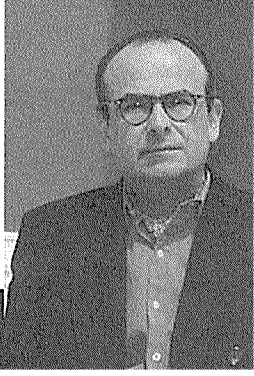
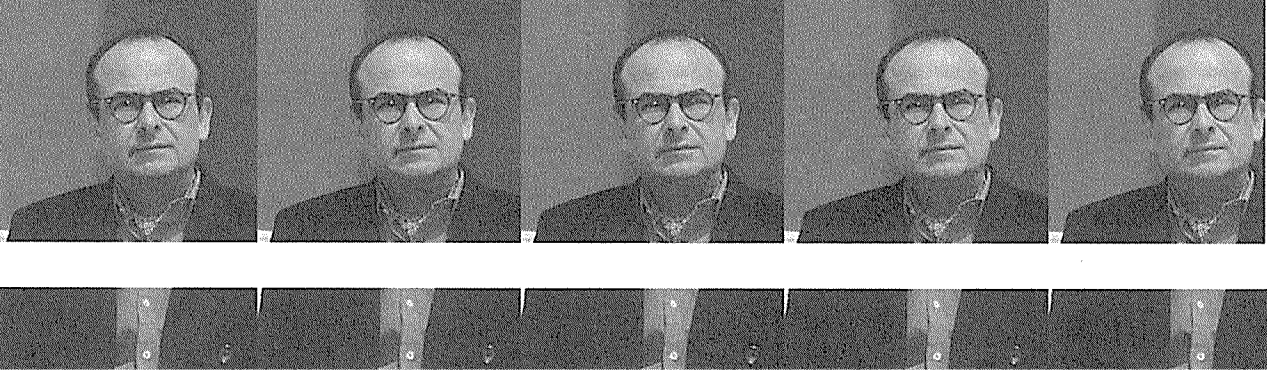
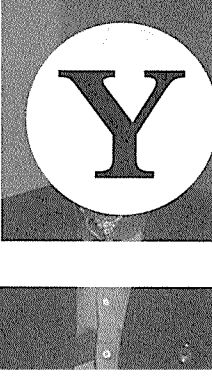
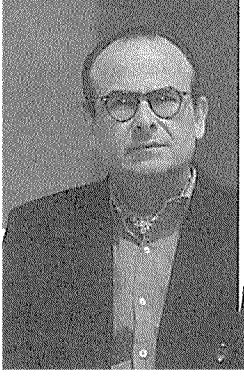
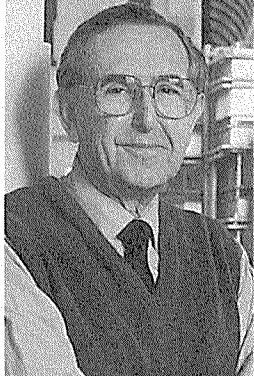
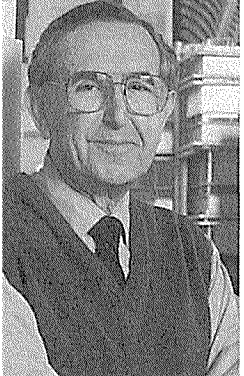
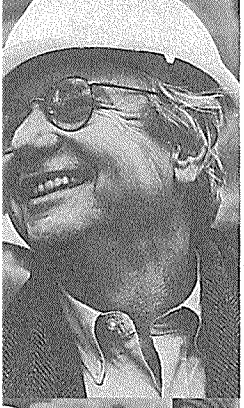
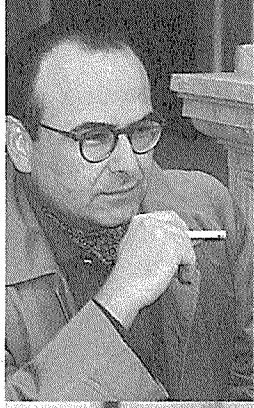
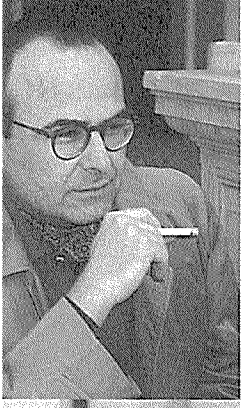
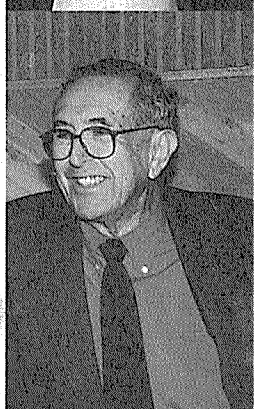
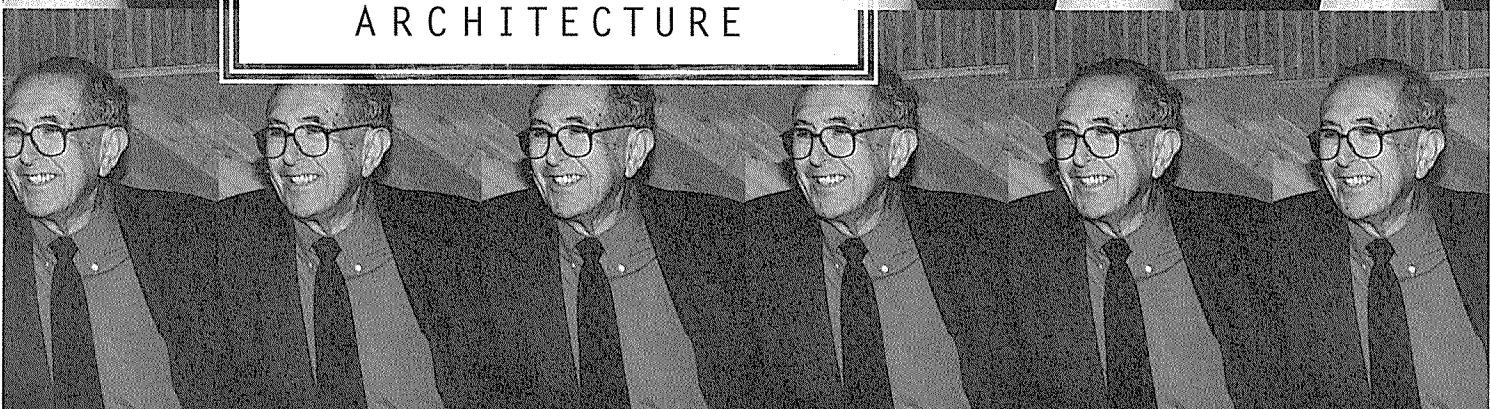
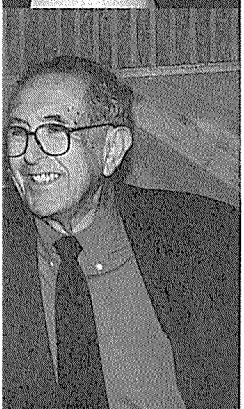


CONSTRUCTS

Yale

ARCHITECTURE



Daniel Libeskind, who is the inaugural Louis I. Kahn Professor at Yale this fall and taught at Yale in 1992, spoke with Nina Rappaport, editor of Constructs, in Berlin this spring. He will give a lecture on November 8.

Nina Rappaport: In light of your coming back to Yale to teach a studio, how do you think architectural education can transform the way students think and work in the world?

Daniel Libeskind: Education is the prime mover of how things are meaningfully transformed. A teacher can provide the conditions to provoke students to think beyond the logic and lethargy that has so institutionalized us. Technological seduction often eclipses social issues, which I think are the prime issues in architecture. People may manipulate facts and techniques, but to what end? Architecture must deal with providing a sense of community, with social justice and the ethics of building.

NR: So public projects that engage people, in the form of art museums or public commissions, are the most essential to you.

DL: It is easy to draw something, to enter competitions and make proposals, but to engage the public in an architectural debate and discourse is what I believe architecture is about. Buildings that transform the public's idea of itself and its own future are the task of architecture. It is a major commitment in its own right, like giving an identity to a community.

NR: Is that too idealistic and too much to ask of architecture in our society today? Do we expect too much of people, that they should even want to engage in a debate about the built environment?

DL: No, I believe the public is underestimated. It is precisely because of globalization and the marketplace that problems are exacerbated. One becomes more aware of the issues than one was when the world was more artificially segmented.

NR: Are the construction boom and planning

What has happened since the 1991 competition that you were not awarded?

DL: I was fortunate to be awarded second prize. The administration did not want my idea, which I termed the "homeopathic approach" to the planning of Berlin. After unification the bureaucracy said: This is a disordered city; let's order it again. So they awarded first place to a scheme with sixteen skyscrapers standing in a rigid grid. My approach was the opposite—there was nothing intrinsically wrong with Alexanderplatz. Throughout its history it has always been a vital hub for working people of Berlin, from the time Tsar Alexander gave it its name to the fall of the wall and the departure of the Russian troops.

I did not concentrate solely on the private needs of the investors, but rather thought of Alexanderplatz as primarily a public space. I believed it would change organically as buildings were renovated and new buildings were constructed. I proposed such banal measures as the renovation and transformation of buildings. The idea was completely rejected because the administration wanted to tear it down and start all over again. I strongly disagreed.

NR: And ironically your non-plan is happening, but without your new insertions into the plazas and the underground spaces.

Constructs

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

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opportunities in Berlin actually establishing a direction for creating community that is exemplary to you, or is it too regressive and maybe a lost opportunity?

DL: Berlin is an interesting paradigm of the problems of change and global transformation. The city is unrecognizable from ten years ago when the wall fell. The rapid filling in of all the empty sites doesn't touch on the destiny of the city, because destiny is not only in materials and quantities but in the continuity of memory. Berlin is a good case study of the dilemmas of construction, memory, and the problem of continuity.

NR: Which brings up the question of what is tradition in the urban environment: How should traces of history be represented or presented?

DL: How does one deal with the less obvious aspects of tradition and history that are not peripheral issues for a city like Berlin? And this question applies to other cities whose histories have been traumatic. The relationship of history certainly affects my view of what and how to build.

NR: Are there places that combine transformation and continuity in Berlin? I am thinking in particular of Alexanderplatz, which today is filled with people in transit and shopping, and still retains the former modernist buildings with the Kaufhof department store, the hotel, and the wide-open spaces.

DL: It is being realized de facto because realistically that is the way cities develop. The city has a memory, and the idea of tabula rasa, of a nihilism and forgetting the past, is misleading. Changes occur that are subtle and deep, not easy to photograph or to draw.

NR: Your approach is similar in the plan for the competition that you recently won for Lichtenfelde-Süd, the former American military exercise base that will become a kind of new town on the border of what was west and east Berlin, only 15 minutes from Alexanderplatz.

DL: For the Lichtenfelde-Süd project, I was one of the only architects to make a statement on behalf of integrating the disenfranchised eastern population. The east has its own legacy that should not be ignored—but it should be addressed in a creative way.

I proposed the preservation of the wilderness of the site rather than destroying it by continuing the grid of the city. The scheme developed islands of housing configured as an archipelago. New ways to live in this site were made possible from a historical and ecological point of view. The plan oriented houses and amenities in new ways around the open natural landscape, without being propelled by the old ideas of master planning.

NR: How then do you take your homeopathic approach to planning and translate it into

Tacheles, the site for your Yale studio in the heart of the prewar city that is now both an organically grown artist area as well as a vast, open site ready for development?

DL: Tacheles is a complex project for the same reasons as Alexanderplatz, because the approach has to be a balance between history and the new responsibilities for a part of a city that was cut off from normal development for fifty years. The conditions that develop cities have, of course, to relate to the optimization of building on that site. But every city has a ground that is slightly below that ground, and a ground that hovers a few centimeters above—below and above, that is the “triptych” line where I would set up my response.

NR: That same line where you can look out some of the unusually placed windows of the Jewish Museum right at ground level, at people’s ankles.

DL: Yes, exactly. It is the dreams of Berlin gone by, the nostalgic projection of what the city could have been and what it still might be.

NR: What issues does Tacheles bring up in terms of advancing the discussion of the development of the city?

DL: In the large-scale developments of Berlin the last five years, there is a certain reactionary approach that has reduced the city to volumetric shapes and quotations of administrative rules, rather than using the rules to promote a transformation and understanding of the issues of work, ecology, society.

A site like Tacheles, which Walter Benjamin has described in many of his essays, holds the vitality of the city. Investors are beginning to critique what has already been built. Office buildings remain empty. The urban life promised and drawn in the simulated computer perspectives has not been activated.

NR: So a question becomes how much do you leave and what do you develop?

DL: Tacheles is the site of a real competition, and it becomes even more important now with the failure of the “critical reconstruction of Berlin.” I don’t want the students to follow

of thought in the studio with building in the world in a way that might also incorporate their ideas and explorations?

DL: I never learned in school how to implement something. I never learned about the gap that exists between the studio and the world outside. Students leave school with open eyes, and then four years later they feel oppressed and are not doing what they set out to do. How can students pursue their careers in the contemporary world of architecture, in a social realm that enables them to realize their dreams? That’s the real question and challenge.

NR: So you think that students also need to address the organizational and cultural side of architecture, presenting it in the political and public realm?

DL: Yes, and that too is a creative act. How does one enter this realm? It is not enough to stop at the level of a presentation. One has to step into the truly uncomfortable part—the ambiguous area of public realm.

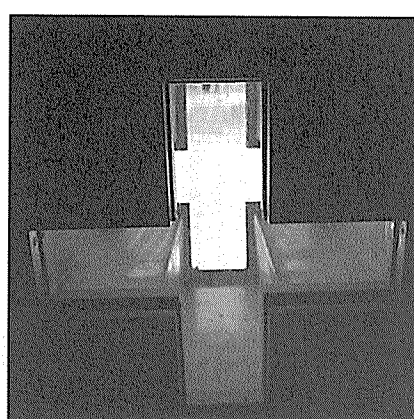
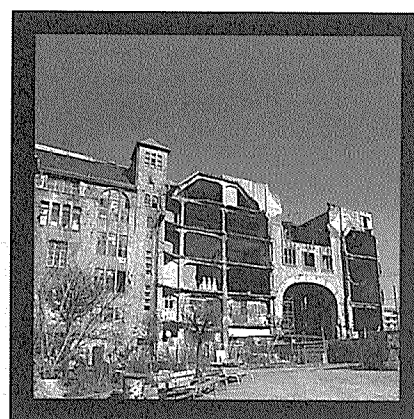
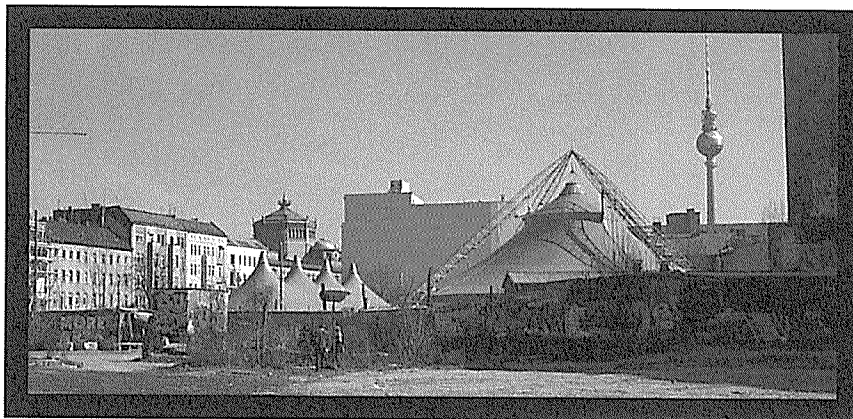
NR: Is that where Nina Libeskind is so involved?

DL: Yes, I must say that I never would have been in practice had I not been fortunate enough to work together with Nina since we started collaborating nine years ago. She brought a harsh criticism to my work, and with her political background she brought in the realism and organization.

I have never worked for another architect—it just wasn’t for me! In February 1990 I finally began my own office without any experience.

NR: Then how do you run your office—is it based more on a university studio?

DL: You can see yourself. It is not really an office; it is a place where one can work on architecture without the hierarchies and artificial support systems—it is very raw. It is not about the administration of architecture, it is about making architecture. When I came to Berlin to build the Jewish Museum, other architects advised me to hire experts to make the building. But I resisted, firmly believing that it was not about hiring overly



dogmatic theories, but I would like them to participate in the political and cultural debate. After all, good architecture is not just about an abstracted apolitical discourse.

NR: But isn’t that abstracted discourse what you focused your energies on when you taught at Cranbrook in the 1980s?

DL: What can I say? I have changed and developed. I don’t think that what I taught before was illusory. It was based on what I was interested in then. I wanted to work with students in the profound realm of ideas. It was a true mission. I looked at the situation in the studio and took it for what it was—not an office. It was not a means to an end, but an end in itself. In architectural practice, it is hard to make changes by pure discourse, because it is a discipline that, like medicine, has an empirical counterpart to it. How is the empirical extended, or the philosophical insight realized, to make a change?

NR: So how will you engage students at Yale?

DL: I don’t want them to become corrupt practitioners of false architecture, nor do I want them to be seduced by the realism that creeps into the studio because one has sections and plans and real sites. I do want them to become radically involved in thinking about their own role in the world of architecture and about how to maintain their commitment to the things they believe in.

NR: How can students reconcile the world

experienced architects but about a building that had never been built before. So it should be done by architects who were not “experts.” Well, I resisted, and succeeded. The building radiates that it is not a set of ready-made details and items. It is a creative exploration. How do you make a window that has never been done before? How do you make a wall that has never been thought of this way before? How do you create a circulation system that has never been instituted in a public building before? I think that is the essence.

Often we think of architecture in a primitive way, as a linear process that leads from drawings to buildings, from insight into realization. I think it is very much a multilayered simultaneity that spreads in different directions and explores the vortex of possibilities. It is even a good way of running a design studio.

Cover

From top: Daniel Libeskind, Photograph by Nina Rappaport

Frank Gehry, Photograph by Nina Rappaport

Cesar Pelli, Photograph by David Gabrovec

Demetri Porphyrios, Photograph courtesy of Porphyrios Associates

Daniel Libeskind, Photograph by Nina Rappaport

Frank Gehry, Photograph courtesy of Frank Gehry & Associates

Cesar Pelli, Photograph courtesy of Cesar Pelli & Associates

Demetri Porphyrios, Photograph courtesy of Porphyrios Associates

Photographs pages 2 and 3 by Nina Rappaport, Spring 1999

This page: Tacheles, competition site

Top right: Tacheles, competition site

Bottom left: Daniel Libeskind, *The Jewish Museum with the Hoffman Garden*, Berlin, Germany

Bottom right: Daniel Libeskind, *The Jewish Museum*, ground-level windows, Berlin, Germany

Background: Daniel Libeskind, *Interior of the Jewish Museum*, Berlin, Germany

Frank Gehry will be teaching a studio at Yale as the Davenport Chair. He was interviewed by architect Julie Eizenberg, who with Hank Koning was Bishop Professor last spring. Gehry will deliver a lecture on November 4.

Julie Eizenberg: I understand you are now working on a planning project in Panama. What is happening down there? Do you have personal ties there?

Frank Gehry: Yes, I became involved because my wife is Panamanian. They are re-flagging the canal so that at midnight on December 31, it becomes Panamanian instead of American. There is a lot of

ASAP (Architects Strategic Alliance for Panama), to be called upon as needed for planning ideas.

JE: Is it one of those things where everyone thinks that architects are in control of development, but architects are the least in control of it?

FG: Sometimes architects can create local self-respect that is a catalyst for change, like in Bilbao, which made a whole community think better of itself. So they can play that kind of role. And it worked financially because it brought a lot of people to Bilbao. So everyone wants to do that now.
JE: You end up becoming a development consultant.

protect the identity of the community in the face of economic development.

FG: If the Panamanian project goes ahead, then maybe Yale students can participate and we can go down there. But time is always an issue with me, because I need to work constantly with my staff. Making architecture is collaborative.

JE: I am glad you said that; many people think architects do it all by themselves—that you draw and deal with all the other organizational stuff, and at the same time run around to four or five different countries.

FG: You can't; it's no fun at all.

JE: What is fun, if you could choose?

From top:

Frank O. Gehry & Associates, *Walt Disney Concert Hall*, Los Angeles, California, sketch

Frank O. Gehry & Associates, *Walt Disney Concert Hall*, Los Angeles, California, rendering

Frank O. Gehry & Associates, *Walt Disney Concert Hall*, Los Angeles, California Photograph by Whit Preston

if you could do an airport, what would you do?

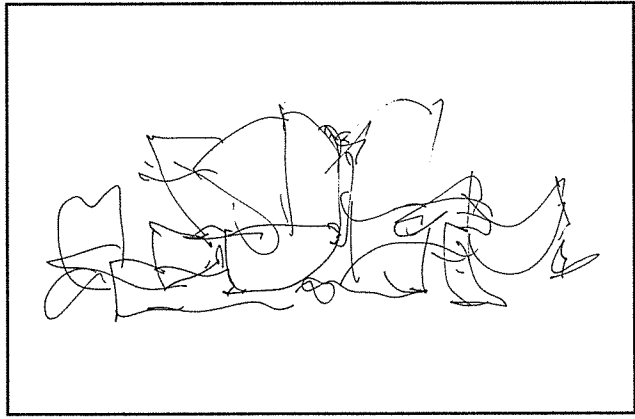
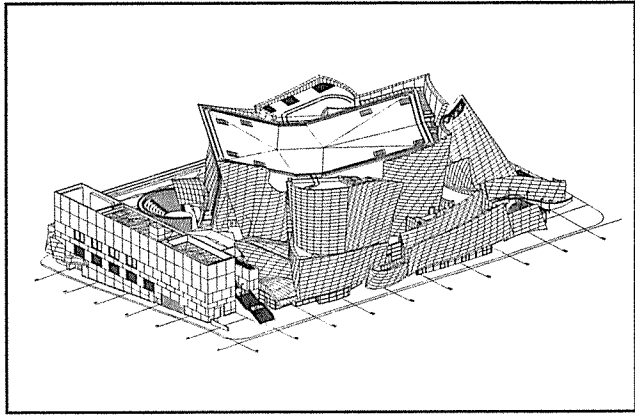
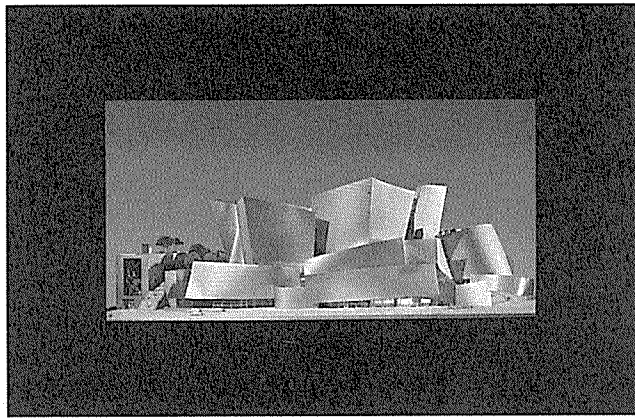
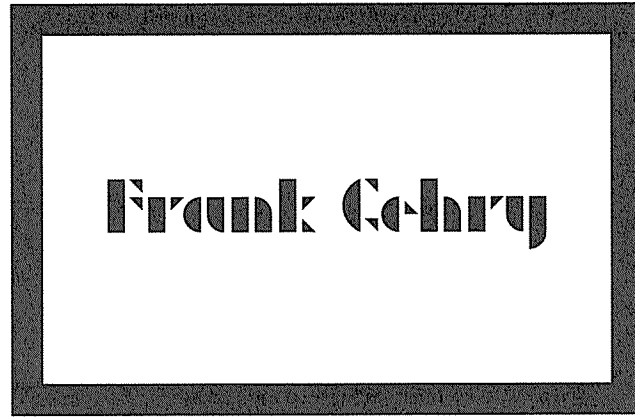
FG: The problem is that if you yearn after something, then you never get it. So I am superstitious and will never go after an airport. I have been invited for competitions and have turned them down because they didn't seem really enthusiastic. You know, all of us get used a lot, so you have to be careful. You have to get the clues, and sometimes it is not clear. I don't want to do a project unless they really want me.

JE: Would there be a chance for an airport in Panama? To get people to go there, they would have to build up the infrastructure to take advantage of the opportunity.

JE: It is a hard act to follow—a ship rising out of the ground.

FG: It would be nice to do, but I don't think it's possible.

JE: What is the office complex you are working on now that I see over there in a model?
FG: This office building, Der Neue Zollhof, is now under construction in Dusseldorf. It is on a site for which Zaha Hadid had made a beautiful building form and didn't do it; but it could have been one big building. This is a speculative office building to which I am giving three identities and different scales, which I made open so that you can see through to the street—and it opens to the city and the river.



FG: The precision is incredible; it is to seven decimal points in its accuracy. The computer gives you total control, and there is no need for shop drawings in between. You get what you draw. It is direct.
JE: I saw your shop where you cut steel and wood. I was blown away. Using the visual computer programs and dimensioning capabilities, you can cut things off-site, with little waste. And it has extraordinary poetic possibilities.

FG: We also make the construction companies do it if they want to work with us. They buy the technology and really like it because there is less error. But on the other end, our plans have to be more precise too; we have trained our people now to do it. That's why Richard Serra is here to make his sculptures with our machines.

undeveloped land there, and cruise ships and tourists go through. Plus the rain forest hasn't been touched, so I was asked to help with planning. I brought some international architects, such as Greg Lynn and Alejandro Zaera-Polo, Ben van Berkel and Lindy Roy, to a conference in Panama to meet local architects Patrick Dillon, Eduardo McGrath, Eric Wolfshoorn, and others. The conference initiated a discussion for a tourism and conservation plan with economists, ecologists, hotel and tourism leaders, and policymakers; I was invited to give a keynote address. During the conference, local architects formed a group called

FG: In a way we have been asked to do things, but we turn most of it down because it doesn't have any substance to it. If you are going to do a building, it has to be backed up by the infrastructure and program. Bilbao had the Guggenheim with its collection, curators, director; the Basque culture; the city—it had things to make it work. You can't just go to Bakersville and plopp down a clunk and hope that everybody is going to come. If you make a building a sculpture, it will get published. But that is not enough to improve an economy.
JE: My brother works in Laos for the United Nations, and they often talk about how to

FG: I don't get to choose the kind of projects, but I do choose the clients that I like. Courthouses don't come to me, or airports. What comes, comes, and I do that. If something else comes, I'll do that.
JE: The thing that makes you happy is designing buildings.

