

New Faculty



Sandy Isenstadt

Christy Anderson, assistant professor of art history at Yale, interviewed new history of architecture faculty member Sandy Isenstadt, who is coming to Yale from University of Kentucky beginning this spring semester.

Christy Anderson: Sandy, you have just joined Yale University as a faculty member in the art history department, but you are already well known to the School of Architecture through your contributions to *Perspecta* and talks at various conferences, including the recent “New Blue” symposium in September. What will you be teaching this spring semester?

Sandy Isenstadt: I’ll be offering two courses in spring 2002. The first is a lecture course on “global modernism,” in which I’ll argue that architecture is characterized by the encounter between industrialized ways of building and more traditional methods but occurs in response to the unique conditions and circumstances of different places and people. Inevitably the course deals with ways in which national and regional identity can be articulated through architecture, especially for the dozens of new countries created in the postwar wake of decolonization.

My graduate seminar is about the effects on architecture of an increasing concern for visual culture and spectacle. If architecture is truly material and constructional at its core, can it survive? Or are claims for a material and tectonic essence of architectural artifacts of nineteenth-century materialism and the moment when production was revolutionized? I will also ask in the seminar whether architecture can find new evaluative terms commensurate with today’s technological innovations.

CA: Are these courses that come out of your recent research?

SI: They come more from new interest in the emergence of what I call a “discourse of spaciousness”—that is, a concern for ways to enhance spatial perception that appears across a range of professions, in which visual evocations of space receive protection and valuation by a society that has come to enjoy and expect them. It’s an unwieldy topic, so I keep the discussion to small houses, which were precisely where visual enhancements were most needed and appreciated. To the extent that a self-consciously modern architecture was absorbed in the United States, it was for its creation of spaciousness rather than any technological revelation. In other words, a glass wall was appreciated more for the way it made a small house seem large than for reflecting the current state of manufacturing.

CA: How do you see these interests fitting in with other issues of architectural practice and studio courses?

SI: As a historian I believe that architecture intersects everything, from matter to spirit. I believe that students require contexts for the forms they see and use. Exposure to the past or to other cultures—which increases imaginative resources as it sharpens critical skills—gives them a better sense of appropriateness. At the same time, as an architect I know what it means simply to love all forms and materials. And I understand the willingness to flatten

cultural or historical distinctions in pursuit of form. I mean, I would not want to have convinced Frank Lloyd Wright that his interest in the graphic sensibility of Japanese prints was inappropriate for middle-class houses in Illinois.

CA: Although you will be teaching in the art history department, your courses will certainly have a wide appeal with the architecture students. This continues Yale’s strong traditions in both architecture and architectural history across schools and departments. What, for you, will be the advantages or disadvantages of this arrangement?

SI: The advantage for me is clear: I love to look at, to visit, even to feel buildings. I went through a “sonic architecture” phase, in which I tried to record the sounds buildings made when struck (gently) with various objects—try tapping a quarter on an I-beam at the Seagrams Building. So being surrounded by individuals equally as obsessed with sounds is like heaven to me. However, the advantage of being located in the art history department is that introducing architecture to nonarchitects is, if anything, even more important than teaching future architects—many will end up making decisions in their communities about what gets built. The more they know about how buildings, neighborhoods, and cities work, the more effective they’ll be as stewards of the built environment and the more likely they’ll be to demand better architecture.

CA: On a more general note, the history of Modernism, as your recent article in *Perspecta* 32 suggests, is undergoing an internal revision on everything from the definition of the movement to the selection of major works worthy of study. What do you think will be the future directions of the field, and how will these issues figure into your teaching at Yale?

SI: The recent past—say, the last 50 years or so—is receiving great attention from architectural historians. Issues are only just being articulated that were almost unheard of in earlier work, such as relations of power, class, gender, and sexuality—all of which become embodied in spatial terms that end up reinforcing and sometimes undermining those relations. I think the goal of teaching at this time is to present the range of issues that bear on architecture and to demonstrate the active role it plays in the functioning of society, from its highly symbolic moments to its facilitation of everyday mundane affairs. At the same time, I don’t want to lose the building as a tangible and irreducible object, even if its significance is in the cultural sphere. Maybe it’s a fetish, but I return again and again to the building as a unique object: representative of cultural issues but never reducible to them, affecting and affected by other forces but always with its own center of gravity.

Joel Sanders

Joel Sanders joins the faculty at Yale this spring as associate professor. Formerly director of the masters of architecture program at Parsons School of Design, in New York, he was interviewed in the fall by Joseph Rosa, the newly appointed curator of design for the San Francisco Museum of Art.

Joseph Rosa: I understand that in preparation for your design projects you often do historical research that sometimes leads to published articles.

Joel Sanders: Design ideas often stem from research, and likewise, research is often derived from practice. I’ve just completed an article entitled “Curtain Wars” that focuses on the professional rivalries that have divided architects from decorators since the late nineteenth century, showing how these rifts are rooted in deep-seated social anxieties about gender and sexuality. Although I have a long-standing interest in the broad topic of gender and architecture, I was drawn to this particular subject because I confront these issues on a daily basis as a New York-based architect who often designs interiors.

JR: Has thinking about “Curtain Wars” simultaneously affected the work produced at your office?

JS: In fact, we are working on a number of commissions that attempt to weave together the best aspects of the work of interior decorators and architects: hard and soft materials, building scale and human scale. For the lobby of the Foundry, a residential building in Hell’s Kitchen, the seating and concierge desk—made of felt and molded terrazzo—unfold directly from the terrazzo-lined walls and floor. And at the Lee Loft, also in New York, we tried to blur traditional distinctions between enclosure (architecture) and upholstery (interior decorating): black leather is used in different guises, transforming from floor tiles to soft upholstery as it sheathes horizontal and vertical surfaces.

JR: In what way have you combined your interest in how everyday spaces shape human identity with that in these varying materials and scales?

JS: As architects, I think we tend to forget a lesson that both interior and fashion designers take for granted. The materials that clad buildings resemble the clothing we wear: they are applied surfaces that help us express who we are, or who we wish to be.

JR: Then, in turn, how are these issues about architecture and human identity incorporated into the architectural courses you teach?

JS: I ask students to consider how ordinary everyday spaces powerfully shape human interactions. For example, one topic—both in my first-year design studio and in my seminar entitled “Dwelling: Homes, Hotels, Housing”—is how residential design, and particularly bathrooms and kitchens, has historically registered changing perceptions about the body. Traditionally shame about the corporeal body, combined with the need to demarcate gender and class differences, has caused architects to isolate these spaces from the life of the home. But today these

cultural prohibitions are changing. In the seminar we will ask students to consider how this might impact the design of dwellings in the future.

JR: It seems that the emergence of new technologies has affected the way we think about the body and its relationship to the built environment—and it will even more so in the future.

JS: Clearly spending more and more time navigating virtual space alters the relationship between our senses and the material world. For this reason, I find spaces like gyms fascinating: they shuttle us back and forth between actual and virtual worlds. Working out forces us to tactilely engage surfaces—walls, floors, even ceilings—but at the same time, gym design compels us to encounter the virtual—mirrors, electronics, TV monitors.

JR: So you see this combination of the virtual and the real contributing to the future erasure of single-function environments, which you discussed in your catalog essay for the exhibition *Inside Space* at the MIT List Center. You use the term *ergotectonics*—how would you describe this?

JS: *Ergotectonics* considers buildings as flexible multitask environments designed to accommodate the variety of roles—both personal and professional—that each of us assume each day. For example, many single parents require dwellings where they can relax and work, raise kids, and meet with clients within limited square footage. In my current projects, such as the 24/7 Hotel Room Prototype for the upcoming exhibition *New Hotels for Global Nomads* (at the Cooper Hewitt, National Design Museum, 2002), buildings are complex systems of overlapping networks, surfaces, and materials that allow occupants the freedom to construct more mobile ways of engaging with each other in public and private space.

JR: How do speculative projects like 24/7 Hotel Room compare with “real” projects commissioned by clients?

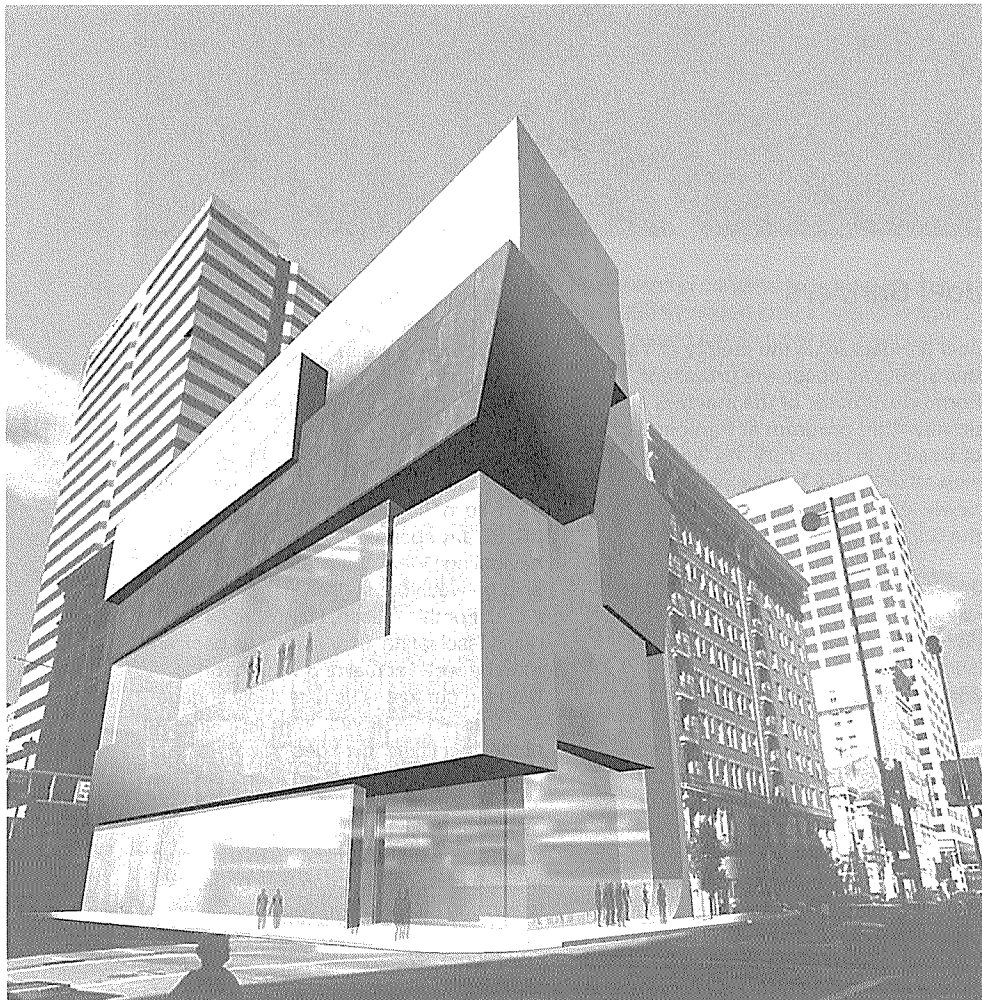
JS: In a reversal, almost all of the projects that we have been lucky enough to exhibit—such as the Kyle House and the House for a Bachelor—were building commissions, which we later reformatted for a museum context.

