Constructs Yale Architecture Spring 2008

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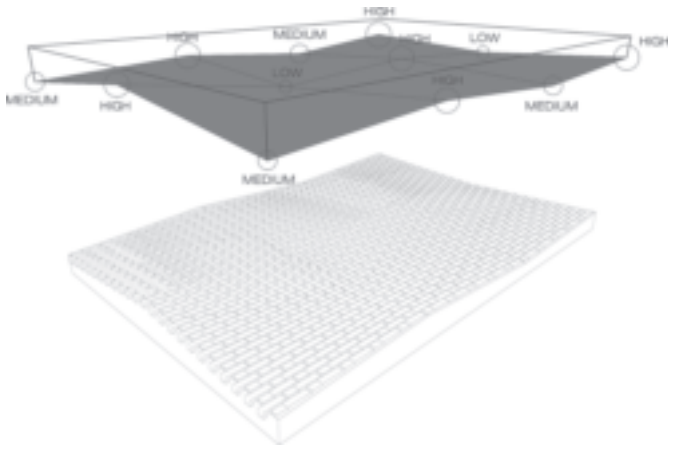
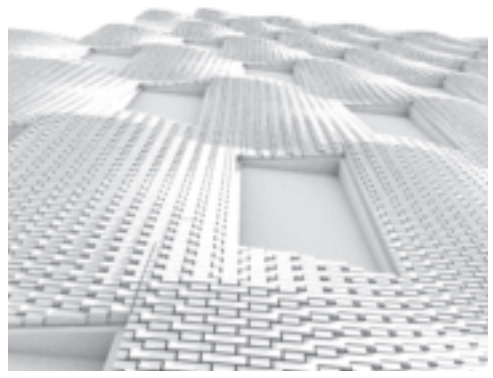
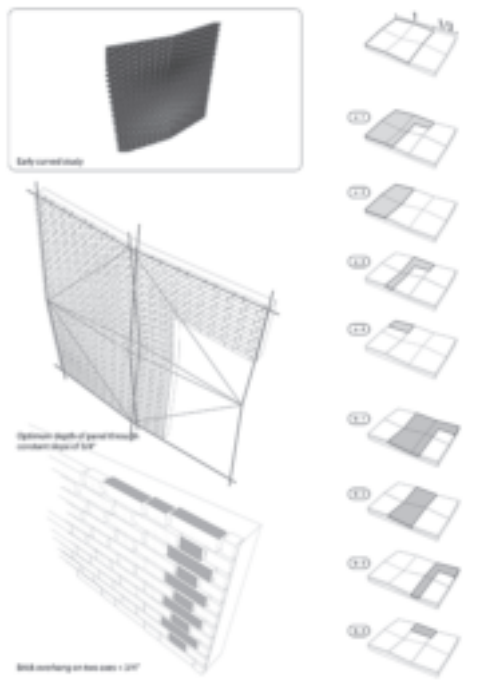
Chris Sharples

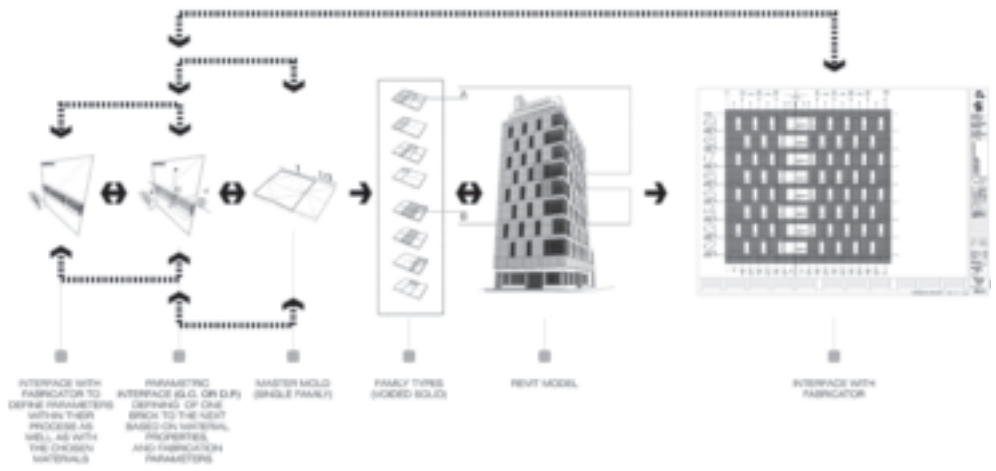




Chris Sharples is the Spring 2008 Louis I. Kahn Visiting Assistant Professor and will teach an advanced studio and offer a seminar, Design Space. Sharples is a partner in the firm, SHoP, based in New York, where he discussed the firm's work and the process of making architecture with Nina Rappaport for *Constructs.* He will give a lecture, "In Practice," on Monday, April 7.



Series of renderings by SHoP Architects showing the fabrication and construction process for a residential building on Houston Street, New York, 2007.



Nina Rappaport How differentiated in terms of interests are the five partners in your firm? Have your individual roles become more defined now that you have 70 staff members?

Chris Sharples We are all interested in the whole process of making, not just the creative act of design, but how one defines a problem and evolves the design criteria. Often this process begins by asking a series of questions that often leads to very unexpected opportunities. Louis Kahn loved "beginnings."

NR This aspect of how to begin a project is fascinating. Often the point of difference or identity between architectural firms is their initial approach to a problem. Do you think it is even more diverse between those who use new fabrication technologies and those who don't?

CS The desire to execute what you design requires a much better understanding of the building industry, and particular skill sets need to be brought into the process earlier. What excites us at SHoP is how we can be more proactive in making the construction process integral to design. I think that understanding the process holistically is a strategy, not just in terms of developing criteria, but also by bringing in industry experience to the table, such as subcontractors, cost estimators, and CMs.

NR How do you develop a model for thinking creatively about design while planning all the organizational aspects and staying within the parameters of the client's budget so that design is not value-engineered out at the end of a project?

CS In some cases you might know enough about the parameters to make yourself dangerous, and that is something that architects in general are not used to grappling with. People think the process of building is getting complicated with new technologies, but it has always been a complex negotiation—it's just that the profession over the years has abdicated much of its involvement in the process of construction because of the concern over liability. In fact, I think construction is becoming a more transparent process. Utilizing 3-D modeling packages like Revit, Digital Project, and Generative Components allows the team to coordinate and fix problems before they occur on the job site. And even if a project is stopped, you have a virtually complete model of the building. You can really say that you have constructed or assembled a building, even if you haven't. Steve Burrows, director of Arup's San Francisco office, puts it this way: a "virtual prototype" exists as a virtual 3-D artifact of the process. That's pretty exciting.

NR And that makes it possible to design, assemble, detail, or program elements that weren't built for use in a later project—like your design concepts for the unbuilt Museum of Sex becoming the unbuilt School of Arts at Columbia that is now the Fashion Institute of Technology.

CS It only gets better with each iteration: it constantly updates itself so that if a project dies it does not mean the DNA is forgotten or deleted. It still exists as a complete virtual model and design experience.

NR Do you see a bigger divide today between the interests of younger and older architects in terms of technologies and approaches to urban-design issues? SHoP has embraced all aspects of architecture and design by engaging every level of a project—is this rare?

CS We came into the field when it was still very compartmentalized, in that people crafted their architectural practice based on a specialized way of working in order to limit risk. As a result, many young designers faced a defined path of fixed experience, which may not have directly taken advantage of their personal strengths. What we are seeing with many recent graduates is the diverse number of software packages they have mastered while in school. They may know very little about putting an actual building together, but they have the capacity and confidence to navigate a complex process with these new tools. You match these new skill sets with an architect with five to ten years of design experience and you have a fabulous combination. From day one, young graduates and interns have the potential to be directly involved in the design process. With urban design it is a bit different. What we try and expose to the staff is how important it is to draw city agencies and communities into the design process in order to build the design criteria from the feedback before one actually even begins the process of design. This approach asks the architect to be more proactive about the process of public engagement.

NR How are the new technologies changing what is being produced? How do you take all the information and use it to make a significant place?

CS In Beijing we wanted to use wood and brick, but marry these traditional materials with twenty-first-century fabrication techniques, which is what the Porter House, in New York and the Hangil Book House, in Korea sought to do. We are interested in how we can craft traditional materials using new technologies and methods of fabrication to fashion them in a way that would be reflective of our time. Our direct collaboration with precast fabricators in Canada has led to a wonderful opportunity to rethink the current mode of concrete form making and casting of standard precast brick panel systems for buildings such as Houston Street, in New York.

NR How do you take your knowledge of technologies to various materials and scales, and how does it then impact the material effect both historically and today?

CS Once you understand the different tools and how materials are fashioned, you can manage the effects, as we are currently doing for Houston Street. A large portion of residential construction in the city is done utilizing brick precast panel systems because of their ease of construction and limited cost. We learned early on that if we wanted to push this façade system, we would need to understand the cost of fabrication. The precast molds were a large part of the cost, while the form liners used to locate the brick units in the concrete were relatively inexpensive to fabricate. Utilizing a series of plugs for a single mold, we were able to achieve a high degree of variability without having to customize each pane. We also learned working with the fabricator that we could project our brick units four inches out of plane with the adjacent masonry unit. This allowed us to produce multiple versions of curving brick panels. There are a number of historic precedents where the techniques used to manage complex form influenced the way architects could reveal a material's qualities through the effects of fabrication. Rudolph Steiner's Goetheneum and Gaudi's Casa Mila are two good examples.

NR The more you understand the technology, the better you can manipulate the effects…

CS Absolutely. For Battery Park City we designed a permanent bridge using shipbuilding technology and ETFE cladding. We produced the CD drawings and will work with a boat manufacturer to build larger sections and then barge them in. We hope to do it in a matter of weeks, rather than months, without shutting down the 9A highway.

NR You have always referred to the prowess of automotive and aviation industry technologies. Why do you think architecture has missed out on that kind of mass customization, and is it possible to build buildings that way?

CS The difference between the aviation and automotive industries and architecture is that they are designing a repeatable object that will be copied, but in architecture there are a limited number of opportunities that could utilize such an approach. How can design manage a level of changeability?

NR Every building could be fabricated the same way using mass customization, which would save cost and energy.

CS That is where having a relationship with the builder comes into play. Ruskin criticized the industrial revolution as a loss of the builder's relationship to his materials and the process of fashioning those materials. We believe the builder would rather collaborate with the architect to develop the design and understand how it can be produced with materials and tools they are familiar working with—digital or not. That is where the craft and the creative interface come to inform the process. It is not a linear process; it is all based on feedback.

NR Where else does the model of the aviation industry become your touchstone?