FG: I like being responsive to people. Some people say I am an artist; but I am not an artist like Richard Serra. Those guys sit in their studio alone and work without concern for a client.
JE: And you get what you get.
FG: I love the interaction with the people, the clients. If they are not involved, then it

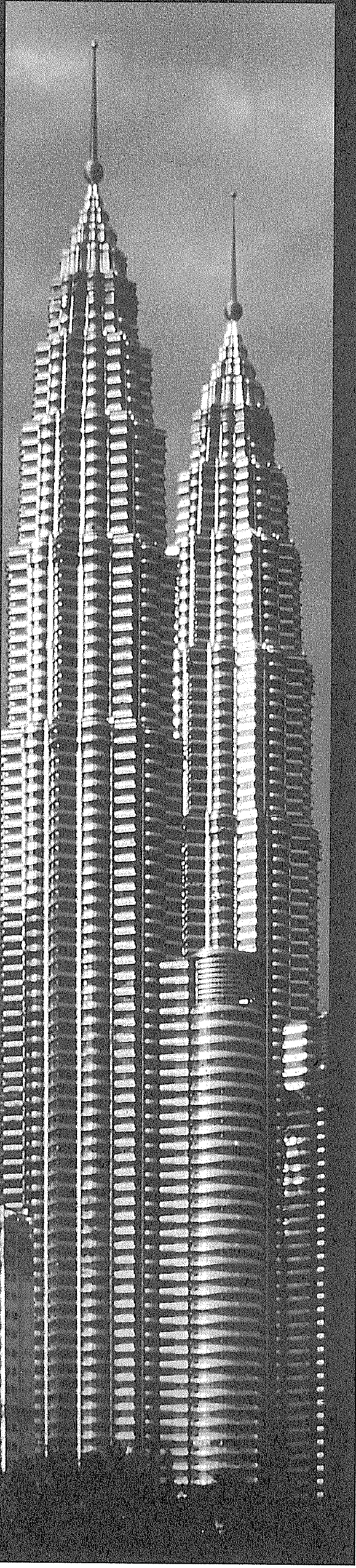
FG: You have to know the people beforehand. I believe that if they are all strangers you would have a hard time interacting. We did it for one of the classes at MIT. I went to the class and met with the kids, and got to know them and their personalities; then when I taught it on TV I could talk to them more easily. There was a little bit of a learning process, and then it worked for me. It is very helpful on the technical level with working drawings—there is a lot of stuff that they can see and that can be projected via the computer to the screen. And we can work with engineers and other consultants that way.
JE: So back to what you would like to do:

FG: I don't know their whole program yet, but they want to build touristic things—museums, an aquarium, and a visitor center. And they have to build a new canal to make it wider and then add new bridges. The canal is a beautiful thing to see. If you sit by the canal while it is operating, all of a sudden these big tanker ships rise up in your face and then another one will drop down. It is kind of a kinetic sculpture—and people are on them, so you wave. There are huge tanker ships, and then maybe a little sailboat goes by. For many years I used to go there and watch the canal, and now all of a sudden I am involved.

We invented this way of making the form work with CATIA modeling system, which in this case cuts foam molds directly from the computer model to make precast concrete pieces that were used to form the walls of one of the three buildings. Then we used the computer to cut prefabricated steel pieces with the construction company.
JE: This is amazing technology. When does it hit the streets so we all can enjoy the precision? I am so fed up with the contractors' lack of interest—how do you even get them to do it?

Cesar Pelli

Cesar Pelli & Associates
Architects,
Petronas Towers,
Kuala Lumpur,
Malaysia, 1998
Photograph by Jeff
Goldberg/Esto



Cesar Pelli, dean of the School of Architecture from 1977 to 1984, will teach a studio as the Eero Saarinen Professor in the fall. He was interviewed by architect and teacher William Butler who will assist in the studio. Pelli will give a lecture on October 4.

Bill Butler: Cesar, it has been some twelve years since you taught at Yale, and you are returning to take the Saarinen chair. You often talk about the collaborative nature of Saarinen's office, not only with clients but with other designers in the office.

Cesar Pelli: I feel honored to have been invited to take the Eero Saarinen chair. Eero was my mentor and my friend. Although I was not aware of it when I worked for him, it became obvious later that his office was an unusually good learning environment. Many architects who worked there—such as Chuck Basset, Gunnar Birkerts, Nobuo Hozumi, Kevin Roche, and Robert Venturi—who went on in their profession in many different ways, came out of that little place in the suburbs of Detroit.

BB: What made the office such a good place to learn?

CP: Perhaps it was because Eero was quite transparent in his design process. He was firm, but he never acted like a genius or a dictator. Anyone could criticize him—and he would listen. He accepted that he was a fallible person like every other human being. This attitude made him very accessible and made excellence achievable. Most architects like to present their work like a magician on stage, capable of pulling rabbits from any hat. But he was open about the process. His office was more like a large

kitchen where we may have been asked to slice carrots, but we also knew what changes in the recipe were being tried and were allowed to comment on the results. Some explorations were rather wild, but every design was for him an opportunity to go into partially uncharted territory—and he invited us to go with him. Each project became a phenomenal learning experience both for us and for him.

BB: I understand that you worked on the design of the TWA terminal at JFK.

CP: I did not participate in the first scheme; I was brought in for its redesign. The design was completed and presented to the client, and they bought it. But Eero had second thoughts and needed another year, even though they had already spent the whole fee—so we restarted.

Among other things, Eero had assumed pairs of vertical columns in the front, supporting the shells; but the loading was eccentric, requiring that the columns be tilted. They looked cross-legged. I was asked by Eero to give form to these intersecting supports. He had just rented an extra office space above a gas station, so I worked there alone for about three months and came up with the final shape for the columns. Eero was pleased with them, but he wanted to see how it would relate to the walls and roof. Slowly we built a model until it encompassed the whole public space at a large scale of three-quarter inch to one foot. With this and many other models we redesigned the central public portion of the building.

BB: You also use models intensively in your office now. How do your's compare to Eero's use of them?

CP: I learned that models are an invaluable tool. We use them a little more systematically now. The compound forms of the TWA terminal, which were almost as complex as those of Frank Gehry's Guggenheim in Bilbao, were understandable only in model form. But this was in 1957, so all the models were made with cardboard and tape. They were crude but large. We developed hundreds of models; when the forms were right, we made an accurate drawing from the model; and then we made a new model from the drawing to check the reliability of the drawing and the quality of the form. We often had to repeat the process.

BB: What is different from the way you work now?

CP: Many of the processes we use now came from my understanding of Eero's methods updated, refined, and adjusted to my experience and needs. The differences are simply a result of the different eras during which our careers have taken place and then, of course, because of the use of the computer.

BB: In Kuala Lumpur, how did you approach the design of the Petronas Towers?

CP: The design of the Petronas Towers was a special problem, because when buildings are much taller than their surroundings they occupy a position against the sky that is charged with symbolic needs, which not all towers address properly. Also, tall buildings are a particular and rare architectural problem. Eero did only one tower, CBS. The final design was actually a last-minute choice, because what he wanted was a tower that looked like a rocket ship sitting on four huge legs, but there were problems with circulation

systems. So he had another, very simple design that was built.

BB: How do you relate the Petronas Towers to the modern movement's models for tall buildings?

CP: The tower, as an architectural problem, is one of the blind spots of the modern movement; its ideology did not address the truly tall building. Mies van der Rohe—who was not at all an ideologue, but a genial shape-maker—resolved the problem in a clever way by stretching the aesthetically correct low building using a rigorous order. But we have seen that when his model was reused by less talented architects with less-than-full client support and less rigor, the results have been banal tall buildings that impoverish our cities.

BB: So how is this resolved in the Petronas Towers?

CP: Petronas gave me a unique opportunity to reconsider the problem of the tall building and to question some of the dogma of high modernism. The Petronas Towers do many things that go against the grain of orthodox modernism. Their forms are not universal; they are purposely designed for Malaysia. They are symbolic; have recognizable shapes; purposely form vertical axes of symmetry (recognizing that they must carry within themselves the *axis mundi*); taper to the sky in an appropriately ceremonial way, coming to a point; and are placed symmetrically in relation to each other. We have all accepted that if you have two equal-size towers, we should place them slightly askew. The strategy works at Mies's Lake Shore Drive, but when it is reused at the World Trade Center, it is a problem: they are

just two huge, bland objects floating in space. The Petronas Towers are symmetrically composed with one face toward the city and another toward the park. There is a tension; one can almost sense an energy plane connecting them. The space between them is symmetrical, and the axis of the whole complex is in the void.

This is a modernism that is closer to Frank Lloyd Wright than to Le Corbusier. Wright once quoted Lao-Tse: "The reality (or energy) of a vase is not in the clay walls but in the space they contain. The reality of a wheel is not in the spokes or the rim, but in the space they define." Lao-Tse was speaking metaphorically, but for Wright the thought refigured the nature of his buildings. For me, it is in the space between the towers that the reality and energy of these buildings reside. The towers create a threshold toward the infinite that is accentuated by the bridge, which with its inclined struts forms a forty-story-high symbolic portal to the sky.

I knew that in these buildings I was transgressing many aspects of modernist ideology and what I had learned in school by making towers that are symbolic. Being in Malaysia and in a tropical climate freed me from many preconceptions.

BB: How will you integrate these explorations on tall buildings with our architectural studio at Yale?

CP: The studio will be about tall structures, continuing an aesthetic analysis I started earlier at Yale. In the 1980s we analyzed many historical tall buildings, and then we used two sites in Manhattan for the design project. At that time the skyscraper was an interesting topic; today it is not quite the same. So we may start by analyzing the

aesthetic aspects of tall structures and design a tall, ceremonial architectural element such as a redesign of Harkness Tower. Then we will probably design a very tall building, looking at the differences between designing vertically and horizontally, and exploring those issues.

BB: You have been exploring architectural and philosophical issues in a new book.

CP: I have just completed a book that grew up slowly about my thoughts on architecture, which is called *Observations for Young Architects* (The Monacelli Press). It focuses on the nature of the art of architecture. I avoided design theories, and wrote about the things that affect us in our art and about our responses to those pressures. To give order to the book, I identified eight basic connections between architecture and reality, such as time and how it has defined modern architecture; construction as a key determinant of form; and place, and how the effects of a universal ideology and the lack of local materials and crafts have affected our response to our building's site. There is also a chapter on the self, where the final responsibility for what we do resides.

BB: What made you want to write this book?

CP: My love for architecture in all its complexity. As we practice it we understand it holistically, but if we want to improve our art we must focus on one aspect at a time. We are at a moment in the development of modernism when many of its postulates need to be reconsidered. If we want change, we must understand exactly what it is that needs to be changed. I hope my observations are useful toward gaining this understanding.

DEMETRI PORPHYRIOS AND CHARLES JENCKS

Architectural critic Charles Jencks interviewed British architect Demetri Porphyrios in London this spring for *Constructs*. Porphyrios is returning to Yale as Bishop professor this fall. He will deliver a lecture on September 27.

Charles Jencks: What can you say about how the classical tradition has evolved in architecture during the past twenty years? After the 1940s it became a minority tradition and a marginal rarity.

Demetri Porphyrios: What is perhaps more important to notice is that classicism is a diachronic philosophy. It was lost for three hundred years and then reappeared. And as the word *classical* itself reminds us, it stretches through time and is still alive today.

CJ: Nordic Classicism has been the background to your work in the 1970s and 1980s. I think it was a real eye-opener to you—and to me, too. For example, the work of Lewerentz and Asplund was an exciting discovery.

DP: I was one of the first to introduce what became known as Nordic Classicism, which is a good example of marginality. In the early 1900s Classicism was dominant, whereas modernism was only slowly emerging. Architects were attempting to reinvigorate the classical language, which was necessary then because nineteenth-century academicism had demoralized the functional and structural aspects of classical thought. Architects attempted to infuse the classical with a functional and structural logic that was based on ideas borrowed directly from the emerging modernism, which shows how philosophies can interact.

CJ: It was the strength of that architecture and your writings on modern eclecticism that excited me. In your book *Sources of Modern Eclecticism: Studies on Alvar Aalto*, (Academy Editions, St. Martin's Press, 1982), you showed the rich creativity involved at the level of myth, painting, poetry, and architecture and put forward the term Nordic Classicism.

DP: I actually used the term Nordic Doricism to refer back to the idea of structural and functional basics. The term Nordic Classicism appeared after the first symposium on the topic.

CJ: Then there was the exhibition *Real Architecture*, at the Building Centre.

DP: The quaint Englishness of that exhibition put me off. It was almost as if people wanted to put a stamp on it, like on an envelope, so that they knew where it would go. Important aspects of the classical experience—for example, issues of structure and rationality, ornament and myth, the relationship between architecture and the city, typicality versus the unique gesture, normality versus excess and transgression—were not elaborated. Only issues of style were considered.

CJ: I couldn't agree with you more. On the contrary, what was exciting about Leon Krier's and your position was that both of you had a deeper philosophical and structural architectural commitment than the so-called "real architects" who, like the romantic painters of the 1940s, were weak. Would you characterize your work as modern classicism, eclectic classicism, revivalist classicism, or none of the above?

DP: I don't see myself as a doctrinaire classicist, but as a modern architect—not modernist, but modern.

CJ: But you wrote "Classicism is not a Style" (*Architectural Design*, 52, 5/6, 1982 Academy Editions, London). Then you were defending the same issue, a constructional realism.

DP: The relationship between construction and form is not causal. I have always spoken of the representational and mythological aspects of it, which are vastly different than structural rationalism.

CJ: So, you call yourself a modern architect, but your position presents a strong set of canons—as if you occupied a position. You use historical precedent, but you don't use it canonically.

DP: The Brindleyplace Offices in Birmingham, for example, may be called eclectic, but not

the Dakis Joannou gallery in Athens—and yet they both share the same classical values.

CJ: The Brindleyplace building actually brings up all the issues. At the base there are quarter-engaged Doric columns holding Romanesque semicircular arches that intersect, leaving pointed Gothic arches surrounded by rusticated walls. It is inventive because it breaks the first canonical rule of Alberti: You never put an arcade above a colonnade. It is witty, not passively revivalist. But at the same time it has the machine-precisionist quality of modernist classicism. I think there is a philosophy behind it that is midway between revivalism and eclecticism.

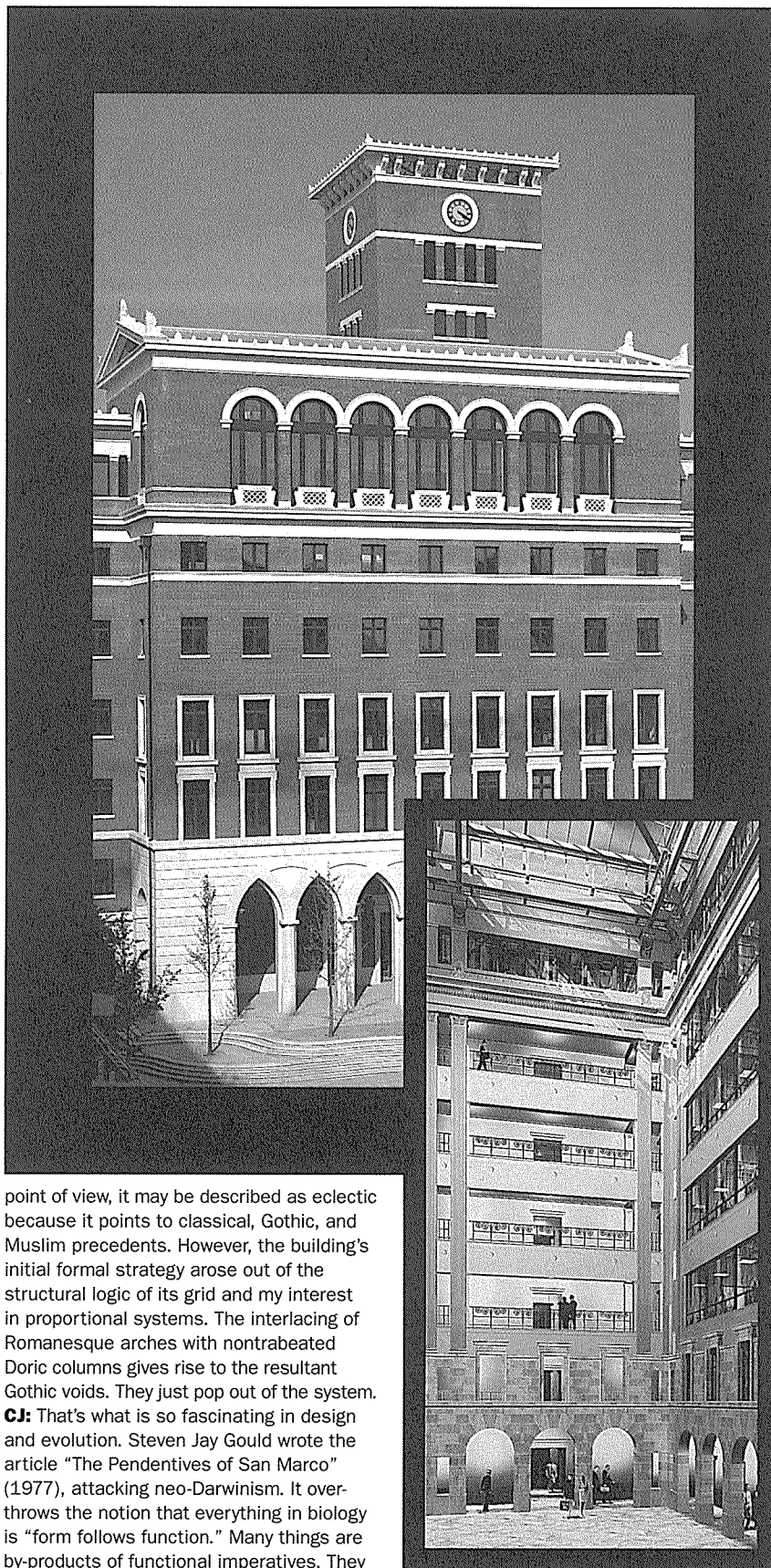
DP: If you judge the building from a stylistic

DP: Well, you oscillate between a functionalist and nonfunctionalist argument as it suits you, as you often do, and do so well.

CJ: The correct postmodern way would be to use a contextual grammar, but at the same time reveal the mechanical equipment in the tower.

DP: The brief was to design a building that would also be a beacon for the whole Brindleyplace development. The tower is embedded in the block and thereby belongs to the urban whole, not just to the building. The tower shows that it houses contingent services implicitly rather than explicitly.

CJ: Implicit isn't enough.



point of view, it may be described as eclectic because it points to classical, Gothic, and Muslim precedents. However, the building's initial formal strategy arose out of the structural logic of its grid and my interest in proportional systems. The interlacing of Romanesque arches with nontrabeated Doric columns gives rise to the resultant Gothic voids. They just pop out of the system.

CJ: That's what is so fascinating in design and evolution. Steven Jay Gould wrote the article "The Pendentives of San Marco" (1977), attacking neo-Darwinism. It overthrows the notion that everything in biology is "form follows function." Many things are by-products of functional imperatives. They simply pop out from the intersection of two barrel vaults.

At first glance your Brindleyplace Offices looks like an eclectic revivalist building. It has much better grammar, syntax, and proportion than its unsophisticated modernist neighbors.

DP: You are very kind. So where is the "but"?

CJ: There are certain aspects of your Brindleyplace Offices that create a frisson. What is that belvedere doing housing mechanical equipment? It doesn't say anything about the role of mechanical equipment in our time. There is no semantic appropriateness or expressive interpretation of the function.

DP: Then it would have been a Richard Rogers building. You cannot accuse me for not being what I never wanted to be.

CJ: You don't have to show it all. The postmodern position is that you can use forms to communicate the historical context, but you also have to communicate the functional contradictions between the history of those towers. I have never accused you of being a postmodernist; I am only criticizing you for not being one.

DP: Let me add that our Brindleyplace building is the first large postwar commercial building that has an external envelope in traditional-bearing wall construction. It has

two structural systems: an external load-bearing envelope and an internal frame structure holding all the floor plates. Ultimately you can see the two systems working together.

CJ: Good point. But whereas a postmodernist makes more of the contradictions between the two systems, your modernist classicism—after Bob Stern's phrase—harmonizes to such a degree that it doesn't raise the contradictions on the front. They are latent, because you are more interested in the harmony.

DP: Is that a sin?

CJ: It is a kind of sin, because architecture today should raise consciousness about the contradictions within the discourses. My criticism may be unfair because yours is not a postmodern building; but if you pretend that it is, it fails.

The other thing that bothers me is the mythopoetic quality of the decorative language—the acroteria and the anthemia—which raises the question of choice. As Gehry said of the Classical Orders, "Why not fish?" Ornament can be about anything.

DP: Acroteria and anthemia are more beautiful than fish, and they have a cultural resonance. When you say you don't accept certain motifs of the past that don't show anything about our contemporaneity, I am truly baffled with your historicist "spirit of the age" prudishness. We continue to eat bread even though it has nourished people for thousands of years. Life is measured by its continuities. Fish are only ephemeral gestures of dada.

CJ: Your Doric order, bricks, and cornices may be bread, but the other motifs are not necessary.

DP: In the Brindleyplace atrium I wanted to address the relationship between the technical and the decorative: the structural metalwork measured against the beauty of the decorative profile.

CJ: This brings up the case of the difference between copying, imitation, and transformation. You say that you have slight innovations, and I am saying that they are so secondary that even specialists may not perceive them. Gehry's fish is evocative and has a mythopoetic quality that acroteria do not. To engender the mythopoetic within the postmodern, one has to have a repertoire of signs that are familiar but also unusual—a very hard line to walk.

DP: Gehry's building in Bilbao is beautiful. It is mythopoetic and enigmatic—but it is not the kind of building that one can make cities out of. Without typicality there is no sense of the collective. Innovation has nothing to do with the aesthetics of shock. You can shock the first time, but after that it turns into kitsch banality.

CJ: On a different note: modern classicism is rare today, which makes you rather exotic.

DP: To be exotic without searching for exoticism is, I suppose, the enigmatic lure of the classical.

From top: Porphyrios Associates, *Three Brindleyplace Office*, view from the square, Birmingham, England 1995
Photographs courtesy of Porphyrios Associates

Porphyrios Associates, *Three Brindleyplace Office*, interior atrium, Birmingham, England 1995
Photographs courtesy of Porphyrios Associates

Background:
Carlo Scarpa,
Museo del
Castelvecchio,
Verona, Italy
Photograph by
Guido Guidi

Below left:
Carlo Scarpa,
Architect:
*Intervening with
History*,
Canadian Centre
for Architecture,
Montreal
Photograph by
Michel Legendre

Below right:
Carlo Scarpa,
Architect:
*Intervening with
History*,
Canadian Centre
for Architecture,
Montreal
Model by Office of
George Ranalli.
Photograph by
Michel Boulet

Intervening with History

The exhibition *Carlo Scarpa Architect: Intervening with History* exploits the potential of the CCA exhibition spaces to the full. It was a delight for me to see, in terms of the conceptual and intellectual framework, the quality of materials, and the design. In fact, it is one of the most intelligent, well-considered, and satisfying exhibitions I have seen in a long while.

The exhibition presents in detail eight of Scarpa's built projects: Palazzo Abatellis, Canova Plaster Cast Gallery, Museo di Castelvecchio, Veritti House, Olivetti Showroom, Palazzo Querini Stampalia, Banca Popolare di Verona, and the Brion Family Tomb. The material presented includes a large number of Scarpa's original drawings, photographs of the projects by Guido Guidi, and models of each building fabricated by the office of George Ranalli.

Organized on a project-by-project basis, each work is represented by many of Scarpa's evocative freehand or drafted sketches, mostly using graphite, colored pencil, and ink on tracing paper and vellum. The sketches are wonderfully composed in rows on the walls of the three galleries in a dynamic installation. The drawings, having been so widely published, are somewhat familiar; the specially commissioned large, sumptuous color photographs are spectacular. Together with Guidi's images and Scarpa's sketches, the models create a complete environment that allows easy cross-referencing between mediums.

Ranalli's models, a focal point of the exhibition, are displayed at eye level so that you can walk around them. Meticulously crafted of basswood, they artfully situate the projects in their larger contexts—each intervention in its history. The models illuminate how Scarpa's sites were irregular and provide a novel way to see the entire building. They show spaces that seem to be orthogonal but are actually trapezoidal, such as in the Canova Gallery. Evident is Scarpa's precision with details as a sculptor that works with solid matter and then carves out space.

A selection of artifacts, in particular two original Scarpa easels, round out the exhibition. The show is lit in a quiet and mysterious way, so that the objects are comfortable to look at both close up and from a distance.

In his introduction to the exhibition catalog, Nicholas Olsberg, curator of the CCA, states that Scarpa "taught architects by his example, to look more respectfully at monuments of the past and to weave new work into the ongoing dialogue of an evolving fabric. At the same time, he reopened the possibility of an architecture constructed like painting or poetry around questions of memory, allegory, narrative, and metaphor." One feels this to be true in this elegant and exemplary exhibition.

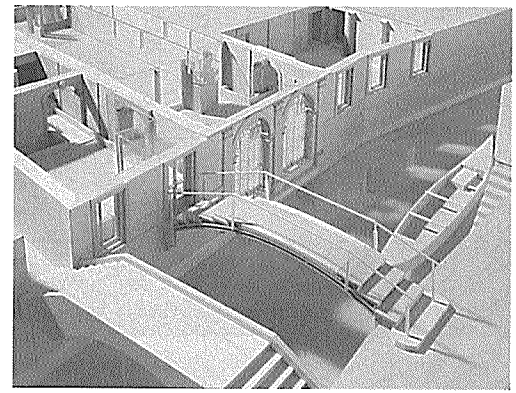
—Peter Rose

Peter Rose ('70) has had an office in Cambridge since 1993. He was the architect of the CCA, completed in 1989. He recently completed the Brookside School at Cranbrook Academy; a contemporary art gallery and a cafe; and a bookstore for the Fogg Museum at Harvard University, where he teaches in the Graduate School of Design.

In proposing an alternative to the post-war doctrine of light construction and mass-production techniques and in rejecting the prevailing assumption of architectural transience—short life-cycles for new buildings—they initiated, along with Frank Lloyd Wright, one of the most radical shifts in architectural thought since the origins of the modern movement.

"In effect, Scarpa reinvented traditional technology by returning to a dialogue with craftsmen, who worked with him in close and constant communication on every project ...

"Scarpa proposed textured, solid, often opaque and sculptural structures that would take their place in the continually changing fabric of the city. At the same time, his meticulous creation of a dialogue between architectural intervention and its setting opened up a new sense of the relationship between old and new. Together, this recombination of history, craft, and invention, applied to the conditions of the latter half of the twentieth century, marks Scarpa's major contribution to the discipline of architecture ...



"Scarpa looked to several architects whose built works exemplified a close involvement with both artisans and construction techniques. The most important of these was Frank Lloyd Wright Scarpa was able to develop a working method with artisans that tempered the reference to Wright and made it more directly applicable to his own intentions. Unlike Wright, who moves on from arts and crafts research to embrace the machine and to explore mass production, Scarpa remains in the manual craft tradition and works with the same artisans all his life, sustaining a continuous dialogue with them ...

"Throughout his research, Scarpa's drawings were a vivid representation of his ability to visualize form and material ...