JR: What about the Access House, which breaks ground in St. Simons Island, Georgia, this spring?

JS: That house will be included in *Big Brother: Surveillance and Architecture*, at the National Museum of Contemporary Art in Athens, Greece, curated by Filippidis Dimitrios. If surveillance has sinister connotations, it can also signal security. The Access House is organized around the “e-core,” an updated version of the American hearth, which integrates multiple electronic eyes that monitor not only the movement of bodies but also the operation of building components like sliding doors and plumbing fixtures. The e-core makes it easier and safer to navigate the house, which was designed for a retired couple. Ironically some of the issues of the house—such as security and surveillance—have broader relevance today, post-9/11, than I could have imagined.

Joel Sanders Architecture, 24/7 Hotel Room Prototype, 2001

Spring Events



Zaha Hadid Laboratory

An exhibition of the current work of Zaha Hadid, Eero Saarinen visiting professor at Yale this spring, will be held at the A&A Gallery from March 25 to May 10, 2002.

A comprehensive exhibition, *Zaha Hadid Laboratory*, is an exposé of the current work and modus operandi of London-based architect Zaha Hadid, who was the Eero Saarinen visiting professor at Yale in spring 2000 and has returned this spring. Taking over the full A&A Gallery, the show will feature 20 of her studio's projects, both completed and under construction, showing how the practice pushes the boundaries of architecture, extending existing spatial repertoires to reflect the continuously evolving urban culture. Hadid's explorations in architecture to be displayed at Yale show a vast array of concepts in spatial variation, multifunctional interiors, and artificial landscape. Flux and flexibility are among the elements of an approach that emphasizes the interrelationship of architecture and urban design. The work is shown in drawings, colorful field paintings, models, three-dimensional computer images, videos, and animation.

Although most of us are familiar with the experimental investigations in Hadid's early work, seen in the exhibition *Deconstructivist Architecture*, at MoMA in 1988, and more recently in 1998 at San Francisco MoMA—with such buildings as Vitra Fire Station and Land Formation One (both in Germany), Strasbourg Tram Station, and the Mind Zone of the Millennium Dome in London, which show formal experimentation at a smaller pavilion-like scale—the work to be featured in the Yale exhibition is in a scale more complex in spatial organization. The work includes the Rosenthal Center for Contemporary Arts, her first project in the U.S. This art center in Cincinnati, which was awarded in a competition and is now under construction, houses temporary exhibition and performance spaces, offices, educational facilities, a store,

and a café in a tight urban site on a prominent downtown corner. Hadid considers the lobby and entrance an “urban carpet” linking the city to the building's interior. She utilizes two contrasting facades, one undulating and translucent, allowing views into the building, and the other a sculptural abstract relief representing the galleries on the facade and giving vitality to the streetscape.

The exhibition also includes the Contemporary Art and Architecture Center in Rome's Flaminia district and the Ski Jump in Innsbruck Austria, both under construction. The Rome center will house permanent and temporary galleries, a conference center, and a library. Here Hadid explores the concept of “irrigating” a larger urban field with linear display surfaces that weave between the interior and exterior. The Innsbruck Ski Jump is replacing the former Olympic ski jump as a hybrid of sports facilities and place of relaxation, which continues the topography of the ski slope beyond the mountain peak into the sky.

Also in the show are models and drawings of as yet unrealized new projects such as the Ferry Terminal in Salerno, Italy, and the Science Center in Wolfsburg, Germany. The Salerno Ferry Terminal is like an oyster with a hard shell enclosing transitional elements—three interlocking volumes with offices, a ferry terminal, and a terminal for cruise ships, along with the ramping circulation system—to provide the smooth and intense transition between land and sea. The Wolfsburg Science Center will pull pedestrian and vehicular traffic through the site under the exhibition space. The main volume of the building, which is carried above the plaza, is supported on structural concrete cones housing commercial and cultural spaces.

Arverne: Housing on the Edge

An exhibition will be held from February 11 to March 8, 2002, in the A&A Gallery.

On February 14, 2002, in conjunction with the exhibit, a roundtable discussion, will enable participants in the exhibition, representatives from New York City, and the architects selected to carry out the project to exchange ideas.

In an effort to bring the research of leading schools of architecture to the table with the pragmatic realm of government policy and actual development, the Architectural League of New York requested four architectural/planning teams to explore alternative ways to design innovative housing incorporating environmental, infrastructure, and economic issues for the city-owned 100-acre Arverne site in Far Rockaway, Queens, now being planned. These projects will be on display at the A&A Gallery, February 11–March 8, 2002. The exhibition, first displayed at the Urban Center (cut short by the events of 9/11, it was briefly back on view there December 7, 2001–January 16, 2002), showcases the work (see *Constructs*, fall 2001).

The league's project for Arverne, a key long-fallow 308-acre parcel of land along the Atlantic Ocean, is a parallel exploration of ideas addressing and criticizing the city's guidelines for market-rate single-family housing intended to provide alternative benchmark standards for large-scale housing developments on vast urban sites, as are now being addressed in cities such as San Francisco and Chicago.

The Yale team, led by faculty members Diana Balmori, Deborah Berke, Peggy Deamer, and Keller Easterling, proposed a double infrastructure with a “main street” that undulates through the site to the ocean with green lanes and swales at the water's edge to handle storm water and manage the sandbar—ecology integrating the landscape with the neighborhood. New materials—louvered sandwich-glass solar panels and composite woods—were selected to create energy-efficient dwellings for use at various scales and densities, which would be fabricated and mass produced in flexible flats raised above the flood height.

The City College team, consisting of Michael Sorkin Studio, SYSTEMarchitects, and SHoP, had Sorkin develop the site master plan on which the other architects addressed specific elements, including aligning the roofs of the housing blocks with the adjacent subway trestle to create a singular roofscape. They incorporated environmental technologies such as roof cisterns, wind machines, and photovoltaic panels in the units and designed raised boardwalk platforms for pedestrians to weave through the project to the edge of the ocean, linking the housing development to the beach.

After Michael Bell Architecture designed the overall plan for the Columbia University team, the team architects—Marble/Fairbanks Architects, Mark Rakatansky Studios, and Bell—worked independently designing the housing units for different portions of the site. Responding to the adjacent residential blocks of Far



Rockaway—from the bungalows to the publicly funded high-rises—they designed a gradation of housing types. Rakatansky combined housing elements from the 1960s slab type with the local vernacular, and the others integrated the infrastructure of street and sidewalk with the house ground plans.

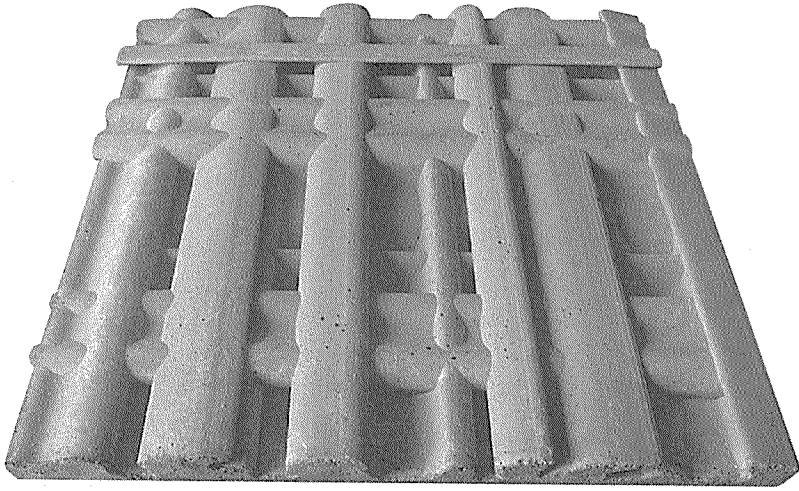
The four members of the CASE team—John Bosch, Reinier de Graaf, Bruce Fisher, and Beth Margulis—conducted a detailed urban-planning analysis of the broader area of the Rockaway Peninsula, looking at the infrastructure and land use in the region, including the future economic potential of JFK Airport. Their scheme includes low-density housing along the beach, like the former bungalow community with double- and quadruple-family houses, but maintains the leftover open space. They also designed future large-scale amenities.