CS Kelley Johnson, the founder of Lockheed Martin's Advanced Development Programs, Skunk Works, said, "If it looks good, it probably performs well." When you are designing aircraft, you are operating within a specific performance envelope. Even though there is variety of forms and programs that different aircraft designs address, the only common requirement they all must fulfill is their ability to fly. I never thought our passion for aircraft design would eventually inform the work. We are now dealing with fluid environments and sustainability, and often the form of the building is a direct correlation of these effects. You can visualize and model them; you realize that buildings are living environments. I never thought that a building—which doesn't move—could be just as, if not more, complex than an aircraft.

NR How does the integration of design and all the elements that go into making a building or urban-design project relate to your Design Space seminar at Yale?

CS Locating a project's design space is all about understanding the forces that inform the design criteria—real estate models, planning models, public-agency impact, constructability—all of which have different scales of importance. The more forces you bring to the table, the better you are at fashioning a specific problem to get the right answer, which takes a lot of creative input. You are trying to define a working envelope and the effects of all the conditions that define that, and, if it is done right, it will be the best envelope to manage those criteria—and that is what makes up your design space. I just want to add that Steve Van Dyke ['04] and Steve Sanderson, both SHoPpers, will be teaching this seminar with me in the spring.

NR What will be the theme and program for your studio?

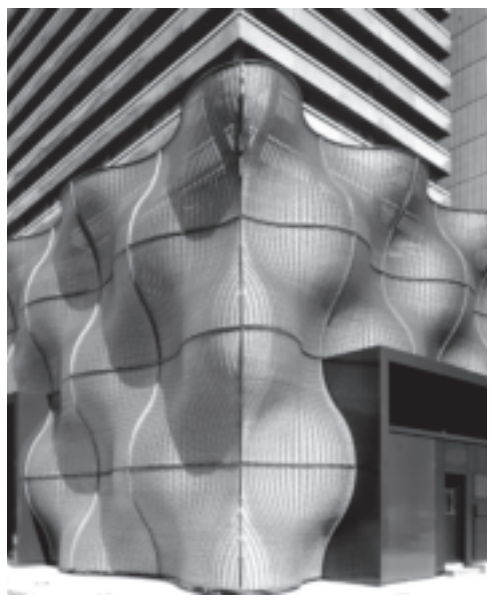
CS We will be looking at the potential for the airport of the future. Airports were a direct result of new technology. As this technology flourished, the experience of flying became more vivid. Exotic experience was a hallmark of airships and clippers; they did not treat people as cattle, but as part of an experience. Airports should be the gateway to an urban center, but they have always been on the periphery. There has never been a fully realized infrastructure with meaningful connections to the city center. Some airports have begun to address this, like Hong Kong and Schiphol. Last year SHoP was asked by *New York* magazine to design a scheme, and we devised check-in services right in Union Square that would allow you to take a subway directly to your departure gate. The studio will question accepted modes of travel and the current infrastructures that support them. The airport has become much more than a connection point—a destination in and of itself. How do we define those linkages to make the airport a greater part of the city experience?

Thomas Heatherwick

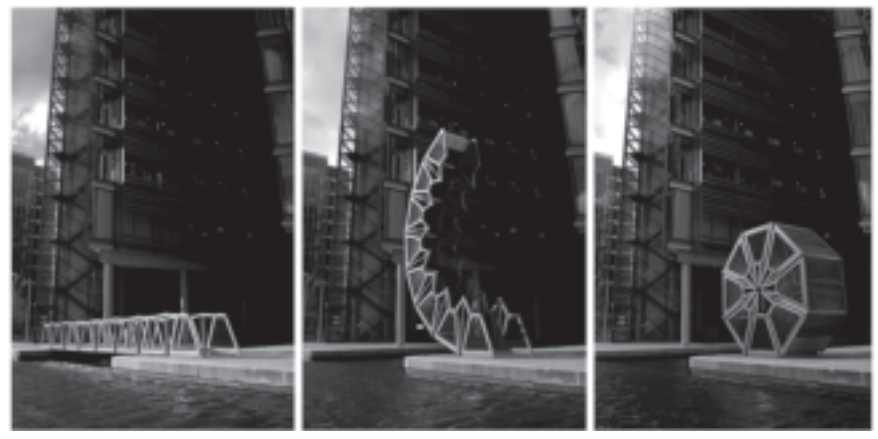
London-based designer Thomas Heatherwick will be giving the Eero Saarinen lecture on March 31, 2008, at the School of Architecture. His work includes the renowned Rolling Bridge, in London, the design of Longchamp's first contemporary flagship store, in New York, and East Beach Café on England's south coast. As a way of introduction, *Constructs* editor Nina Rappaport discussed his current projects.

La Maison Unique, Longchamp, New York, Thomas Heatherwick Studio, photograph by Nikolas Koenig, 2006.

Rendering of the British Pavilion, Shanghai Expo 2012, Thomas Heatherwick Studio, 2007.



Guy's Hospital corner approaches, Heatherwick Studio, photograph by Edmund Sumner, 2007.



Rolling Bridge, London, Thomas Heatherwick Studio, photograph by Steve Speller, 2003.

Nina Rappaport You have variously been called a sculptor, architect, and industrial designer. How do you identify yourself as a professional in the world of design and architecture, or does it matter one way or the other.

Thomas Heatherwick I feel that I have a quite defined discipline, which is that of 3-D design. It is common practice to divide up the professions into subcategories; but how other people choose to subspecialize is their own choice. Because 3-D design covers so many of these subcategories, to deliver our projects we have employed over a hundred people in the past thirteen years from an enormous range of disciplines, including model making, engineering, and industrial design.

NR Your interest in invention and innovation began when you were very young. This interest in well-designed functional objects has carried through your career, so much so the Conran Foundation Collection at the Design Museum invited you to curate its 2004 exhibition, where you further confirmed your focus on everyday objects and their making. How did you select the objects in the show, and what was your goal for the exhibition?

TH Every year the Conran Foundation invites someone to spend £30,000 on things they'd like to live with. For me, it was not about finding iconic pieces in housewares or furniture by famous fashion designers, like the ultimate sofa or lemon squeezer. I was more interested in publicly consumable and usable projects—functionality in both the most obvious and subtle senses. No one spends millions of dollars on something without functionality; even in the art world things exist for a reason, and I was interested in that reason and the ideas and inventive thoughts behind them. So the exhibition became an opportunity to display objects that are typically overlooked: things that you wouldn't expect to find in an international design museum. For example, windshield wipers, the round tea bag, or, say, paintball—who really thought about shooting paint?

NR Do you have products your studio is introducing to the marketplace or those that never made it? Your expanding ribbon-zipper handbag for Longchamp is a fabulous invention, as well as a very functional object.

TH The idea of the Zip Bag originally arose because there was a zipper factory where I used to live. I went one day to look around and ended up buying a 200-meter-long length of zip on a roll. I thought the idea of making something entirely from a zipper was an interesting one. We started off by making a dress, which looked great, but unfortunately, it was one of the ideas that never made it—as it took over 45 minutes to undo! Instead we started using the idea for bags, where the zip could work functionally, and that led to the Zip Bag.

At the moment we have two different ideas for timepieces that we are hoping to develop. We fabricated the prototypes in our workshop and are in discussions with a well-known watch manufacturer to see if they can be produced.

NR Do you think there is an issue today in the way design and architecture are taught in terms of the lack of focus on invention and how to actually make things? Should students be taught strategy, approach, and process in 3-D design, rather than encouraged to mimic their designer-teachers formally?

TH While I am not a teacher, I have spent a lot of time with people who agonize over what to do because of this subdivision of disciplines, so they feel they have to make these big decisions about where they are going. It is hard to just go with the flow of things that interest you, because when they bounce against the sides of your "specialization," you think you have a problem. When I was a student I was aware architecture had become removed from its making; it was turning into a cerebral and intellectual exercise. Yet I feel it is vital that architecture does still embrace its physicality and craftsmanship—especially as it is the discipline in which the biggest things are made. We have a workshop at the core of our studio; this space is vital in allowing us to maintain our relationship between thinking and making because it is where we can test and experience our ideas.

NR How do you jump scales in your projects and the commissions you receive—from the small scale of a handbag to that of a bridge or a masterplan—and still focus on fabrication and making? What is the most engaging element of working on a project?

TH I love working with people who are passionate about making things, and some of the best conversations I've had have been with engineers and contractors. When it works, there is a mutual interest. Unlike speaking to another architect or designer who might have similar thoughts to you, it is key to have chemistry with the contractor. I try to imagine what the chemistry was like some of Gaudí's projects—for example, between the metalworker and the concrete contractor on the Casa Mila. It can't have been a cold, detached contractor to make metal like that happen.

On the thinking side, we have conversations at the studio that bring together the broad range of skills of those who work there, not just designers and architects. Most of our projects at the moment are architectural, and there is a lot of analyzing and evaluating, rigorously looking at the ways to approach something. We also get frustrated and have anxiety, but that is what forces you into the next phase of thinking. There is a lot of figuring out what is wrong to get it right.

NR This year you worked alongside designers Casson Mann, structural engineers Adams Kara Taylor, and sustainable consultants Atelier Ten to create a winning entry for a competition to design the British Pavilion at the Shanghai Expo 2010. What was the process in the design?

TH Building in the context of an exposition is a great challenge. We have been given a space the size of two football fields, and need to build a structure that represents Britain. A lot of the work so far has been planning out the brief and trying to figure out the problem we are trying to solve. We went through the various layers, tried out different responses to the proposition, ricocheted back and forth, and then something tightened into a project that now feels clear in its core ambition.

I think it became clear that a large part of our response would be directed toward how to make our pavilion memorable: we wanted to wake visitors up from their Expo fatigue. So we focused our budget on creating one special element on the site, which would then be surrounded by an open landscape. Our main building is an enclosure covered with a mass of long, radiating rods, or cilia (to use its posh term), which provide its only means of support. Each cilia tip is a tiny light source that acts as a pixel, so that our entire structure becomes this mass interactive display device. Because our pavilion can express its content both internally and externally, it creates an experience that is accessible not only to those within the structure, but to all visitors in the surrounding landscape.

NR When you were invited to draw up a master-plan for the entrances to Guy's Hospital in London, how did the concept for the redesign of access routes for pedestrians and vehicles and what you call the "Boiler Suit" develop and integrate with the hospital's planning needs?

TH One of the main problems at Guy's is that it has experienced drip-fed funding over the past few decades that has really prevented any strategic development of the site as a whole. We realized if we transformed the entrance, a lot of our work would not necessarily need to be aesthetic, but would involve the fundamental restructuring of the sites's access points. Our main moves included things like widening the pavement and improving the signage and lighting.