"One of the most interesting aspects of Scarpa's drawings is his preference for working in orthographic projection. The integration of plan, section, and elevation in this tripartite system coded all objects and buildings so that they could be measured immediately and transformed into material reality. The didactic precision of the engineering drawing was combined with shading, shadow, and the human figure (providing scale) in order to produce a drawing of extraordinary legibility without sacrificing overt sensuality and atmosphere. The use of orthographic projection was essential to Scarpa's architecture, in which every surface was worked out with details and joinery that wrapped from walls to floor to ceiling, allowing each design iteration to be followed through all necessary planes ...

"Scarpa, a craftsman of the highest order, saw himself as one of the artisans. For this reason his work could develop and evolve through a primary dialogue between like-minded creators, clearly and loudly reasserting that the medium of architecture involves design and building as a single, indivisible act."

George Ranalli, professor of architectural design, created the installation for Carlo Scarpa, Architect: Intervening with History, on exhibit at the Canadian Centre for Architecture in Montreal May 26 through October 31, 1999.

The following are excerpts from the exhibition catalog essay "History, Craft and Invention—Eight Master-works" by George Ranalli. Published by the CCA with The Monacelli Press, it has essays by Nicholas Olsberg and guest curator Mildred Friedman, and photographic essays by Guido Guidi, as well as reproductions of 90 of Scarpa's drawings.

"By the late 1950s, two architects—Louis I. Kahn in the United States and Carlo Scarpa in Italy—had begun to distance themselves decisively from the functionalist aesthetic and machine technology of the modern movement. They commenced what was essentially an alternative discourse in establishing a dialogue with the history of architec-



ture, moving into a new realm of thinking about interventions into the historic fabric, and returning to the idea of craft, construction method, and on-site invention as the ultimate creative acts in architecture. Both Kahn and Scarpa were grounded in the modernist aesthetic, and this return to the origins of building was shared in spirit with Ludwig Mies van der Rohe, the reigning master builder of the mid-twentieth century. But they gradually developed a different sensibility, in which change, mythology, and the irrational were permitted to have a role. They argued for structures and about the classic fundamentals of design—as Scarpa listed them, "the wall, the joint, the window, stair, and door." At the same time, they countered the prevailing emphasis on transparency and ephemerality with a new emphasis on materiality.

Ranalli on Scarpa

Yale Constructs: Planning and Building for the University's Fourth Century

At the "Yale Constructs" symposium, which started—like this magazine—with a punning polemic, there seemed to be no end to irony. On April 10 and 11 at the birthplace of the American brand of deconstruction, the School of Architecture—no stranger to the movement declared through a 48-hour marathon of projects that the university is a place of building up, not tearing down: of creation, not critique.

Refreshingly professional, the symposium offered an opportunity to see architects in the context of what they do more than in the liberal arts context of what they say. The message was hammered home: Whatever else it is, the School of Architecture remains a professional program that will continue to produce professionals and play a leading role in shaping the university's buildings.

Thanks to the generosity of James Volney Righter (M.Arch. '70), who made the symposium possible, Dean Robert Stern formally incorporated scores of graduates—gainfully employed in renovating and redesigning Yale—into the contemporary body of the school, whether students or faculty like it or not. Yet was it all too polite? It brought up an important question: Can a school function as a "community of architecture" across generations without a more critical edge? "Yale Constructs" provoked a complex response.

Yale Constructs Symposium



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Time and Place

Beyond asserting that practice matters, the symposium had two principal messages, put forward by Emeritus Professor Vincent Scully in the introductory lecture on Friday, April 9: The "building up" of Yale cannot be limited to an ahistorical ivory tower, but must be done with a respect for Yale's time (across the centuries) and place (in New Haven). As Dean Stern put it, the audience would "leave the hall empowered to revere this university as more than a collection of computers," with a "respect for the past" and an understanding of Yale as "a great city within a city."

Professor Scully's lecture used the tools of prophecy and pathos, which he still commands with great skill, in the same hall where he has lectured for decades. He said that in the eighteenth and early nineteenth centuries Yale was an integral part of the city. But as the Yale fence came down and the fortifications of old campus went up, the university was closed into a world of "secret gardens," becoming a "beautiful, snobbish club." And it has never recovered that camaraderie with the city, despite the halcyon days of the 1920s–40s, when town and gown shared at least one enthusiasm: Ivy League football.

For Scully, Yale's much-deferred and desperately needed rebuilding is challenged by insensitivity, both from its architects and from an administration that doesn't fully appreciate such things as the "unequaled conviction"

of the Harkness Quadrangle (Branford and Saybrook Colleges) and the other compounds. He feels that this is revealed even in the university's design program, which still does not have a landscape architecture degree. Scully pointed out that the Yale Corporation's indifference is especially apparent vis-à-vis the "sweetest of all" the quadrangles, at Yale's Divinity School, where a partial demolition is proposed.

Sweet candy to some is bland taffy to others, as we would learn as the weekend progressed. As respondent Paul Byard said the next day, the Divinity School (by Delano and Aldrich, 1932) is a "nice budget building." And the main quadrangle is not threatened. The plan is to tear down two buildings at the back in a proposed effort to cut off the limb to save the body, given the Divinity School's shrinking enrollment. Scully intoned: "As we dwindle, do we mutilate, make our architecture more meager?"

Building and Rebuilding Yale

The next morning the theme continued with the Yale Corporation as a destructive force. Catherine Lynn gave compelling accounts of lost buildings. The audience heard about "Yale's cannibalization," the "acquisition and destruction of New Haven's architecture," and a refrain after each stanza of slides that another "lamentable" destruction had taken place. Surely Professor Lynn was describing the natural course of building, tearing down, and building anew that takes place on

any American campus with money and drive. You can ask the audience for tears, but do they have to weep for a lost landscape-management plan?

The day then moved to the recent renovations and additions to Yale's campus. Dean Stern's forbidding introduction stated that the focus would not be on "heroes" but on the projects themselves, echoing the antiheroic statements by Scully the night before.

Steven Kieran of Kieran, Timberlake & Harris may not be a hero, but he was a brave knight to present his controversial work on Berkeley College (original design by James Gamble Rogers, 1933). In a thorough report on a thorough job (unfortunately not finished and not included in the Sunday tours), Kieran explained how scores of living suites had been reorganized, thousands of windows had been replaced, and thousands of square feet of new program squeezed into the former basements. He explicated the shift from servant life that has broken the original "upstairs/downstairs" character of Yale's colleges. He spoke against "museum inflation" that would declare a residential hall from the 1930s "complete and beyond time," declaring that "architecture is an intergenerational event." And he noted how students use spaces differently now because they want both more privacy and more amenities.

A change to the interior of the Berkeley dining hall involves sliding a "mezzanine" behind the double Gothic

arches at the end of the picturesque hall, for several programmatic reasons. Architectural historian and Berkeley fellow Robert Irving considers this the ruination of an extraordinary room, and said so forcefully. Yet the rustle and rumble was in favor of Kieran doing his best to wrench a contemporary program out of a difficult historic building.

Perhaps there would have been more sympathy for Irving if he had acknowledged the complex circumstances, which became clearer throughout the day. Yale's Gothic splendor is at every moment on the verge of kitsch; and when you mess with the spatial dignity of its halls (as Kieran may have done), the whole scenographic performance implodes.

The improvements to Branford and Saybrook Colleges have wrought much less controversy (Harkness Quadrangle, Rogers, 1921; redesigned by Rogers as colleges, 1933). Steven Foote of Perry Dean Rogers & Partners, like Kieran, demonstrated the formidable technical and programming challenges he faced in revitalizing what are simply the most beautiful of Yale's colleges. Beyond the windows and roofs, whole undergraduate domains had to be slid into seven-foot-high basements. Theodore Sidowski of Kallmann McKinnell & Wood presented the extensive renovations of the Sterling Law Buildings (James Gamble Rogers, 1930). As with the residential colleges, the greatest physical challenge was to fit more program into a site that could expand only underground (the school

Following page,

From left:

11 James Volney
Righter

12 Robert Venturi

13 Venturi,
Scott Brown and
Associates,
*Congress Avenue
Building,*
Yale School of
Medicine, 1999

14 Louise Harpman,
critic in architectural
design, and
Herman D. J. Spiegel
Emeritus Professor
of Engineering

15 Shepley Bulfinch
Richardson and
Abbott, *Gilmore
Music Library*
Yale University, 1998

From left:

1 Vincent Scully,
Professor Emeritus,
History of Art

2 John Jacobson,
Steven Harris and
George Ranalli, fac-
ulty members

3 Dean Robert A.M.
Stern and President
Richard Levin

4 Robert M. Kliment

5 R.M. Kliment &
Frances Halsband
Architects,
Yale Divinity School,
rendering, 1999

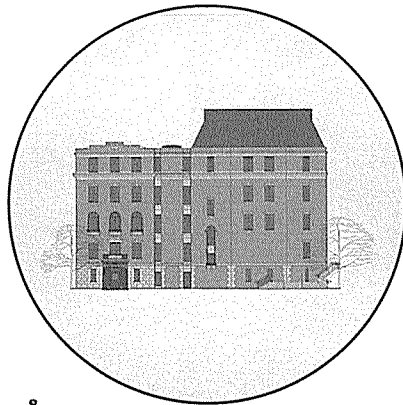
6 David Schwarz

7 Steven Harris and
Deborah Berke,
design faculty with
architect Belmont
Freeman

8 Centerbrook
Architects,
Child Study Center,
Yale University,
rendering, 1999

9 Mark Simon

10 Paul Byard,
Chairman of the
Columbia University
Historic Preserva-
tion Program



wanted 150,000 square feet of new program; only 5,000 were available). The greatest aesthetic challenge was to bring common rooms back to the dignity they had before the callous renovations of previous generations. As the Sunday tour revealed, the architects succeeded in capturing light and dignity for the new spaces by connecting the compound to the underground stacks/corridor. They also both restored and reinvented the main library reading room opening up to the formerly blind arches on the west wall, giving indirect natural light to an upper story of stacks and carrels.

Joan Goody of Goody, Clancy & Associates showed Linsly-Chittenden Hall (Chittenden built to be university library by J. C. Cady 1886; Linsly built by Charles C. Haight, 1907, and recycled into classrooms by Douglas Orr, 1930). Goody explained which part was Linsly and which was Chittenden, how they were first joined, and how they have been rejoined to accommodate ADA requirements. **Glenn Gregg of Gregg & Wies** presented his renovation of the law school auditorium and the Rose Alumni House Addition, another Rogers building. Gregg also cited the pivotal quote of the weekend: **Mark Simon of Centerbrook Architects** has said that the goal of renovations is to “not leave fingerprints behind.”

Jonathan Ross of Shepley Bulfinch Richardson and Abbott presented the Sterling Memorial Library plan (original design, James

Gamble Rogers, 1930): a \$100 million project for a 490,000-square-foot building that will add 100,000 volumes per year. The huge block of stacks had become a climate-control dinosaur, with moisture seeping through the walls and windows, and eight-foot floor-to-floor heights that defied contemporary air-conditioning. Yet despite the vast sums needed for preservation, the library has had the chance for perhaps the most ambitious project at Yale—the Gilmore Music Library, which opened last year. Its steel trusses reach to a roof high over a former courtyard, now an airy, side-lit temple to music.

Next **Robert Kliment of R.M. Kliment & Frances Halsband** presented his firm’s designs for the Divinity School. He cautiously described a project denounced by Scully the night before and gave a strong rationale for a more public face for the school, which common wisdom, statistics, and physical condition show to have fallen on hard times. In September 1996 the firm undertook a feasibility study of how to keep the school on-site, with the following options: 1) status quo, 2) demolition, 3) adaptive reuse. In February 1997 the university accepted option number three, which included demolishing the wings east of the chapel. By March 1999—just before the conference—the construction documents were complete. The aesthetic critique is that tearing down those wings indicates a misunderstanding of the plan: it is not merely an

imitation of the University of Virginia’s lawn, where Jefferson’s rotunda is the finale, but rather a new design in its own right (articulated by Paul Goldberger in the *New York Times* in 1997).

However, the new programming seems eminently sensible: moving academic functions and the refectory onto the main quadrangle, moving the dean’s house to the street, and transferring the Berkeley Divinity School and Institute of Sacred Music to the renewed, more public quadrangle. And at last the quadrangle will be restored from its blistering, stained senescence.

From the auditorium seat and a rogue tour on Sunday, this seemed like a positive move toward asserting Yale’s interrelationship with the city. Yet of all the projects presented at the conference, the Divinity School provoked the greatest sense of interaction with New Haven (or at least the general university population). And in the questions from the audience and in the flyers distributed by groups interested in the divinity school site, the impact appeared to have been negative—that it is not building but tearing apart a delicate community.

Yet what a disheartening intersection of town and gown. If the Divinity School is the rock on which Yale–New Haven’s “City on a Hill” is going to be rebuilt, the university is in for a long slog. Is it a political problem? In years of meetings, had the university slipped up by not bringing some interest group to the table? Is it the university’s inability not to attack itself? Or is it that few see, as Byard did in his response, that we

should think of “preservation as a creative and not a preventive paradigm.” Or that fewer still see that the loss of a limb in an age of prosthetic surgery is not necessarily the only or best way to save an ailing patient.

The Big Picture

The afternoon began with the big picture. **Joseph Mullinix**, vice president for finance and administration, told a sobering story of how decayed Yale’s buildings were when he first arrived. Yet one of his chief goals was to not have a master plan. Instead he pursued area plans and area studies (presented later that afternoon) that broke Yale into conceptually, fiscally, and physically feasible projects. Renovating 10 million square feet is, Mullinix averred, a long-term prospect, one of “deferred gratification.”

Alexander Cooper of Cooper, Robertson & Partners presented what emphatically was not a master plan but rather “a Framework for Campus Planning.” Incorporating the Architecture School’s Urban Design Workshop’s early studies and the area studies already under way, the plan includes a large professional team of lighting, signage, traffic, parking, landscape, and urban design experts.

Cooper noted, for all the modesty of his presentation, that the “Framework” has indeed made a radical change and could be considered the “big idea” that Stanford University campus architect **David Neuman** later stated that, Yale really needs. In the new site plan,

Yale and New Haven around it are presented in a standard orientation, with north at the top of the page (maps of Yale often orient themselves with the west on top to display the centrality of the green and Yale at its western border). The new north-south vision of Yale reveals that the campus is more spindly than solid, with an unclear role in the traffic of the city.

Laurie Olin then presented the landscape plans, **Alan Chimacoff** showed preliminary thinking for Science Hill, and **James Stewart Polshek** offered the Arts Area plan, which completed its first phases before the "Framework." Olin and Chimacoff told cautionary tales regarding Science Hill. To landscape architect Olin, the deferred maintenance has left the area "confused and unattractive," and the legendary Sachem's Wood has become little more than a "burnt hillock." Chimacoff, based in Princeton with the Hillier Group, made a telling comparison: in the same postwar period that Princeton had invested \$150 million in its science buildings, Yale had invested only \$40 million.

Yet as in all things, money is not the only issue. Polshek's Arts Area plan made clear that here was a section of campus where a clear identity could be forged, one that included "the most public part of Yale"—public to all students and New Haven. Emphatically told that "you are not to dream up new buildings, you are to find buildings to be reused," Polshek worked to create an arts district with the Yale Rep,

riches: "Why is there still this taboo—a whole day about respect for the past and not one word about ornament?" Others asked whether a plan similar to that for the Arts Area couldn't happen at Science Hill. It has public functions and an intense, complex faculty and students, so perhaps it needs equivalent amenities. But is Yale ready to be polycentric? A few faculty members went back and forth on this, wondering if the "Framework" would recognize that the central campus, Science Hill, and the Medical Center are really three separate communities as much in need of identity as the Arts Area. (The "Framework" identifies the "Central, Medical," and athletic "Fields" as the major three.)

But too much talk like that led to what at Yale counts as treason: What if the undergraduate residential colleges, whose character differences are only fictions enhanced by their architecture, were actually different in their student bodies—geared to the special interests of their students? What would be the programming and design consequences of that? What would be the town-gown consequences? Of course none of this was spoken about at the podium, where the fact that "the studies show the colleges are our most important asset" was explained. Enough sedition.

Tours of New Buildings and Additions

Sunday began with tours of many beautiful rooms, with highlights such as the Gilmore Music Library and the

at 14 feet so that it only rises to 30 feet on the street. The traditional Gothic-style cladding was too expensive, so the right angle prevailed. Pelli noted that the basketball courts and surrounding track were for both Yale students and town residents.

Mark Simon of Centerbrook Architects presented their addition to the Child Study Center in the Sterling Hall of Medicine, an octagonal tower that was designed to serve as both a distinct architectural presence and a discreet connector between buildings.

Robert Venturi of Venturi, Scott Brown and Associates presented the Clinical Research Building at the Medical Center. A "lab in the tradition of a generic loft" continues in the language of brick-and-limestone science buildings, as at Princeton. However, given the "enormous size" of the building, he created an urban architecture, breaking the building into two parts. The strategy of "harmony from analogy and contrast" to accommodate "focus, communication, and community" has yielded a building that satisfies him from all sides but one: the effort to provide a park that is "artful and iconographic" and produces both "amenity and security" is still undone.

We then moved to the other science area—more than a mile away at the foot of Science Hill—the Environmental Science Facility, addition to the Peabody Museum by **David M. Schwarz Architectural Services**. Schwarz described how his firm's design has been informed by their

president of the university, **Richard Levin**, made final remarks.

President Levin, like Mullinix before him, gave a frank assessment of how Yale's architecture disappointed him, but stated that he has "grown to appreciate" the rebuilding. He reported that Yale had made a "profound mistake" in not spending enough on its buildings in the past—a mistake he would not repeat. He noted that Yale's standard for maintenance had been at \$50 to \$80 million a year for too long, but that in 1999 it has been \$200 million.

Campbell spoke about Yale's relationship to New Haven, although not necessarily in the way the city would like to hear. He spoke of the "genetic code" of Yale, as a "place positive" and a intensely dramatic campus, where the visitor wonders "what is the play to be performed in all this theatrical setting," leaving aside the question of whether this was public theater or secret-society ritual. Then he offered a series of sage prescriptions for Yale: 1) there is no way to redesign Yale without redesigning the city (e.g., the streets must be returned to two-way traffic); 2) the fabric of Yale and that of New Haven are too integrated, which must change; 3) the university should demand that it's architects be capable of showing that they have found the only possible answers to the programs; and 4) the university—as Neuman had said—needs a big idea and perhaps a university architect to promote the best architectural solutions.



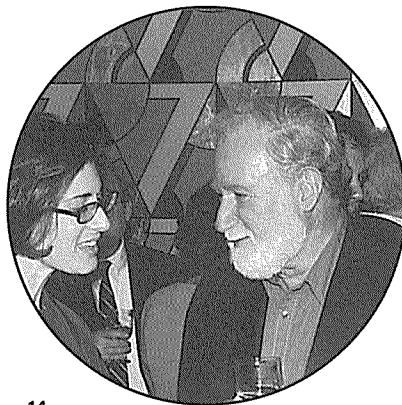
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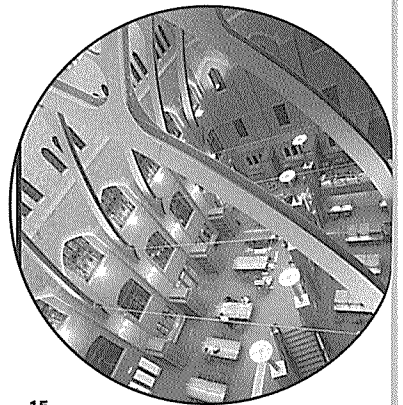
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Yale Art Gallery, and British Art Center, together with the Art and Architecture Building. The plan involves moving the art school across Chapel Street to create an urban place where, for all its locks and guards, will be more of an open campus than most of Yale.

Yet as Neuman noted, Yale needs a big idea to pull the seven precincts together. He asked, "Where are the bicycles?" and observed that "the Medical Center is very far from Science Hill"—which highlighted the need for a new, overall idea beyond respectful renovation. A better relationship to the city, outlined by **Bruce Alexander**, vice president and director of New Haven and state affairs for Yale, has been and still is an important goal, but it is not a big idea in Neuman's sense. The programs are impressive, from the Teachers Institute to the Child Study Center and the Urban Design Workshop. Yet what overarching concept will connect the new north-south, two-mile-long Yale, to the city and renew its mission?

Informal Discussions

The conference had no panels and little formal discussion, but there was a tide of talk around it. One member of the audience declared that the university's planning process was using the "default" drive. Another wondered whether "sustainability" would be the watchword for a new forestry campus. Professor **Kent Bloomer** was amazed by the embarrassment about ornamental

Law Library's main reading room. But an historical inversion became clear—thick old Yale was really thin old Yale. Apparent were thin single-pane windows, thin sheets of metal fixtures, thin ceilings rather than the fat sandwich that HVAC requires, thin shelves as veneer for the hidden spaghetti of telephone wires. And now even the basements are choked with program services. Necessary and well done, but Yale could really use more light and air, crisp planes and corners.

Tours continued with a New Residential Hall near Payne Whitney Gymnasium, also known as Swing Dorm, designed by **Herbert S. Newman & Partners** with **Fusco Corporation**. Newman spoke of his respect for "the Village Yale," where the street walls and the roofscape are the overall architecture. The Swing Dorm has a highly articulated roof. And although the budget would not allow Newman "to match the grandeur of the existing colleges," it articulates an undersung Yale organization: the open yard before a fence and a closed courtyard beyond, with a public, semi-public, and private sequence.

Cesar Pelli of Cesar Pelli & Associates presented the Lanman Center, an addition to Payne Whitney Gymnasium (John Russell Pope, 1932). The urban challenge was to add basketball courts and improve, rather than destroy, the hoary yet delicate one-sided residential street behind the gym. Pelli recessed the gym

philosophy of encouraging pedestrians, and creating community and places for people. For the edge of the sacrosanct Sachem's Wood site, inspired by nearby Gothic-style laboratories, Schwarz has designed a highly articulated roof with a traditional tower. It incorporates a new sustainable design despite the "energy hog" character of laboratories.

Architecture faculty member **Turner Brooks** enjoyed a building program soaked in history yet at a site free of Yale's architectural legacy. For the design of the Gilder Boathouse, a commission he won in an invited competition, Brooks reveled in the contrast scrappy site—along fast and loose Route 34—against the elegance of the shells and rituals of rowing. The wood building opens onto the spectator deck that steps down to the docks.

Faculty member **Deborah Berke**, taking on a commission in the Polshek Arts Area plan, is both rebuilding the former Jewish Center on Chapel Street and adding a new building for the School of Art and the School of Drama. Many of the center's spaces were still usable—from the gym, a "strong volumetric presence" that is becoming the graphic design department, to the pool, which is becoming a video studio for the photography department.

Responses

In closing the conference, **Robert Campbell**, architecture critic for the *Boston Globe*, spoke; then Professor Scully interjected; and finally the

Then Professor Scully rose and graded the projects. His verdict: reason for optimism overall, reason for joy in the music library. As for Berkeley, site of the errant mezzanine, "some problems, with many virtues—it can be fixed." However, the Divinity School did not pass: "The project for the Divinity School needs to be rethought. If built as in the present design, my conscience can stretch only so far; I will have to consider my relationship with the university."

So of course it was a conference with heroes—or at least a few champions. But have they chosen the right dragons to slay?

—Raymond Gastil

Raymond Gastil has a B.A. from Yale and an M.Arch. from Princeton, and is the executive director of the Van Alen Institute in New York.

A conference, "Exploring (New) Urbanism," held at the Harvard Graduate School of Design last March, sought to present the work and ideas of the Congress of the New Urbanism (CNU) as well as to facilitate a public evaluation by prominent educators, architects, and theorists. The CNU—founded in 1992 by Peter Calthorpe, Andres Duany, Elizabeth Moule, Elizabeth Plater-Zyberk, Stefanos Polyzoides, and Daniel Solomon—has billed itself as a movement to reform America's urban growth patterns. Since then it has grown to an organization with more than 1,500 members, about half of them architects and planners, and the other half real-estate developers, lenders, public officials, and activist citizens. Each year the group holds a four-day congress with presentations and discussions, focusing on such issues as natural resources, public transit, downtown centers, suburban sprawl, and suburban growth models.

Harvard's conference was intended as a forum to provide an outside professional perspective. The preliminary program consisted of presentations by prominent members of CNU of current work and panel discussions packed with people who might be expected to provide interesting critiques. The five panels included David Harvey, author of *Social Justice in the City and The Urban Process under Capitalism*; Kenneth Frampton, a historian of modernism noted for his skepticism of alliances between architecture and real-estate development; and Michael Sorkin, the sharp-eyed architectural critic; plus faculty members from architecture schools not generally thought to be sympathetic to new urbanist approaches, such as the Southern California Institute of Architecture—and Harvard itself. The centerpiece of the program was to be a debate between Andres Duany, representing New World optimism, and

The Harvard conference opened with an evening session at which new urbanists presented their work. Peter Calthorpe described a public planning process for the Salt Lake City region that led participants to recognize that the best method for dealing with population growth is to encourage infill and compact development, both to save money on highways and sewers, and to protect the surrounding environment. Calthorpe showed plans for Portland and other West Coast metropolitan areas that had reinforced existing settlement patterns and protected the natural landscape. Raymond Gindroz presented work being done by his firm and others under the federal Department of Housing and Urban Development's Hope VI program, which will replace 100,000 of the most deteriorated public housing units in the United States. At the instigation of Andrew Cuomo (then undersecretary, now secretary), and through the efforts of Calthorpe and Mayor John Norquist of Milwaukee, HUD had invited a task force of CNU members to help write standards and guidelines for the program. Drawings and photographs were shown of a series of housing projects being replaced with streets and buildings designed to fit seamlessly into the surrounding neighborhoods.

The real crowds turned out for the panel discussions and debate on the following day. The five discussion topics were:

- 1 sprawl/infill,
- 2 region/environment/landscape,
- 3 community/diversity,
- 4 law/code/policy, and
- 5 style/design.

Harvey was unable to participate because of illness, and Frampton begged off at the last minute. Sorkin turned out to be sympathetic to the aims of new urbanism, although he made it clear that he had different ideas about how to carry them out.

Other criticism seemed heartfelt but ultimately unresolved. George Hargreaves, chairman of Harvard's landscape architecture department and a well-known practitioner,

apartment house where the ground floor housed a series of open stalls with roll-down doors, used for small businesses that spilled out on to the sidewalk, much like those along frontages in Asian cities. "Remember," Pyatok said, "you have to leave room for grunge." Grunge got a big cheer from the audience.

Rodolfo Machado, a professor in practice of architecture and urban design at Harvard, suggested that the purpose of the conference was not to take sides but to refine discourse and propositions. "There should not just be new urbanism, there should be many urbanisms."

Norquist countered: "If there are other urbanisms, [their proponents] should be more explicit about what they are and open themselves up to possible criticism the way the new urbanists have." No one took up Mayor Norquist's challenge.

The sharpest criticism came from Toronto professor Detlef Mertins, who portrayed new urbanism as a victim of its early success: "Style stands in for architecture and design; style stands for community regardless of real social relations; style blocks further analysis beyond the grid and picturesque networks." Is the new urbanism based on style? Is style the enemy of urbanism? This potentially interesting topic, raised during the final panel of the afternoon, was promptly dropped. Everyone dispersed for dinner, then reconvened for the debate.