Left: Zaha Hadid Studio, Contemporary Art Center, Cincinnati, Ohio, 2001

Above: Aerial view of Arverne, Queens. Courtesy the Architectural League of New York, 2001

Roundtable on Housing at Yale

On February 14, 2002, Rosalie Genevro, executive director of the Architectural League, will moderate a roundtable discussion with James Lima, assistant commissioner of New York City's Department of Housing, Preservation & Development; Stan Eckstut of Ehrenkrantz, Eckstut & Kuhn, the architects selected for the project; as well as representatives from the four design teams. The roundtable is one in a series on the Arverne project that began with the league's initial panel discussion in spring 2001; a second panel sponsored by the real-estate community in December 2001; and a discussion held on January 14, 2002, at the Scandinavian House, in New York.



Eyebeam: Open-Source Architecture on Exhibit

Thirteen finalist schemes from Eyebeam Atelier's competition will be exhibited at the A&A Gallery from February 11 to March 8, 2002.

Yale's A&A Gallery will hold the exhibition of Eyebeam Atelier's entries from their 2001 international competition for a 90,000-square-foot new-media arts center at 540 West 21st Street, in New York's Chelsea arts district. The project is expected to begin construction in 2003. The new building will house exhibition spaces, offices, archives, studios, multimedia classrooms, and a flexible 500-seat theater. Eyebeam, founded in 1996 by filmmaker John Johnson, is devoted to exploring ways that new media can influence society and the manner in which experimental technologies can support the arts through artist-in-residence programs, art installations, and community outreach.

The Eyebeam exhibition, featuring the architects selected in the second stage of the three-phase competition, initially was held from September 18 to October 31, 2001, in Eyebeam's interim space designed by Craig Newick ('87) and David Hotson ('87), who also organized the exhibition (see *Constructs*, fall 2001). The installation at Yale consists of project panels showing each architect's scheme in computer images and descriptive texts. In keeping with the media-arts theme, each firm includes a video of its project from a screen inserted into the panel. Computers that feature Eyebeam's Web site and forums sit on a series of display stands made of aluminum strips.

The architectural firms include Architecture Research Office, Asymptote Architecture, Preston Scott Cohen, Neil M. Denari Architects, Greg Lynn FORM, Gluckman Mayner Architects, Reiser + Umemoto/RUR Architecture, Rogers/Marvel Architects, David Chipperfield Architects, and Foreign Office Architects. In addition, the three semifinalists—Diller & Scofidio, Leiser Architecture, and MVRDV—have their final panels and models on display, along with their second-phase panels.

The exhibition as a whole showcases work by young architects who use computers, media arts, and experimental materials but are rarely given the opportunity to design a building of this scale in New York City. In the selection of projects, media as a medium is the overriding message as walls double as video screens, spaces are digitalized, floors and ceilings move, rooms become tubular fluid environments, and electrical panels are concealed throughout the spaces—all to enhance the interaction of artists, students, and visitors. As an incubator of arts ideas and a stimulator of new-media art production, Eyebeam attempts to go beyond the norm in the display of media art. While the use of the space cannot be anticipated, the competition offers explorations for the future, pointing to the potential for a new architecture in the city.

Yale Japan: Revealing New Ground

An exhibition of the work of 11 Japanese alumni of the Yale School of Architecture will be held in the A&A North Gallery from February 11 to March 8, 2002. It will be shown in Tokyo this summer.

Positing the question of how a region and culture influence design, an exhibition of

the work of Japanese graduates from the Yale School of Architecture, *Yale Japan: Revealing New Ground*, highlights the similarities and differences between architectural projects located in one geographic area. The work of Tukasama Yamashita ('64), Kazuhiro Ishii ('74), Yukihide Numaguchi ('78), Jun Mitsui ('84), Norihiko Dan ('84), Hirohisa Hemmi ('87), Hiroshi Miyakawa ('89), Koichi Yasuda ('89), Hidetoshi Kawaguchi ('89), Tomoaki Tanaka ('91), and Kazutaka Watanabe ('92) is organized to show this often-discussed relationship between site, design concept, and the broader region.

In the exhibition, organized by Tomoaki Tanaka, white abstract architectural models—all at 1/1000 scale—are placed along a central "spine" juxtaposed with a series of aerial photographs of each project's site. The placement of the two elements explicitly shows the buildings in their unique urban or natural landscapes in Japan. Each architect also presents his individual project in more detail in a variety of mediums—conceptual sketches, drawings, larger models, computer images, and/or photographs—making a visual connection to each of the models on the "spine," which functions as an index to the architects and their projects.

Beyond the architects' common culture and Western education, they have each made individual investigations into different areas of their practice, in terms of building types and design directions—revealing new ground.

Women, Families, and the Architectural Profession

On Friday, January 25, 2002, at 6:30 p.m. a roundtable discussion—inspired in part by the fall 2001 Yale tercentennial symposium "Gender Matters" and also by the ongoing questions regarding the role of women architectural students in the future workforce—considered the diverse issues that women and parents can expect to experience in the architectural profession. Participants in the informal discussion included Lise Anne Couture ('85), partner of Asymptote Architecture and Bishop visiting professor; Deborah Berke, adjunct professor and principal at Deborah Berke Architects; Peggy Deamer, associate dean and partner of Deamer + Phillips; Audrey Matlock ('75), architecture critic and principal of Audrey Matlock Architects; and Susan Rodriguez, partner of Polshek Partnership. Professor Alan Plattus moderated the discussion.

Rome Studies

To enhance the Yale three-week Rome summer study seminar this year Stephen Harby ('80) will teach a spring seminar, "Rome: La Citta Eterna," focusing on an overview of the development of the city from antiquity to the present. Then Harby and Alexander Purves will lead the workshop "Rome: The Art of the City," Summer Yale-in-Rome Program, from May 17 to June 8, 2002. The intensive course will emphasize direct observation, sketching, and independent analysis of sites and buildings.

Top: Project by J.C. Nelson, *Undercuts* cast in concrete, 3D Form and Materials Class, fall 2001.

Symposium: Cartography in the Age of Digital Media

Friday, April 5, 2002, 10 a.m.–7 p.m., Hastings Hall, A&A Building, Yale School of Architecture, 180 York Street, New Haven, Connecticut

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

Michael Silver, assistant professor, has organized a daylong symposium, which he will moderate with landscape architect Diana Balmori.

In recent years new cartographic technologies have begun to alter the ways we measure and represent space. These techniques operate at many scales—from the global to the local—and are used in numerous interdisciplinary fields, including geology, biological sciences, and now architecture. Advanced laser altimetry, 3-D scanning technology, Magnetic Resonance Imaging (MRI), Satellite Positioning Systems, and real-time motion-capture technology have produced unique visions of the environment. If these new forms of cartographic representation can reshape our perceptions of reality, what then are the political, cultural, and aesthetic effects of these new technologies? What changes will they bring to the different fields of cultural production?

For architecture the impact can be dramatic. New digital-imaging technologies offer unique ways of visualizing data, with an unprecedented level of accuracy and detail. These sets of data (site scans, planning data, etc.) can be read in three dimensions rather than in two, as a series of densely packed special coordinates stored in a computer's memory. By exceeding the limits of 2-D drawings and photographs, new cartographic technologies are also changing the way architects build.

Through the digitization of real sites and objects, designers can analyze, manipulate, and reformat data using robotically controlled fabrication tools. Combining the insights of designers, theorists, engineers, and artists, a symposium at Yale seeks to examine new cartographic practices in the digital age.

To help address the potential of this new medium, 12 participants will join Silver in the discussion and offer short talks in the following areas: geophysicist Duane Dopkin, on below-ground surveillance-paradigm; urbanist Laura Kurgan, on global surveillance; physicist Eric Heller, on matter and energy mapping; artists Bill Outcault and Lilla Locurto, on body-surface cartography; sculptor Justine Cooper, on internal anatomy maps; architect James Glymph of Frank O. Gehry & Associates, on building design; geographers Denis Cosgrove, John Ziegler, and Jeff Albert, on landscape mapping and information choreography; geographer Konrad Perlman, on the interactive map; and landscape architect Diane Balmori.

Digital Concrete: Experiments with New Construction Technologies in Three-D Form and Materials Class

The fabrication of complex, digitally fabricated formwork made for cast-in-place concrete structures has been technically feasible for some time. Architects who make computer-generated designs create them using large-format robotic technologies like CNC milling. Although these devices are good at producing complex curvilinear molds for large-scale pours, the time it takes to generate a given shape is often cost-prohibitive. Making molds using computer-controlled digital foam cutting (DFC) is a time-saving alternative to CNC milling.

Last fall's "Three-D Form and Materials" class, taught by Kent Bloomer, Paul Brouard, Victoria Casasco, Susan Farricelli, Ed Parker, Dean Sakamoto, and me, explored the possibilities of generating complex cast-in-place concrete designs using a three-axis hot-wire DFC machine. Although limited to the production of ruled surfaces (one of variable curvature whose configuration is determined by the movement of a single line through space), DFC technology can produce forms that a CNC mill cannot. Digitally cut polystyrene molds can be made with severe undercuts, cuts within cuts, and deep pointed furrows—something even a five-axis mill has difficulty producing. Because of these unique capabilities, DFC technologies offer a way of rethinking the traditional tectonics of cast-in-place concrete construction—a technique that is limited in practice by the difficulty of removing rigid formwork from one concrete pour. With digitally cut foam, a complex cast that is easy to disassemble can be made with minimal effort. The ability to make thin riblike undercuts in concrete facilitates the creation of "an ornate and carefully crafted surface, rich in complex detail," as Kent Bloomer described it.