There was also a problem with the boiler-house building at the hospital entrance, which was on the main sight line to every access point into the hospital. To maintain the building's square frame and allow it to sit comfortably among the complex series of additional buildings around it we created a new façade for the building. Because the boiler house needs to be regularly accessed for maintenance purposes, we started looking at cladding systems that could be flexible. We ended up developing undulating square tiles, like those used in the entrances of 1960s Modernist buildings, but on a bumped-up scale so the tiles were on a human scale. By repeating the same element, it could be manufactured economically and then tessellated together to make 8.5-by-8.5-foot panels. The tiles were formed from stainless steel woven through frames, to allow it to breathe. It basically became an experiment in softening the impact of the building on the site, and allowing the building to become a welcoming beacon for staff and visitors and a positive focal point for the site.

NR What are your aesthetic and formal interests? They seem to have synergy with the current design zeitgeist around themes of folding, ribbing, and wavy forms.

TH That is a hard question to answer. The first building I ever built was a pavilion; it was meant to be a temporary structure, but seventeen years on it is now on permanent display at a sculpture park in Goodwood in the South of England. In a way, all of my work has been about buildings—thinking about the built environment and methods for constructing things. I am interested in zeitgeist, the funny things people do, and what they are responding to. It isn't that we are interested in, say, nature, but we are interested in people's responses to nature and what affects the public experience in a building.

Richard Meier

Richard Meier is the Davenport Visiting Professor in spring 2008. He gave the lecture, “Hans Arp and Others,” on Thursday, January 10, 2008. In the interview below he discusses his recent buildings and interests.

Ara Pacis, Richard Meier & Partners Architects, Rome, photograph by Thomas Mayer, 2006.

Jubilee Church, Richard Meier & Partners Architects, Rome, photograph by Edmund Sumner, 2001.

Rendering of On Prospect Park, Brooklyn, Richard Meier & Partners Architects/dbox, 2007.

Jubilee Church, Richard Meier & Partners Architects, Rome, photograph by Edmund Sumner, 2001.

Nina Rappaport What do you think about the tendency for stylistic consumption both by developers and for the public and the star-architect phenomenon? Is architecture being consumed like fashion?

Richard Meier I see architecture being consumed more like the visual arts, like painting and sculpture. Architecture is not regional or national; if something is done here in New York it is known the next day in China. Architects are practicing in a wider arena, more than they were twenty years ago. There is an increased public awareness, which I attribute in part to Ada Louise Huxtable’s wonderful writings in *The New York Times*—the way she wrote for the public, not just architects. It was really a turning point for a general interest in architecture. Then, other newspapers around the country hired critics to write about architecture. People are interested in architecture; they go to visit architecture when they travel. There has always been an interest in architecture and works of the past, but today there is an interest in contemporary architecture as well.

NR Where have you placed your focus in architecture, and how do you advise younger architects in terms of how to be involved in the profession?

RM I am interested in seeing things built, used, and lived in, and that is why we have never gotten involved in long-range urban planning, which I think is worthwhile, but not part of our activity. I have always told younger people that architecture as a profession offers an infinite variety of ways to work. You don’t have to be an architect or a designer; you can influence the environment in myriad ways that have a value to our society, whether it be by going into politics, city government, or planning. As an architect I have chosen what I like to do, which is making buildings.

NR How does the experience from your numerous European projects over the years transfer to your current work in the United States? Do you continue to practice abroad?

RM We have worked in every continental European country except Belgium, which is both interesting and difficult, because someone is always traveling to the location of the work. It seems to me we should be doing more here and less abroad. Today, we are finishing up a number of projects in Europe, such as in the Czech Republic and France, but frankly, I am more interested in working in this country.

NR In New York you have worked on mostly residential projects. Not only have you completed the West Village apartment complexes on the Hudson, but also developments at the Con Edison plant on the East River and in Brooklyn. How have those experiences played out? Are these the kind of projects you would like to be doing in New York?

RM At the East River site there are five residential buildings and a commercial building by SOM, and we are working on the residential portion of the project, which has been a great experience. There is a large public open space in the center of the site being designed by James Corner of Field Operations. However, I would love to do a museum in New York; as you know, New York has fabulous museums, but there is always room for one more.

NR How did the Getty project change your status in the arena of projects and programs? How do you obtain commissions in general?

RM The Getty caused some people to think we were so involved with that project we wouldn’t focus as much on other work, which wasn’t the case. During that period, I spent half the month in New York and half the month in L.A. We have never done much in terms of marketing, but every so often I have thought we should be more proactive.

NR The Ara Pacis, which was recently completed in Rome, became a long process because of politics. It is interesting that as a foreign architect you were selected for two significant projects in the city—that one and the Jubilee Church. How would you describe your relationship with the city as a client?

RM I met the mayor at the time, Francesco Rutelli, at a conference in Davos, Switzerland, and we spent a long time talking. He said, “Would you like to do a project in Rome?” and I replied, “Of course!” So he asked me to come and see a deteriorating building that housed the Ara Pacis that needed some immediate attention. Then I did some drawings for a renovation of the existing building—which became a political issue, because someone who was in the opposition party was running for mayor and came out against it as a way to attack the current mayor. Then Walter Veltroni was elected mayor. He is a wonderful, thoughtful man. He said, “This is a great project. Let’s see it through.”

When I first went to see the Ara Pacis, it was falling apart. I learned Mussolini had moved it to the site because he had anticipated he would be buried next to this important monument. I thought it should be moved back to where it was originally located in order to deal with the problem of the vibration being caused by the automobiles along the Largo Trarre. But the planners said it was too fragile to be moved, so instead we were requested to build a new structure to protect it from the pollution. They also decided to add a restaurant, an auditorium, and more exhibition space. That is how it all began.

NR What was your design approach and did you get involved with the programming of the site?

RM This was the first modern building to be built in the historical center of Rome since the time of Mussolini. I thought it should be calm. The location was prominent. One thing about Rome is the open public spaces are very important, so I thought it should have a plaza and a fountain, since that is what Rome is known for—a place to play and sit.

NR I am going to ask you a really basic question: Why white?

RM For me, whiteness is all colors: it changes with the time of day, it reflects color, and it refracts color. It is every color you can think of. You can perceive color most clearly because of its whiteness. It also expresses architecture in the clearest way: the differences between openness and closure, between opacity and transparency, between linear elements and planar elements—all of the elements that make up architecture and that clearly express the ideas inherent in the architecture. These are more clearly perceived because of the whiteness. If the space has no natural light, then I think about using color; if it has natural light, then that natural light is what gives it color.

NR How is your office organized, and how do you work with your partners and associates? Do staff members have a lot of freedom, or is there a hierarchical organization?

RM I like to think that there is no hierarchy in my office organization, but of course there is—although there is not much difference between partner and associate, because each has a certain responsibility for a project and is involved all the way through: Leading a team of people who are involved all the way through. The way we work is to give responsibility to those people who are willing to take responsibility

When we get a new project, sometimes we begin by making study models, or I make sketches and give them to someone to make some computer drawings. It really depends on how defined the project is. Right now I have some drawings on my desk for a project that no one knows about.

NR How do you collaborate with engineers and other professional consultants, especially on nonstandard projects such as the Jubilee Church, with the curved wall and concrete-block systems?

RM The engineer Guy Nordenson was extremely important to us with the church and brought in a view of how it could be possible. It is easy to say, “I want to do this,” but I didn’t know how it would stand up, and making sketches together is what makes it possible. The engineers’ work enables us to do something we couldn’t otherwise do.

NR Why do you want to teach at Yale, and what do you hope to impart to the students?

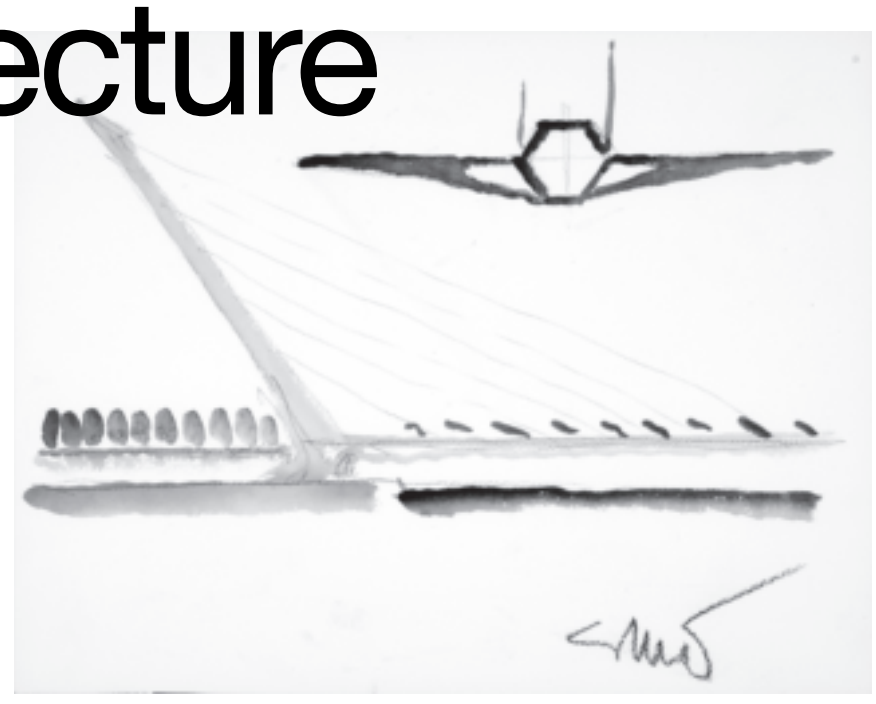
RM I taught for many years at Cooper Union and Harvard a long time ago. But then I felt stretched and too conflicted with work, so I stopped teaching for a while and gave more lectures. I gave five or ten lectures a year, and then I realized that it took so much time to lecture, that I might as well teach. So I said I would be delighted to come for a term and assign a project for students to design a museum in Frankfurt, next to mine. Hopefully, I am there to open students’ eyes and encourage them to think about architecture perhaps differently than other people.

Writing on Architecture

The panel discussion, "Writing on Architecture," took place at the Art Gallery's McNeil Lecture Hall on October 8, 2007. Yale University Press' director John Donatich opened the discussion with five panelists, including Peter Eisenman, the Louis I. Kahn Visiting Professor; Luis Fernández-Galiano, the Franke Visiting Fellow at the Whitney Humanities Center; Kurt W. Forster, the Vincent Scully Visiting Professor; Paul Goldberger, architecture critic for *The New Yorker*; and Robert A.M. Stern, dean of the School of Architecture.

From left: Robert A. M. Stern, Paul Goldberger, Luis Fernández-Galiano, Kurt W. Forster, Peter Eisenman, and John Donatich.