Krieger, the moderator, introduced Duany and Koolhaas as two radical pragmatists who try to understand how the world works and then act accordingly. He introduced them as urbane speakers who know how to use words as ammunition and have the capacity to move many people.

They turned out to be mismatched debaters. Duany is a counterpuncher; he enjoys responding to direct criticisms. Koolhaas preferred to speak in broad abstractions, which emerged intermittently. "What is alarming to me is a condition

It's getting late, I'm tired; I'm not going to answer it again."

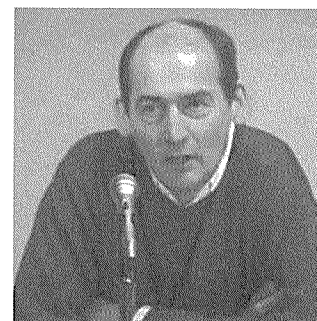
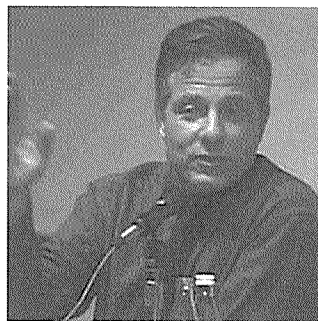
There was a chorus of boos and whistles. Krieger turned expectantly to Koolhaas. Here was every debater's dream situation. One sentence about elitism and arrogance, and the debate would belong to Koolhaas. But Koolhaas dismissed Krieger with a bored wave of his hand. Krieger looked at Koolhaas for a moment, acquiesced, and said, "Well, I suppose it is getting late."

The new urbanism road show moves on to Berkeley this fall.

—Jonathan Barnett

Jonathan Barnett ('63) is a member of the board of the CNU and participated in the Harvard conference as a panelist. He is the principal of Jonathan Barnett, FAIA, AICP in Washington, D.C., and a professor at the University of Pennsylvania. He is also the author of numerous books and articles about city design, including The Fractured Metropolis and The Elusive City.

LOW-TEMPERATURE HARVARD CONFERENCE FAILS TO ROAST NEW URBANISTS



Rem Koolhaas, a Harvard professor in practice of architecture and urban design, and the embodiment of Old World cynical detachment.

An earlier attempt to provide a similar dialogue was organized by some CNU founders and presented at Seaside, the new-urbanist resort on the Florida panhandle planned by Duany and Elizabeth Plater-Zyberk, and developed by Robert Davis, currently chairman of the congress. The format included presentations of recent projects and discussions by educators and critics. The invited commentators were clearly disappointed by what they were shown. Colin Rowe put it bluntly: "You should not be comparing your architecture to what developers would otherwise do; you should be comparing your architecture to Bernini."

One of the participants at Seaside, Alex Krieger, chairman of the Department of Urban Planning and Design at Harvard, subsequently proposed the March conference at Harvard to explore the new-urbanist agenda in more depth. The CNU accepted enthusiastically, perceiving the conference as a means of persuading schools of architecture to be more engaged with issues of importance to the congress.

Krieger has had a long and ambivalent relationship with some of the protagonists of the CNU. In 1991 he invited Duany and Plater-Zyberk to teach a studio and present an exhibition of their work. Peter Rowe, the dean of the Graduate School of Design, wrote in his introduction to the exhibition catalog that Harvard "was pleased to help give this important work on town design well deserved and coherent recognition." Nevertheless, many at Harvard were outraged at a presentation of symmetrical town squares and traditional street grids in a place shaped by Walter Gropius and José Luis Sert. More recently Krieger has emerged as a critic of the new urbanism, debating Duany at conferences and critiquing the movement in magazine articles.

recalled studying cluster zoning while he was still in school and suggested that new urbanism was just cluster zoning under another name. Calthorpe assiduously returned to material he had presented the night before, arguing that cluster zoning usually applied only to individual properties and was primarily a device for making low-density residential development fit into difficult landscapes. New urbanist regional planning policies, he pointed out, might also bring development together in clusters but involved thousands of properties and much larger scales, use mixes, different densities and house types, and located development in relation to transportation. Hargreaves concluded: "I'm not convinced."

The audience asked questions from a perspective different than that of either camp of participants, focusing on the environment and problems of the poor and disenfranchised, and asking why the new urbanism had nothing to say about either. The divide between speakers and audience was so vast that one audience member asked a panel: "Why are you sitting up there with microphones while we are sitting down here without microphones?"

Panelist Michael Pyatok, an architect from Oakland who works mostly in low-income areas, pointed out the irony that the Hope VI neighborhoods looked like uniformly middle-class residential communities: attached houses, garden apartments, and even some single-family houses along landscaped streets. Poor people often start businesses in their homes, sometimes in defiance of municipal codes. Hope VI doesn't provide the opportunity for such violations. Pyatok showed a slide of a building where the ground floor was a sheet-metal factory and the owner and his family lived upstairs; and another of a house that had a restaurant in the living room, a nail-care parlor on the ground floor, and a recycling business in the side yard. He then showed his own design for a small

of nostalgia ... There is no longer any question of city and suburb; there is now only one universal city ... Traditional public space is dead; the real public space is invisible to the naked eye ... Architecture today is an entirely lobotomized profession." Koolhaas's most direct thrust was to ask: "How is it possible to defend such a rigorous model after what we know about the twentieth century?" At one point Krieger became so desperate to keep the conversation going that he asked each protagonist what changes they would recommend in the Harvard architectural curriculum. Their responses:

Koolhaas: Education is the plot of one generation to destroy the next one.

Duany: Start with city design in the beginning and get to the details later. Add an extension course to retrofit a demoralized architectural profession.

The audience had its own agenda. After Krieger opened the discussion to questions, an audience member asked Duany about the movie *The Truman Show*: Why did Duany think the director selected Seaside to portray an Orwellian environment?

Duany: Have you been to Seaside?

Questioner: No.

Duany: Do you know what that movie is about? It's about suckers who believe what they see in the movies. [Laughter from audience.]

Questioner: Touché.

Duany explained further that the producers had covered up modernist buildings by Stephen Holl, Machado and Silvetti, and others; brought in turf; and altered close-ups to make Seaside conform to their image of suburbia.

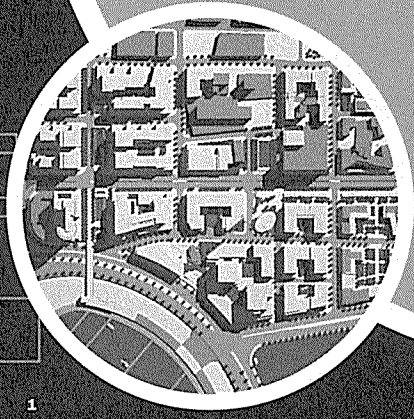
Finally the inevitable question came from the audience: Why does new urbanism have nothing to say about the condition of the poor and disenfranchised? At this Duany lost his temper: "We have already answered that question about fourteen times today.

From left:

Andres Duany, courtesy of Harvard Graduate School of Design

Rem Koolhaas, courtesy of Harvard Graduate School of Design

Bigness



Bigness of buildings and sites is a topic addressed in the studios, in the projects of Yale faculty, and in the Yale-initiated exhibition Big Soft Orange, which inspired a further discussion about large-scale issues in an informal conversation with Nina Rappaport, editor of Constructs.

David Turnbull: In relationship to urban development, "big" is a category that might apply to those areas of a territory or region where strategic initiatives and self-organizing processes come into provocative relationships with one another. The expression "a field of fluctuating interferences" characterizes this interrelationship. Among the most interesting implications of this in architectural or urban design practice are situations in which regulations interfere in a definite way with self-organizing processes. Urban designers have to be involved in situations where there is some degree of regulation and yet have an understanding that laissez-faire development will take place. It is precisely here, in the interweaving of the two sets of considerations, where the idea of "big" resides.

Fred Koetter: As important as the issue is, does it also seem to be a fashion?

David Turnbull: It is increasingly a fact, if you look at the implications of the exhibition *Big Soft Orange*. The Dutch Vinex Plan, which will produce millions of houses in major city extensions in the next twenty years, indicates that big scale is an issue for us all. In the US—for example, in the Philadelphia region—they are planning a similarly ambitious program but without any real architectural ambition, or control. This is both alarming and fascinating in equal measure; it is not just a fashion—it is a fact.

Fred Koetter: I think it is a fashion and a phenomenon. When "bigness" becomes an issue, it transcends modes of control and is an indication of the potential of indeterminate activities. That is only part of the story; the other side is that bigness has caused a

strain on all the resources of the world—a condition as frightening as it is interesting. Indeed, bigness can result in potentially catastrophic effects. The biggest cities in 1965 are three times bigger now. As David mentioned, where architects and planners are involved in bigness, there can be emblematic bigness, representative bigness, or something that is grounded in an actual condition.

In Egypt, where David and I are working on a project, we went to see another development where we were astounded to learn that 9,000 people were building more than 700 buildings at once. It was representative of the pressures being put on the city. So what do you do about it? The Egyptian response is that new forms of urbanism and settlement should not be like the country's previous new town policies and should follow a different kind of strategy. How do you make a settlement for eight million people?

Alan Plattus: What you are saying is that "big" used to be exceptional—there were only a few world cities, like London and Paris, in the most developed countries. In the same way, "big" used to be more dramatic: for example, when Bramante built Saint Peter's in Rome and created a dramatic discrepancy between the scale of the city and the church. Now as hundreds of corporations get bigger and bigger, they fund bigger and bigger projects. Superorganizations were the exception in the past; now they can be "here today and gone tomorrow."

Alexander Garvin: There are big things that remain part of the landscape and do not go away. When Grand Central Terminal was built along with the connections to the subway, the tall buildings on top of it, and the roadways through it, it was one big project that gave context to the big city of New York that came after it.

The same is true of Rockefeller Center; it established a context for the growth of Sixth Avenue. These are big gestures that in fact

do not go away tomorrow, but shape the city. We don't have to be afraid of the big; we should learn how to use it to shape our daily life.

Alan Plattus: Once we had the sort of theory that connected small with big. In the Renaissance, theory provided a coherent articulation of the chain of being from microcosm to macrocosm, from the smallest artifact to the whole universe. As this chain of being collapses, we lose even the illusion that the two scales are related to each other—they are merely juxtaposed. That is the truly radical message of *S.M.L.XL* (The Monacelli Press, 1996). Bigness is explosive not because of mere scale, but because it exceeds in other ways our ability to understand, control, or design it.

Michael Haverland: I read "bigness" in a rather different way. I think the term has emerged in an effort to understand the complex forces that shape the built environment that are so beyond our comprehensive understanding that we cannot necessarily control them in our design, planning, or architecture. Are small, medium, and large architectures mere juxtapositions, or can small architecture have the power to impact more subtly and reflect the complexity of bigness? Doesn't a small building have the same complex interdisciplinary forces acting on it as an entire city and contribute to that larger whole?

Cesar Pelli: There are big things that we do as architects and also big things that we can't control: population explosion, integration of companies as larger entities, technologies that have made possible companies such as Wal-Mart and Microsoft. As architects, we can only respond to these circumstances. We can only affect the impact that new buildings have on the built environment. Population explosion and shopping center developments are outside of our sphere of influence.

The question becomes: What are the issues we respond to and how can we affect them? As practitioners, "big" is measurable by square footage or construction costs. For me a really big project starts at about \$200 million and a big building is one-and-a-half million square feet or more. Big usually means complex programs and many specialists in the team, in which the role of the architect is different. Sometimes we lead, at other times we follow.

Alexander Garvin: We have to think big in three ways: big buildings, big sections of cities, and big thinking about cities. We increasingly have big buildings in the landscape; Las Vegas and Chicago now have convention centers of two million square feet each. Then we have big sections of cities, which is nothing new. The Back Bay and South End in Boston were built on water and filled in; Canary Wharf and Battery Park City are similar. Finally, there is the world that Daniel Burnham suggested when he said, "Make no little plans, they have no power to stir men's [and women's] blood." He began the process of thinking big by producing America's first comprehensive city plan for Chicago in 1909.

Michael Haverland: Planning and urban design is difficult to teach to begin with. Urban design can easily become big architecture; planning can be a maze of those big complex forces that shape the city with little emphasis on design. But architects can use the same skills of seeing and understanding in designing a building that they might as a planner or urban designer. Since the 1960s we have lost the idea of multidisciplinary planning, which is about creating a framework and a connection to architecture—not a replacement of architecture and the irrelevance of the profession. To what degree can architecture be comprehensive? To what degree do we need to maintain two separate disciplines for big and small?



Ed Mitchell: I think the current "bible of bigness" by Koolhaas challenges the relevancy of traditional skills that we teach in architecture schools—composition, proportion, quality, contextualism—which impact how a building comes to form. Planning has historically required different organizational skills that often have direct and indirect impacts on our material environment. Although those calculations, economies, and desires to control resources, including built form and material, are often predetermined by experts outside of architecture, they have their own biases, precalculations, and laws. If you skim through the Koolhaas book, you gain a different sensibility about material form. We don't need simply to surrender those determinations to the experts who calculate and arrange our material resources, nor do we need to mimic their operations. But we do need to think about how the irrelevance of certain traditional skills will change architecture as a discipline: we may need to rethink its institutional structures and outmoded rules, standards, and methods.

Cesar Pelli: The great majority of architects go through at least two stages of learning: one in school and the other in the real world. We can learn to work on big projects only in the real world.

David Turnbull: One of the issues Ed raises is that the idea of the building changes in relationship to the team working on a large project. The architect's role changes to that of a logistics expert, and the idea of practice becomes one of moving material around rather than an overarching idea about composition.

Alan Plattus: But that is really the "\$64,000 question." What Koolhaas seems to say is that the scale of programming on a site such as Lille has another order—not that of traditional architectural composition but at another scale. It becomes an ethical question of whether the role of architecture is to provide a level of resistance to the tendencies of these gigantic constructions or to retrofit to work with their logic.

David Turnbull: An increasingly common countertendency—interesting in relation to Jim Stirling's late work and to Cesar's work—is composition thought out at a different scale, which could be characterized as the revenge of Bruno Taut. It is similar to the construction of Stadt Kröner, a plurality of city crowns, large-scale iconic objects that deploy a uniformly detailed envelope but create sculptural effects at a large scale, indicating the location of nodal concentrations in the city, around transit hubs, or at themed destinations.

Fred Koetter: This idea of things too big to comprehend is an old one. I don't think you can say that when things get big you don't compose them like buildings. What David was getting at is that there is some kind of interaction between conditions of the environment and situations that have their own indeterminate momentum. That is why it is romantic to say that bigness is an unpredictable entity that you can't control in normal ways.

Alan Plattus: Designers have tended to see big scale in terms of natural phenomena such as mountain ranges and think of it as heroic or sublime and therefore subject to aesthetic categories such as a building.

Fred Koetter: Big things are subject to forces of control that interact with each other and that do not act on little things. I think architecture in a little building can represent those things; you can make a little building appear to be unpredictable and indeterminate. You don't have to worry about that in cities—you can try to plan a city, but it will never come out as anticipated. That is the distinction. This is confusing, especially for students.

The students in my spring studio had trouble with the unorthodox "Big Box" project. They fell back on abstraction as a mode they could work through. It is not a particularly unusual project; it is taking a manufacturing facility in Reliance, Texas, and putting it in a fringe zone. The challenge was to make 500,000 square feet of production, research, and development space better deployed, aggregated, and supported than

is typical for this building type. It is quite interesting, but it is not something the students are immediately capable of understanding. It is almost too simple.

Ed Mitchell: It is the kind of project for which a signature architect wouldn't generally be commissioned.

Alan Plattus: The scary thing about the assignment is that normally students aren't confronted with the limitations of the skills they are being taught in quite such a dramatic way. When you jump scale like that and shift to a context where architecture has a minimal impact, you have to decide whether the capacities of the tools can be stretched or whether there are other tools and ways of thinking that might be more effective.

Recently, some critics who had made extravagant claims for deconstruction and theories of the indeterminacy of the modern world seem to be retreating into a narrow aestheticism. As more of these buildings are being built, they are being revealed for what they are: works of art about a certain modern condition that don't really engage that condition. Are we content to be experts in representation, or are there new sorts of architectural expertise?

Ed Mitchell: Theorists such as Jeffrey Kipnis have commented that we have been carefully critiquing issues of representation for twenty years, but China is building twenty cities for four million people and architectural theory is not going to stop them from making the same mistakes we made during the last seventy-five years. Therefore, architecture must devise a more positive and active way to organize at this scale.

Fred Koetter: When David and I went to the Egyptian desert, we found a 12 x 8-kilometer site of sand—as far as you could see—and we started seeing imaginary water. Then we found out there were things there that you couldn't see immediately, such as groundwater that related to subtle topography.

David Turnbull: Satellite photography was essential to understanding how the territory worked hydrologically. The desert seemed barren, but it wasn't. And as soon as you found ground where remote-sensing devices told you there could be water underground, you would find camels who had sensed even low levels of moisture.

Fred Koetter: In Texas, near our studio building site, a distribution plant for a clothing manufacturer has three big warehouse buildings that are like giant clothes hangers—about 150 feet high and 300 feet long by 300 feet wide. These buildings are located across the street from a local community, near a little town like the set of *The Last Picture Show*. This is where adjustments of position and scale are significant. But there has to be

more than that: the two conditions of big and little need to communicate in some way. That is the challenge.

Ed Mitchell: They become landscape elements, and it is a different way of thinking.

Michael Haverland: That is where Koolhaas comes in again—the way he looked at the isolated block in Manhattan irrespective of the larger context. One theme apparent at Yale is that many of our ideologies about architecture center around various clues that relate building to context and an interpretation of the complex forces in that context. This begins to be a generator of architectural form with diverse and interesting results.

Fred Koetter: But don't you think that when a condition gets bigger there are a lot of levels that overlap? When you think about the complexity of controlling a big building program and then pieces of cities, the level of expectation becomes the further interplay between order and the

unpredictable circumstances that surround it—and that is where some of the confusion between big and little comes in.

Ed Mitchell: What architects typically think of as context is somewhat limited and regressive.

David Turnbull: In some projects, form and material can be organized in such a way that the affiliations between the hyperlocal issues and scales and the relationships to the global economy might be combined and be productive.

Alan Plattus: Our experience with the UDW is that sometimes architects are good conveyers of that process, balancing multiple competing demands and consultants with conflicting expertise. They have even planned for big events, such as Alexander Garvin's work on the proposal for the Olympic Games in New York City. The Games have provided a fascinating opportunity for people to think on a regional scale about how to organize complex patterns that anticipate all the contingencies.

Alexander Garvin: Holding the Olympic Games in an existing city means moving 600,000 people a day, half a million of them spectators. In planning New York City's proposal for the 2012 summer Olympics, we not only have to determine how to move those spectators, but we need to build a village with 5,000 apartments and a media center of more than one million square feet to be occupied on a daily basis by more than 15,000 journalists. We have to think about thirty-five major competition sites for everything from baseball to swimming, all within a seven-and-a-half-mile radius. This is a large-scale overlay to add to the city of New York. It requires the kind of thinking that rarely happens. It happened in Barcelona, where they actually rethought the city, reworking the waterfront and rebuilding whole sections of the city. The alternative is an incremental approach in which things are located where facilities already exist or concentrated in one place, which creates a massive traffic jam, whether 500,000 spectators come by rail line or highway.

Cesar Pelli: But why should a government or a large corporation give authority to an architect rather than to someone else?

Michael Haverland: It can almost be seen in Fred's studio that through the design and manipulation of form and iconography, architects can create a building so connected to a place and the way its people live—as well as to tackle indeterminate forces—that they ultimately have value. This is the architect's power.

Cesar Pelli: So, the architect then provides the image?

Michael Haverland: I would say they provide insight into place and its complexity, and then image.

Keller Easterling: I am not so interested in the idea of bigness understood in terms of a single building envelope—even if it encloses a space so complicated or big that it has become a form of urbanism. More critical are large organizations that are really composed of a set of networked sites. I like to think about something different from Koolhaas's notion of bigness that researches new species of site. We might think not only about sites in multiples but about processes as sites. The explicit instructions that direct the making of offices, malls, entertainment centers, and franchises are sites. And these procedures or instructions direct most of the building around the world.

In my studio this spring we worked on site plans of processes, because in some of the most pervasive building patterns geography is irrelevant. A site might include a number of buildings at once, which may be part of giant commercial organizations and building conglomerates. They exist not because an architect determines their overall shape or image but as aggregates of many smaller components. These smaller components might also be treated as sites—with the power to adjust a larger process as a disruptive detail.

Shifting a repeated detail in a process can be incredibly powerful: when you change a detail in a global franchise you change enormous amounts of space all around the world.

Ed Mitchell: In these large-scale systems of organization that are the

operations of transnational corporations, the decision to make a building—when form needs to be tangibly articulated—generally takes place before the architect is called in. But even at this level there is an opportunity, because organizations tend to break down at that scale.

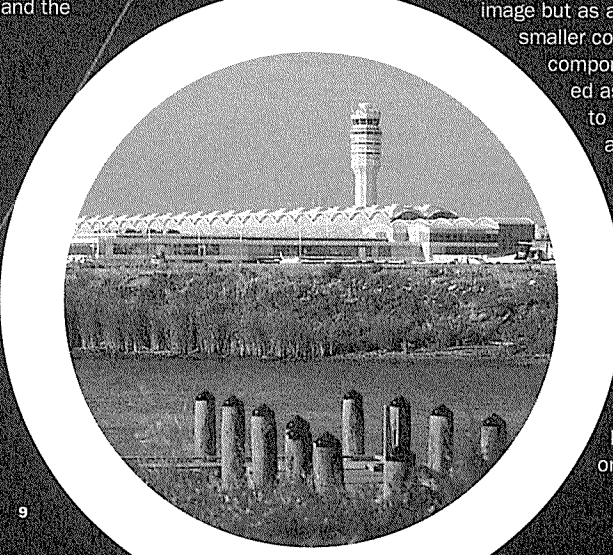
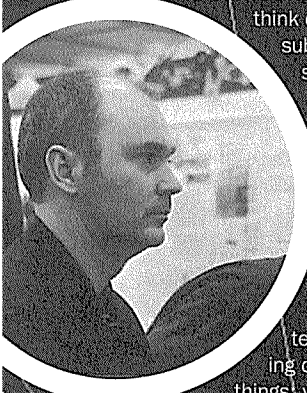
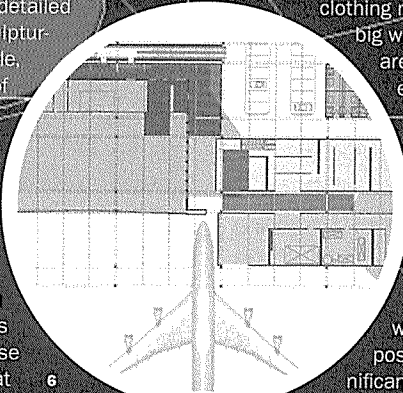
Keller Easterling: Yes, these organizations are quite volatile. They are filled with mistakes and risks, and they change so rapidly in response to financing that the space fluctuates almost like currency. It is never optimized. It's hilarious. The optimal plans are always on the verge of being replaced, often by the tiniest desire or material invention. Architects are the ones who have to be clever enough at seeing the radiating effects of shifts in organization that they identify the cracks and opportunities. These organizations are penetrable to the opportunistic.

David Turnbull: Where in the chain of command is the architect of one million square feet and twenty consultants? In the UK that puts the construction manager in the lead and the architect as the subconsultant.

Fred Koetter: No matter how big the project is only a few people are in a position of influence. The ability of the architect to be trustworthy and effective is most important.

The 1999 Northeast Regional Meeting of the American Collegiate Schools of Architecture will be held at Yale from October 1 through 3 to explore the theory and design of large projects, and their impact on cities and landscape. Topics will address many of the issues included in the roundtable in April. For additional information contact the program co-chairs,

Alexander Garvin and Alan Plattus.



Background: Big Box Project for Fred Koetter's studio, by Bing Bu, 1999

1 Koetter & Kim & Associates, *Beirut, Lebanon Redevelopment*, Master Plan, 1998

2 Keller Easterling, associate professor

3 Koetter & Kim Associates, *Shanghai Forward High Tech Zone* Shanghai, China schematic design

4 Urban Design Workshop, *analysis of road network around Yale*, 1998

5 David Turnbull, critic in architectural design

6 Project by Katie Cassidy for Keller Easterling's Studio

7 Fred Koetter, Professor of architecture and former dean

8 Edward Mitchell, critic, architectural design

9 Cesar Pelli & Associates, *Terminal B/C National Airport* Washington, D.C., 1998
Photograph by Jeff Goldberg/Esto

From Shaping

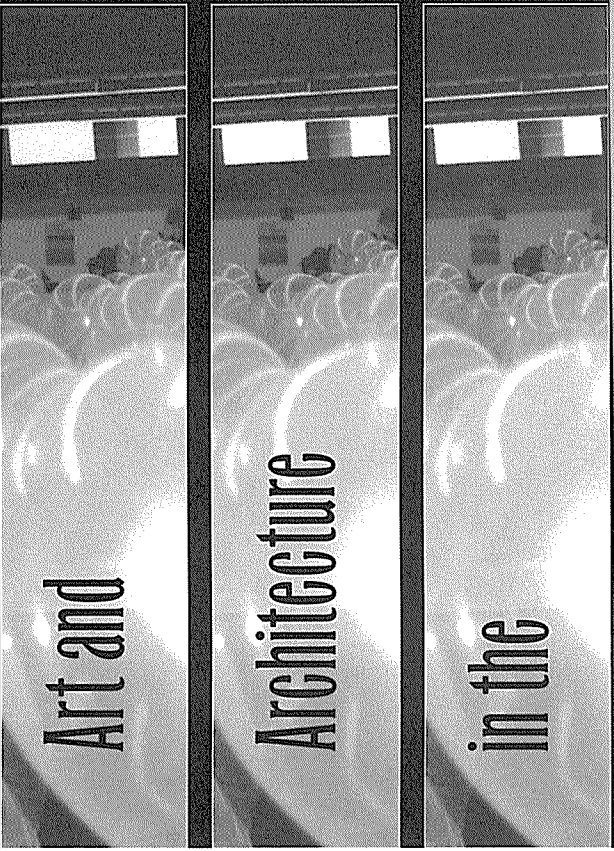
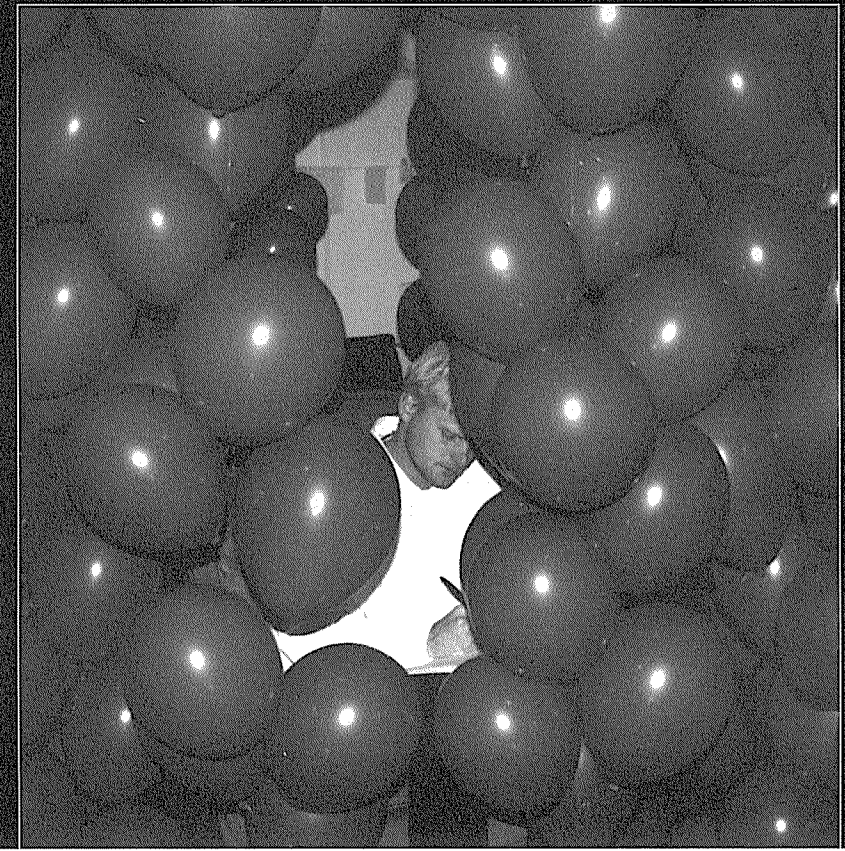
Objects to

Shaping Space:

Art and

Architecture

in the



The Viewer

The third feature common to their work was the role of the viewer. Entering the public realm also shifts the emphasis from the work itself to its interaction with the viewer and the setting; the viewer becomes an essential player in the artistic event. The important thing is the action of viewing, or rather, perceiving. The works become instruments of perception and require time—to go from one part to another, to traverse, to reach, and to observe. There is the particular time at which the work is viewed, the expectation of the viewer, and what the viewer brings to the work.