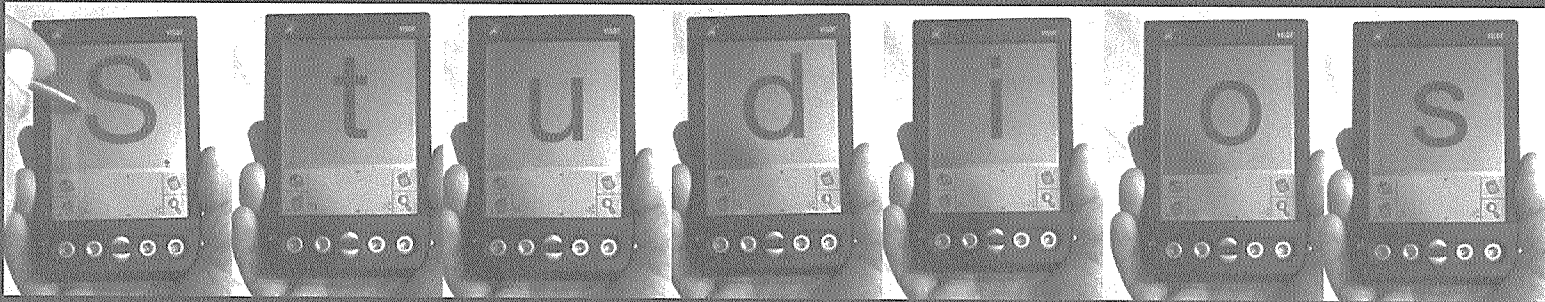
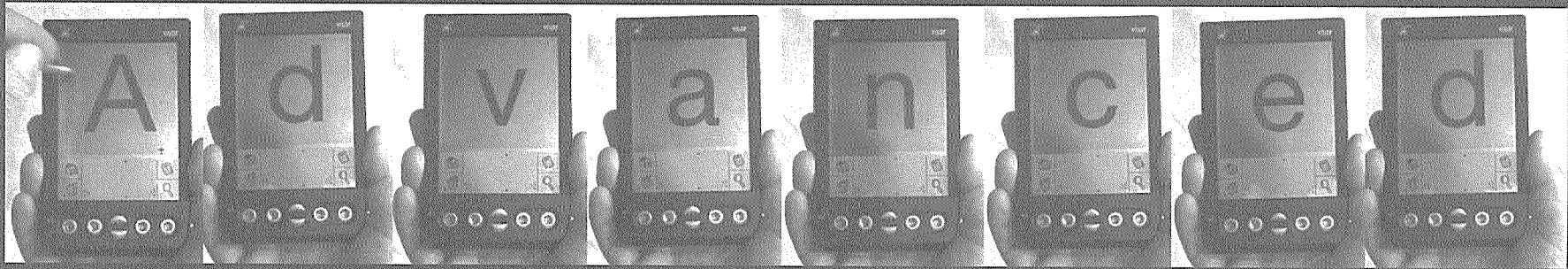
Many student projects also demonstrated the possibilities inherent in casting negative space from DFC-cut blocks. Some students exploited the formal inversions made possible by the casting process itself. These new surfaces had configurations that could not be reduced to the movement of a single line through space, and they appeared like interwoven layers. Although class research focused on the production of large cast-in-place concrete panels, some students also experimented with materials such as soft foam and vacuum-shaped wood veneer. The next phase for student investigations could involve double curvatures made on a CNC mill with the undercuts of DFC technology.

—Michael Silver
Silver is an assistant professor.



Last fall's first year Building Project was sold immediately upon completion in September to a New Haven resident. Located in New Haven's City Point neighborhood at Fifth Street and Howard

Avenue, the project was sponsored by the Neighborhood Housing Services. Paul Brouard ('61) directed the work with the first-year class. Photograph by April Clark ('03).



The fall 2001 advanced studios, showed a variety of programs and sites from in-depth design analyses of details to buildings and regional plans. Although September 11 spawned a time of solace and reflection, the students continued their studio-based travel to China, France, England, and Canada.

Peter Eisenman

Peter Eisenman, Kahn visiting professor, along with Emmanuel Petit, analyzed a rarely studied period of Le Corbusier's work (1934–38), dissecting the syntax and grammar to find a language from which to extrapolate new form.

Not only did Eisenman propose rigorous problems in syntax and design, but as a bonus he conducted a miniseminar to discuss the texts of Derrida, Deleuze, and Rowe, providing an additional philosophical framework for the formal work. Believing that “architecture is not an individual project,” he required the students to work in teams on Corb’s non-iconic projects—for example, *Malson de Weekend*, *de Mandrot House*, *Monol House*, and *Village Cooperatif*—for which each team investigated and unveiled a syntax, decoding often unresolved formal issues. At the final review students presented their detailed evaluations with the layering of a new second text to the jury: David Childs (’67), Leon Krier, Jeffrey Kipnis, Demetri Porphyrios, and Mark Wigley, along with Phillip Johnson.

While dissecting the *de Mandrot House*, Stephanie Tuerck and John Nofziger focused on the hinge and the fold, overlaying a second text of Mies’s *Barcelona Pavilion* to create a new logic. Noah Biklen and Kayin Tse took two readings of *Le Corbusier’s Village Cooperatif*—the thickening of space between the column and the wall, and the idea of landscape as datum—and grafted them into the context of Rem Koolhaas’s book *Delirious New York*, resulting in stacked woven landscape elements within the core of a generic building. As the jury focused on issues of language and sign, Wigley noticed ubiquitous gray as a “default color setting” and wondered why the students ignored the masonry in “the two most discussed walls of *Le Corbusier’s work*.” Kipnis thought the work of the studio was “not about space making but leading a legacy of the trace of the sign. The end product has taken tectonics and volume to deploy and design spaces and to create linguistic effects. ... It is like a hieroglyph, which commanded more cultural energy when we couldn’t figure out what it said than when we could.” Krier responded, “Hieroglyphs need translation; you must learn the language to understand them. What is the language here?” To which Eisenman countered, “Assume that architecture is a universal language? It is not a fact; it may even be a hypothesis.” But to Wigley, “genetics, not language is

[Eisenman’s] mode.”

Robert Svetz and Suejin Sung interpreted this pivotal period of Corb’s evolution as

experimental in their analysis of the Nemours Paregon project by separating and redefining the datum line and the building mass. Eli Hugel and Bimal Mendis propagated the extrusion of the vault and modules of the *Monol Weekend House* with the overlay of another house system, creating a circular system with shifts in plan and section in a complex pentahe-dron form. The work inspired Kipnis to discuss the relationship of architecture to music, indicating Stravinsky’s use of polyrhythm and tonality, as a way to create complexity.

Sarah Strauss and Jon Roose investigated *Le Corbusier’s* apartment projects for Durand, Algiers, analyzing formal conditions—the extruded hallway, the interlock of units, the Cartesian grid, and the relationship of building to ground. Their second text of the *Casbah* developed a new datum, forming a topographical exploration of gray zones and tears for circulation routes. The inside-out transformation impressed Wigley, whereas Kipnis felt it was highly loaded in terms of the relationships to their readings, noting that Corb couldn’t design a good labyrinth.

Eisenman commended the rigorous exercise; but Wigley observed that “this is not 100 percent of the story of architecture. ... There are more subjects than voices, and the point should be to encourage more voices.” Eisenman—proclaiming that he was weaned in a Kant-Hegelian discourse of aesthetics—countered that “Wigley and Kipnis are part of the postcritical condition, which has a certain validity in arguing from a different point of view.” Krier seemed to enjoy the exercise, which he likened to “a bizarre game show—where you have to read the last words of Plato while walking backwards.”

Brigitte Shim

Bishop visiting professor and Canadian Bicentennial professor Brigitte Shim and Amy Lelyveld (’89) explored built form in relationship to landscape in the program for an 8,000-square-foot house to be built on the edge of a ravine in Toronto.

The house for a mathematician who collects glass and loves music offered the students an opportunity to design a building in relationship to a unique context as they explored issues of orientation and siting, pathways and circulation, solidity and transparency, materials, and constructed landscape. At the final review the guest jurors—Karen Bausman, Louise Harpman (’93), Phyllis Lambert, Giovanni Pasanella (’58), Larry Richards (’75), Elizabeth Walter, Tod Williams, and Shane Williamson—witnessed an array of investigations that also addressed privacy on a suburban lot, a visually pleasing garage, and a gallery. Explorations into the phenomenological, material, and technical aspects of glass required each student to design a detail. The design of a guest house without a site preceded the work on the house as well as a visit to the ravine.

In discovering ways to site the house, the students stepped it down the slope, cantilevered and embedded the structure into the landscape, or created a fluid form.

James Gayed created exquisitely milled models in various scales, with an integration of material juxtapositions to shape curvilinear forms. A spleenlike form became a symbolic representation of water flowing down a vertical landscape, connecting the guest and main houses with fluid canopies of glass. Interested in a solution to the large entertaining space in a private house, Williams asked how the buildings might evolve from the shift in private habitation to a more public future use, drawing a parallel to Phillip Johnson’s property in New Canaan. To Lambert, however, the physical connection between the guest house and main building was a difficult one.

Shirly Gilat Robins was inspired by the qualities of lightness and translucency of glass to investigate how it both disappears and is made solid, putting the whole issue of perception into question. Her house became a place to see through and beyond while remaining earthbound and gravity sensitive, creating the ideal place for the mathematician to unlock his mind. Lambert considered it a “wall house” because the walls fully engage the site. To Williams the walls seemed to grow from the site, so he asked Gilat to imagine the house in the future as a way to understand the essentials. The ravine setting focused projects such as Jenny Huang’s: she cantilevered the house with a large retaining wall, triggering a discussion of steep sites. The flip between the quality of the section of the landscape and the house fascinated Elizabeth Walter, whereas Williams thought the translucent/reflective use of glass was “like an apparition: it is there and not there; it could be a thorough condition that you could pursue.” Her project pointed out the issues related to the suburban site requiring privacy from neighbors. Jenny Yoo based her formal analysis on music, creating a meandering arrival sequence that Karen Bausman saw as a beautiful system: “There is nothing in excess, and it is crafted for tone and form.” Other projects, such as Jessica Russell’s, considered how to introduce ecological considerations in a poetic way that juxtaposes art and systems as she knit together disparate spaces.