From left: John Donatich, Robert A. M. Stern and Paul Goldberger, Luis Fernández-Galiano, Luis Fernández-Galiano and Kurt W. Forster.



Drawing by Santiago Calatrava made during his talk, "Wings and A Prayer," at the Whitney Humanities Center, 2007.

In the introduction to his *A History of Architectural Theory,* German architecture historian Hanno-Walter Kruft makes the case for an intimate intertwining of the history of architectural thinking with its written record. While architectural ideas can be expressed in built form, no act of interpretation of these artifacts merely reproduces the state of mind and the principles that led to a particular physical edifice at the moment of its conception; instead, a building gets interpreted in accordance with the theoretical assumptions of each historical period, and its meaning is contingent on the cultural concerns and "episteme" of each moment in time. Faced with the relative silence of the architectural object and its shifting meaning, Kruft hopes the written document has a true capacity to both make explicit and to "preserve" an initial theoretical intent, as well as become the proper locus of the discipline's theory. Therefore, he claims, "for practical reasons, architectural theory [becomes] synonymous with its writings." For this reason, despite the multitude of conserved physical edifices from antiquity, it is difficult to overestimate the importance of Vitruvius's collection of *Ten Books of Architecture*, which is the unique written source for reconstructing ancient architectural intent. For Kruft, "Ceci tuera celà" does not apply.

All the same, today's episteme makes it difficult for us to think of writing as a stable "sanctuary of meaning" at all. Texts only yield meaning in the act of reading and interpretation, and therefore are no less historically contingent and no more categorical in character than buildings and other artifacts are. Accordingly, writing is not merely a space representing a physical reality which preserves some existential autonomy—Immanuel Kant's "Ding an sich"—but is architectural by analogy: textuality is one of the dimensions of architecture.

Conceptually, the tension between the realities of the text and the textuality of reality was the pivotal theme for the panelists of "Writing on Architecture." Kurt W. Forster illustrated—with a colorful bouquet of travel accounts reaching from Marco Polo to Goethe, all the way to George Nelson—how "writing" is instrumental in causing architectural ideas to travel along with the people who record them on paper. Travel stimulates both the senses and the imagination, and therefore the accounts written during a voyage acquire a "third life" situated between reality and fiction. Forster concluded that the fate of books and that of buildings are intimately connected.

Luis Fernández-Galiano reminded us of the different roles the biblical figures of Aaron and Moses played in relationship to the question of "writing": while Moses came out in defense of the word by transmitting the divine scriptures, Aaron made the physical image of the golden calf for adoration by the people. Fernández-Galiano claimed that in today's architectural culture there are many Aarons, yet hardly any Moseses. He criticized the attention to the spectacle of images over the depth of writing in the contemporary publishing business. The dictatorship of the eye has created a cultural climate wherein the self-advertisement of architects is valued more than reflective writing. The master-slave relationship between architects and writers has to be reconsidered or all architectural writing will be reduced to that of architects merely promoting their personal programs.

Peter Eisenman rebuffed Fernández-Galiano's notion that self-centered writing was particular to architects, and cited Philip Roth's fictional alter ego, Nathan Zuckerman, as an example. Picture books like Le Corbusier's *Oeuvre Complète*, Eisenman maintained, are among the most effective documents to generate, formulate, and promulgate ideas about architecture. In reference to Jacques Derrida, he argued that architects operate on the architectural text, regardless of whether their output is a building or an actual piece of writing. For this reason, "architectural writing" is the very activity architects are engaged in and is in no way peripheral to the design work.

Dean Stern articulated how the ambition, purpose, and mode of writing alters throughout the different stages of an architect's career. At times, writing is the young architect's way of getting his or her voice heard, contributing to the "talkitecture" of the moment or a strategic way of formulating and justifying the trajectory of his or her work. Or it can be a mature architect's means to relate his or her own thoughts to broader cultural contexts. Stern compared the different modes of writing with the changing character of the texts he has produced throughout his own career, explaining that the tension between European idealism and American pragmatism has been a central thrust of his writing endeavor.

From the vantage point of a critic, Paul Goldberger discussed how much distance should intervene between an object of architecture and the writing about it. After reviewing the various responsibilities along with the dangers of architectural criticism, he deduced that the critic needs to offer guiding principles of judgment while staying open to a whole range of different aesthetic responses. The difference between the writing of architects and the writing of critics thus becomes apparent in that a passionate writing practice might be necessary for architects and theorists alike, whereas the critic's ambition for public advocacy requires a different tone. Goldberger concluded on an optimistic yet cautionary note, explaining that a look at contemporary architectural writing shows we might expect too much of architecture today, whereas in the past we might have expected too little.

The discussion reestablished the fundamental interconnectedness between writing and architecture—a bond that is vital for both the writing on architecture and the architecture of writing beyond any specific historiographic, theoretical, or ideological agendas. To Goldberger's suggestion that "architecture does not sustain life, but makes it meaningful," it is appropriate to add that "meaning" does, nevertheless, participate in sustaining life.

—Emmanuel Petit
Petit is an assistant professor at Yale.

The Whitney Focuses on Architecture

Yale's Whitney Humanities Center hosted a series of lectures examining the place of architecture in society today. The programs centered around the selection of Santiago Calatrava as the 2007 Tanner Lecturer on Human Values, a recognition for uncommon achievement and outstanding abilities in the field of human values to advance and reflect upon scholarly and scientific learning. Calatrava's lectures took place on October 3 and 4, with the talks, "Wings and a Prayer" and "A Collection of Pearls," at the Whitney Humanities Center Auditorium.

In conjunction with Calatrava's appointment, the Whitney also hosted Luis Fernández-Galiano, architect and editor of the Spanish architecture journal *Arquitectura Viva*, as the 2007 Franke Visiting Fellow. Fernández-Galiano, who was in residence at the Whitney and lived on campus as a fellow in Calhoun College, participated in numerous reviews and activities at the School of Architecture and gave a public lecture at the Whitney on October 24. Also a part of the Whitney's architecture focus, John Donatich, Director of Yale University Press, chaired a panel discussion on October 8, with distinguished architectural critics, called "Writing About Architecture." (See adjacent article.)

Santiago Calatrava Tanner Lecture (excerpts)

Wings and a Prayer

You discover that, for the ancient Greeks, there was not a difference between technique and art. They understood art as the sublimation of the technique. Then they realized there is also something in the art that goes beyond, which is the fact that art touches us. By touching us and moving us the art has a kind of spiritual force. Then the Greeks arrived at the conclusion that the artist was a very skillful technician who was able to move other people, so he was possessed by the gods, he was possessed by the muses, and they called this the origin of enthusiasm in our day.

As a worker, guiding other workers through techniques, trying to achieve art, even getting beyond, they say, what is the essence of the profession, and where can I get a link with the rest of the people? Indeed, if you imagine a building with a void, where no one is there, the building is there for nothing. In order to be a building, it has to be full of people. The deep sense of our profession, in terms of a projection outside of ourselves, is given by a very old word from the language of antiquity that has been alive and preserved by many people: it is literally "laheim," which means "for life." So, as an architect you work for life, for everything that is living, if you want, the sense of living and the sense of people living "in," which is the crystallized essence, particularly in architecture.

A Collection of Pearls

One of the proposals of this lecture is to focus on the humanistic aspects of engineering. I am an engineer. I am the engineer of all of my constructions; because of that I carry responsibility for their stability and their physical behavior. The difference between architecture and engineering appears in a certain moment in history. Before, there was no difference between them, but, still, that grave between architecture and engineering is enlarging.

Luis-Fernández Galiano Franke Lecture (sumation)

Thinking with Images

The poster announcing the lecture reproduced a quote from *Fire and Memory* (MIT Press, 2000), a book I wrote originally in Spanish twenty-five years ago and in which, under the impact of the two oil crises of the 1970s and under the spell of thermodynamics, I tried to extend architecture from matter to energy, from geometry to flows, from building to environment, and from the visual to the tactile. When I first saw the poster I was surprised that the Whitney Humanities Center (WHC) wanted to go so far back in time, but then I thought it might provide a fitting introduction for the presentation, in which I hoped to extend again the boundaries of architecture to place our work in the social and political arena, examining the current dilemmas of architecture in the context of a world in a turmoil. This I tried to do with the help of images, not only to prop my own linguistic shortcomings—being both a non-native speaker and an architect more at ease drawing than writing—but also as an homage to the classical tradition that established intimate links between poetry and painting, and that has produced of late the flowering of visual studies and the popularity of visual culture. Words and images were thus used to present the role of architecture in a turbulent planet—suggesting both a "state of the art" and a "state of the world."

One of the guiding threads of the lecture was the architecture of information or, more precisely, the geometrical order imposed on words and images to deliver consistent narratives. This implied a discussion of continuity, and therefore of the codex vs. scroll debate which articulated the simultaneous lecture series at the WHC; a discussion of visual culture, so often diminished or unnoticed in word-driven intellectual environments; and a discussion of the arbitrary, as complex realities are orchestrated with the stern discipline of the grid. These three blurred fields of enquiry converge in my main interest which, crudely stated, is to offer a pixelated portrait of the world we live in, using architecture as a focusing device. History is understood as a convergence of stories, and continuity is entrusted to a collage of fragmentary perceptions; both words and images are placed in a demanding visual order, often so extreme that it mocks itself; finally, close readings of buildings and distant reading of contexts are given structure with arbitrary rhythms, or random alphabetical patterns that echo the inclusiveness of the atlas or the archive, because—hopefully—there is method to this madness.

Yale in China — China in Yale

Lilongs in Shanghai, photograph by Tom Bosschaert ('08).

Lilongs in deconstruction, photograph by Tom Bosschaert ('08).

The Yale School of Architecture has been conducting joint Advanced Studios with Hong Kong University and Tongji University, in Shanghai, for the past nine years and involving approximately ten to twelve students from each school each year. Alan Plattus, professor at Yale, and Leslie Lu ('77), associate professor and head of the department of architecture at Hong Kong University, discussed the studio's origins and evolution.

Alan Plattus The Yale-China studio program is really a complex global enterprise; it was proposed, coordinated, and in many ways has been mediated by Leslie, who has helped us to get to know Hong Kong, and then together we have come to know Shanghai. China has strictly controlled levels of access for information, which is true for businessmen, architects, journalists, and anyone who goes to the East. I appreciate the extent to which for centuries the Chinese have liked it that way, so that it has become part of the game as one passes, or does not pass, through the various gates.

Leslie Lu Hong Kong is an evolving concept gathered from various popular fiction, ranging from Richard Mason's *The World of Suzy Wong* (1957), to Ian Fleming's postcolonial classic *Thrilling Cities* (1963), to even James Clavell's *Noble House* (1988). Written after the cultural revolution, they typically depict the city as a colonial hybrid performing as an expedient bridge or gateway to China. From a socio-economic angle this is largely true, but the interpretive function of Hong Kong from a cultural perspective has largely been ignored.