James Turrell

A blue square on a field of yellow or the same blue square on a field of red are thought to be very different blues, yet the same frequency is reaching the eye but in a different context. In the work *Sky Space* (1986) at PS1 in Long Island City, Queens, you look at the sky in that space, then you walk into a room next to it and look out of the window, and then you walk back into the sky room—and the actual color of the sky seems completely different. Now obviously I am not changing the color of the sky, but the context of seeing is such that we change the color of the sky; this is our creation—something we create through the context of our vision. Seeing is a consensus issue.

Mary Miss

In an early project I made for the Battery Park Landfill (1973), the idea was to use the viewer. I wanted to expand time and engage the viewer. I was against the monolith; I sought another way. It was about psychological engagement—how to get somebody's attention.

Stiah Armajani

Picnic tables are the best kind of public sculpture. Public sculpture depends on some interplay with the public based on some shared assumptions. It should not intimidate, assault, or control the public. It should enhance a given place. We enter public sculpture not as a thing between four walls in a spatial sense, but as a tool for activity. It should have some kind of social function. It has evolved from large-scale, outdoor, site-specific sculpture into sculpture with social content. Public sculpture is a search for cultural history that calls for structural unity between the object and its social and spatial setting. It should be open, available, useful, and common.

Robert Irwin

We have gone from site-dominant to site-adjusted (Mark di Suvero does his work in the studio and adjusts it on-site), site-specific (Richard Serra), and site-conditioned. The site-conditioned work breaks the frame but loses its context. Here you can't find the art. It is integrated; you don't need to know who is the artist or what it is. The move from object to space, the preoccupation with construction and public use, and the enormous weight given to the viewer's perception complete the emergence of art from

This spring, in a course called "Architecture and Art in the Public Realm," fifteen students and I focused on the work of several contemporary artists, including Stiah Armajani, Robert Irwin, Sol LeWitt, Mary Miss, and James Turrell, each of whom gave a public lecture with a discussion followed by a two-hour seminar the next morning. The course was initiated by students Kimberly Brown and Colin Brice, and backed by Dean Robert Stern, who obtained the support of Jock Reynolds, director of the Yale Art Gallery; Richard Benson, dean of the Art Department; and Deputy Provost Diana Kleiner to pull off the impressive roster of artists. Professor Peggy Deamer helped in the planning stages.

Time and Space

The most evident issue presented in the discussions was that whoever the artist and whatever their medium, their philosophy, and the moment in their artistic trajectory, they now all focus on time and space rather than objects. This is partly because of the subject—the public realm—toward which most of these artists have moved, but it is also an artistic direction of our time. During the seminar the artists described their need to move from object to space.

Mary Miss

At a very early point in my work I found that I couldn't invest an object with enough potency for it to communicate effectively with others. What I really needed to do was to create something that people could move through and in a way define the place and the structure for themselves. That kind of point-for-point definition was something that really interested me.

Robert Irwin

I started out as a painter. I liked being a painter, but then painting for me was no longer a legitimate activity. My problem was very simple—my paintings at a certain point ceased to begin and end at the edge. I found myself having to take into account the space around them. At that moment I didn't know how this could be acted upon. But I realized one thing: when I looked around at the world there were no frames. If you start taking perception as a serious issue in how artists work, you have to consider that there are no frames: everything is totally knitted together. That is the way it is. What you realize is that the idea of a pictorial reality is a highly stylized, learned logic. And it works. It is the most powerful process or system we have in our society to define reality. So why in the world would anyone try to take it apart? In a way, it is a response to what the previous artistic movement did. It left one with a set of questions that needed to be answered. But it is not an issue of throwing out what came before, just setting it aside and going back to the beginning.

Stiah Armajani

Public art is large pieces in large

Heavy Hitters' Heavy Discussions

When Yale invites the likes of Peter Eisenman, Philip Johnson, Charles Gwathmey, Julie Eizenberg, and Hank Koning to teach the advanced design studios, the expectations are high.

Johnson and Eisenman

The Johnson and Eisenman studio, attracting four generations of critics and architects to the final jury, dissected Paul Rudolph's Art and Architecture Building. The jurors, David Childs, Cynthia Davidson, Jeffrey Kipnis, Sanford Kwinter, Greg Lynn, Richard Meier, and Mark Wigley were provoked by the project that called for increasing the size of the building and reprogramming the space. The studio was timely, because the school is now planning the building's renovation and an addition next door that will incorporate the Digital Media Center for the Arts, provide a new site for the Art History Department, and expand the Art and Architecture Library. The students had rigorous pinups throughout the year and toured local buildings, as well as Johnson's Glass House in New Canaan, between reviews with Johnson and Eisenman.

The studio was split, with Eisenman advocating reuse and Johnson promoting demolition. This open approach inspired a broad range of formal possibilities: some were new buildings with refined diagrams, some had fluid ramping spaces; others were additions that either echoed the Rudolph building or set up direct conflicts with it.

In one project, stalactites and stalagmites came together in a central transparent core, which provoked debate between Kipnis and Kwinter about the formal qualities of the project and the use of glass as decoration or as a structural material.

When confronted by a studied overlay of two shifted nine-square grids, the critics wondered: Why replace the A & A? "Often it is more interesting," Meier commented, "to figure out what to save and work within that." In reference to another project Childs asked, "Why does one fish have to swallow the other?" And Kwinter remarked that "everyone would regret it, even Philip Johnson, if the building came down."

The connection between a new proposed addition and the existing building elicited the comment from Wigley that "it could be a religious moment, that delicate point where you break through between the two." A diptych by Francis Bacon, seen by the students on a class trip to the British Art Center, influenced another project with an interplay between two masses. According to Kwinter, this project needed a hinge, as in Marcel Duchamp's sculpture *The Bride Stripped Bare by the Bachelors*. Concerned with a point of entry, Johnson reminded everyone that "Rudolph's effort was in the stairs, and getting into the building."

So the flow of movement through the building was expressed in many projects with expansive ramps as an architectural origami of interweaving surfaces. Kipnis referred to one scheme with a single floor surface as "superarchitecture." He was impressed that "the ramping systems don't rotate; the new

insight is the contingency of the connection."

In characteristic fashion, Johnson defended student Mark Watanabe's controversial use of circles and wedge shapes saying: "This is just a beginning—the wedge shape is free. It is an artistic choice; it is more like sculpture. We are having fun. This kid hit a note with me." And he walked off with the project model under his arm.

Gwathmey and Berke

Tackling a project for the design of a 40,000-square-foot Museum of Postwar Material Culture in Levittown, New York, off the Hempstead Turnpike, Gwathmey asked: "How do you make a cultural place on a strip an event, determine its nature, and have it be successful?" Deborah Berke said that "placing the 1950s in a historic context, getting beyond it as a popular style, so that it is treated as historic, was a challenge" that the students and critics faced. Students struggled with the dichotomy between the non-style of the Levitt House and the appropriate expression for a cultural institution—not often seen in a suburban environment—analyzing sociological and formal issues related to displaying and interpreting recent material culture. The museum would have a gallery for the history of the Levitt House, one for consumer products of the time, and temporary exhibition space. For the midyear projects the students designed a gallery and orchestrated displays of domestic objects.

At the final jury, critics Peggy Deamer, Steven Harris, Mary McLeod, Annabelle Selldorf, and Claire Weisz raised many issues: What is role of the museum in the

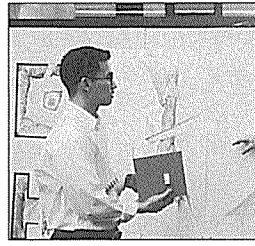
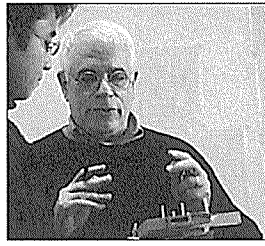
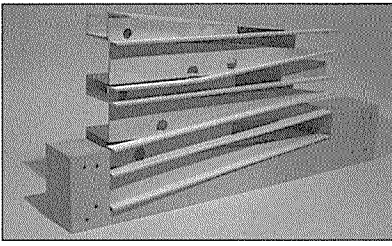
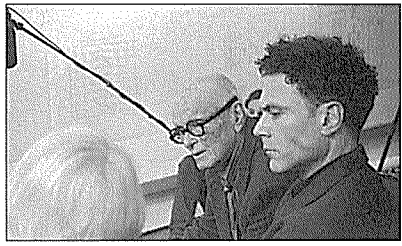
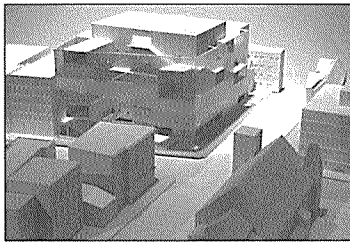
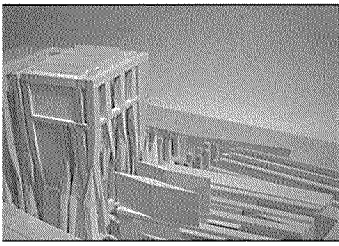
middle-class community? Is a museum an embalmer of a culture or a containerlike warehouse space? Does it have the potential to be an active community gathering place?

Later Gwathmey reflected on the studio: "What began as a preconception of a simple problem was more holistic than the students had imagined, questioning the large scale and its relationship to the strip all the way to how to display an individual object in a space."

Some students took maximum advantage of the prominent site on the strip by using exterior walls as billboards, whereas others created pavilions for different portions of the program. One project had a prominent tower, standing tall like a beacon at a world's fair. Another featured a building to display the entire Levitt House, and in a third project an exhibition space mimicked a supermarket. The ever-dominant automobile drove one designer to have the parking area as part of the museum, eliminating boundaries between driving into and walking into the building.

Koning and Eizenberg

Hank Koning and Julie Eizenberg's studio planned a middle school in Santa Monica, California. In the wake of school shootings in Littleton, Colorado, the project became especially relevant, with the discussion turning to the key issue of design's relationship to behavior and the peculiar contradiction between the desire for openness and the need to create safe places suitable for learning. (In fact, a reporter for the *New York Times*, William L. Hamilton sat in on the review as part of his research for a story on



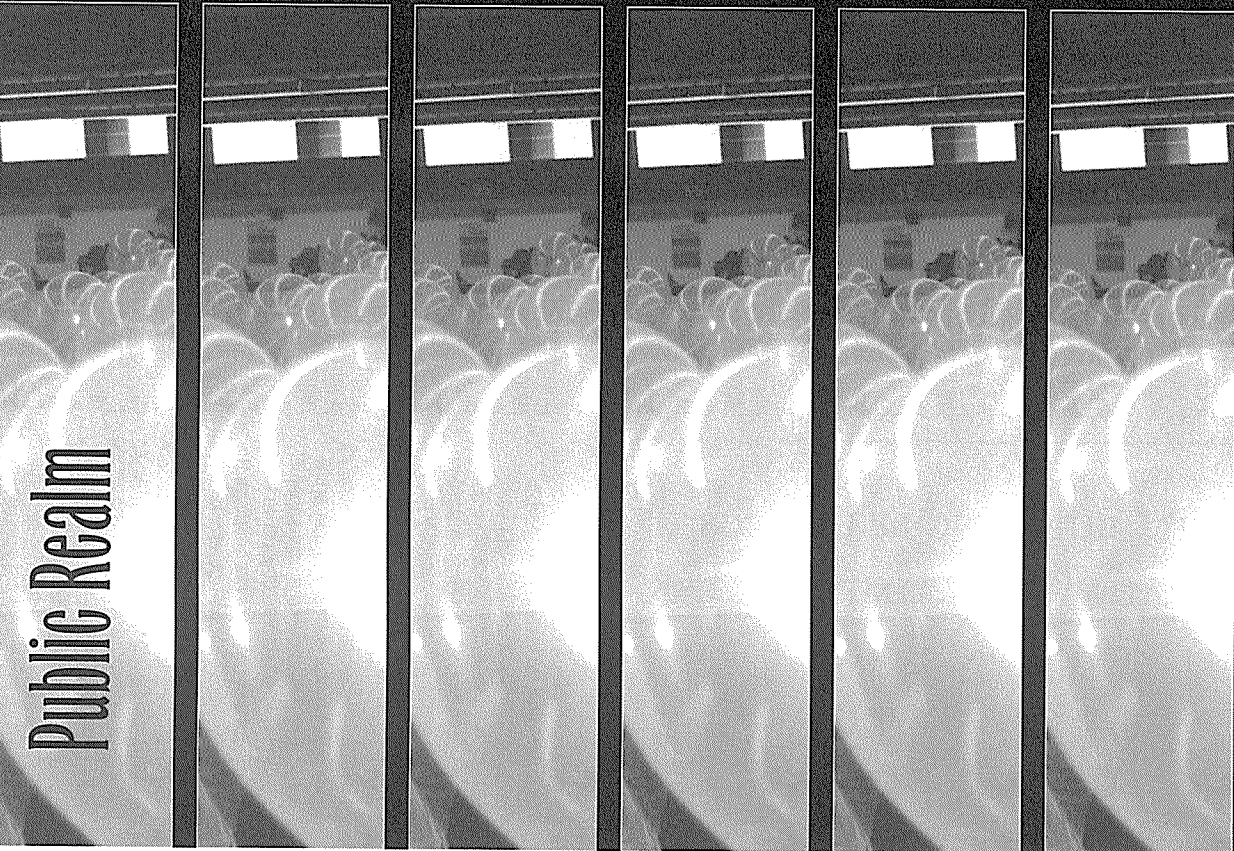
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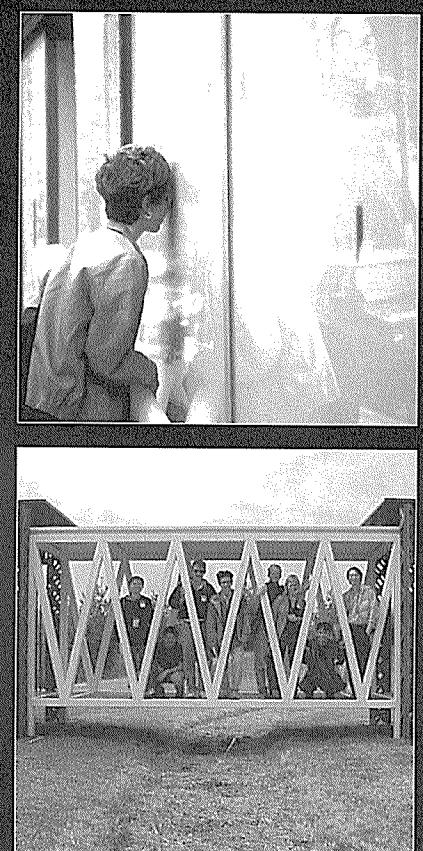
Public Realm

spaces. We have gone from art in public spaces to public art. Public art has moved into the social realm. Philosophers, for example, have separated culture from society. They have not addressed public space. Public art is mediation, not an end in itself. In social space people are what is important.

James Turrell
For me the most important thing is to get the light to reside in the space instead of on the wall. We use light to illuminate things; to read by, to light a painting or a space. But seeing it as something we physically consume, something that has a psychological as well as a physical effect and that has a strange spiritual connotation that we've given it over the years, makes it come to life—here is this vision and this light. It is interesting to think about where the light is coming from.

Architecture/Landscape Architecture
A second topic common to the artists' discussion was their move from art to architecture and landscape architecture. Although their work is different, each artist has moved clearly into what we consider architecture and landscape architecture, and has had to acquire the physical constraints and social expectations of space used by the public.

Mary Miss
The work *Veiled Landscape* (1979) for the winter Olympics in Lake Placid was built with the condition that it would stay up for one year. A month after the Olympics ended it disappeared. A local Boy Scout leader employed prisoners from a nearby prison to take the work apart and put the materials in his garage. I pressed charges against the Boy Scouts of America, the US Olympics Commission, and the New York State penal system. Rights of artists were then nonexistent, and I lost the lawsuit. The integration into the real world was something I really liked about the experience. But I wasn't really considering what that real world and its laws were and how people considered me within that context.



the gallery object into the spaces of everyday experience.

Sol LeWitt
Rather than give a lecture, LeWitt invited the class to his studio. He did not talk about his work, but rather allowed us to wander around his studio, his house, and his warehouse. In the studio, a pinup board stuffed with cutout pictures, notes, postcards, rough sketches, and photos gave a sense of process. Pieces of furniture that he designed made a corner sitting area in the studio. His house, which was filled with the artwork of others, had a different, strong color in each room. The warehouse had numerous of his three-dimensional works.

Final Project
As a final project, the students made two installations. Half of the class worked in the abandoned Gentrys store next to the school and the other half in the seventh-floor pit. The project required them to work together to build an ephemeral and meditative space. The two approaches suited their respective spaces. The students made peepholes in the storefront to look in from the street onto well-lit found objects, which gave the sense of different spatial depths behind the windows. The other installation was a ceiling of clear helium balloons held by clear nylon and sisal strings tied to stones that marked a path into the space. Blue helium balloons wrapped an easy chair, for a room for a single meditator. Both installations focused quite successfully on space and the quality of light within it.

From Object into Space
The move from object to space and the preoccupation with construction and public use, as well as the enormous weight given to viewer perception and the time necessary to experience (Turrell's *Sky Space* takes at least one and a half hours to experience), made some of the work by these artists complete the journey from gallery object into the spaces of everyday experience.

—Diana Balmori
Diana Balmori is the principal of Balmori Associates Inc., Landscape and Urban Design, and a professor in the School of Forestry.

Below, clockwise from left:

- 1 Yale students in sculpture by Siyah Armajani. Gazebo for *Two Anarchists: Gabriella Antolini and Alberto Antolini*, 1992, at Storm King Art Center, New York
- 2 Photograph by Diana Balmori
- 3 James Turrell
- 4 Robert Irwin
- 5 Peephole installation. Gentrys store, York Street, by Yale students
- 6 Photographs by Kimberly Brown and Paul Lu

the subject.) The program, to design a 40,000-square-foot "progressive" middle school with classrooms, art rooms, a theater, a library, and gym facilities, also touched on society's expectations of a school as part of the community.

"The school was not just about a compact piece, one building on a site," said Eizenberg, "but about buildings as landscape." At mid-semester the students designed a park near the school site, after which they traveled to Santa Monica to present their designs to city staff. The visit paid off, inspiring the city to increase its commitment to the project.

Final projects, presented to jurors Diana Balmori, Thomas Beeby, Deborah Berke, Peter DeBretteville, Paul Lubowicki, Grant Marani, and Roy Strickland, created campuses where inside and outside spaces were equally significant. Some proposals called for separate buildings in clusters and village-like compositions; many focused on the warmer California climate, providing outdoor corridors and roof terraces.

Strickland expressed his interest in the interface between the community and the school: in one project, the pedestrian path flows out to the city sidewalk. The pathway expanded a child's territory, but then opened up issues on conventional security solutions. Eizenberg noted that for the final project "the students completed thoughts, creating a strong level of detail, which made it possible to evaluate the whole idea."

Building Project

The Building Project, a hallmark of the school now in its 31st year, is administered by Herbert Newman and Paul Brouard, with first-year design critics Turner Brooks, Louise Harpman, Jeffrey Klug, and David Turnbull. The project, which began in 1967 with a community building in Appalachia, has included band shells, beach shelters, barns, and camp buildings. In recent years the focus has been affordable single-family housing in New Haven.

This spring Neighborhood Housing Services (NHS), in a fourth year of successful collaboration with Yale, commissioned the class to build a single-family house on a vacant site at the corner of Winthrop and Judson Streets, near some houses from two previous Building Projects. Significantly, two three-family houses similar to those typical in the neighborhood had previously occupied the site. The challenge for the students was to design a single-family house that could both hold the unusually large corner lot and deal with the difference in scale between the new 1,500-square-foot house and the larger two- and three-family houses of the past.

After working for the first half of the semester on a studio project for a small New Haven African-American cultural center that would host myriad activities, the students worked in small teams to design a house. At a mid-project review, three of the projects were selected for further development and the class divided up into three project teams. In the final review the selection was made by the design critics

and the NHS directors, Henry Dynia and James Paley, along with faculty member Kent Bloomer and architects Lisa Gray of New Haven, and Craig Konyk and Belmont Freeman of New York. The final houses were each distinguished by appropriate nicknames: the Kink, the Box, and the Wedge. In a close election, the Wedge was selected for construction. Its plan fans out from a narrow corner facade to a broader rear, with the entrance in the front and kitchen in the rear. The rooms grow with the depth of the house, and the roof slopes down from the wide end to the narrow—echoing the shape of the site. Freeman noted, "The other two plans tried to push the building to the side of the site and string out the form, whereas the strength of the form of the Wedge and its central position created a diagonal axis on the corner." The clients were particularly pleased with the strength of the design in all of the projects this year.

Final drawings were prepared for each design as part of presentation requirements leading to the start of construction, which was undertaken by the entire class from May 1 through July 15. Eight students were selected to work as paid summer interns; they completed the house in August.

This year's Building Project construction was supported partially by the Charles Moore Fund, James Hardie Building Products (siding), Icnynen Inc. of Canada (insulation system), and American Energy Savers Company of East Haven (insulation installation).

- Bottom from left:**
- 1 A & A Building for Johnson and Eisenman Studio by Lori Pavese,
 - 2 A & A Building for Johnson and Eisenman Studio by Tetsuo Tsuchiya
 - 3 Philip Johnson and Sanford Kwinter
 - 4 A & A Building for Johnson and Eisenman Studio by Mark Watanabe
 - 5 Peter Eisenman
 - 6 Charles Gwathmey gives a review
 - 7 Museum of Postwar Material Culture for Gwathmey and Berke Studio by Martha Foss
 - 8 Museum of Postwar Material Culture for Gwathmey and Berke Studio by Mark Crew
 - 9 Hank Koning and Julie Eizenberg
 - 10 Middle School for Koning and Eizenberg Studio by Kara Bartlett
 - 11 Yale Building Project under construction, summer 1999. Photograph by Michael Osman
 - 12 The Wedge, Model of the Yale Building Project, 1999. Photographs of models by Samer Bitar



“DEAR LITTLE PHILIP, ARE YOU STILL BUILDING BUILDINGS AND LEAVING THEM OUT IN THE RAIN?!” EXCLAIMED FRANK LLOYD WRIGHT TO PHILIP JOHNSON. WRIGHT WAS LONG ESTABLISHED AS A CURATOR AND CRITIC WHEN JOHNSON FINALLY BEGAN TO BUILD IN THE EARLY 1950S. HOW HE MIGHT HAVE SMILED WHEN ARCHITECTS—MANY UNTIL RECENTLY BEST KNOWN FOR THEIR THEORIES—SPOKE ABOUT BUILT WORK AND BIG PROJECTS THIS PAST SPRING. WITH THE THRIVING ECONOMY AND A STRONG DESIRE TO BUILD, THOSE WHO ONCE CELEBRATED THE WRITTEN WORD SEEM ONLY TOO ANXIOUS TO PUT DOWN THEIR WRITING PROJECTS AND PICK UP THEIR DRAWING TOOLS.

Eisenman how he felt about Frank Gehry, to which he responded: “I believe that when you are thirty years old you start building engines for race cars; from ages thirty to forty you design; from ages forty to fifty you build a chassis for an engine to run on a road; between fifty and sixty you test the car, and at sixty you race. So I got out on the racetrack and got covered with mud by a car out in front of me—and that car is Frank Gehry’s.”

He went on to say that “architecture has moved from structure to spectacle. We have all become trapped in our own image through this commodification of architecture.”

Terence Riley

The search for a practical and tectonic approach to MoMA’s expansion was presented on February 8 in Terence Riley’s Brendan Gill Lecture titled “Rethinking the Modern.” Riley, chief curator of architecture and design at The Museum of Modern Art, expressed both his and the museum’s opinion that the search for an integrative approach to the MoMA’s expansion can go forward without superfluous extravagance. According to Riley, the expansion and reconfiguration of the entire West 53rd Street MoMA’s sixty-year growth on a midblock New York site that had been carried out on a contingency basis as parcels of land became available, without an overall master plan. In discussing the new plan, Riley emphasized the expressive function of the new building by characterizing the museum as a place of exceptional interiority located on an atypical site for an important cultural institution: “MoMA has from its inception established its identity apart from and yet a part of the city.” He also described the museum as a “heterotopia of spaces, not a file box or an egg crate of exhibition galleries and compartmentalized functions but a place of many places that unfold into the garden and the galleries, suggesting that people can move through museums doing different things in distinct environments.”