Henry Smith-Miller

Eero Saarinen visiting professor Henry Smith-Miller, assisted by Dieter Janssen, based his studio on the recent competition for MediaTek, the electronic media and performing-arts center at the Rensselaer Polytechnic Institute (RPI) proposed for a steep site connecting the campus and the city of Troy below.

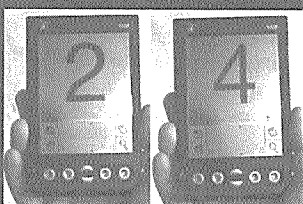
In the investigation of a new-media art institution students addressed circulation, public space, permeability, entrance, multiple functions, and siting in relationship to new technologies and media art as they migrate between the virtual and physical realms of a highly programmed building. Early in the semester the students researched new-media artists, visited new art institutions in France—*Le Fresnoy* and the *Cartier Foundation*—and designed a satellite facility as an entrance space along a pathway, which they presented with their

final projects to critics Nicholas Boyarsky, Victoria Casasco, Martin Finio, Laurie Hawkinson, Thomas Leeser, Ralph Lerner, Reinhold Martin, Jose Ouberie, and Ben Rubin.

Emily Wilson pursued the qualities inherent in digital media—fragmentation, simultaneity, overstimulation, and abstraction—by displaying video projections of inward-looking spaces through which the visitors can move in an interactive installation. These “abstracted conversations,” as she calls them, make the building an apparatus for viewing a narrative. Leeser, noting the difficulty in incorporating the virtual in the physical, found the project a successful dialogue with media arts. The orientation of the project to the public and the campus was key in Jason Balecha’s project; Martin saw the opportunity for the university to be a village expressing the “gathering place as the mythic university idea.” Further investigating the concept of interface between city and campus, student and performer, observer and participant, Joshua Coleman created fluid lines of movement mediated through programmatic layers. Boyarsky saw the project as “a porous event structure. This could be enabling if you follow the route as the structure of the institution—it is a flexible structure and a flexible institution.”

Other projects engaged the duality of technology. However, Leeser commented that no one had questioned the program itself: “It is actually conventional; even in the theater, there is a lack of interiority—you all need to do some radical reprogramming.” The programmatic overlays were a focus in Alex Jermyn’s project, creating encounters between production and display spaces as they weave through the building, making it permeable and linking it to the context. Martin said, “This is a project that describes the hill and organizes the landscape. But it is not an abstraction to a system of place, it is a theory of architecture. I am interested in the capacity that thinking abstractly about a hill, and the cuts and folds, has to loosen up your imagination.”

Circulation drove Taesu Kim’s project, but Leeser noted that “it is a hard argument to make all that space circulation, even if it is a blur between functions—it is unprogrammable.” Jason Carlow based his organization on Web-site navigation. Hawkinson said, “It works as an agent for you, but why do you hang onto the ramp?” Carlow saw it as browsing, voyeuristic and distanced. Lerner noted how “it is a more complex path than the Carpenter Center; it is richer and engages a traditional program. The browser is just a new name for ramp, and there is no real point going on it.” Martin said, “Do you know how many artists are waiting for these kinds of spaces to play with? Can you imagine the kind of energy that is there? Architecture hasn’t really responded, so architecture can put itself in a position to respond. It can be a structure and setting, and it is an understanding of the culture.”



Alan Plattus

For his third China Studio Alan Plattus turned to a site on the Kowloon peninsula in Hong Kong. The students were asked to design a cultural center that would solve urban issues in a city that changed at the millennium.

The jurors—Keller Easterling, Andrea Kahn, John Kaliski ('82), Leslie Liu, Eeva-Liisa Pelkonen ('94), Albert Pope, Larry Richards ('75), and Brigitte Shim—feasted on the student's visual analysis of the city to inform their new designs for multifunctional large-scale buildings that echo the visual cacophony of the densely populated Hong Kong streets. After a trip to the city, the students addressed new building types in the changing political and economic climate. Some designed individual buildings, whereas others planned for larger sites, challenged in the dialogue between architecture and urban design. Often the discussion returned to a general one about Hong Kong, as Liu noted the city's focus on density and the anticolonial attitudes, as people search for a new identity. Kahn questioned the desire to preserve a site in a place that is always rebuilding itself.

Creating a connection from the city to the water was a theme for many projects. Alice von Stauffenberg increased commercial activity, pulling the city grid through the site to reflect the island geography as a porous site with a perpendicular building housing a cultural center. The projects addressed issues of juxtaposition of scales as Martin Tomczyk pulled the city into his building—a large, shiplike movable pier for tourist activities. Pelkonen saw the typologies of the cruise ship, shopping mall, and casino as introverted and questioned the contradictory impulse to stitch them together. But Easterling pointed out that the site "is not a place to stroll"; Richards speculated that the movement through the site then should increase in scale because in Tomczyk's project "the ways through are too fragile." Shim imagined the whole terrain as a park with a new way to access the harbor, noting, "The publicness is not just under the hotel but above, and the roof promenade could be a way to enter the city."

As the students explored new high-rise typologies, they combined programs by layering contradictory functions. Celia Toche-Weaver proposed cross-layering cultural activities in waterfront towers with public connecting spaces and floating restaurants, acknowledging that people don't use the outdoor public spaces. Victoria Partridge's multifunctional layered building reprogrammed upper floors according to the tenants' needs and suggested that real-estate value might be determined by locations at escalator landings. Kahn thought the mix would create a building that would be as vital a place as the streets. The jury extrapolated on different retail and commercial scenarios, envisioning the future of skyscrapers and issues of signature buildings in a densely populated city.

Demetri Porphyrios

Demetri Porphyrios returned to Yale as the Davenport visiting professor, with Mark Cage ('01) as his assistant, to challenge the students to design a master plan of 7 to 10 million square feet on a highly contested 53-acre industrial brownfield site bounded by St. Pancras and Kings Cross stations in London.

After traveling to London to see the site and meet the developers, the students focused on strategies for developing mixed-use projects and rehabilitating the historic structures in a master plan. Faced with the challenge of shaping a new identity for an area that with the arrival of the Chunnel has become a new transportation hub for Europe, they created a viable development. For the final review the students designed individual buildings revealing their fluency in working at the large scale of 7 million square feet as well as that of a building and its details. Landscape was a key device in mediating between the infrastructure of the train tracks, the new built work, and the city of London. Presenting in teams to the jury—Diana Balmori, Andres Duany ('74), Peter Eisenman, Leon Krier, Alan Plattus, Jaquelin Robertson ('61), Alreza Sagharohi, David Schwarz ('74), Vincent Scully, and Robert Stern ('65)—the students described their potential development sites.

Pushing the density to the site edges, Ameet Hiremath, Sarah Lavery, and Michael Balagar incorporated the historic structures while building new destinations such as a sculpture park. The question of what to build where sparked a debate about how to integrate the neighborhood and the city with clearly defined routes from the stations to new destinations. Eisenman questioned the height of the new buildings. Krier, citing Canary Wharf, was concerned with the economics of densities: "The architect should act not as an agent of the developer but in the public interest." Porphyrios didn't think height was a problem but agreed that the meandering routes might not work. Stern referred to John Nash's London, in which the curve follows an unorthodox but clear route to the park.

Working independently, Yansong Ma designed a mixed-use signature high-rise with retail at the base and an underground link to the train stations. Proposing a conical 39-story oval-plan tower, he maintained the street level open for public space. Sagharohi wasn't convinced of the publicness of the space, whereas Eisenman envisioned it as a great place on the canal that "is like an urban-renewal scheme." Krier commented that "the megastructure isn't worth it and is anti-urban in scale." But Stern saw continuity and a "skillfully sketched-out and artful shape." Scully encouraged Ma "to develop the sense of urbanism." Plattus noted that the brilliance and pitfall is that "once you make the moves that you have, the real project is not so much the tower but the plaza."

Rashid Saxton, Dee Briggs, and Derek Warr focused on the placement of a park radiating from St. Pancras station to the northern edge of the site to raise the real-estate value of the adjacent properties. Briggs designed the park using a system of pathways to control views and lead past the rehabilitated historic structures. Saxton transformed the nineteenth-century coal sheds with glass bridges and additions into new uses based on the linear organization defined by the coal operations. Impressed with the connections to the canal and its passage through the park, Robertson felt that it "created a wonderful place to be."

Haven Knight, Cynthia Barton, and Rogan Ferguson organized their master plan around the pedestrian spine, keeping the density low. Knight designed a hotel with a sculptural glass ceiling in the courtyard to connect the street to boardwalk levels. Robertson thought it was too abstract: "It can't be a fantasy dream. It actually looks like it should have high-speed trains." Balmori noted, "This is where the language is an issue; there is the Maya program language, a Venice type, an American mall, and an English landscape. It needs a character." A discussion ensued about the challenge of the individual building and master plans, composition, context, and gestural connections between blocks and sections.

Keller Easterling, Edward Mitchell, and Michael Silver

Led this year by associate professor Keller Easterling, architecture critic Edward Mitchell, and assistant professor Michael Silver, the postprofessional studio investigated ways to build a resort owned by Hyundai, of South Korea, in an area of North Korea near Mount Kumgang that would bring families and friends from the two countries together for special visits in a highly volatile and politically charged situation.

Hyundai has already invested funds in the area for an overnight cruise from South Korea to Mount Kumgang as a "communist theme park, or *The Love Boat* meets Reality TV." Taking on the challenge to design a resort, the students addressed issues such as surveillance of families, common spaces, operating systems, protocols for visits, duty-free zones, timeless places, and placeless places as they presented to the jury consisting of Yolanda Daniels, Evan Douglas, Jeremy Edmiston, Fred Koetter, Joachin Huber, Eeva-Liisa Pelkonen ('94), Alan Plattus, Albert Pope, Michael Sorkin, and Felicity Scott. The studio had specific exercises at various scales throughout the semester, from designing a backpack to full-scale hotel units.