AP Akbar Abbas, a professor at Hong Kong University, wrote in 1998 of Hong Kong culture as one of "disappearance." Hong Kong citizens, he observed, said they didn't have a distinctive culture, so he did a riff on that theme in the film, architecture, and literature of Hong Kong. Just as Leslie was suggesting, in Hong Kong many people seem to think it is fine that there is no "there" there, which allows the city to play a continuing role (almost by stealth) that historically has been that of the quiet but powerful middleman, or mediator, in business deals, but also, it turns out, as the cultural encounter of West and East.

LL The stereotyping and fabrication of Chinese culture through the Hong Kong frame has literally built up a school of knowledge. In the post-1997 cultural environment, on the surface very little has changed, but in reality so much has happened—especially in the development of a postcolonial democracy, and in an identity based on subcultures and locality, that Hong Kong is rapidly evolving to another conceptual framework (prophetically depicted in Fruit Chan's post-handover film, *The Longest Summer*). The interpretation of Chinese culture from the Hong Kong perspective has definitely changed in the past nine years since we started working on the joint studio. I am not sure the cultural values are disappearing anymore.

AP The Yale studio gets deeper into the culture than the superficial guidebook or tourist view, even though we have layers to go through, and other layers that we will never penetrate. Over the past nine years we have built up some expertise, but the studio as a cultural exchange was Leslie's idea. Now the collaboration with the schools and their students provides a much deeper experience, and many alumni of this joint studio have gone to work or even teach in Hong Kong or Shanghai [see adjacent article].

LL The idea of a joint studio involving three schools was put into practice by professor Eric Lai and myself. We took the idea of Hong Kong as a hinge between China and the West literally and began to work with various partner schools. The initial partner was with the AA, offering a joint workshop in Shanghai. After that we collaborated with Princeton. When Robert Stern became dean at Yale, I spoke with him on this collaborative idea; he put me in touch with Alan, and the rest is history! At one point Hong Kong University had joint studios with TU Vienna, Princeton, and Tsinghua, but the collaborative effort with Yale and Tongji has been the longest, and therefore, most fruitful.

AP When I went to Hong Kong for the first time in 1998, Shanghai was the Wild West; it was raw and difficult, and doing business was not easy or transparent. We traveled with a wad of travelers' checks and had trouble getting maps for the studio. In the nine years we have been going there, it has settled down; now that level of raw, explosive, nasty development is seen in Chongqing and other second-tier cities. We tell the students the kind of experience they will have will be as close as they can get to turning up in Chicago around 1890, in terms of the pace of urban development and the extent to which people were coming to the city in droves to "get rich." There is an unavoidable encounter with explosive development that you might not like, but you can't pretend doesn't exist.

LL Since the studios began, we have experienced one boom-bust cycle in Shanghai. The city is now much more mature and very aware of the need to develop new culture while retaining old traditions and values. For architects this means the conservation of the traditional residential urban fabric, namely the residential districts—the *lilongs*. In the past few years Shanghai residents have perceived the new shopping malls and high-rises very differently; they no longer represent the notion of progress and modernization, and there is a growing distrust of the development sector.

AP There also has been a shift in attitudes among the Yale students, who, while not inclined toward nostalgia, became quite conservative in terms of preservation as a reaction to what was going on; whereas the Shanghai students seemed less sentimental. But now the Shanghai students have become advocates of preservation, and our students are less troubled because the local culture is taking charge of these preservation issues. Over the years the projects became radically different, which as a process reminds me of the classic Borges story of writing the same text, but, because the context has changed, means something different. The sites that have been recommended for the studio have been associated with the de-industrialization of Shanghai, making real estate available for new development along the Suzhou Creek and other waterfronts. Those sites and programs have been reconfigured conceptually as well as physically by the urban issues and developments that Leslie has discussed, such as the emergence of cultural incubators and districts. Now, for example, Shanghai has a lively art district on the formerly industrial corridor of the Suzhou Creek.

LL Over the course of seven projects of the joint studio on Suzhou Creek in the past nine years, we not only witnessed the physical growth and change, but, more significantly, the change of cultural mindset—the recent value China is placing on the conservation of "industrial heritage" and the associated development of "creative industry" and the "cities of creative industries." The work of the China studio began with the reuse of industrial sites and incubator programs. It seems like our studio's work offered some ideas to the city planners. Suzhou Creek was the first place where the new art scene happened in China, slightly ahead of Beijing. Currently, there are over sixty-five different creative industry sites in Shanghai, which is part of the city's new growth and planning strategy.

AP We have also presented the studio projects to the city planners, and some of our colleagues at Tongji have now taken prominent positions in city government. There is now, for example, a Shanghai version of Beijing's 798 Factory, a former steel factory redeveloped as an arts district that the government has made into a demonstration project. But the scale of development is noticeably more incremental than the big development parcels that have been characteristic of contemporary development in Shanghai and Beijing and much of the rest of Asia.

LL The deputy head of planning, Wu Jiang, was a member of the first joint studio. He is instrumental in the development of the Shanghai Sculpture Space, the most famous industrial/art site and creative business center outside of Suzhou Creek, and the home for the 2006 Shanghai Biennale—in fact, the space resembles some of our studio projects.

AP The studio's experience in China is very different from other Yale studio trips. In many respects, we were the stalking horse. Dean Stern has now made travel resources available, but the difference is that ours has been a sustained effort over time. Leslie and others have helped us see more of an insider's view—behind the picture postcards, so to speak. For example, Leslie has written about the mid-level escalator in Hong Kong, which was designed by public-works officials with no pretensions, but has transformed that section of the city. On our first morning in Hong Kong I always take the students on a walk, which Leslie first mapped out for me, down from the university to the Central district via that escalator as a cross-section through the city. This can provide students with techniques for exploring new sites in more provocative and creative ways.

LL Having foreign students in Hong Kong has also shifted our teaching method and focus. We used to follow a very pragmatic British model with local sensibilities, but now we are leaning toward a more open and international teaching and learning environment. The culture of the three places and schools still comes through in the designs, even though the student's approaches remain different.

AP Leslie's students are better than ours at challenging the limits of a site, and the first thing they do is expand it. On the other hand, the Yale students are perhaps a bit better at architectural invention. The Tongji students, whose professors are important local architects, are sensitive to the realism of the problem. Our students will, say, make a new subway stop or change the course of the river; the Tongji students will be more pragmatic. We have the advantage of some critical distance. Compare this to Rem Koolhaas's position, which is more cynical, when he says, "This is the way the world works—grab onto it and take a ride." Frankly, Asia produces a totally opposite reaction for me, which is: we better figure it out before we mess it up as badly as our own environments.

LL It is important for us to arrive at the next step: How do we innovate with continuity in mind? This year we moved away from the creek and are tackling the issues embedded in the urban fabric. It has taken us ten years to begin to address the challenge of the *lilongs*; they are a design problem most other joint studios would work on as an initial exercise. I hope our experience will give us insight to tackle this most serious of urban problems in China.

AP The sites change before our eyes. Last September the *lilongs* were being demolished, people were moving out, and there was an ad hoc salvage industry on the site. Shanghai is in a new optimistic period triggered by the anticipation of the 2010 Expo; they are using it to make a statement as a world city—as it was in the 1920s, but in a different way. The official motto of the Expo is "Better City, Better Life," which shows their faith in the instrumentality of urbanism and accessibility to a better life, economically and culturally. At the same time, there are huge environmental and political issues, such as the recent wave of corruption scandals in the Shanghai government.

LL Many architects in China are questioning why foreign architects are building the Expo's major pavilion buildings. It is in contrast to the 1964 Tokyo Olympics and the Osaka Expo (1968), when Kenzo Tange and his Metabolists group arrived on the international arena, bringing Japanese design culture to the forefront. Most are more comfortable with the 2010 Expo, for unlike Beijing, Shanghai is not focused on individual buildings, but on urbanism. Three years ago the joint studio developed some very interesting programs on one of the expo sites along the Wangpu River. Shanghai officials are looking at our studios; they are aware of our projects; they can see the potential.

AP One thing is certain, China will not stand still, and if we were ever worried about the studio getting repetitive, each visit to Shanghai reveals new and unexpected challenges. If it is in some, and not always happy, respects a glimpse into the urban history of modernization in the West, it is also assuredly a super-heated fast forward of the next wave in architecture and urbanism—even if we choose not to surf that wave. It has, of course, been a pleasure to develop friendships and collaborations in the course of the studio, but also extremely exciting to see many of one's friends come into their own as designers and thinkers on an incredible stage.

Wulongtan Resort Hotel, Ningo, One Design, 2006.

Eastward Drift: Five Yale Graduates Practicing in China

The new buildings and construction cranes filling city skylines across China are the physical manifestations of acute concentrations of wealth and an unprecedented population shift from agricultural hinterlands to cities. To keep pace with the scope of recent development, China has attracted architects and consultants from all over the world. But the number of domestic firms has also grown and now vastly exceeds that of the foreign architects practicing there. According to the 2006 annual report of the Ministry of Construction of China, there are 33,751 architects in China. The country has also significantly expanded the number of schools offering degrees in architecture or related fields, from twenty to approximately 170 over the past decade. More open social policies have allowed greater numbers of students from China to study abroad. This shift in the Chinese economic system and the new demand for trained design professionals have created opportunities for smaller and younger design firms.

Recently, I met with a group of Yale School of Architecture graduates practicing in the rapidly evolving milieu of east Asia who described some of the challenges of establishing an office in China today. While other Yale graduates have been in Hong Kong longer—such as Leslie Lu (’77); Ame Englehart (’62), director of SOM Asia; Mildred Lee Sung (’90); Alec Stuart (’91), who established his firm Alexander Stuart Designs Limited in Hong Kong; and Li Hua (’99) of Universal Architecture Studio—it is the more recent graduates who are now taking advantage of the construction boom in China. Originally from Singapore, H. Koon Wee (’03) earned a bachelor of architecture from the University of Western Australia, moved to New York in 1998, and worked with Bone/Levine Architects for seven years while completing his M.Arch. at Yale. Then, together with Eunice Seng (M.Arch. Princeton and currently a Ph.D. candidate at Columbia) and I-Shin Chow (M.Arch Columbia, 2003), he formed SciSKEW Collaborative, based in Shanghai, New York, and Singapore. The three partners began their practice in New York in the typical way for young firms, working on competitions, installations, and small apartment renovations. When asked the reason for shifting the practice to Shanghai, Wee said it was a mixture of pragmatism and idealism: “Moving my focus to Shanghai wasn’t easy. Shin left New York for Shanghai after Columbia graduate school. By 2005, we were convinced that Shanghai would bring opportunities more suited to a young and growing practice. The range is broad and the pace is intense. Instead of spending two years on a loft renovation in New York, we can wrap up a 38,000-square-meter exhibition space and build up a respectable track record in a fairly short time.” SciSKEW has indeed been able to build a diverse portfolio from exhibitions, residences, offices, and restaurants to a series of small schools, a seaside hotel, a shopping mall, and a high-rise residential district.