Bernard Tschumi

Although Bernard Tschumi, in his Paul Rudolph lecture “Skins and Arrows,” touched on his theoretical discourse “Event City,” he spent much of his time describing buildings in construction or recently completed. Tschumi, 1988 Davenport Professor at Yale and dean of Columbia University since 1989, has not shed his confidence in the generative place of events in his architecture, but he has brought a new sensibility to his work as a tectonic discipline. He emphasized that in each of his buildings the “place of innovation in architecture, or where there is more experimentation with a philosophical concept, is also the place in the building where the technology is pushed the most.” He stressed his firm’s new focus on building and construction technologies, exemplified in such projects as the recently completed Lerner Student Center at Columbia University, with its glazed ramps

views, and cubist forms to create elements of surprise and an intimacy. He refers to these buildings as “in the ground rather than on the ground,” because they become a part of the landscape.

The house Gwathmey designed in Zumikon (outside of Zurich) was placed into the slope of a hill. He sees it as a reinterpretation of the local village, with two parallel structures facing the view, connected by a third piece. In Switzerland, Gwathmey had to “learn a new language of building technology in a new place, which made me naive in the best sense.” Approaching the construction with a clear palette of materials, he used concrete, stucco, and a zinc roof, which are self-finishing. Although the house is very large, it is seen in fragments and silhouettes—both interior and exterior—so that it is revealed as layers that erode, block, reframe, and reorient with balconies and terraces.

Instead of building a house on top of a hill in Austin, Texas, Gwathmey convinced the owner to fill the site and dig the house into a hill. From a mile-long driveway, a sequence unfolds—from solid retaining walls to porous fences—slowly revealing the house. The materiality expresses a tangible reality with granite, stucco, sandstone, and zinc.

In response to a question from the audience about how he balances the design of such a large house so that it doesn’t take on a corporate scale, Gwathmey said: “The house is in the landscape and is broken down with sequences and changing levels. It is not a palazzo, but a series—or a set of individual parts—with local centers played against smaller areas to break down the scale. It is a place of rest.”

Julie Eizenberg

Julie Eizenberg, of the Santa Monica firm Koning Eizenberg, also strongly committed to building, but at a small scale. She opened her talk on March 29 by questioning people’s perceptions and preconceptions with a series of images of houses of different architectural styles. For example, she noted that it is not possible to tell where a single mother might live from the appearance of a house. Eizenberg, whose work with her partner and husband Hank Koning embodies a practical and sociological view of the built world while using formal elements, ventured into the philosophical. She stated

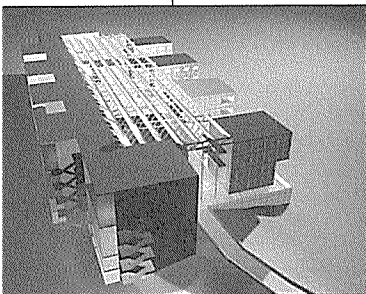
hall, wooden performance theater, and beer garden in a glass box with a roof of folded planes that allow natural light into the performance space.

The David Lawrence Convention Center in Pittsburgh promises to be Viñoly’s largest and most technically sophisticated project to date. Hugging its riverfront site, its roof design echoes the historic Roebling suspension bridge and calls for a custom-designed truss cable system.

Michael Sorkin

In his Timothy Lenahan Lecture on April 5, Michael Sorkin addressed technology and large-scale planning issues. He exuberantly described how, while attending the Gulf War Victory Day Parade in New York City, he wondered what would happen if the army continued marching up Broadway using its resources and technical know-how to rebuild the city. “Here are resources, personnel, equipment, and territory—why not turn army bases into urban areas?” The new city would have to be constructed along four critical points or “posts” in Sorkin’s terms: post-universality, or the end of the universal subject and the universal plan; post-zoning, or the end of traditional patterns of adjacency, which separates the obnoxious from the benign and liberates us from the concept of the Good City; post-auto, or the end of planning cities for the car, which has proven to be both inefficient and anti-urban; and post-potlatch, or the end of the belief in an infinite access to resources.

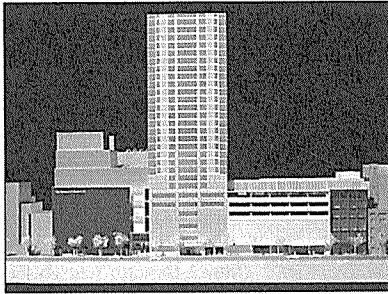
Sorkin’s projects for the Yuma Arizona Proving Ground, a new town in Hungary, a scheme for Berlin Spreebogen, and a plan for the waterfront development of Manhattan’s west side and the Brooklyn shipyards propose a radical heterogeneity of use and image—combining the memories of the respective sites’ pasts with a hallucinatory program of landscape and loftlike building forms. Other projects Sorkin presented include a proposal for East New York and one in Tokyo called Godzilla, which operate as intensifiers of contrasting program with existing urban matrices. The Godzilla project begins from a building form; the New York project begins by planting a tree in an inter-section. Like much of Sorkin’s work, the shock of that image is intended to spread through a new idea for cities, creating a



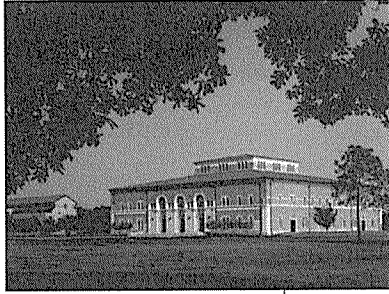
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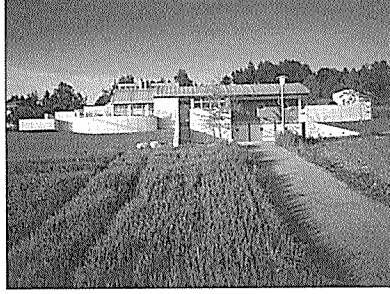
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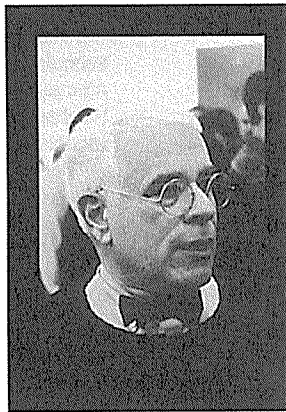
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calm green area as both rhetorical gesture and possibility for future constructions.

Philip Johnson

But all in all, architecture still comes down to form and aesthetic choice as 93-year-old Philip Johnson exhibited in his exuberant, irreverent, sometimes contradictory and always subversive lecture on February 15 about his pleasure in experimenting with shapes. He said: "I like to make the concept, but the programs just get in your way. Right now, for me architecture is all about shapes and feelings."

Johnson was full of optimism for the next generation: "You couldn't have come to architecture at a better time than right now. Before we always had to apologize for the architects of a previous time; now there are many great ones—full of shapes." Johnson talked about some contemporary architects who have influenced him. About Frank Gehry's Bilbao Guggenheim, he said: "You better get there quickly, you can't even get into the ... oops, I almost said naive—but it is like a church." He continued: "Peter Eisenman is another influence; we have informal meetings about shapes. A third is Bob Stern—if I had a way to put the buildings together to satisfy everyone like he does ... The fourth is SOM, not somewhere you normally look to for architecture, but David Childs is doing extraordinary work."

Johnson showed examples of new projects based on primary forms of cones, cylinders, and cubes, highlighting the four schematic models for a new children's museum in Mexico. "Here one has pyramids; there are triangular forms that lean in a crazy way. Another one is barrel-shaped, and another spiral-shaped. The light comes in at the ends; it is still a cylinder." He bases his interest in the formal on Plato, who he quoted as saying that "pyramids were born with us—the shapes were of the essence and were with us for eternity." And he exclaimed, "When you read your history, you will see that Plato was right, other things were aberrations."

Johnson's form-making has delved into creating sculptures such as *Turning Point*, which he designed in Vienna for the Museum of Applied Arts (MAK).

Johnson expressed how he recently has been inspired by Le Corbusier's definition of architecture as "the masterly and correct and magnificent play of mass brought together under light. Our eyes are made to see forms in light; light and shade reveal the forms; cubes, cones, spheres, cylinders, and pyramids are the great primary forms which forms light reveals to advantage."

that architects have "lost touch; there is a detachment between institutions and the making of buildings in the real world. So I am interested in this idea that you play something so quietly that maybe nothing has happened—and you can read it the other way that maybe something is happening. So our design for a house in Sunset Park is sort of an experiment where we use things that "real" architects don't use—arches. "Real" architects don't use arches—not any more." Then she addressed Bob Stern in the audience: "But some of us do—right Bob?" Continuing, she said: "The arch is a wonderful thing; Louis Kahn understood the arch. I don't know why they have to be thrown away just because they are not this year's fashion. You can use the architectural opportunity to create sequence, surprise, and humor—and you can do it modestly."

With unusual honesty, she said that for a cool office interior for Rare Medium, "it was fun just to fold and to mold, but although it was safe ground for an architect, it wasn't exciting the way it was to design public housing that had to mean something to the people who live there." So for Fifth Street Houses they devised a way to increase yard space and create a more intimate scale. In the Single-Room Occupancy project they "focused on how the light comes in, the shape of the ceiling, and making a social space as cozy as possible no matter what kind of furniture is selected. And although the space might be tight, if you think of it as for yourself, then you are on the right step toward making a place of value."

Rafael Viñoly

Perhaps more than any of the other talks, Rafael Viñoly's Gordon Smith Lecture on March 22 undertook a celebration of tectonics at the large scale. He began with a consideration of the current state of architecture: "Between the '60s and the '80s theory took a turn and produced a strange phenomenon: the young architect is unskilled, not in terms of the ability to produce a conversation but in the process of architecture as an occupation. This is translated into a mechanism that denies reality. The most interesting aspect of what we do is a craft, and an art."

Viñoly then presented an astounding selection of twelve projects that his firm, Rafael Viñoly Architects of New York, has under construction or on the drawing boards. Among them is the design of a proposal for the Bronx Supreme Court on the Grand Concourse, which addresses the issues of judicial architecture and all of its symbolism along with its intensive security requirements. However, he reversed the norms for this type of building by placing a public garden in the courtyard and a community center on-site. In addition, the corridor is not relegated to the inner belly of the building as in the standard for high security, but peels off the building.

Viñoly's Philadelphia Center of Performing Arts encapsulates a cello-shaped concert

How do you build upon a built site?" Riley then outlined the architect selection process, from the invited competition of ten to the charrette resulting in the final selection of Yoshio Taniguchi's design. His plan is based not on a theoretical discourse of abstraction but on the experience he has gained from designing museums in Japan that enhance the visitor's experience of art.

Thomas Beeby

Former dean Thomas Beeby, who presented his recent work on January 25, also emphasized the relationship between the present and the past in a discourse on architecture as craft. He asked the question "How do you approach a place of value and have some intervention that is not confused with preservation issues?" As an answer, Beeby presented four institutional buildings in which his firm, Hammond, Beeby & Babka of Chicago, embraced a variety of preexisting idioms to foster continuity while meeting new practical and artistic challenges. They achieved this objective in the Fourth Presbyterian Church on Michigan Avenue in Chicago, where a community center was deftly inserted into a historic complex, so as "to change the way the church worked but not have a hand show."

For Rice University, a campus originally designed by Cram and Goodhue, Beeby's firm designed the cubic, palazzolike James Baker Institute for Public Policy, which is made of brick and cast stone, and is stylistically close to the eclectic historic campus buildings. At Miami University of Ohio, the firm designed a renovation and addition to the architecture school, which had been built in many phases in a Lombard style that was less inventive than Goodhue's at Rice. Nonetheless, Beeby decided to maintain each phase as a "didactic building, design elements with themes of classicism as they ran through modernism." In a trabeated facade with arched Kahn-like windows and steel "modern" vertical columns, he hybridized the styles of different periods. Beeby presented his use of different styles in buildings that are built with such excellent craftsmanship that whether his forms are modern with advanced technologies or historic with traditional materials, the process and building is what is of the essence.

Charles Gwathmey

Continuing the emphasis on the craft and materiality of building on April 24, Charles Gwathmey of Gwathmey Siegel & Associates in New York presented five projects—many of them large houses. With a characteristic interest in abstraction, he focused on architecture as a palpable act rather than a stylistic construct.

Gwathmey expressed that the house "is a microcosm... about architecture that is both client-related and idea-related. Although his houses are often large, Gwathmey devises compositional methods to break down the mass through the manipulation of spatial sequencing, fragmented

suspended on a truss system; and the Arts Center in Le Fresnoy, France, with its canopy roof over the preexisting building complex that creates an in-between space of activity. Tschumi's interest in construction is also seen in the School of Architecture in Marne La Vallée outside of Paris, which he said was "like doing a house for one's parents—I know almost too much."

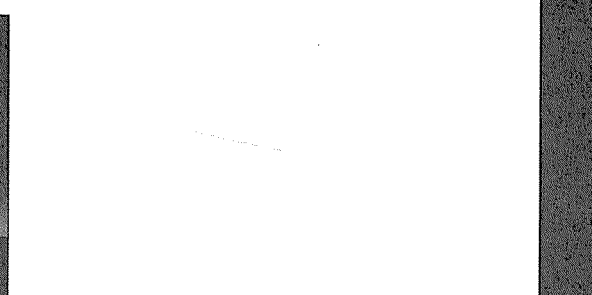
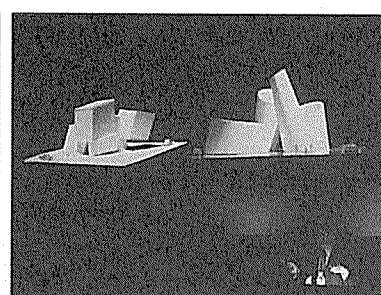
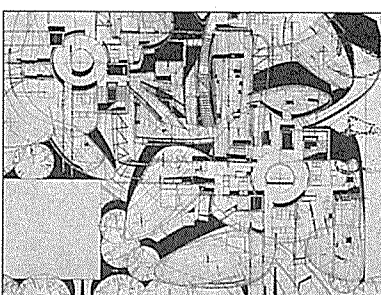
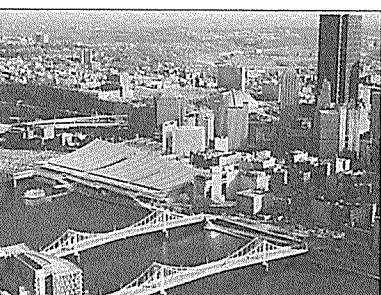
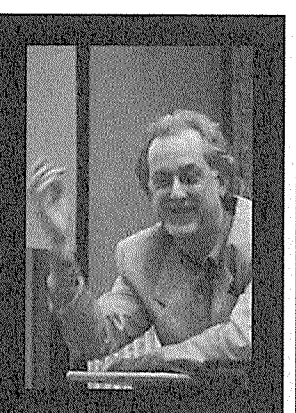
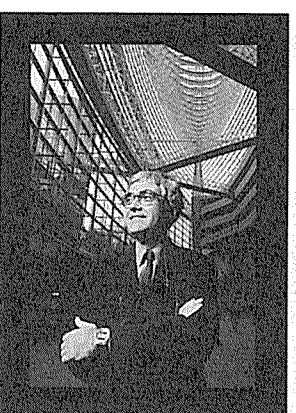
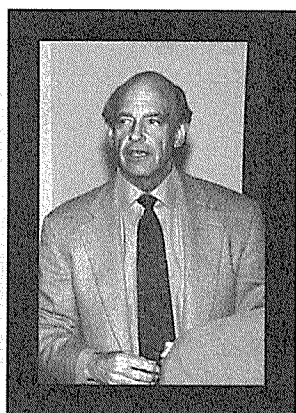
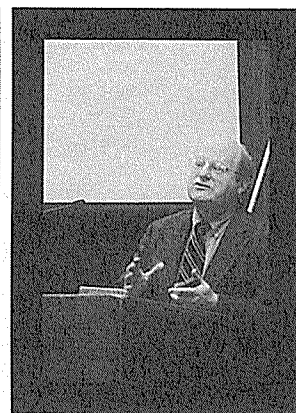
Peter Eisenman

On February 8 architect Peter Eisenman shared some of the "Blurred Zones" of his forthcoming book (Monacelli Press), stating that whereas the norm is to think about architecture as a response to the desire for place and shelter, it can also enrich those standard desires by addressing other issues. One issue was why the metaphysics of presence—that of making things tangible—needs to be so dominant in an age when, he claimed, the computer, media, and advertising have changed the way the human mind and body respond. Extending this line of thought, Eisenman also articulated his desire to uninvolve the sign and the signified as well as the need to change the desires of the subject. He said: "We need to ask: What is the basis of architecture if other than metaphysics? So there is a blurred zone between presence and virtual reality—but how should architecture be if it is to sustain interest?"

Having posed these leading questions, Eisenman then put them aside to concentrate on the act of building and its relationship to artistic judgment. As he put it: "The theory only takes you so far; the rest is up for grabs. I can say damn the theory now." The Holocaust Memorial in Berlin, which was approved in the summer, is an example of this: "The government said it was too big and monumental. Chancellor Kohl said to make it smaller and cut the number of pillars. But it will never please the critics, so you have to trust your intuition no matter how flawed it might be."

Eisenman described projects that fit into the arena of "blurred zones" between concept and construct, such as his proposal for the Arizona Cardinals Sports Complex, where the owners wanted a state-of-the-art stadium that "had to be photogenic from a blimp ... and also had to be able to be closed up when the weather is too hot. So I had to design for luxury boxes, and a blimp shot." Moreover, even nature seemed to enter into a "blurred zone": A \$20 million system rolls the turf out into the sunlight so that it stays green. But in the final analysis—in spite of the project's dependence on media and simulation—it is, as Eisenman wryly noted, "a heavy dose of reality."

"I am not as didactic and pure as my critics wish me to be—or as I used to be. When you work on larger-scale projects, you realize you have less control of the theory—if you want to build." And he confessed, "It is not so much fun to be ideologically pure." In the discussion following the lecture, Yale faculty member Judith DiMaio asked



From *Constructs* to Constructs

- Top row, from left**
- Bernard Tschumi
- Peter Eisenman
- Terence Riley
- Thomas Beeby
- Charles Gwathmey
- Julie Eizenberg
- Rafael Viñoly
- Michael Sorkin
- Philip Johnson

- Bottom row, from left:**
- 1** Bernard Tschumi, *Architecture School in Marne La Vallée*, France, 1999
- 2** Eisenman Associates, *Holocaust Memorial*, Berlin, Germany, model, 1999

- 3** Yoshio Taniguchi *Museum of Art Project*, model, 1997
- Photograph by David Allison
- 4** Hammond, Beeby & Babka, *Baker Policy Institute*, 1998

- 5** Gwathmey Siegel & Associates, *Zumikon Residence*, Zumikon, Switzerland, Photograph by Richard Bryant/Arcaid
- 6** Koning Eizenberg Architecture, *Sketch of 5th Street Houses*, Santa Monica, California, 1998

- 7** Rafael Viñoly Architects, *David L. Lawrence Convention Center*, Pittsburgh, Pennsylvania, 1999
- Courtesy of Rafael Viñoly Architects

- 8** Michael Sorkin Studio, *Shrooms*, 1998
- 9** Pavilions for Museum in Mexico with Philip Johnson

Exhibitions Program Fall 1999

Main Gallery

Re-Connections:

The Work of the Eames Office
September 1 – October 16, 1999

Gallery Talk: Eames Demetrios,
"Eames: Yesterday, Today, and Tomorrow"
Wednesday, October 6 at 5:30-6:30 pm

The Work of Daniel Libeskind
October 25 – November 20, 1999

North Gallery

"Representing Modernism"

Ezra Stoller's photographs of the
Yale Art & Architecture Building
September 1 to September 17, 1999

"The Work of Demetri Porphyrios From Vernacular to Classical"

September 20 to October 22, 1999

"Wild Cards; The Components of Global Development"

Research by Keller Easterlin
October 25 to November 19, 1999

"Kaufland, Retail Spaces in Eastern Germany"

Photographs by Thomas Meyer
November 29 to December 17, 1999

Third Floor

North Wall Course Work/Student Fellowship and Travel Grant Work

Rome Sketchbooks
September 1 to October 1, 1999

Takenaka Internship
October 4 to November 5, 1999

George Nelson Scholarship
November 8 to December 10, 1999

South Wall

Design Work/Research in Progress

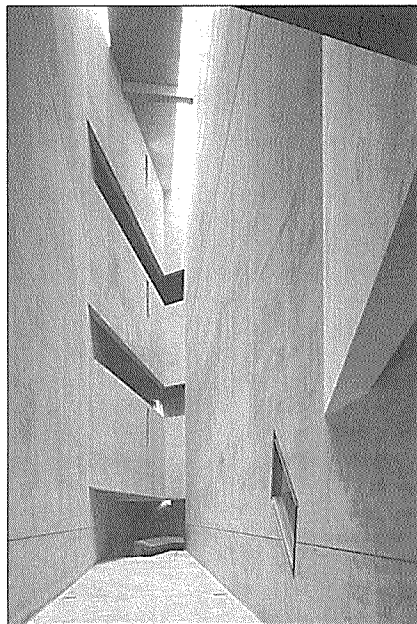
Urban Design Workshop
September 1 to October 1, 1999

1999 Building Project
October 4 to November 5, 1999

M.Arch. II Design Work
November 8 to December 10, 1999

The Work of Daniel Libeskind

An exhibition, originating at Yale, of the design and building process of Daniel Libeskind's Jewish Museum in Berlin and other recent work will be shown at the Main Gallery of the A&A Building from October 25 through November 20. It is funded by the Joseph Slifka Center for Jewish Life at Yale.



FROM VERNACULAR TO CLASSICAL

The work of London-based architect Demetri Porphyrios will be exhibited in the Front Gallery of the A&A Building from September 20 through October 22.

Re-Connections: The Work of the Eames Office

An exhibition on the Eames's will be held in the Main Gallery of the A&A Building from September 1 through October 16. The exhibition will open on the evening of September 2, 1999.

Recently discovered at the Herman Miller archives in Zeeland, Michigan, the 1976 exhibition *Connections: The Work of Charles and Ray Eames*—originally held at the Frederick S. Wight Art Gallery at UCLA—was designed by John and Marilyn Neuhart of the Eames Office with a catalog essay by Ralph Caplan. Last year the University of Michigan School of Architecture displayed the exhibit in their Slusser Gallery. Reorganized at Yale as *Re-Connections: The Work of the Eames Office* by Dean Sakamoto, director of exhibitions, in collaboration with Herman Miller's corporate archivist Bob Viol, the show emphasizes the products, design process, and philosophy of the Eames Office in furniture design, film making, and exhibition design. It contains fifty-five original exhibition panels, as well as original furniture, products, and drawings accompanied by videos and furniture currently in production. The exhibition is funded in part by Herman Miller Inc.

The theme of connections is one that Charles Eames explored continually in his work. As he said in a film explaining a new storage system: "The details are not details. They make the product. The connections, the connections, the connections." The exhibit displays not only these connections but the way Eames products are assembled, such as the 1940s molded-plywood chairs for which they developed a high-frequency electronic bonding technique using rubber shock-mounts as joints to connect the plywood seat and back to the steel legs.

Kaufland: Retail Spaces in Eastern Germany

This series of photographs by German photographer Thomas Meyer will be exhibited in the Front Gallery from November 29 through December 17.

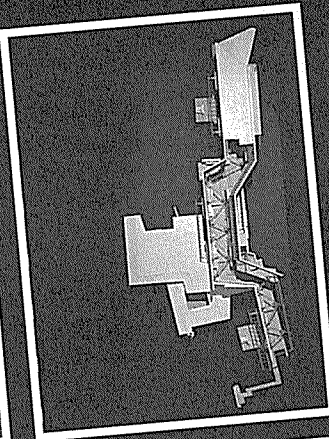
In the tradition of Venturi, Scott-Brown, and Izenour—who investigated the architecture of the Las Vegas strip here at Yale some thirty years ago—the work of Thomas Meyer creates an interesting discourse about commercial architecture. Meyer critically yet artfully depicts the recent importation of the architecture of Western capitalist supermarkets and retail chains into eastern Germany. His work offers a first glimpse of the impact of the pursuit of American culture on East Germany, and illuminates the ongoing controversy arising in Europe over the right to unregulated retail trade and the Americanization of retail stores recently built in the uninhabited urban hinterlands. He captures the seeds of American commercialization sprouting along country roads: suddenly "the strip" has leapt across the ocean and begun to manifest itself into the European landscape.

Meyer's work has been published in magazines such as *Form* and *Deutsche Bauzeitung* and has been exhibited, at the Bremen Academy of Arts (Hochschule für Künste) and the German Center for Architecture in Berlin.

—Annemarie Brennan

Annemarie Brennan is a second-year MED student.

Patricia Patkau to Lecture on September 13

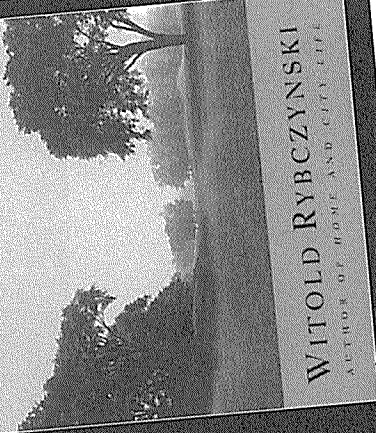


Patricia Patkau ('78), partner with John Patkau and Michael Cunningham in Patkau Architects, will give the Paul Rudolph Lecture about the changing focus of the firm's work on Monday, September 13. Based in Vancouver, British Columbia, the firm received a 1999 PA Award for its design of the School of Nursing and Environmental Sciences at the University of Texas Medical Center.

The work of Patkau Architects, although focused on local conditions of a site, also pursues issues of materiality with almost didactic intensity. But in a recent discussion Patricia Patkau reported that a new direction is emerging in their work: "it seems that when you didactically express the layers of construction of the building, as we did in the Canadian Clay and Glass Gallery, you set up a systematic approach, one that establishes

A CLEARING IN THE DISTANCE

FREDERICK LAW OLNSTED
and America in the Nineteenth Century



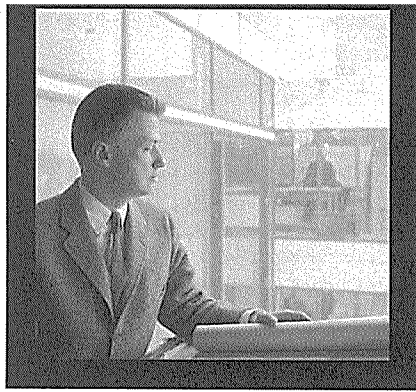
WITOLD RYBCZYNSKI
AUTHOR OF HOME AND CITY LIFE

Witold Rybczynski on Olmsted

Witold Rybczynski, Martin and Margy Meyerson Professor of Urbanism at the University of Pennsylvania and author of a new book, *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century* (Scribner, 1999), will give the Timothy Lenahan Memorial Lecture as part of the series "Architecture, Landscape and Art: Integrating the Pieces" on September 30. His topic will be "The Gentle Plans of Frederick Law Olmsted."