In developing overall site organizing systems to stretch across the landscape, some students inserted the building programs. Olf Recktenwalk extended a bar system, which worked as a capitalist blanket produced in a series of manufactured processes, making Douglas wonder, "At what moment does it seamlessly inject into the landscape to create a space?" Min-Ing Ya used the traditional Korean grid of water, earth, wood, and fire that becomes cabin and hotel in a program modeled on slot machines. Edmiston said that if it was played like a game, you could work on an architectural procedure, stitching in a program and then applying it to the unit. Hideaki Ota's project showed how the political situation across borders could remove barriers in the international culture of the golf course and spa.

Other students designed individual hotel units as places for family meetings. David Paz wove cocoonlike huts for rapid deployment, which to Scott was nostalgic, whereas others thought it resembled Club Med too much. But Sorkin enjoyed the ritual and legible symbolic content. Dana Gilling's Adventure Vacation deployed holiday scenarios and cabins located in dangerous political zones. Using CNC milling, she designed the cabin skin with fine laser cuts and personalized artwork superimposed with customized advertising.

Infrastructure was key to Robert McClure, who envisioned a continuous web of roads for an 18-mile infrastructure that met at junctions to develop the program. At border patrols a switch became an overscaled machine with complete activity surveillance. Douglas saw the psychological, political, and ideological intensity that is conflated in a short period of time in a limited space. Koetter commented about how it is frightening but real; Sorkin expressed interest in the strategic withholding of information, questioning how to deal with double-sided borders.

Igor Siddiqui's fashion tourist was given a branded resort development beyond the boundaries of the cruise ship, with a red carpet leading through the continuous interior landscape—from the hotel rooms and casino into the artificial landscape and golf course. Sorkin likened it to a "hotel lobby, where the various literary and cinematic manifestations of an unsorted mixture of people with a series of privileges are waiting." Plattus continued that train of thought, saying "It is like the hotel lobby after the revolution. The bandleader is without the band. So you have mobilized the apparatus, but I don't know if you plugged it into the infrastructure. The advantage is that we don't need to take it on faith. It will take care of itself."

From Top Left:

Sarah Strauss and Jon Roose, Project for Peter Eisenman Studio, fall 2001

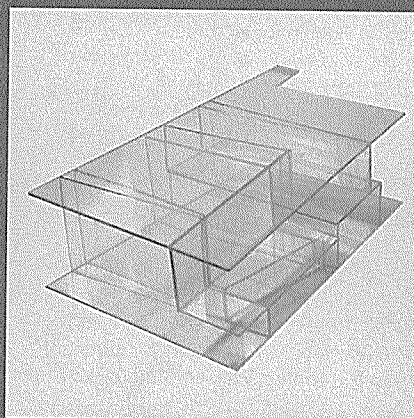
Victoria Partridge, Project for Alan Plattus Studio, fall 2001

Yansong Ma, Project for Demetri Porphyrios Studio, fall 2001

Robert McClure, Project for Postprofessional Studio, fall 2001

Jenny Huang, Project for Brigitte Shim Studio, fall 2001

Joshua Coleman, Project for Henry Smith-Miller Studio, fall 2001



Faculty News

Kim Ackert, critic in architecture, is designing a home in Sea Ranch, California, for a graduate of the Yale School of Management to be completed in fall 2002. She has recently completed the design of a 2500-square-foot apartment renovation in Manhattan.

Diana Balmori, lecturer in landscape architecture, with her firm, Balmori & Associates, received a Design for Transportation National Honor Award 2000 for the landscape design of Terminal B/C at Ronald Reagan Washington National Airport, Washington, D.C. Her firm participated in a public interdisciplinary charrette, "Greenspaces without Borders," for Lenzi Park, in New Haven, with the Yale School of Forestry and Environmental Studies, Center for Urban Ecology, Urban Resources Initiative. The final design will be presented in the spring. Balmori completed the redesign for Kent Falls, a Connecticut State Park.

Phil Bernstein ('83), lecturer in professional practice and vice president of Autodesk's Building Industry Division, presented the talk "Digital Practice Futures" at the AIA Large Firm Roundtable and "Divining the Future: Knowledge/ Services/Markets" at the AIA Northwest/Pacific conference. His article, "2D or 3D: Do You Really Have to Choose?" was published in the British journal *CADdesk* (August 2001). His articles "The Digital Evolution of Practice in the 21st Century," in *Design Intelligence*, and "Playing Nicely Together: Digital Interoperability in the Building Design and Construction Process," in *Cadalyst*, were published in December 2001.

Turner Brooks ('70), adjunct associate professor, is expanding and remodeling the Guilford Connecticut Handicraft Center. His Yale Boat House was published in *Interior Design* (October 2001).

Peggy Deamer, associate dean and partner in Deamer + Phillips, had her firm's Sagaponack House featured in *Home* (November 2001) and their Montauk House in *Trends* (October 2001). Deamer lectured on her firm's work this fall at Bennington College and New Jersey Institute of Technology.

Peter De Bretteville ('68), critic in architecture, has completed an 8,500-square-foot house at the top of a slope in the Olmsted-designed resort Mountain Lake, south of Orlando, Florida. In Idaho he has two houses under construction. De Bretteville is also consultant to Tae Sun Hong ('91) at Minoru Yamasaki Associates on several high-rise residential projects in Korea.

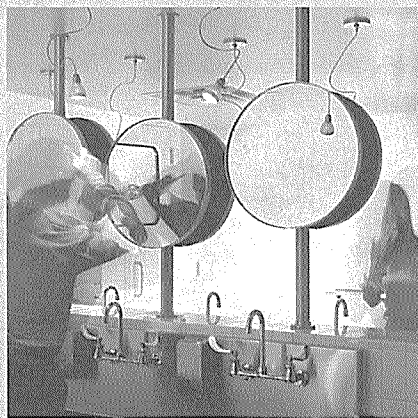
Keller Easterling, associate professor, delivered a lecture in fall 2001 at Ohio State University entitled "Terra Incognita." She was part of a fellowship with the Design Trust for Public Space to investigate Chelsea's abandoned High Line, around which she designed a Web site (www.thehighline.org) and exhibited ideas in *The High Line: No Plans for NYC*, at the Urban Center in December. Her article "Walter Pitts" appeared in the New

York-based arts and culture journal *Cabinet* (fall 2001).

Martin Finio, critic in architecture and partner in Christoff : Finio Architecture, won an invited competition to design the exhibition installation of 14th-16th century Russian icons at the Solomon R. Guggenheim museum this spring in New York. The firm's design for a furniture showroom in New York was featured in *Interior Design* (November 2001). The office is currently working on the design of a four-story residence/studio building in Brooklyn, New York, for a jewelry designer and hip-hop music producer.

Bryan Fuerman, lecturer, will deliver a paper in March at the Art Institute of Chicago entitled "Nature into Art: Reconstructed Nature in Landscape Design," as part of an eight-week art history course.

Deborah Gans, critic in architecture, of the firm Gans & Jelacic, won an ideas competition for furniture for the School Construction Authority of New York, which was published in *AD* (November 2001). The firm recently won a \$100,000 grant from the Johnny Walker Fund to develop



prototypes of disaster-relief housing, based on their winning design for a Transitional Housing Competition sponsored by Architecture for Humanity and War Child with UNHCR and USAID in 1999.

Phil Grausman, critic in architecture, showed his drawings in a solo exhibition at Aquinas College, Grand Rapids, Michigan (September 4-30, 2001). He was in a group show at the Neuhoff Gallery, in New York, in the fall.

Sophia Grudzys, critic and director of undergraduate studies, published her article "Drawing: The Creative Link," in *Architectural Record* (January 2002).

Louise Harpman ('93), critic in architecture and partner in Specht Harpman, won a 2001 New York AIA design award for the firm's design of the Concrete Incorporated national headquarters. Her firm's work was published in *Interior Design* (September 2001) and in *Architectural Digest* (Germany, October 2001). The firm was commissioned to design the national headquarters for DIFFA (Design Industries Foundation Fighting AIDS) and a private house in Wilton, Connecticut. The

Architectural League of New York selected the firm to present in Emerging Voices 2002.

Steven Harris, adjunct associate professor, with his firm in New York had his Home Depot House featured in the *New York Times Magazine* (September 30, 2001). His Leguizamo House was published in *InStyle* (September 2001). The Young House was described in the book *The New American Swimming Pool: Innovations in Design and Construction* (Whitney Library of Design, 2001)

Michael Haverland ('94), assistant professor, received an AIA Award for Architecture for the UDW Project of the Dwight School Addition, in New Haven. He is designing a loft in Greenwich Village, the ArtSpace gallery in New Haven, a town house on Gramercy Park, and an office space in Tribeca.

Dolores Hayden, professor, received a Yale Tercentennial Medal this year. She served on the steering committee for the Womens' Faculty Forum's "Gender Matters" conference in September as part of the tercentennial. Hayden gave a lecture at the Harvard Graduate School of Design in the fall entitled "Revisiting the Sitcom Suburbs." She chaired a panel at the American Studies annual meeting on the issue of design and public history involved in the new Rosie the Riveter WWII Homefront National Historical Park, in Richmond, California.



Brian Healy ('81), with his firm, Brian Healy Architects of Boston, was awarded first place in the invited competition for a new housing development in Chicago, on the Near West Side. The competition, sponsored by the NEA with the local Chicago Housing Authority last year, included a jury of architect Stanley Tigerman ('60); *Architecture* magazine editor in chief, Reed Kroloff; and chief curator of the National Building Museum, Howard Decker. Healy also received a P/A Award for the project.

Andrea Kahn, critic in architecture, with Margaret Crawford is organizing a national conference of urban design education. The directors of eight programs from across the U.S. and Canada, practitioners, members of the public sector, and academics will discuss the following question underlying urban design education: What makes a good city? The conference—cosponsored by Columbia, Harvard, and the Van Alen Institute—will be held in New York on April 5-6, 2002.