Even with the time and energy needed to run a busy practice in Shanghai, Wee and his partners are committed to maintaining a global practice. He travels frequently to Singapore and around southeast Asia. SciSKEW maintains its office in New York and will likely begin a residential project there soon. A restaurant designed by the firm opened recently near the Bund in Shanghai, and they have been invited to participate in the Cooper-Hewitt’s August 2008 exhibition, *China Constructs*.

Zephyr (U.S.) Architects was founded in New York City in 2005 by Yale graduates Zhonggui Zhao (’01), Ching-Chyi Yang (’01), and Dong Fu, of Tsinghua University in Beijing (’01). Now based in Beijing, the firm is working on a gateway compound for Zhongke Science Valley, in Langfang; a campus master plan for Tsinghua University; planning for Zengdai Ideal City, in Changchun, and the schematic design of a residential community project on Chongming Island, in Shanghai.

Zhao and Yang note that one of the greatest challenges of running a practice in China is competing with the large, well-established design institutes that are holdovers from the years of a planned economy. Before political and economic reforms in China throughout the 1970s and 1980s, buildings were designed largely by state-, municipal-, or ministry-owned design corporations.

Yang explains that although he and his partners have tried hard to distinguish Zephyr from the design institutes, they are often forced to collaborate with them. “We enter only invited competitions, but we find ourselves competing with a pool of big-name design institutes and international firms, including BIAD and XianDai, which have literally thousands of employees. Our clients are obviously looking for someone who can provide a different point of view. Since we are actually licensed in the United States, we also have to pair up with local design institutes as architects of record.”

Global and national changes have affected the way architecture is practiced in China, as well as the way it is taught. Zhao suggests the influence of Western architecture has had a major impact on architectural education in China. “The Chinese economy opened the door to the West in the early 1980s, while Chinese architecture did that much later. During my years in college (1990–1995), Chinese architectural education still followed the system of Beaux Arts training. After 1995, many architecture students went to graduate school in the United States and Europe, and then some of them returned and started teaching or practicing in the late 1990s, which brought in fresh air and increasing communication with Western universities. But I think the fundamental change hasn’t happened yet. It might need another five to ten years.”

Bing Bu (’00) is the principal architect of One Design, in Shanghai. Like Yang and Zhao, he graduated with a B.Arch. from Tsinghua University (1996) before attending Yale. Unlike his classmates, Bu was sure he would return to China. In 2001 he started working with MADA s.p.a.m, in Shanghai, but left two years later to start his own firm, One Design, which now boasts a staff of eighteen. Its projects represent a wide range of scales, from regional and urban planning to technology parks and resort hotels.

Bu suggests there has been a change in the way architects are generally perceived by the public in China over the last decade. “Lots of people still don’t know the difference between an architect and a civil engineer, but most developers have started to call their architects ‘designers.’ The value of architects is shifting from the construction documents to the design ideas. The abundant construction in China is helping the general public to understand how close modern architecture is to their everyday life, and a greater public interest in architecture is very apparent.”

Yansong Ma (’02) is founder and director of MAD Office, in Beijing. After finishing his studies he worked with Zaha Hadid Architects as a project designer before moving back to Beijing to found the firm with partners Yosuke Hayano, who first went to Waseda University (2000) and then the AA in London (2003), and Qun Dang, who graduated from Yellow River University and Iowa State in architecture (’03). MAD Office has grown with the pace of the national economy; since its founding in 2003, the staff has grown from three to about forty. The firm has won numerous international competitions and is working on projects not only in China, but in Toronto, Dubai, and Malaysia. MAD Office recently inaugurated its first solo exhibition in Copenhagen, Denmark, titled *MAD in China*. (See review below.)

Although Ma left Beijing to find new opportunities abroad and ended up returning to discover and reclaim “home,” the perspective and experience he gained abroad were important. By building up his practice and achieving a certain level of architectural stardom in China, Ma and his partners have become one of the few Chinese architecture firms to win international competitions and find commissions outside of Asia. While the fame and notoriety have given the firm incredible opportunities in its first years of practice, what these five young architecture firms are most excited about is not the thought of getting new projects, but the prospect of actually building them—and doing so quickly.

—Jason Carlow
Carlow (’02) is an assistant professor of architecture at Hong Kong University where he has an exhibition on display with Jonathan Solomon called CTLR Shift *that explores studio fabrication projects.*

MAD in China

Featuring the work of China-based Yale graduate Yansong Ma (’02), the exhibition *MAD in China* was at the Danish Architecture Center from November 3, 2007, to January 6, 2008, and is traveling to Berlin later in the year.

MAD, rendering of Danish Pavilion, 2006.

MAD in China, exhibition installation at the Danish Architecture Center, 2007.

The Danish Architecture Center recently opened the first solo exhibition of Chinese architectural collaborative MAD, established in Beijing in 2002 and one of the country’s most visionary offices. Yansong Ma heads the firm with his two partners and wants the studio (called “MAD” for Ma Design) to blaze a trail for new models for future cities in China—a future in which it will mature into a modern and democratic country.

The exhibition title is a play on the label MADE IN CHINA, which, from a Western perspective, is equated with poorly fabricated secondary products. For example, Scandinavia’s IKEA stamps its furniture with MADE IN CHINA, QUALITY OF SWEDEN. A few companies have requested a copyrighted logo that states NOT MADE IN CHINA. But imagine a time when the term could take on a whole new meaning, when the Chinese produce and expect their own products to compete with those of the West in quality, style, and concept. This is the vision MAD presents through its exhibition in Denmark, home to a long tradition of high-quality design.

The exhibition includes MAD’s competition-winning entry for the “Absolute Towers” in Toronto, Canada—to be completed in 2009—the first project a Chinese architecture office has won through a major international competition outside of the People’s Republic. In the United States, the Architectural League of New York recently presented the firm with the Young Architects Forum Award. In general, the show presents MAD’s provocative approach to its projects and process. One room is dedicated to a series of models hanging from the ceiling to create the experience of the studio’s 2050 vision of Beijing, where future developments are hovering above the existing skyline. Their Beijing Central Business District of 2050 would not be a landscape of ever-higher skyscrapers, but a hovering mushroom filled with cultural institutions, restaurants, and public functions, and including an artificial lake. The voices emanating from some of the models are those of average Chinese citizens talking about their expectations and dreams of their country’s future in interviews, conducted by the MAD Office, that offer a sensual experience of being in China.

In a second room the projects are shown through a series of multimedia projections as renderings and animations, further depicting the models in the first room, with Ma in a voice-over describing MAD and portraying what it is like to work in China. Having competed in more than one hundred architectural competitions in its first two years, the office has a very dedicated work ethic.

The most profound project on display is part of visionary Beijing 2050, which illustrates how a denser version of the city could be imagined. With the coming of Beijing’s Olympic Games in 2008, the studio envisions planting trees on Tiananmen Square and submerging public institutions under its wide expanse, thereby discharging its political connotations and giving a much more friendly and usable space back to the people of Beijing.

As Ma stated during the exhibition opening, “Our designs are an alternative to Modernism’s principle of simplicity. We wish instead to focus on the complexities of today’s modern society.”

—Kai-Uwe Bergmann
Bergmann is an architect with Bjarke Ingels Group, in Copenhagen and coordinated the firm’s exhibition at Storefront for Art and Architecture, in New York, last fall.

A Field Guide to Sprawl

The exhibition, *A Field Guide to Sprawl*, organized by the Hudson River Museum, in Yonkers by curator Bartholomew Bland was shown at Yale from August 31 to October 19, 2007. Based on the book by the same name, this project includes aerial photographs by Jim Wark and an analysis of American sprawl by Dolores Hayden, professor at Yale.

Some pictures are warnings, like those in Dolores Hayden's exhibit, *A Field Guide to Sprawl*. Forty-five portraits-from-above of America's subdivisions, roads, and centers of commerce, storage, and disposal, the photographs break the perhaps not useful, perhaps inevitable, term *sprawl* down to its basic built forms. Like much of Hayden's work on the suburbs, they bring to bear a humanistic eye on the landscape to reduce the homogenous to the knowable. They depict the supposed disorder of the contemporary suburban built environment as an order, if at times an unappealing one. In doing so, the photographs demand the viewer acknowledge this order could be different.

The show has an explicitly activist content. Hayden is an architectural muckraker. But as a field guide as well, the photographs arm the dweller in this field—all of us—with images of sprawl's forms and its temporal progression, its narrative. The Ground Cover of today's storage sheds is the fast-food Logo Building of tomorrow. The Truck City is the early stage of the Tire Dump. Houses that leapfrog miles past the suburban edge to take advantage of cheap land and subsidies for new construction are some other green field's Car Glut junkyard. Who knows what comes at the end? Apocalypse?

One thing is apparent: to Hayden, sprawl is a kind of ecosystem. Unfortunately, as she makes clear through her subtly indignant wall texts, this is the ecosystem of real estate. It runs not on air and water but on money and a latticework of tax breaks, tax hustles, dusty federal laws, ridiculous federal bailouts, mortgage manipulations, atrocious planning, bad habits, lax oversight, sneaky loopholes, and other inequitable and unsustainable housing policies, some hurtling back to the Great Depression. The gap between this ecosystem and our ecosystem—we being the ones who want to breathe and live rather than destroy our world—induces a moral crisis. Hayden identifies the ecosystem of sprawl to give us the visual evidence we need to bring the one ecosystem closer to the other.

This exhibit is expanded from her 2004 book of the same name. Photographer Jim Wark's aerial images are blown up and recropped. More starkly, they emphasize just how outsized, for a single human passerby, the landscape of sprawl has become. Our landscape is getting away from us. It lumbers at an inconceivable scale: the Zoomburb of concentric circles tempting the distance, the Mondrian-ish puzzle of crushed cars, the phenomenal Cloverleafs, and the Litter-on-a-Stick of the Brobdingnagian roadside billboards. These images express angst about a scale frankly unseeable by the human eye, even as they show it.