Rybczynski will discuss Olmsted's life and work, bringing it into a new focus with two projects that span Olmsted's career: Prospect Park and the Biltmore Estate. In a recent discussion, Rybczynski noted that Prospect Park was Olmsted's best because it reflected lessons he had learned from his first park, Central Park,

Lectur



Representing Modernism

An exhibition of photographs of the Art & Architecture Building, taken by eminent photographer Ezra Stoller, just after the building's completion, will be on display in the Front Gallery from September 1 through 17. The exhibition coincides with the publication of the monograph The Yale Art and Architecture Building (Princeton Architectural Press, 1999), as part of the Building Block series of photographs of significant buildings by Stoller. The following are excerpts from the book's essay by architectural critic Philip Nobel.

"When Ezra Stoller arrived in New Haven to photograph the [Yale A&A] building on 16 October 1963, he found it in a pristine state that would last for only six years. Famously, on the night of 14 June 1969, the building was damaged severely by a fire of suspicious origin. It suffered further afterwards from a series of unsympathetic renovations that erased many of the spaces that Stoller had photographed and that [its architect] Rudolph had so lovingly appointed with bizarre archeological artifacts, cargo-netting window shades, and orange pile rugs. After the fire, rooms were closed, merged, or carved out of once open studio spaces; the narrow U-channel concrete bridge that starred in several of Stoller's shots was removed when the gap it spanned was filled-in to squeeze more floor space out of the increasingly compromised building. Not surprisingly, Rudolph came to disown the project entirely. After a lecture in 1993, he refused to answer a question about the building, stating flatly that it 'no longer exists for me.' Although the suspected fire-bombing of the building was most likely a political rather than an architectural critique, the act has always been interpreted as the

ultimate result of a simmering dissatisfaction with the perceived oppressiveness of Rudolph's design. As Vincent Scully noted in the catalog to an exhibition that coincided with the opening of the building, Rudolph's emphatic, vertiginous space-making and his tendency toward sculptural masses and labyrinthine passages 'puts demands upon the individual user that not every psyche will be able to meet' (Scully, "Note on the Work of Paul Rudolph," catalog to the exhibition *The Work of Paul Rudolph, Architect*, Yale University, New Haven, 9 November 1963–6 January 1964)...

"In its original state, the building was, if not exactly playful, at least more humane. In Stoller's photographs, one can find a glimmer of this lost sensitivity in the upper-floor sculpture court or the inscribed mural, like a drunken topographic map, which did not survive the building's travails ...

"At a level of detail too fine for the camera, and in locations too dark for gripping photography, Rudolph indulged his often-suppressed sense of whimsy by inserting follies into the concrete itself ...

"With Paul Rudolph's death and a new regime at Yale's architecture school pressing to restore its home, the Art and Architecture Building may be delivered at last."

Wild Cards: The Components of Global Development

On view in the Front Gallery from October 25 through November 19.

Keller Easterling, assistant professor of architecture, and a team of Yale students, received a grant from the Digital Media Center for the Arts to research global development organizations. The results of the research will be exhibited at Yale. The project has two segments: The first part, a collaboration with Art and Architecture librarian Max Marmor, will transfer a group of still and moving images from Easterling's laser disc *Call It Home* (1991) into the library's Imaging America Collection. *Call It Home* examines the way suburban development transformed patterns of land use, combined with physical planning and economic organization. It treats suburbanization as a federal/private partnership that happened to use the affordable house as a vehicle or product for generating new commercial organizations. By fall, *Call It Home Online* will be available as 600 images and 15 minutes of running film footage. The Imaging America Collection is a pilot project of the Yale libraries that rehearses what will eventually be a fully digital system of archiving and retrieving images for reference and presentations to supplement the standard slide library.

The second, larger segment of the project follows from the first. The suburban subdivision, as a repeatable development procedure, is one of a number of generic commercial processes and standardized ways of marketing that have become the dominant means of changing space in America and around the world. This part of the project examines a set of global commercial organizations and retail franchises that follow in the wake of suburban development. Several studios and seminars at Yale already research these spatial formats and building types, or "real-estate products," including superstores, entertainment centers, and distribution superhubs. Companies like American Multi Cinemas, Arnold Palmer Golf Management, Costco, Body Shop, Starbucks, and Wal-Mart establish a set of explicit protocols regarding size, timing, marketing, goods distribution, and global expansion. These are highly specific calibrations that constitute a kind of "site" even in the absence of geographical information.

Because architects often either lament the pervasive growth of these formats and building types or long to control them aesthetically, this study chooses to index their physical components as well as their critical procedural and temporal dimensions as a new kind of "site plan." For each selected company an interactive Web site will expose a new set of opportunities that engage architectural skills and building craft for new "sites" that are embedded in some of the most pervasive global development formats.

ON PREVIEW

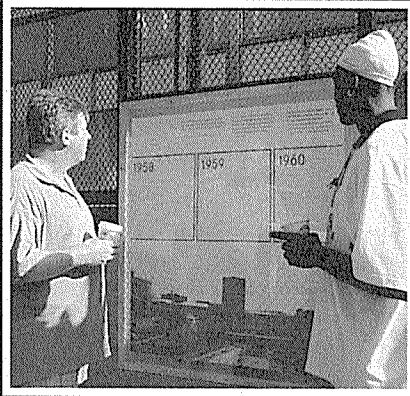
as well as profound insights gained from visits to Yosemite, which he helped to preserve as a permanent public benefit—and which transformed his ideas about landscape scale. The other project Rybczynski finds of great interest is George W. Vanderbilt's Biltmore Estate in Asheville, North Carolina (1891), Olmsted's last big commission. Biltmore was, according to Rybczynski, a "different sort of project." We tend to base our estimation of his work on projects like Prospect Park, a typical Olmsted landscape with water, meadows, forest, and a picturesque quality inspired by English landscape design. But the Biltmore mansion, designed by Richard Morris Hunt, was in a French Renaissance style that Olmsted realized required for that Olmsted—something new for him. "It is extraordinary," Rybczynski notes, "that in his seventies he embarked on a different approach to landscape. Olmsted's is an unusual formality. In a typical chateau, the approach road brings you closer and closer to the chateau, which is always in view. However, at Biltmore, as you approach the mansion on a three-mile-long road, you never see the building through the forest, which he also created. It only comes into view when you arrive at the forecourt and then turn to see the main facade. I don't know of any precedent for approaching a building this way. The grounds are formal, but the entrance undercuts the formality, because you enter on a right angle to a great axis. So at an advanced stage of his career, at a time when most artists are reinterpreting what they have already done, Olmsted was still inventing new things; his career is a straight line up. Olmsted, as a designer, is more complicated than people think."

certain 'rules' to follow: Broads expressed as load bearing, secondary beams are seen to sit on primary beams, wood decking sits on both, the space of insulation is seen as a wide reveal, brick pulls away as its own layer of cladding, wood is expressed as a secondary order for windows and millwork, special elements are made of poured concrete, etc. Once the system is established, you simply follow it like a puzzle. It assumes its own completion once the rules are set in place. Breaking this order is difficult—there isn't a place in the puzzle for such disruption. The results of this expressed tectonic construction are that the building is about itself, about how it is made, and not about a whole lot of other things that architecture is capable of engaging." But now Patkau has told *Constructs* that the firm's direction is shifting: "We are questioning the directness of this interpretation of architecture which results in a building that is often overly articulate about its construction, leaving little space for the inhabitants to 'display themselves' in their surroundings. When every surface is speaking about how it is made, it is often hard to find the pause in the conversation that allows for a collection of fragile family photographs to have a place." As a result of this sense that the absolute totality in architecture can come at the expense of the client's ability to maintain an independent voice, Patkau and her partners have begun to ask themselves: What else might architecture be about? Why would you perhaps want to mute material construction at times? Where might tectonic expression be appropriate and where might it have to be suppressed for other ends? She says that their later work attempts a more complex notion of material construction, one that is not so didactic and systematic, yet is still informed by material presence.

- Above, from left:** Daniel Libeskind, Jewish Museum, Voids, 1999. Photograph by Bitter Bread. Exhibition panels for *Re-Connections: The Work of the Eames Office*. Photograph by Thomas Meyer from the exhibition *Kaufland*. Paul Rudolph by Ezra Stoller, from the exhibition *Representing Modernism, 1962*. Cartoon from *Tomorrow's Town* with Uncle Sam deputizing private enterprise as the architect of post-war housing, 1943. **Below, from top:** Patkau Architects, Strawberry Vale School. Photographs courtesy of Patkau Architects. Patkau Architects, Strawberry Vale Model. Photographs courtesy of Patkau Architects.

PREVIEWS

Exhibitions in the Public Sphere



Top:
Dean Sakamoto,
Progress Wall,
New Haven,
1999

**Below and
background:**
Koning Eizenberg
Architecture,
*Living and Breathing
in Real Time*,
Photograph by
Harold Shapiro

From left:
Koning Eizenberg
Architecture,
*Living and Breathing
in Real Time*,
Photograph by
Harold Shapiro

Koning Eizenberg
Architecture,
*Living and Breathing
in Real Time*,
Photograph by
Harold Shapiro

The street, sidewalk, and public park are where Dean Sakamoto (MED '98), architect and director of the school's exhibition program, produces installations to draw out a public dialogue about architecture and urbanism. Sakamoto intends for his series of projects, or *Interim Sites*, "to expand the concept of public space at urban transitional sites and thereby help empower people to influence a specific site's development and design." As an ongoing project, he explains, *Interim Sites* inspires speculation about the potential of public space as a temporal process and informs design by defining critical

issues of the sites' past and present. "When constituencies claim legal or emotional possession of a place, their responses often unfold new insights that help in the analysis and reconstruction of meaningful public places."

In New Haven, with graduate sculpture student Todd Ayoung, graphic design student David Reinfurt, graduate architecture student Kevin Owens, and local photographer Marianne Berstein, Sakamoto created *Progress Wall* along the facade of the future home of the Yale School of Art at 1156 Chapel Street. First installed in May 1998 in conjunction with New Haven's City-Wide Open Studios and the International Festival of Arts and Ideas—and continually updated—*Progress Wall* is a 150-foot-long fence-like construction made of plywood, chalkboards, and acrylic panels. Its first phase, which highlighted the history of the Jewish Community Center (JCC) building from its development in the 1950s to its demise, served as a catalyst for community dialogue by asking: "For whose progress has development in the city occurred in the past and whom will it serve in the future?" As Sakamoto put it: "The makers and users intersect at the Interim Site, and such activity builds the opportunity for

physical space to be constructed through a more inclusive social process in everyday encounters."

Progress Wall, which will remain active until the School of Art building opens in 2000, enjoys wide community support. Contributors include Yale University, Chapel West Special Services District, Cesar Pelli and Associates, Dineo Constructions, H. Lender and Sons, various local merchants, and former members of the JCC.

In another project, Sakamoto rolled a four-foot-diameter ball made of recycled cardboard, tape, and wax through the streets of New Haven, on which people are to write responses to the question "What is the public sphere?" Following its "spin" in New Haven, *Public Sphere* was sent to an invitational art and outdoor sculpture exhibition titled *Aloha Ho'omaluhia XV*, in Kaneohe, Hawaii, in May.

Living and Breathing in Real Time: Koning Eizenberg

Julie Eizenberg and Hank Koning, the principals of Koning Eizenberg Architecture of Santa Monica and the spring semester.

Bishop chairs, exhibited their recent work at the A & A Front Gallery from March 22 to April 16, 1999. The show, entitled *Living and Breathing in Real Time*, was designed with their staff media specialist Suzan Edwards and graphic designer Carol Newson.

The goals of the architecture of Koning Eizenberg are as follows: first, it has to get built; second, it should make the best of existing conditions, such as budgetary constraints and zoning rules; third, it has to look good; and fourth, perhaps most

important, it should matter in the realm of the everyday lives of the user. As the title of the show indicates, the firm cares less about architecture as a formal practice than about what goes on inside and outside of buildings. In the lecture that accompanied the opening of the show, Eizenberg talked about her distrust for the elitist architectural culture, particularly that sponsored by academia, which is out of touch with the socioeconomic realities of everyday life.

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The exhibit made a powerful and elegant statement, and consisted of four elements: a color-photo installation of the firm's recent work, a black-and-white photo-documentary

completed in 1998: Felsen Jewelry Store, Peck Park Gym, Signal Hill Golf Driving Range, Fifth Street Family Housing, Rare Medium advertising agency, and PS1 Elementary School, all in the greater Los Angeles area.

The work was not organized project by project. Instead it was presented as a set of vignettes organized loosely around four activities: Live, Work, Shop, and Play—titles not to be mistaken for standard functionalist categories or typologies. For example, what was presented as "work" could also be deemed play, depending on the observer's viewpoint: thus children's work is adults'

play. A single project can belong to several categories. By superimposing photographs with quotations from diverse vantage points (advertiser's, realtor's, schoolteacher's, child's, etc.), the architects further encouraged the viewer to participate in what constitutes the strategic reality framework of the projects. A poignant quotation that accompanied the affordable housing project—"You probably earn too much to live here"—implies that people who go to see architecture shows in galleries like that in the A & A are probably of a higher income level than the residents of the project.

educated in their native Australia and then at UCLA, Koning and Eizenberg offer a mixture of Australian social commitment and American pragmatism. They aim to forget lofty idealism and learn how the world works. At the same time their approach is informed by recent poststructuralist critique. Understood against this theoretical framework, architecture is both a reflection and a critique of existing reality structures. Eizenberg and Koning are aware of the plurality of forces that constitute what Michel Foucault calls the "strategic field" of architectural production: banks, government agencies, developers, businessmen, recent immigrants, mothers, fathers, children—people with different opinions and cultural backgrounds.

This relationship between architecture and reality is vividly explicit in the *House Rules* project, albeit in the didactic manner of an exhibition commissioned by the Wexner Center for the Arts. The project makes the relationship between architecture and its socioeconomic frame into a conceptual diagram with no way out: the Plexiglas case of their somewhat adobe-like housing scheme, which consists of multiple units with a shared kitchen, is printed with the local mortgage application form. What constitutes a viable house from the vantage point of a bank (i.e., a dwelling unit with one kitchen, ideally two and a half baths, and minimum three bedrooms) does not allow much leeway for new ways of living.

Similarly, the "furniture" in the exhibition—chairs (or tables) made of steel-framed cubes with rollers underneath and covered with an embroidered sheer textile—makes a postfeminist statement: It is OK for women to take interest in both welding and sewing. Here the architects describe the project with a reference to the experience of female bonding.

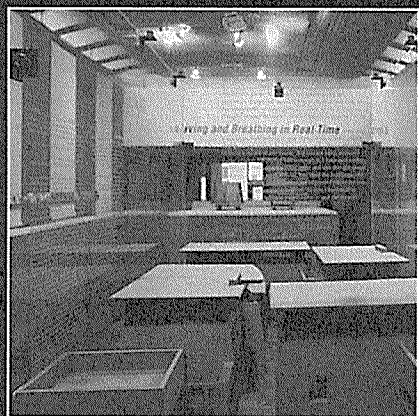
If the subtext of the installation forces us to rethink our preconception of what constitutes the larger strategic field of architectural production, the photographic display *60 Minutes* transports us to the domestic realm. The thirty black-and-white photographs organized in a square depict the architects' family life between 6:30 and 7:30 p.m. The images repeat the same view of the kitchen at the brink of darkness. Photographed from the garden through the sliding doors, the kitchen becomes a stage where everyday activities unfold.

The project also raises questions about the status of architectural form and its relationship to everyday life practices. An analogy can be made to the European, particularly Scandinavian, functionalism of the early 1930s, which drew a parallel between ethics and aesthetics—that is, it proposed the idea that good form would eventually lead to the moral, psychological, and ethical improvement of society. In other words, good form meant happy people.

Koning Eizenberg's work does not offer such a clear causality between architectural form and life practices. Nor does it settle into any clear aesthetic style. A stylistic consensus, which characterized early-twentieth-century European modernism, is difficult to achieve—and perhaps not even desirable in millennial America: One person's heaven can be another person's hell. Instead, their work reflects various aesthetic styles, ranging from the "good-life modernism" of the Case Study houses of the forties and fifties to the minimalist celebration of the aesthetic qualities of everyday materials and simple geometric forms. In her lecture, Eizenberg was playfully nonchalant about the "embarrassing reminders" of the stylistic eclecticism of the 1980s. Perhaps a barrel vault roof here and an arched doorway there does not really matter when architecture is understood in what constituted the Realpolitik of today's American architectural practice.

—Eeva-Liisa Pelkonen

Eeva-Liisa Pelkonen is an assistant professor at the Yale School of Architecture and author of the book *Achtung Architecture! Image and Phantasm in Contemporary Austrian Architecture*—MIT Press, 1996.



Faculty News

Donald Baerman, lecturer in architectural practice, is a restoration consultant on the Villa Candia in Greenwich, designed by Carrère and Hastings in 1895, where he has been working with Alan Wanzenberg, the late Jed Johnson, and Alexander Gorlin ('80). His other recent projects include the exterior restoration of the Ingalls Rink with Ove Arup Engineers; the re-roofing of the US Airways Shuttle Terminal at La Guardia Airport; and exterior restoration consulting to architect Allan Greenberg on the Schwartz House in Westport, Connecticut, designed by Marcel Breuer.

Deborah Berke, adjunct associate professor of architectural design, is working on a master plan for the Institut International de la Marionnette in Charleville-Mezieres, France.

Kent Bloomer, adjunct professor, is designing the ornaments for the Great Plain River Road Memorial Archway in Kearney, Nebraska, at the historic confluence of the Pony Express and the Oregon Trail. His other projects under way include capitals and entrance lights for the new Meadows Museum at SMU in Dallas, Texas, designed by architect Thomas Beeby ('65); and atrium ornamentation for the Manhattan Public Library in Manhattan, Kansas, designed by architect Brent Bowman.

Turner Brooks ('70), adjunct associate professor of architectural design, has recently completed the Berlin-Murat House in Charlotte, Vermont, which steps dramatically down a hill with an abstract terraced garden. He has also designed the Anderson-Galloway House in Conway, Massachusetts.

Louise Harpman ('93), critic in architectural design and partner in Specht Harpman Design in New York, was a juror for the 1999 I.D. Magazine Annual Awards program. Her firm's design of the offices for the new-media company Funny Garbage was featured in the March 1999 issue of *Interior Design*. Specht Harpman's work was also featured in the April issue of *Tresco*, a Japanese design quarterly.

Steven Harris, associate professor of architectural design, had a house featured in *New York* magazine and has won an I.D. Magazine Design Award for Lower East Side Film, which was published in the magazine this summer. His office is currently working on a 20,000-square-foot loft in Tribeca for a new internet company, featuring materials such as rubber, polyurethane foam, and stainless steel. In Capo Saint Louis, Baja California, he is designing a house integrated into the dramatic cliff landscape.

Michael Haverland ('94), assistant professor in architectural design, is currently developing a site plan, neighborhood strategy, and housing prototypes for 170 units of housing in Middletown, Connecticut. He is completing the design of a 10,000-square-foot house in Boca Raton, Florida, and has under construction a 1,300-square-foot addition to a house in Bridgehampton, New York. Haverland recently published an article on the future of Route 34 in New Haven in the *Cornell Journal of Planning*, last fall.

Dolores Hayden, professor of architecture and urbanism, has lectured and published widely this spring. Her essay "Landscapes of Loss and Remembrance: The Case of Little Tokyo in Los Angeles" appeared in *War and Remembrance*, edited by Jay Winter and

catalog and exhibition *Overflow*, coordinated by the D'Amelio Terras, Marianne Boesky, and Anton Kern galleries of New York. This summer his article on Rem Koolhaas's Student Center at the Illinois Institute of Technology was in *Any* magazine, and he will have an essay in an upcoming issue of *Assemblage*. He is currently working on the design of a music studio, a house, and a dance rehearsal theater in Connecticut.

Eeva-Liisa Pelkonen (MED '94), assistant professor of architectural design, is the new chair of the MED Committee. She has recently published the article "Aalto's Unfolding Imagination" in *Daidalos* (#71); the forthcoming article "Constructed Grounds: Grids, Fields, and Other Modern Icons in Contemporary European Architecture" is to be included in the book *The Built Surface: Architecture and Pictures from Antiquity to the Millennium* (vol. 2), edited by Christy Anderson and Karen Keohler (London: Ashgate Press, 2000). Pelkonen will present the paper "The Giedions and the Aalto's" at the MIT conference "Interpreting Aalto" on October 2.

Alan Plattus, associate professor of architectural design and theory, lectured at the Washington University symposium on American urbanism last spring, and on New Haven history as part of the International Festival of Arts and Ideas this summer.

Alexander Purves ('65), professor of architectural design, has been appointed associate dean and has recently completed a sabbatical during which he traveled to Berlin and Los Angeles. He continues ongoing renovation work for the law offices of Wiggin & Dana in New Haven.

George Ranalli, professor of design, has under construction a 2,500-square-foot house renovation in Bedford, New York.

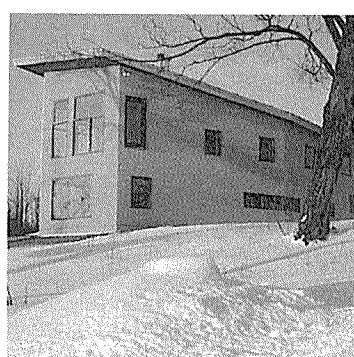
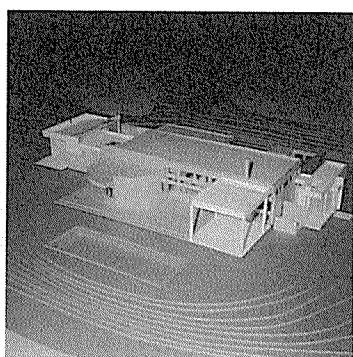
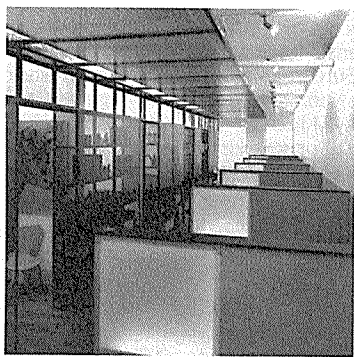
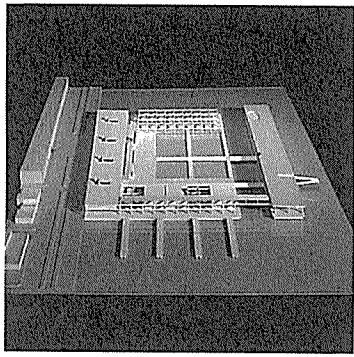
Fall China Studio

In the fall the Yale School of Architecture will begin a three-way collaboration with the University of Hong Kong and Tongji University in Shanghai, each conducting parallel design studios on the extraordinary urbanization of Shanghai, one of the most rapidly developing cities in one of the most dynamic economies. The initial collaboration will be exploratory, but may well provide the basis for an ongoing exchange.

The proposed site for the inaugural studio is a strategic area along the Shanghai waterfront at the mouth of the Suzhou Creek—a "top priority" area for urban development. Forming the northern edge of downtown Shanghai and the termination of the historic Bund waterfront district, this area—considered underdeveloped—has the potential to engage critical issues, such as the conjunction of historic fabric with the modernization characteristic of recent Pacific Rim development.

The three schools will begin work on the site at their respective campuses. In the week following midterm reviews in New Haven, Alan Plattus, the program coordinator, and Dean Robert Stern will accompany Yale students on a trip to Hong Kong. With students and faculty at the University of Hong Kong they will visit Shanghai for joint workshops and reviews. At the end of the semester the Chinese students and faculty will travel to New Haven for joint final project reviews.

The China Studio builds on Yale's longstanding relationship with China and provides students with an opportunity not only to experience a dynamic emerging urban culture but also to navigate the rich intersection of broadly global and intensely local conditions at the cutting edge of architecture and urban design that will mark the next century.



Peter de Bretteville ('68), critic in architectural design, has a house under construction in Mountain Lake, an Olmsted subdivision south of Orlando, Florida. The 5,200-square-foot, one-story L-shaped house has numerous shading devices to protect it from its southern exposure.

Peggy Deamer, associate professor of architectural design and theory, and partner in Deamer & Phillips in New York, was selected as one of three first-place award-winners in the ideas competition for Pier 40 in the Hudson River in Manhattan, sponsored by Community Board #2 and coordinated by the Van Alen Institute. The project, which includes an extensive swimming and recreation area, was exhibited in April at the Van Alen Institute. The firm has also received a new commission for the Stetson University Center at Celebration, Florida, a teaching facility scheduled to open in fall 2000.

Keller Easterling, associate professor of architectural design, lectured in Vienna this Spring.

Alexander Garvin ('67), professor of architecture and planning director for New York City 2012, is competing with seven other American cities to host the summer Olympics. This past June he ran a four-day workshop for the Urban Institute's Real Estate School in San Francisco on residential development process. With Yale student Russell Davies ('99) he went to Baton Rouge, Louisiana, to present a proposal for revitalizing Third Street, the city's abandoned shopping district. The proposal was developed in a special studio project that he supervised with Thomas Beeby ('65). He has given talks at the Harvard Graduate School of Design and at the University of Utah.

Emmanuel Sivan (Cambridge University Press). The essay "Claiming Women's History in the Urban Landscape: Projects from Los Angeles" will appear in *Design and Feminism*, edited by Joan Rothchild (Rutgers University Press). In March Hayden spoke at the White House conference "Imagining America: Artists and Scholars in Public Life," sponsored by the White House Millennium Council. In June she spoke at a symposium at the Sorbonne in Paris about public spaces in the global era, and lectured at the Milan Triennale about her work in the urban corridor between New Haven and New York.

Joong-seek Lee ('96), acting director in digital media, gave a lecture in June sponsored by the Yonsei University Department of Architecture and Engineering in Seoul, Korea, called "Digitality: Drawingless Architecture." He was one of two panelists for the lecture and discussion "Rem Koolhaas: Works and Research on Asian Cities," sponsored by *C3 Magazine*, a leading Korean architectural publication.

M. J. Long ('64), critic in architectural design, of Long & Kentish in London, England, has just begun the construction of the National Maritime Museum with retail and offices in an Events Square in Cornwall. They are also working on two buildings for the University of Brighton, one a classroom building and the other the Library Learning Resource Centre.

Ed Mitchell, critic in architecture design, won a Young Architects Award from the Architectural League of New York this spring. His project was in an exhibition this fall at the Urban Center and the National Building Museum in Washington, D.C. Mitchell's work was also shown at the American Academy in Rome as part of a

Dean Sakamoto (MED '98), director of exhibitions and lecturer, presented his work on the *Interim Sites* project in February at the University of Detroit Mercy School of Architecture. He is designing a house in Kaneohe Bay, Hawaii, sited seventy-five feet above the Pacific Ocean.

Robert A. M. Stern ('65), dean of the School of Architecture, received the 1999 AIA National Honor Award for 42nd Street Now! and the Seaside Prize, presented by the Seaside Institute in May. He was a juror for the 1999 American Academy of Rome Prize and the chairman of the jury for this year's U.S. General Services Administration Design Award. In July he participated in a symposium honoring Hugh Newell Jacobson ('55) at the National Building Museum. His book *New York 1880*, fourth in a series on the history of architecture and urbanism in New York City, will be published by The Monacelli Press in September.