Audrey Matlock ('79), critic, with her New York firm, Audrey Matlock & Associates, is designing a 38,000-square-foot Marketing and Visitors Center for Armstrong World Industries along with significant new campus and landscape designs. She is also working with Site Design Resources on a joint project to design interior and exterior common spaces for Rockefeller University's Faculty and Scholars Housing in Manhattan.

Edward Mitchell, critic in architecture, has three houses under construction, one each in Croton Manor, New York; Reading, Connecticut; and Old Lyme, Connecticut. He also entered the competition for Aqua Park, in Aalborg, Denmark.

Herbert S. Newman ('59), critic in architecture, is currently working with his firm on the renovation and a 120,000-square-foot addition to John Johansen's 60,000-square-foot middle school, and will design renovations for the conversion of Marcel Breuer's 94,000-square-foot high school to a grade school, both in Litchfield, Connecticut. His firm has received honor awards for Design Excellence from AIA New England and AIA Connecticut for the Maritime Aquarium, in Norwalk, Connecticut, and Harry A. Conte West Hills School, in New Haven, respectively.

Alan Organschi ('88), critic in architecture, and his partner, Lisa Gray ('87), of Gray Organschi Architecture, received two

independent 2001 Wood Design Merit Awards for a caretaker's house and vehicular bridge in Washington, Connecticut. Their firm received an honor award from the AIA New England Regional Council Design Award for their prefabricated changing and storage cabana. The Tennis House, which appeared in *Architectural Record* (October 2001), is featured in three new books: *Small Living Spaces* and *New Coastal Houses*, both by Arian Mostaedi (Spain; Carles Broto and Josep Ma Minquet, 2001), and *Hot Dirt, Cool Straw*, by James G. Trulove (Grayson Publishing 2001).

Robin Elmslie Osler ('90), critic, with her New York firm, Elmslie Osler Architect, received a design award of honor from the New York Council Society of American Registered Architects for the Alexander Residence, in Southampton, New York. She has recently completed the 2,500-square-foot Klinkowstein/Gillett Residence, in Tribeca, and the 3,000-square-foot Wulf/McCracken Residence, in New York.

Ed Parker ('97), lecturer, of Alisberg Parker Architects, has completed a 5,000-square-foot office renovation in Manhattan and the 8,000-square-foot Stone Colonial Residence, in Greenwich, Connecticut. His firm has recently been commissioned to design single-family residences in Scarsdale and Bedford, New York, and Lexington, Kentucky.

Alan Plattus, professor, is currently completing plans with the Urban Design Workshop for the center of Madison, Connecticut, including designs for three new public spaces along the main street. In July he was the keynote speaker at the International Conference on Architectural Education, in Hong Kong, and visited architecture programs in Beijing, China. He was adviser and author of an introduction to a new fifth-grade public school curriculum on New Haven's Cultural Landscape, and he is working on the development of an undergraduate Urban Studies program for Yale College. Plattus was recently appointed to the board of the Connecticut Main Street Center.

Dean Sakamoto (MED '98), critic and director of exhibitions, with his firm, Dean Sakamoto Architects, is designing two new restaurant interiors in New Haven and a private residence on the southeast coast of Oahu, Hawaii. The Yale University Art Gallery has requested to purchase his steel urn prototype, which was displayed in the *Contemporary Design by Yale Alumni* exhibit at the gallery last summer.

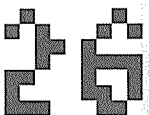
Victoria Sambunaris, lecturer, had an exhibition of her work at the Christine Burgin Gallery in November and at Deborah Berke's office. Her exhibition opening was also in the Style section of *New York* magazine (October 22, 2001).

Robert A. M. Stern ('65), dean, with his firm, Robert A. M. Stern Architects, is designing residential towers in Dallas and Toronto, and an addition to and renovation of the Simons Center for the Arts at the College of Charleston in Charleston, South Carolina. The firm recently completed the 750,000-square-foot Federal Reserve Bank of Atlanta; the 540,000-square-foot Gap Inc. Offices at Two Folsom Street in San Francisco; a 1.2 million-square-foot, three-story urban entertainment and retail center, Diagonal Mar, in Barcelona; as well as the new Hickey Freeman shop at 666 Fifth Avenue in Manhattan. Stern was a recipient of the President's Award of the AIA New York Chapter, presented at the organization's Heritage Ball in October 2001.

Lindsay Suter ('91) completed a renovation of Charles Moore's 1969 Stern House, in Woodbridge, Connecticut. He is designing sustainable housing for a high-country sheep station on the South Island of New Zealand.

From left:
Steven Harris Architects,
Chino Latino Restaurant, Minneapolis,
2000. Photograph by Scott Frances

Brian Healy Architects, *Chicago Housing Competition entry, 2001*





1940s

John Randal McDonald ('49) with his firm has proposed a skyscraper of stainless steel to revitalize Racine, Wisconsin, which was featured on the cover of the *Racine County Journal Times*. He has designed a number of Prairie Style residences throughout Wisconsin.

1950s

Robert M. Kliment ('54) with his firm, R. M. Kliment & Frances Halsband Architects in New York, exhibited work at I-Space, the gallery of the College of Fine and Applied Arts at the University of Illinois at Urbana-Champaign, November 16–December 22, 2001.

Hugh Newell Jacobsen ('55), with his firm in Washington D.C., has been awarded the commission to design the 30,000-square-foot Weitzenhoffer Gallery of the Fred Jones Jr. Art Center for the University of Oklahoma. Expected to be complete late 2002, the gallery will house the world's largest private collection of French Impressionist art. He has also been commissioned to design the Riggs Alumni Center for the University of Maryland at College Park.

1960s

Theoharis David ('64), of Theo. David Architects, received the Cyprus State Award for Architecture 2000 for his GSP Pancyria Stadium and Athletic Center, in Nicosia, Cyprus. Given every three years, the award is the highest granted by the government in recognition of an outstanding built work of architecture and was accompanied by an exhibition. He has also been nominated for the biannual European Union Mies van der Rohe Award.

Harold Roth ('66), of Roth and Moore Architects in New Haven, was inaugurated as chancellor of the AIA College of Fellows. He also serves as the professional adviser to the Western European Architecture Foundation. He and **William Moore** ('57) recently began construction on a new academic arts complex at Drew University, in Madison, New Jersey, and a guest lodge at Choate Rosemary Hall campus, in Wallingford, Connecticut.

Henry Smith-Miller ('66) and his firm, Smith-Miller + Hawkinson Architects in New York, was winner of the *Architectural Record/Business Week* Design Award for the Corning Museum of Glass, in Corning, New York, which was featured in the October 2001 issue of *Architectural Record* and the November 5, 2001, issue of *Business Week*.

Peter Conrad ('68) was recently promoted to associate at Herbert S. Newman and Partners, in New Haven, where he is currently working on the renovation of Yale's Vanderbilt Hall. His earlier projects include Engleman Hall renovation and expansion at Southern Connecticut State University, in New Haven, and residence suites at University of Connecticut, in Storrs.

Peter Marcuse ('68), professor of urban

planning at Columbia University, has written essays in two books: "Federal Urban Programs as Multicultural Planning: The Empowerment Zone Approach," in *Urban Planning in a Multicultural Society* (Michael Burayidi, editor; Praeger); and "Cities in Quarters," in *A Companion to the City* (Sophie Watson and Gary Bridge, editors; Blackwell, 2000). He was also one of the editors of the book *Globalizing Cities: A New Spatial Order* (Blackwell, 1999).

1970s

Jefferson B. Riley ('72) was honored with a 25-Year Award in the AIA New England Annual Design Awards for a building that has made a continuing contribution to the built environment for at least 25 years. The jury cited the Riley House in Guilford, Connecticut, as a "witty vernacular modern house built on a small budget that is as fresh today as when it was first occupied."

Stephen Roberts Holt ('73) appeared on the August 22, 2001, television episode of *This Old House* on PBS as the resident expert on Shingle-style houses, as well as the architect for the restoration of the featured 1883 house, in Manchester, Massachusetts. The building, which was drastically altered in the 1970s, was designed and constructed by Holt's father.

David Soleau ('74) was recently named president and chief executive officer at Flansburgh Associates, in Boston. In his new position, Soleau is responsible for strategic planning, design leadership, and overall management of the firm.

Anko Chen ('76), of VBN Architects in Oakland, California, completed the interior design for the American Airlines Admirals Club at the San Francisco International Airport Terminal E and the Harbormaster Building, Jack London Marina, in Oakland. He has been invited to work in Beijing as an urban design consultant for the Hepingmen District Master, located near the controversial new National Opera House in downtown Beijing. The master plan is to provide low-rise housing and office buildings as well as high-density courtyard housing while preserving the traditional urban fabric of the alleyways and historic Tao Temple.

Barbara Flanagan ('77) wrote the article "Born to Be Bad," on Robert Venturi and Denise Scott Brown, as well as a review of the Mies van der Rohe exhibitions in New York, for *Metropolis* (October 2001). She also produced and moderated the *Metropolis*-sponsored September 29 roundtable "Venturi/Scott Brown: In Your Face," with Rem Koolhaas, Robert Venturi, and Denise Scott Brown, at the New School for Social Research, in New York. Her piece "Futurist Fiction" appears in *Design Is...* (Princeton Architectural Press/Metropolis Books, 2001).

Gavin Macrae-Gibson's ('79) rooftop playground depicting a miniaturized Manhattan skyline at P.S. 40, on East 19th Street in Manhattan, was published in the *New York Times* (November 15, 2001). Adapting standard decks, bridges, slides, and ladders permitted by the School

Construction Authority, he created playful versions of the Woolworth, Chrysler, and Empire State Buildings for climbing equipment.