How to experience the tiring aerial illogic of the Clustered World and the Boomburb from the living room and the lawn? How to gain proximity to or conversation with the gated Privatopia? How to see past the Snout House's protuberant garage? In one sense the exhibit is the answer: look around—you're already in it. The plastic bottle in your hand is the enameled-looking rock-drawing inlay of the Landfill. Your car ride to the gallery is someone else's missile silo–like Tank Farm on the waterfront. Your walk to the museum through the reformed streets of New Haven is some other community's Rural Slammer. The Mansion Subsidy you glare at might be the place where you celebrated your holiday. With its depictions of the physical traces of some of our most unencumbered, thoughtless, or devil-may-care "personal choices," the visual material rejoins the "species" with a concept of its ecosystem.

Yet, the photographs are also oddly generative, not just in their presumed wider social sense, but in their literal architectural sense. Details too obscure in the book, too minute to grab the eye, raise plateaus for dreaming. Spatial arrangements so common as to be reflexive become oddly estranged and endowed with their newness. Diagonal rows of cars in the Asphalt Nation have so much space between them. The spaces are so gray. One wants to lavish them with foliage, to thread them with pedestrian paths, with rose gardens, to tint the asphalt to emphasize what region they're in, what they're being used for. Why must the Ball Pork, a baseball stadium, barricade itself from the city, just because all stadiums do? If the stadiums are publicly funded, why shouldn't we picnic down the right-field line? The ridiculous grayness of the Category Killer rooftop is such an obvious outdoor movie theater, basketball court, playground, or LEED-certified energy garden. The TOADs—temporary, obsolete, abandoned, or derelict sites—are the art galleries. The Mall Glut is merely the foundation for the city that should rise and ripen on top of it. If we have Pods that can be lived in, can we experience our podness? The cleared trees under the Power Grid leave us with a secret carpet of intimacy—and if not poisoned by the lines above—every town's trans-American trail. The sitcom suburb's huge lawns and green continuities are natural postclassical Central Parks (as Hayden herself argued in *Redesigning the American Dream*). Why is the cellular Tower Farm not the heart of contemporary architectural vision, rejoining the sides of our roads with the chorus of our voices?

Now these reveries are clearly uncertified by the morality of the exhibit. But in exhibit form the photos beg skewed, creative re-seeings, notings of extras, lost spaces, irreconcilabilities, shapes inside shapes just by the very largeness of the photos. This effect also begs the typical documentary-versus-art question: Are they beautiful? And are they art? Wark, the photographer—a former real estate executive, navy pilot, and mining engineer—thinks so. The photos are carefully and often subtly cropped. New boundaries emphasize a raw sculptural beauty sometimes muted in books. The big prints renew, recharge, and even hallucinate the colors. The sizes reveal hypnotic inner textures, like sand paintings or mosaics. A young woman at the show addressed these issues when she leaned to her friend and murmured, "Where can I get a TOAD?" The monument to the grinding obsolescence machine of cutthroat capitalism is also an aesthetic here, like it or not, resonant in the weird beauty of the blast furnace in Youngstown, Ohio.

Hayden's project diametrically opposes this aestheticization of the politics of landscape. The potential loveliness of the sad, beautiful world of real estate speculation, free-trade dream-slaying, and environmental destruction, is essentially undermined by the nausea of repetition. The exhibit moves you alphabetically and informationally through its horror show of death-wish architecture. Yet it is perhaps not all bad, this side effect of these grand photographs. In stirring up thoughts and brainstorming about our common spaces, it offers the potential for using the accidental beauty of mundane and ostensibly ugly places as a way into altering them, engaging their occupants politically on their capacity for beauty if they won't leap into the fray on the call of their consciences alone. Is there a way for the people of Sun City, Arizona, to feel the arresting and epoch-making circularity of their Zoomburb as they exist inside it? Physically connecting the outscaled shapes in these photos with the dreams of the people breathing inside them might be the planners' first step into retrieving a purchase on both the places and the people.

One only awaits a successor exhibit called *A Field Guide to the Metropolitan Region*, which would unite these aerial images with more familiar indigenous spatial forms that already haunt the American cultural vernacular—the Street, the Block, the Stoop, the Park, the Skyscraper, the Downtown, the Central Station, the Market Place, the Empty Lot, the Factory, the Docks, the Housing Project—or even beyond—the Forest, the Farm, the Mountain, the Sea. To see these contemporary phenomena in the borderless totality and oneness of the American landscape and all its extensions would only deepen the urgent conversation about shape, critical choice, future, and the staging ground for life itself that Hayden so admirably and insurgently opens here.

—Andrew Friedman
Friedman is a Ph.D. candidate in American studies at Yale.

Photography and the Built Environment

In conjunction with the exhibition *A Field Guide to Sprawl,* Dolores Hayden delivered a lecture on September 20, 2007, and on the morning of September 21, a panel discussion "Photography and the Built Environment" was held at the Yale Center for British Art. Chaired by Laura Wexler, professor of American studies, and chair and professor of women's gender and sexuality studies at Yale, with speakers including Jock Reynolds, the Henry J. Heinz II director of the Yale University Art Gallery, Martha Sandweiss, professor of history and American studies, Amherst College, and photographer Jim Wark. The following are excerpts from Sandweiss's talk, "Taking the Long View: The Photography of Urban Sprawl."

The aerial photographer William Garnett flew high over the nascent town of Lakewood, California, in early 1953, as earth graders rolled in to transform the southern California beanfields into a network of streets. He worked for the town's developers, and over the next three years took to the air again and again to document the assembly-line construction of the 17,500 houses, each placed precisely on its 1,100-square-foot lot. The development corporation had little interest in either architectural or photographic aesthetics. They simply sought visual documentation of their construction project. D. J. Waldie, Lakewood's public information officer and the author of *Holy Land*—a brilliant and quirky memoir about growing up there—explains that the developers never used Garnett's photographs for marketing. They simply compiled an in-house photographic album to serve their own limited needs and occasionally supplied images to their suppliers for use in corporate reports.

Garnett's Lakewood pictures have become iconic images of America's postwar sprawl. But as works for hire, made to support the ambitions of the development corporation, they at first found few viewers. When the development corporation disbanded soon after Lakewood's completion, its copies of Garnett's prints largely disappeared. Garnett, however, retained (or simply invoked) his right to use them for his own purposes, and just a few months after the construction work at Lakewood ended and his assignment was complete, he began using the pictures in other venues. In March 1954, Garnett supplied one to *Fortune* magazine for a photo essay titled, "Over California: A Portfolio by William Garnett," a multi-page spread with a short introductory text by Walker Evans. This marked the first publication of one of the Lakewood pictures.

Jim Wark photograph on display in *A Field Guide to Sprawl*, at Yale School of Architecture, 2007.

Ecology. Design. Synergy

Exhibition installation of *Ecology. Design. Synergy* at Yale.

The exhibition *Ecology. Design. Synergy* was displayed at Yale from October 29, 2007 to February 1, 2008.

From the moment it appeared, it had a kind of temporal distance from the time-bound phenomenon it documented. It seemed less photojournalism than art. And because it appeared in a portfolio that highlighted Garnett's aerial pictures of the natural environment, it seemed concerned less with social issues than with the purely formal elements of the construction site. In Garnett's aerial images, familiar landscapes appeared newly strange, miraculously transmuted into abstract patterns of line and form.

Over the next sixteen years, Garnett's Lakewood pictures appeared in a variety of books on urban planning. Though the pictures themselves did not change, the interpretations of them did, moving from an appreciation of their beauty and abstract form to an argument that they documented the very worst of America's suburban sprawl. The architect Nathaniel Owings, writing in *An American Aesthetic* (1969), found a dark, ironic meaning in Garnett's documentary views. Here was no suburban Eden, but a place where suburban man was held hostage to his environment.

Garnett never considered himself an ironic photographer. He was a conservationist, lecturing on the hazards of air pollution in the L.A. basin as early as 1941, and he considered beautiful photographs his most potent weapons. This use of photography as a positive tool of moral suasion linked Garnett to his slightly older peers, Ansel Adams and Eliot Porter, who likewise used their photographs of nature's wonders to engage popular support for conservation issues. Owings and others may have interpreted Garnett's pictures of Lakewood's sprawl as searing indictments of urban sprawl, but Garnett did not interpret them that way himself.

More contemporary images of urban sprawl have what I would characterize as a kind of spirit of diminished expectations.

Today, however, while many photographers work with an awareness of the older traditions, they challenge the assumptions about the beneficence of growth that underlie them.

One reason for this is certainly a growing cultural awareness about the social, economic, and environmental downsides of urban sprawl. But another is the growth of the art market. Many contemporary photographers have found a way to work outside of a commercial structure, making pictures that appeal not so much to a real estate developer as to an art collector. There would have been no market in the nineteenth century for photographs documenting urban failure. Now, however, we have an insatiable desire for pictures that show us the dark underside of our follies.

The traveling exhibition *Ecology.Design. Synergy*, on display at Yale from October 29, 2007, to February 1, 2008, featured Stuttgart-based firms Behnisch Architekten and Transsolar ClimateEngineering, and revealed how much cultural priorities have shifted in recent times.

If we indeed have experienced a transition from an industrial to an ecological worldview—as expressed in the shift from materialistic modes of thought articulated in the philosophies of Adam Smith and Karl Marx to the revisioning of the relationship between "mind" and "nature" by seminal thinkers such as Gregory Bateson and William Irwin Thompson—then the American architectural profession has mostly trailed far behind European contemporaries in capitalizing on this shift. The installation on American soil of exemplary practices such as Behnisch and Transsolar not only provides ample evidence that there is increasing demand and support here among clients for a more ambitious environmental agenda, but also substantially raises the playing field for performance within the profession in general. With American firms exporting building technology at breakneck speed to emerging economies that are quickly adjusting their expectations for comfort accordingly, the striving for environmental innovation was a timely imperative that this engaging show incited.

The exhibition was arranged according to themes of sensory perception: temperature, air, light, sound, material, and human scale. The environment created by Stuttgart designer Frank Ockert was suitably immersive, mirroring the sensorial themes of the large panels, lit with overhead ambient lighting in colorful domes, which focused more on bringing the ceiling down to the "human scale" of the observer than on the information exhibited. While the phenomenological themes admittedly induced a slightly queasy cynicism in this reviewer, the format is refreshingly devoid of the reductive measurements that are typical of much current discourse on ecological themes.

The projects in the exhibition reflected a long-standing and mature pursuit of environmentally responsive architecture, ranging from competition proposals to large-scale built work both in Germany and internationally. Recent work in North America included significant projects such as Harvard's Allston Science Complex, in Cambridge; Senscity Paradise Universe, in Las Vegas; and the Arizona State University Gateway Project, in Tempe, all highly ambitious programs following Behnisch's first major foray into the continent with the Genzyme Corporation Building, in Boston.