From left: Michael Haverland Architect, *House in Bridgehampton*, 1999
 Deamer + Phillips, *Pier 40 Competition*, Van Alen Institute, 1999
 Specht Harpman, *Funny Garbage*, 1999
 Photograph by Michael Moran
 Turner Brooks Associates, *Berlin-Murat House* Charlotte, Vermont, 1999

Lynn to teach in the spring

Greg Lynn will be the Davenport visiting professor in the upcoming spring semester. His Los Angeles firm, **Form**, has recently completed the Korean Presbyterian Church of New York in Queens, in collaboration with Michael McInturf Architects and Douglas Garofalo ('87). The design reconfigured a former art deco factory building into a church and community facility, with a sweeping roof over the main hall and smaller classroom spaces on the lower level.

He has been an adjunct assistant professor at Columbia University and UCLA, and is currently on the faculty of the ETH in Zurich. Last year he published the book *Animate Form* (Princeton Architectural Press).

The Yale School of Architecture wishes George Ranalli well on his recent appointment as dean of the School of Architecture at the City College of New York. Ranalli is a probing critic, a rigorous thinker, and a talented architect—and he will provide the school with great leadership.

Victoria Casasco and Victor Body-Lawson have each been appointed as adjunct associate professors beginning this fall semester. Casasco has been teaching at SCI-Arc and runs her own practice in Los Angeles. Body-Lawson has a practice in New York and has been teaching at City College. The next issue of *Constructs* will feature articles about them and their work.

Alumni News

Please continue to send your news to: **Alumni News, Yale School of Architecture, 180 York Street, New Haven, CT 06520-8227. You can register your e-mail address with the alumni Web page on the school's Web site: www.architecture.yale.edu.**

Pre-1950s

Sam Z. Moskowitz ('27) is retired and lives in Naples, Florida.

Donal McLaughlin ('33), who designed the United Nations flag, specializes in graphic design with his firm Presentation Associates. At 93 he just designed the flag for his hometown, Garrett Park, Maryland. He keeps in touch with two classmates: Saul Edelman of New York City and C. Hardy Oliver of South Carolina.

John Randal McDonald ('49) of Boca Raton, Florida, and Racine, Wisconsin, has begun the design of the headquarters for the Institute for Medical Outcome Research (IMOR) in Lorrach, Germany. He recently designed the Schlitz Audubon Center, a 225-acre environmental education center and wildlife refuge on Lake Michigan in Wisconsin. A retrospective of his work—including houses, churches, resorts, and a line of furniture—is planned at Galleria Ballantyne in Wisconsin.

1950s

Herbert Noyes ('52), president of Noyes Vogt Architects in Guilford, Connecticut, designed the Timexpo Museum, a restoration and conversion of two buildings from the nineteenth-century Scovil Brass Works into an interactive museum. The museum of the history of time and archaeology is sponsored by Timex Corporation.

Walfredo Toscanini ('55) of Stephen J. Kagel Associates in New York has designed the new stairway to the Roosevelt Island Tramway and completed a feasibility study to convert a theater into an Hispanic community center.

Harold Roth ('57) and **William F. Moore** ('66) of Roth and Moore Architects have completed a new astronomy observatory at Vassar College,

dormitories and dining facilities at the Choate Rosemary Hall School, and the Slifka Center for Jewish Life at Yale.

John Marsteller ('59), founder of the Spatial Light Environments Limited in Geneva, Switzerland, has been a lighting designer for the past 30 years for major hotel chains, airports, and most recently for Centro Oberhausen, Europe's largest shopping center.

1960s

Burdette Keeland III ('60) of Burdette Keeland & Associates in Houston, Texas, has completed a 5000-square-foot vacation house in the Texas hill country with screened porches and terraces. Vibrant colors were selected for the pine, iron, and stucco exterior.

James McNeely ('60) of Cambridge, Massachusetts, is renovating a series of private houses, a large condominium in Back Bay, and the former Beacon Hill firehouse for a new community center. His house in Freeport, Maine, was aired on Home and Garden Television Network and was published in *Fine Home Building* magazine in October 1998.

Tim Prentice ('60) of Prentice and Chan in New York designed the headquarters for the Josef and Anni Albers Foundation in Bethany, Connecticut. Included are a gallery, conference room, offices, a caretaker's residence, and an artist's studio. This summer he also completed a kinetic sculpture installation for Colorado's Ocean Journey in Denver.

Warren Cox ('61) of Hartman-Cox Architects in Washington, D.C., has recently completed designs for the renovation and restoration of the National Archives, the Lincoln Memorial, and the addition to the Kennedy-Warren, an art deco apartment house in Washington.

Der Scutt ('61) of New York completed the gut renovation of the IFF World Headquarters at 521/533 West 57th Street, with a new glass and gridded aluminum curtain-wall system that rises to a parapet trellis screen to conceal the rooflines.

Charles Gwathmey ('62) of Gwathmey Siegel & Associates has been chosen to design a new United States Mission to the UN at United Nations Plaza, New York. They are also designing the Jewish Children's Museum in Brooklyn, New York, as a multimedia center to be completed in 2001 and the firm finished the Nanyang Polytechnic in Singapore, a two-and-a-half-million-square-foot campus.

Henry Smith-Miller ('66) of Smith-Miller & Hawkinson Architects, who decamped Yale to complete his degree at the University of Pennsylvania, has recently completed the Corning Glass Center 2000 in Corning, New York.

Lester Walker ('66) of Woodstock, New York, is working on projects such as the New Woodstock Playhouse and the Kleinart/James Arts Center, and has written two books: *Building Blocks for Children*, with a preface by Witold Rybczynski, and *American Shelter*, with a preface by Charles Moore.

Caswell Cooke ('67) of Raytheon Architects in Philadelphia is working with Bob Busser ('68) and Mircea Savu on the design of the Canadian Red Cross Plasma Fractionation facility, to be built in Nova Scotia for manufacturing labs, food services, and office space. Cooke has also completed the master plan and design concepts for Roche Carolina, a research and manufacturing campus in Florence, South Carolina.

Walter Hunt ('67) of Gensler Associates has completed the work as architect of record for Tishman E-Walk on 42nd Street, New York, and is working with Cesar Pelli and Associates as interior architect for the 50,000-square-foot Bank of Boston now under construction in Buenos Aires, Argentina. He is the president of the New York chapter of the AIA.

Angus W. Macdonald ('67) of Locust Grove, Virginia, invented and patented an innovative unified steel-and-cement structural system and established the International Panel Co. to fabricate the AMCOR steel-panel structures that he uses for the buildings he designs.

1970s

Theodore C. Landmark (MED '73) is president and CEO of the Boston Architectural Center, the largest independent architecture school in New England. He also recently received his Ph.D. in American studies from Boston University on the topic of African-American crafts.

Kok-Seng Teng ('73) of Akicipta Associate Architects in Selangor, Malaysia, designed the S. Lim House and SSF Warehouse/Office/Showroom in Sri Damansara, an industrial area of Kuala Lumpur, floating a light butterfly roof over the cubic volume and projections that break up the mass.

Christopher R. Woerner ('73), based in New Haven, designed a 3,000-square-foot private Motorcycle Museum in Needham, Massachusetts, that is reminiscent of a coach house, with a mezzanine and ground floor.

Steven Bennett ('74) Esquire of Bennett & Federico LLP is a construction attorney whose firm was memorialized on a bronze plaque at the Association of the Bar of the City of New York for representing them in a construction dispute against their neighboring landowners during the construction of a multimillion-dollar addition to the association's historic landmark building.

Jeffrey Finegold ('79) of New York has recently completed the extensively glazed Hellman residence in Mountain Lakes, New Jersey.

Gavin Macrae-Gibson ('79) of Macrae-Gibson Architects in New York completed the renovation of the Ottendorfer Public Library and is redesigning the New York Genealogical and Biographical Society's headquarters. His firm designed the renovation of PS 56 in the Bronx and the Non-Invasive Cardiology Unit of Lenox Hill Hospital.

1980s

Eric Haesloop ('81) and his firm, Turnbull Griffin Haesloop Architects, received the San Francisco chapter of the AIA Award of Merit of Interior Architecture for their design of the Long Meadow Ranch Winery in St. Helena, California. The Winery's Guesthouse received the 1999 AIA-Sunset Western Home Award and will be published in the October issue of the magazine.

Jonathan Levi ('81) of Cambridge, Massachusetts, completed the 7,000-square-foot Holocaust Memorial on Marion Square in Charleston, South

Carolina. An inscription wall forms a backdrop to a long bench for meditating visitors. He completed the addition and renovation of the Belmont Hill Club in Belmont, Massachusetts. Since 1985 he has been an adjunct design critic of the Harvard Graduate School of Design.

Daniela Holt Voith ('81) of Voith & Mactavish in Philadelphia completed the Student and Technology Center for Germantown Friends School, and the Fine Arts and Library Wing at Gwynedd Mercy Academy, Pennsylvania. She is currently working on the Holbrook Arts Center for the Millbrook School in Millbrook, New York.

J. Peter Devereaux ('82) of Fields Devereaux Architects & Engineers has completed the seismic reconstruction and preservation of the historic Green Library West at Stanford University. The firm's new Fine Arts Center at University of California, Riverside, has broken ground and will house the departments of music, dance, theater, art history, and visual arts. Devereaux completed the programming for a new Regional Forensic Crime Lab, a 350,000-square-foot laboratory to be jointly utilized by LAPD, Los Angeles County Sheriff's Department, CSULA Criminology Department, and California Department of Justice on the campus of Cal State-Los Angeles. Fields Devereaux is associated with Robert A. M. Stern ('65) Architects in the design of the Arts, Media, and Communications Building, California State University, Northridge.

Frank Lupo ('83), who recently left SOM to become the associate principal and director of design at Perkins & Will in New York, is working on a new midtown Manhattan hotel. He is also president of the Architectural League of New York.

Michael Barratt ('84) of HLW International received a 1999 Interiors Magazine Award for the design of Institute Clarins in Houston, Texas. He currently is designing three projects in Shanghai: the CPC Headquarters, the China Listed Companies Exhibition Center, and the Tair Bao Insurance Headquarters.

Kenneth Boroson ('84) of New Haven is the architect for the renovation of Yale's Old Campus, including the infrastructure systems, bluestone paving, landscape, and the relocation of the statue of Nathan Hale to a more prominent spot within the green.

Norihiko Dan ('84) of Tokyo, Japan, completed the Kambayashi Akatsuki Memorial Hall in memory of the celebrated author, with a gallery, library, and auditorium. The design was conceived as a metaphorical ruin with dramatic forms and passageways that lead up to a sculpture terrace. Last year he designed the Ashizuri Termae, a seaside resort with 40 rooms and fitness facilities flowing down a hillside above the Pacific Ocean. He also completed the Hiyoshi Community Center on two sides of a riverbank, linked by a diagonally skewed footbridge.

Teresa Ann Dwan ('84) of Studio Dwan in Milan has designed private chapels and tabletop items for the design firm Sawaya and Moroni Company, as well as the interiors of the Vitra Office Company's furniture showrooms in New York and Chicago.

Paul Rosenblatt ('84) of Damianos & Anthony in Pittsburgh created the Parthenon Project, an installation of photo-etchings of the Parthenon by Judith Turner at the Erie Art Museum. He focused on the ambiguous perception of architecture in photographs by placing the fragmentary views into a new architectural context on a series of linear frieze panels.

R. David Thompson ('85) of New Haven received an AIA Connecticut Design Award for an Urban School Prototype in conjunction with the Institute for Educational Innovation in Cold Spring. The design addresses the contradiction between the desire for accessible schools with community amenities and the need to provide a secure environment for children.

Richard Hayes ('86) of Alexander Gorlin Architects received a grant from the AIA New York chapter and one from the Graham Foundation for Advanced Studies in Fine Arts to study the architecture criticism of E. W. Godwin, a lively nineteenth-century English architect and designer. Hayes's essay on Godwin will be included in a catalog for the exhibition on Godwin's work at the Bard Graduate Center in New York that opens in November.

Douglas Garofalo ('87) of Garofalo Architects in Chicago is finishing the Korean Presbyterian Church in Queens, New York, with Davenport Visiting Professor Greg Lynn and Michael McInturf. In Chicago, his firm designed renovations for two residences and the offices in the new high-tech Lytton Building for Thornton-

Tomasetti Engineers, in which everything but the chairs is being custom-designed. He teaches at the University of Illinois and at Archiworks, Stanley Tigerman's ('60) community design laboratory.

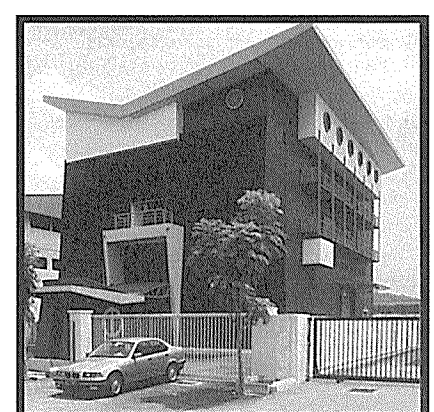
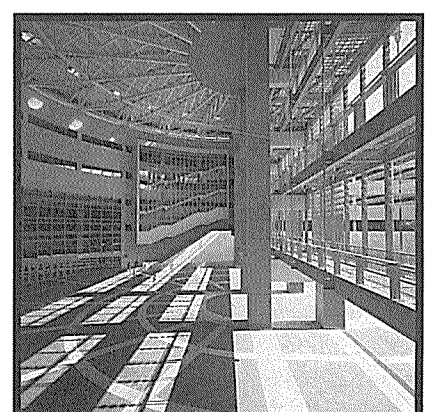
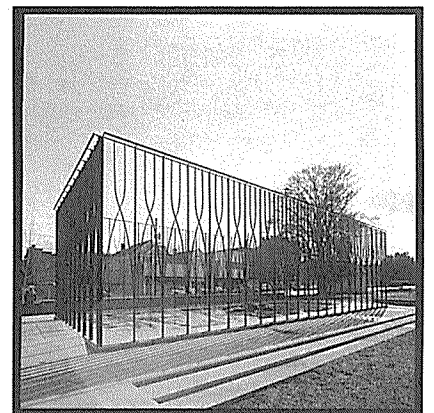
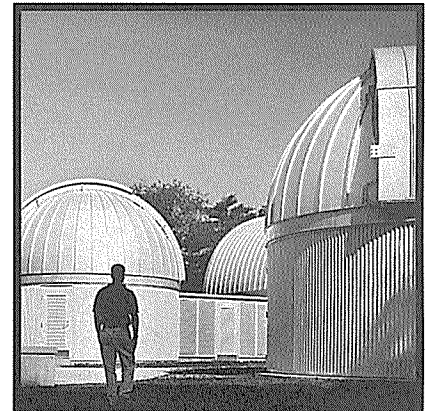
Roberto de Alba ('88) runs Splitteye, a Web-site design company, which has designed Web-sites for the Polshek Partnership; the Richard Serra exhibition at the Guggenheim Museum in Bilbao; and Traveling Fellows, a book and CD-ROM featuring 15 years of student awards by the Skidmore Owings and Merrill Foundation, among others.

Andrew Berman ('88) of New York recently completed

renovation of the White Studio, a 10,000-square-foot building on West 37th Street in New York with photography and digital-imaging studios. For a small house addition in Stonington, Connecticut, he created a simple volume clad in wood.

William T. Ruhl ('88) of Ruhl Walker Architects received the Boston Society of Architects 1998 Housing Design Award for the Schafer House and Studio.

Alvaro Varela ('88) received his doctorate in architecture from the University of Tokyo in 1997 and is associate professor at the Madrid School of Architecture. In collaboration with engineer Saeed Syed, he won the European



Open Competition in November 1996 for the Gaviota (Seagull) Bridge over the Mino River in Ourense, Spain, which will be completed by the end of the year.

Edward R. Burian ('89) of Texas designed the Oro Valley Speculative Residence in Tucson, Arizona, to be completed next year. The site is mediated with "Objects for Observation" that provide shade, outdoor seating, and framed views along a promenade.

Steve Dumez ('89) of Eskew+ in New Orleans received the 1998 Louisiana AIA Honor Award of Excellence and the New Orleans AIA Honor Award for the design of the Estuarine Habitats and Coastal Fisheries Center in

Lafayette, Louisiana. The 60,000-square-foot center creates, in conjunction with the National Wetlands Research Center, the beginnings of a Federal Research Campus. He also designed the 15,000-square-foot Bozeman Fish Technology Center in Montana and the Columbia River Gorge Gateway Center, a 10,000-square-foot visitor center in Portland, Oregon.

Juan Penabad ('89) of Rigau & Penabad Architectos in San Juan, Puerto Rico, completed the three-story 32,000-square-foot Physical Education Faculty of the Interamerican University of Puerto Rico, San German Campus. The firm is designing three single-family houses, an ice-skating rink, and

a theater, all in Puerto Rico.

Koichi Yasuda ('89) of Nikken Sekkei Ltd. in Tokyo, Japan, has designed the Pola Museum of Art, scheduled to open in 2001 in a national park in Hakone. The bowl-shaped foundation and rubber columns support the structure so that it appears to float while creating a seismic barrier.

1990s

Robin Elmslie Osler ('90) of EOA/Elmslie Osler Architects in New York designed the renovation of a 7,000-square-foot loft for the creative offices of the handbag design company Kate Spade Inc. and a 4,000-square-foot loft space for a new art gallery in Chelsea. The renovation of a SoHo apartment was published in *Interior Design* (October 1998) and *Elle Decor* (November 1998). She is an adjunct professor at City College.

Marc L'Italien ('90), director of Esherick Homsey Dodge & Davis's Chicago office, designed the Shedd Aquarium in association with Ralph Johnson of Perkins & Will. The project involves renovation of the historic building elements, as well as an addition that will house diverse climates and ecologies. L'Italien has three projects under construction: the National Museum of Marine Biology/Aquarium in Taiwan, the Exploris Childrens Museum of Raleigh, North Carolina, and Habitat Africal Phase 2 at Chicago's Brookfield Zoo.

Lindsay Suter ('91) won the competition for the Belvedere, a monument sponsored by Prince Charles and the British Millennium Commission to sit on the edge of Poundbury in Dorset, England. He also teaches a course on the history of architect-designed furniture at Yale's Morse and Davenport Colleges.

Tomooki Tanaka ('91 Post-Pro) of Kawasaki, Japan, worked as a project architect for Steven Holl Architects for five years. His projects included the Kiasma Museum of Contemporary Art in Helsinki and Town Patios 11, the housing block in Makuhari Bay, Japan. With his newly founded firm, Forms, he has designed houses, renovated a Japanese wooden house, and is completing a mixed-use five-story building with a pharmacy, medical clinics, and an apartment in Shimizu, Japan. He also teaches design studios at three architecture schools.

J. C. Calderón ('92) is project architect with Tesoro Architects in New

York. His most recent building is the new Adult Day Services Center of Westchester in Greenburgh, New York, for the Hebrew Hospital Home.

Kelly Carlson-Reddig (MED '92), associate professor at the College of Architecture in Charlotte, North Carolina, is exploring concepts on materials, construction, and detail in the design of a vacation house, Shed with a Bed, an 880-square-foot building in Blowing Rock, North Carolina.

Tim Durfee ('92) is on the design faculty at SCI-Arc in Los Angeles and is designing a major exhibition on 100 years of California art for the Los Angeles County Museum of Art in 2000-2001. The exhibition design, a collaboration with graphic designer Louise Sandhaus, is for 39,000 square feet of gallery space and an additional temporary structure in the museum's central plaza.

Elias V. Messinas ('92) of Jerusalem, Israel, designed the Darkei Heseed Synagogue in Givat Zeev and the Museum of the Jews of South Africa, both in Jerusalem. He is also working on town libraries and private residences as well as memorials in Israel.

Benedict O'Looney ('92) has been elected to the Royal Institute of British Architects. At Nicholas Grimshaw and Partners, he is working on the renovation and reconstruction of the concourse areas of Paddington Station, opening up broad vistas through the train shed. He is also working on a new spa for the city of Bath.

Christine Clements ('95) works at Cannon Design, the local associate architect with Frank O. Gehry & Associates for the 325,000-square-foot building Stata Complex at the Massachusetts Institute of Technology, which is scheduled for completion in 2002. The building includes laboratories, classrooms, offices, public spaces, and an indoor student street. She also worked on the Photonics Research Center at Boston University.

Rupinder Singh ('95) and Eun Lee of Herbert S. Newman & Partners received first prize in the first annual Design Award for Associates Competition, sponsored by AIA Connecticut. Their competition entry, for a hypothetical architecture school on a site at Fairfield University, was a minicampus with four buildings forming a quadrangle interwoven with corridors and gently sloping ramps.

NEWS ITEMS

Blair Kamin (MED '84), architectural critic for the *Chicago Tribune* since 1992, won the Pulitzer Prize for his series on Chicago. He also received AIA Institute Honors for Collaborative Achievement for "exceptional contributions to the design and architecture community."

Patrick L. Pinnell's ('74) *Yale University: An Architectural Tour*, has just been published by Princeton Architectural Press in The Campus Guide series. The book provides a thorough history of the campus, its buildings, and its architects.

Andrew Cocke, second-year M.Arch. student, received the Douglas Haskell Award for Student Journalism from the AIA New York chapter for his "Good-bye Mr. Kahn," published in *Metropolis* magazine in 1996.

The American Academy in Rome 1999-2000 Rome Prize Winners in Architecture include two graduates of the architecture school: **Stephen Harby** ('80) of Santa Monica, California, received the Marion O. and Maximilian E. Hoffman Fellowship, and **Johannes M. P. Knoops** ('95) received the Mercedes T. Bass Fellowship.

Norman Foster ('62) receives the 1999 Pritzker Prize

In Norman Foster's acceptance speech for the 1999 Pritzker Prize, he paid tribute to Yale:

"It was the insights of Vincent Scully that opened my eyes to the interaction between the old world and the new. He made more meaningful those European cities whose urban spaces and modern works I had studied on my travels as a student at Manchester.

"A vital part of the Yale experience was the total immersion in the work of great and talented designers across the breadth of America—architects learn from architects—past and present ...

"But two other dominant teachers at Yale polarized for me the cultures of America and Europe. Paul Rudolph had created a studio atmosphere of fevered activity, highly competitive and fuelled by a succession of visiting luminaries. Critiques were open and accessible—and often combative. It was a 'can-do' approach in which concepts could be shredded one day and reborn overnight. But the only criterion was the quality of the work presented—the architecture of the drawings and models. There was no room for excuses, no substitutes of rhetoric ...

"The emphasis on tangible results in the studio summed up an American world in which everything was possible if you were willing to try hard enough. For me that was a breath of fresh air: I felt less like the loner who had left Britain. America gave me a sense of confidence, freedom, and self-discovery.

"My timing at Yale in 1961 was more fortunate than I could ever have foreseen, because it marked the change of leadership to Serge Chermayeff. He was as European as Rudolph was American. It was not just in dress or manner, but deeply rooted differences in philosophy. For Chermayeff, debate and theory took precedence over imagery—questioning was the fore—and analysis dominated action. However, I also warned to this approach because Manchester had been more about the tools of the trade—

the disciplines of drawing and putting materials together—there was little time for conversation let alone debate. (Nevertheless, I remain grateful for this grounding in the basics.) Chermayeff opened up to me his researches with Christopher Alexander (on Community and Privacy), and at his invitation I was tempted with an academic career at Yale helping to pursue city planning studies—a subject that is still close to my heart ...

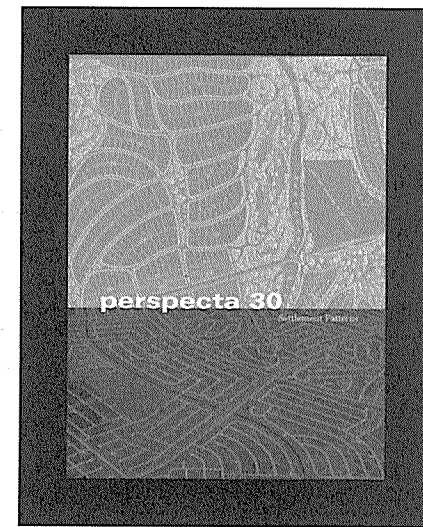
"But looking back with the perspective of nearly forty years, I can see that our practice has been inspired by these polarities of analysis and action."

Opposite page, from top:

Roth and Moore, *Class of 1951, Observatory Vassar College*, Photograph by Robert Benson

Johnathan Levi, *Holocaust Memorial*, Charleston, South Carolina, Courtesy of Johnathan Levi

Der Scutt, *IFF World Headquarters*, New York 1999



Perspecta 30 The Yale Architectural Journal Settlement Patterns MIT Press, November 1999

Edited by Louise Harpman ('93), critic in architectural design at Yale, and Evan Supcoff ('93), *Perspecta 30* examines settlement patterns in twentieth-century America. Particular emphasis is placed on notable housing projects from the 1920s and 1930s, when modernist ideas promised to revamp architecture and when—in retrospect—many of the seeds of post-World War II suburban sprawl were planted. These housing schemes, now viewed as isolated social experiments, suggest alternative settlement patterns that might have developed.

The issue features articles by Ed Bacon, Denise Scott Brown, Margaret Crawford, Mike Davis, Keller Easterling, Steve Kieran, Fred Koetter, Alex Maclean, Elizabeth Plater-Zyberk ('74), Alan Plattus, Ron Shiffman, Neil Smith, and Mark Wigley.

Photographs by Robert Adams, Richard Barnes, Gregory Crewdson, Elizabeth Felicella, and Jeffrey Sturges illustrate the journal.

Gwathmey Siegel & Associates, *Nanyang Polytechnic*, Singapore, 1999
Photograph courtesy of Gwathmey Siegel & Associates

Akicipa Associate Architects, *SSF Warehouse/Office/Showroom*, Sri Damansara, Kuala Lumpur, 1999

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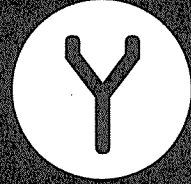
Nikken Sekkei Ltd, *Pola Museum of Art*, Hakone, Japan

Rigau & Penabad Architectos, *Physical Education Faculty of the Interamerican University of Puerto Rico*, San German Campus, 1999

Lindsay Suter, *Belvedere*, Dorset, England

Nicholas Grimshaw & Partners, *Paddington Station Project*, 1999

R. David Thompson, *Competition entry for Urban School Prototype*, AIA Connecticut Design Award with the Institute for Educational Innovation



- 9.13 Pat Patkau
9.20 Jorge Silvetti
9.27 DEMETRI
PORPHYRIOS
9.30 Witold Rybczynski
10.4 Cesar Pelli
10.7 Christo and
Jeanne-Claude
10.21 John Beardsley
10.25 *David Schwarz*
10.27 Laurie Olin
11.1 Laurinda Spear
11.4 Frank Gehry
11.8 Daniel Libeskind
11.15 Jaquelin T. Robertson

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