Jon Pickard ('79), of Pickard Chilton Architects in New Haven, is working on the 1.1 million-square-foot headquarters of the California Public Employees Retirement System Headquarters Complex, in Sacramento, California, which will be completed in 2004. The complex includes office, retail, housing, parking, and interior and exterior public space. **Anthony Markese** ('88) is the design team leader.

1980s

Alexander Gorlin ('80), of Alexander Gorlin Architect in New York, had his North Shore Synagogue, in Kings Point, New York, featured in *Architectural Record* (October 2001).

Daniel Rowen ('81), with his firm in New York, had his Michele Kors store, on New York's Upper East Side, published in *Interior Design* (October 2001). His design for Martha Stewart's corporate headquarters appeared in *Vanity Fair* (September 2001).

J. Peter Devereaux ('82), of Fields Devereaux Architects & Engineers in Los Angeles, was selected executive architect for the San Clemente Graduate Student Housing complex for the University of California, Santa Barbara, an \$80 million project that will house 972 graduate students scheduled to open in fall 2004. He has also begun work on the new Southern California Regional Forensic Science Crime Laboratory, a 300,000-square-foot facility on the campus of California State University, Los Angeles, to serve Los Angeles Police Department, L. A. County Sheriff's Department, California Department of Justice, and the university.

Jacques Richter ('83) and **Ignacio Dahl Rocha** ('83), of Lausanne, Switzerland, had an exhibition of their work at the Esposizione all' Archivio Cattaneo, in Como, Italy, in November 2001.

Sharon Carter Matthews ('84) was recently appointed new executive director of the National Architectural Accrediting Board. She will give the lecture "Fortifications and the Art of Defensive Design" on February 27, 2002, in Boston as part of the Boston Society of Architects lecture series "Exploring Design."

David Harlan ('86), of David D. Harlan Architects, in New Haven, was coreipient of the 2001 Emerging Architectural Firms in Connecticut award. The jury was impressed with Harlan's "highly refined collection of work in the classical idiom."

Stuart Basseches ('87) with Judy Hudson (M.F.A. '88), of the furniture and product design company Biprodukt, have released a new line of stacking acrylic light fixtures. Their work is currently in a Carnegie Museum of Art traveling exhibition, *Aluminum by Design*, and was featured in *Interior Design* (August 2001) and *Surface* (November 2001). The firm was selected to represent new American designers in *Ten Avant Garde* (TAG) for the Milan Furniture Fair.

Duncan Stroik ('87), associate professor of architecture at the University of Notre Dame, is editor of the journal *Sacred Architecture*. The spring 2001 issue included his editorial "Operosam Decoramque Reconstructionem," about the historic preservation of sacred architecture. He is also principal of Duncan Stroik Architect, which has recently completed the design of a private elementary school in Virginia, a Benedictine monastery in Chicago, and a parish church in Kentucky.

1990s

Lance Hosey ('90), an associate at William McDonough and Partners of Virginia, published his essay "Hidden Lines: Gender, Race, and the Body in Graphic Standards," in the *Journal of Architectural Education* (November 2001). His hypothetical memorial to the 1992 Los Angeles Riots was exhibited last fall in *Memorials and Monuments* at the National Building Museum, Washington, D.C.

Amy Landesberg ('91) with her firm Art & Design, in Atlanta, was awarded an AIA

Georgia 2000 Award for the design of the Kiang Gallery, in Atlanta. An exhibition of her artwork entitled *Spots, Blossoms, Veneers* was shown at the Kiang Gallery from April 20–May 26, 2001.

Tae Sun Hong ('92) was recently appointed senior vice president and firm principal at Minoru Yamasaki Associates, in Rochester Hills, Missouri. His current projects include the Andamiro Headquarters Building, Yoido Richensia mixed-use complex, and Boondang Parkview mixed-use complex under construction in Korea.

Alisa Dworsky ('92) installed a temporary one-mile-long sculpture, *Luminous Fields: Longitude in Time*, along Route 4 in western Vermont, from mid-October to mid-November 2001. The piece was completed in collaboration with the Vermont Agency of Transportation, who loaned the posts and reflectors for her composition of 500 geometrically positioned posts topped by 1,000 blue-and-green reflectors along the road in both directions. Dworsky received project funding from the National Endowment for the Arts, Vermont Agency of Transportation, Vermont Community Foundation, and Onion River Arts Council. In conjunction with the installation Dworsky gave a series of talks, and her drawings were exhibited at Norwich University, Northfield, Vermont.

Johannes M. P. Knoop ('95) gave a lecture entitled "HISTORY: An Argument Against Historic Preservation" at the New York Institute of Technology on October 9, 2001, as part of the lunchtime lecture series.

Pankaj Gupta ('97) was awarded a \$10,000 Graham Foundation grant to study Golconde, an influential modern building built in 1941 in Pondicherry, India.

2000s

Siobhan Burke ('01) and **Julie Fisher** ('01) presented their New Haven project, Arch Street Community Greenspace, a design for an exterior meeting space, at the Arch Street Block Watch community meeting in May 2001. Supported by the Urban Resources Initiative, Yale School of Forestry and Environmental Studies, and advised by **Kent Bloomer**, their structure incorporates a cluster of seating in a spiral arrangement using durable steel tubes and grating bound together by a series of steel vines.

Book Notes

Alexander Tzonis ('63) with Liane Lefaivre edited the two-volume 500-page book set *Santiago Calatrava's Creative Process* (Birkhauser Press, 2001). The first volume is Calatrava's doctoral thesis, and the second features his sketchbooks and describes his working process.

Horace Edward Henderson ('44) has published two new books, *The Scots of Virginia: America's Greatest Patriots* (Universe Press, 2001), about the role of the Scots in American independence, and *The Greatest Blunders of World War II: How Errors, Mistakes, and Blunders Determined Victory or Defeat* (Universe Press, 2001), an analysis of what prolonged WWII.

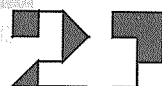
Paul Goldberger (Yale College '72) has written *The World Trade Center* (Abbeville Press, 2001), a photographic essay by Sonja Bullaty and Anselmo Lomeo and text by Goldberger describing the significance of the buildings in the aftermath of September 11.

Betsy Barlow Rogers ('64), founding president of the Central Park Conservancy, has published, *Landscape Design: A Cultural and Architectural History* (Abrams, 2001), which was reviewed by Martin Filler in the December 2, 2001, *New York Times* Book Review section.

You Have to Pay for the Public Life Selected Essays of Charles W. Moore, by Charles W. Moore, Edited by Kevin Keim.

A collection of essays, lectures, and reviews by Charles Moore from the years 1952 to 1993 was published this fall by MIT Press.

Alisa Dworsky, Luminous Fields: Longitude in Time Route 4, Vermont, 2001



Spring 2002 Events

Exhibitions

Architecture or Revolution: Charles Moore's Years and Yale in the 1960s
Main, North, and South Galleries
Until February 1

Yale-Japan: Revealing New Ground
North Gallery
February 11– March 8

Open Source Architecture: Building Eyebeam
Main Gallery
February 11–March 8

Arverne
South Gallery
February 11– March 8

Zaha Hadid Laboratory
Main, North and South Galleries
March 25–May 10

Year-End Exhibition of Student Work
Main, North and South Galleries
May 24–August 2

Exhibition hours are Monday through Saturday, 10:00 a.m. to 5:00 p.m. Galleries are located on the second floor of the A&A Building, 180 York Street, New Haven, CT.

Symposia

Friday, January 25, 1–4 p.m.
A&A Building, 4th floor
"Women, Family, and the Practice of Architecture"
Participants: Deborah Berke, Lise Anne Couture, Peggy Deamer, Alan Plattus, and Susan Rodriguez

Thursday, February 14, 6:30–8 p.m.
A&A Building, Hastings Hall
"Arverne, 4 Design Teams, 4 Affordable Housing Projects," moderated by Rosalie Geneviro
Participants: Michael Bell, Peggy Deamer, Bruce Fisher, Michael Sorkin and James Lima

Friday, April 5 10 a.m.–6:00 p.m.
A&A Building, Hastings Hall
Cartography in the Age of Digital Media, moderated by Michael Silver and Diana Balmori
Participants: Jeff Albert, Justine Cooper, Denis Cosgrove, James Glymph, Eric Heller, Laura Kurgan, Lilla Locurto, Bill Outcault, Konrad Perlman, and John Ziegler

Lectures

Monday, January 14
Lise Anne Couture, Bishop visiting professor, "Convergences"

Monday, January 21
William Morrish, "Civilizing Terrains" **

Thursday, January 24
K. Michael Hays, Myriam Bellazoug Lecture, "The Autonomy Effect, or Architecture at Its End"

Monday, January 28
Hon. Richard Swett, Roth-Symonds Lecture, "Design Diplomacy: The Influence Edge"

Thursday, January 31
Phyllis Lambert, Brendan Gill Lecture, "Mies Move"

Monday, February 4
Stan Allen and James Corner, Timothy J. Lenahan Lecture, "Field Operations" **

Monday, February 11
Yung Ho Chang, "In-situ Architecture: A Chinese Practice"

Monday, February 18
Margie Ruddick, "Working Landscapes" **

Monday, March 25
Stefan Tischer, "Memory into Site" **

Thursday, March 28
Will Bruder, Paul Rudolph Lecture, "Looking Back, Looking Forward"

Monday, April 1
George Hargreaves, "Examining Scale and Landscape Architecture" **

Thursday, April 4
Zaha Hadid, "Current Work"

Monday, April 8
Jorg Schlaich, Gordon Smith Lecture, Light Structures **

Monday April 15
Thomas Krens, Eero Saarinen Lecturer, "Art, Architecture and the Phenomenon of the New Museum" **

Thursday, April 18
Sylvia Lavin, "Plastics: It's Enough to Make Your Skin Crawl"

** These lectures are part of the "Art, Landscape and Ecology" seminar.

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

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School of Architecture
180 York Street
New Haven CT 06520-8242