Perhaps because the projects are so impressive in striving to address certain environmental criteria without substantially diverging from current models of conventional practice, they have the slightly unfair effect of inducing a desire for a more radical agenda than what is possible within "best practices." But the protagonists in the show seemed up to the challenge. When Matthias Schuler of Transsolar stated that "the laws of physics naturally permit us to dream up building products that are not available," one wished that there was the societal support and research infrastructure to allow those dreams to be more substantially pursued within experimental labs protected from the financial constraints of delivering a product within a couple of years to a building site. Yet the building industry has been catastrophically underfunded in these endeavors, in such a way that has not permitted the huge technological strides seen in other fields. Given the enormous impact of the building sector, the environmental agenda of these architects and engineers is surely worthy of more societal support for research and development than it is currently receiving.

Within the contemporary context of the architectural profession, there has been mounting concern for several decades surrounding the decreasing capacity to effectively influence many of the critical factors informing the design of our built environments. In this country the environmental performance of buildings has previously ranked comparatively low in the socially constructed hierarchy of priorities for technological innovation. However, politically infused value structures are also clearly shifting across every field as a result of the ecological imperative. The projects exhibited in this show provide a powerful challenge to the widespread misconception that substantially addressing environmental challenges will make architects less financially competitive. Through their collaborative approach, the two firms have effectively inverted that equation, partially by sidestepping a purely quantitative approach to environmental problems and also focusing on quality.

As the ambitious projects in *Ecology.Design.Synergy* suggest, there is now enormous opportunity for a massive shift to occur as a result of the possibilities suggested by the convergence of advances in information technology with the increasingly undeniable ecological imperative. With the alliance of engineering and architecture from the inception of schematic design—one that is fully immersed in tangible data but not defined by it—the criteria considered within these designs is much broader than the information flows we have previously been able to manage within the design process. Yet with respect to biologically compatible material systems, the work still reflects our serious material limitations as a technological society, whereby even the most advanced proponents of biocompatible material cycles are far from their proposed ecological targets.

A New Academic-Industrial Alliance?

Foremost among the many casualties of increasing economic disenfranchisement of conventional architectural practice has been a general "reductivism" in programmatic inquiry. As the context for deeper innovation shrinks, ecological design research has been foremost among the issues to be marginalized in the last couple of decades, both by the architectural profession and also surprisingly by the academic sphere, where it has been ubiquitously relegated to the "technical" and/or elective courses.

With the engagement of several figures among its faculty—including Stefan Behnisch and Thomas Auer, of Transsolar—Yale is now at the forefront of schools of architecture that are infusing these issues throughout the design curriculum. This is an encouraging development, and it would be great to see their involvement go beyond teaching and become associated with fundamental research that draws in the major scientific disciplines. The School of Architecture is an ideal test site for this kind of intensive coalition. Not only has it long had ties to the School of Forestry, and recently formalized a visionary collaboration with that school, it has also had a historical commitment to pluralistic approaches that naturally lends the environment to the socially and logistically challenging work of transdisciplinary research required for substantial material innovation.

A New Kind of "Space" Race?

When the built fabric constitutes between 35 and 55 percent of our total energy consumption (depending on who is counting what), as well as the major part of our nonrenewable material resource depletion, it seems plausible that a massive social shift could underwrite the kind of intensive cross-disciplinary research required to substantially alter our material approach to the built environment. But this research requires a more robust connection between those conducting *fundamental* research in fields such as physics, ecology, and biotechnology with the profoundly broad experience and insight gained by practitioners such as Behnisch and Transsolar. In the quest for radically biocompatible and responsive building models, the physicists need figures like Mathias Schuler as much as he needs them.

There are some particularly fine examples of just how far the practitioners featured in *Ecology.Design.Synergy* have been able push innovation within the constraints of project development, for example, the envelope for the new Suvarnabhumi Airport, in Bangkok. However, in the grand scheme of life-cycle analysis, by many means of measurement the construction of that airport is still closer to being part of the problem than the solution to our mounting environmental crisis. Pushing as much as practitioners such as Transsolar and Behnisch do on the conventional building envelope is laudable enough within the budgetary and time constraints of architectural practice. However, they should also be supported in the invention of an entirely different envelope, not just for new construction but for insinuating radically new biocompatible models into the carcass of the postindustrial built fabric as well.

—Anna Dyson

Dyson ('96) is an assistant professor of architecture, Rensselaer Polytechnic Institute, and co-founder of its MATERIALAB.

Constructing the Ineffable:
Contemporary Sacred Architecture

"Constructing the Ineffable: Contemporary Sacred Architecture" was held at Yale School of Architecture on October 26 and 27, 2007. Organized by lecturer Karla Britton, the symposium focused on the challenge of designing contemporary sacred spaces, with contributions from a diverse cross-section of architects, historians, philosophers, theologians, and theorists. It was sponsored jointly by the School of Architecture, the Institute of Sacred Music, and Yale Divinity School.

A symposium dealing with the interrelationship of architecture and religion was a daring undertaking for a school of architecture, since discourse on religion is often suspect in architectural education. These gatherings usually draw a small select and specialized audience. Yet this was not the case at Yale Art Gallery's McNeil Lecture Hall, which was filled to capacity: more than 500 people preregistered. A diverse audience waited in anticipation of an intellectually spirited exploration by prominent architects whose built works successfully capture the ineffable and noted theologians and philosophers who speak with authority on the matter of the sacred. There has been a series of recently built projects that charge the imagination of religious architecture—works by Greg Lynn, Office dA, John Pawson, Santiago Calatrava, Rafael Moneo, Peter Zumthor, Maya Lin, Antoine Predock, to name a few—and so a weighty investigation was warranted. Other recent conferences on religion in art and architecture include the 2007 meeting of the Society of Architectural Historians, with a session devoted to twentieth-century church building; the MIT doctoral program in history, theory, and criticism of architecture's spring 2007 conference, "Deus X"; and the Interfaith Forum on Religion, Art and Architecture, a focus group of the AIA, which has recently joined forces with the Academy of Neuroscience for Architecture to explore issues of the sacred. But none of these combined the disciplines so completely within the Modernist construct of the "Ineffable" as the October symposium at Yale.

In conjunction with the School of Architecture symposium, the Yale Institute of Sacred Music held a pre-symposium conference, "Sacred Space: Architecture for Worship in the 21st Century." Organized by associate professor Jaime Lara, this event explored contemporary spaces for Christian worship in an American context with a diverse group of speakers, ranging from the televangelist, the Rev. Dr. Robert Schuller, of Crystal Cathedral Ministries; artist/liturgist Friedhelm Mennekes S. J., of St. Peter's Church in Cologne; and architects Michael Crosbie, Joan Soranno, Trey Trahan, and Duncan Stroik ('87). The idea to present this university-wide event on sacred spaces emerged through suggestions from the staff at Yale's Battell Chapel.

As Karla Britton reminded the audience in her introductory remarks, Le Corbusier's fourth dimension—ineffable space, as discussed in his 1946 article "L'Espace Indicible"—when achieved, opens up a boundless depth that effaces walls and drives away contingent presences. Le Corbusier's mystical use of weighty materials to achieve a threshold to the transcendent, as evident in his design for the pilgrimage chapel at Ronchamp and the monastery at La Tourette, has a quality of crafted structures that can transport the user to a new reality that is often evoked for the sacred in contemporary times. In its most literal meaning, the ineffable is that which cannot be uttered because of the limitation of human reason and language or because of fearful deference to the holy. In this more literal use of the term, constructing the ineffable is what divinity schools do regularly. Yet, for architects, the challenge is compounded by the materiality of the craft. As Britton noted, there are certain rare cases when the ineffable is successfully given constructed form. The presentations at Yale represented an impressive mix of those instances.

By keeping the conference focused on the issue of the ineffable, opportunities for meaningful discourse on this illusive quality, which proliferated through the contemporary framing of the problem of the sacred in architecture, were provided. A rigorous structure through a broad framework of meanings allowed speakers to focus on questions of memory and identity, constructing the immaterial, and language.

On Friday afternoon Karsten Harries, the Brooks and Suzanne Ragen Professor of Philosophy at Yale, opened the "Memory and Identity" session with his paper, "Untimely Mediations on the Need for Sacred Architecture," setting the theoretical stage for the event. Harries pondered the conundrum in the form of a question: Does the sacred need architecture, and does architecture need the sacred? Harries's argument opened further ground for exploration of the ineffable by challenging the architectural establishment's surrender of the art of construction to engineers that he and other presenters noted as critical for establishing the ineffable. It is in re-binding, the root meaning of "religion," where the sacred is encountered. He opened with a surprising contrast between Cesar Pelli's Petronas Towers and the Lincoln Cathedral. In doing so, he questioned whether meaning from past iconic building systems could legitimately serve contemporary societies. Harries countered the eulogistic sentiments that sacred spaces are being replaced by secular buildings like museums as a vehicle for encountering the sacred—a mindset that is rooted in a commonly held belief that modernism has relegated the sacred to the periphery.

Other presentations deepened this inquiry, questioning whether buildings designated for mainline religions can still serve as legitimate vehicles for the sacred in today's pluralistic society distinguished by vigorous skepticism. In various talks the architects, philosophers, and theologians recognized the power in the search for patterns of meaning entailed in contemporary academic discussions in the humanities. This theme framed a rich session of presentations by architects focusing on memorials and museums devoted to the expression of collective memory and social identity in the Holocaust. Memorials in general serve important roles in discussions of the sacred since they provide a focal point to bridge communal and individual experiences of the sacred.

Moshe Safdie's Yad Vashem Museum, in Jerusalem, brings to the fore the impact the Holocaust had on the identity of the nation-state, including in this cultural landscape key identity-forming events such as the burning bush, enslavement, and the exodus. Stanley Tigerman's ('60) Illinois Holocaust Museum and Education Center—currently under construction in Skokie, Illinois—honors those who escaped European persecution, but relocated to a town that became a center for national debate over the civil liberties of a neo-Nazi group. Peter Eisenman's Memorial to the Murdered Jews of Europe, in Berlin, confronts the physical ground where the initial planning for those atrocities took place, and addresses the need to represent this reality to current and future generations. All three architects expressed the challenge of responding to communal memories rich with narrative and continually shifting in time and space.

An interesting goal in two of these projects was the architect's instinct to find resolution and hope in physical form. At Yad Vashem, Safdie peels back the triangular form driven through the hill to throw open a vista of Jerusalem and beyond. For Tigerman, a slippage emerges between the two prime forms that define the memorial and the education center. This 5.9-degree shift honors the difference between true east—a cardinal point shared by many agrarian societies and symbolic of the coming messianic age for the Jews—and the desire to locate the sacred (though Tigerman uses the term *belief*) in a location other than the immediate. For Jews this is the Western Wall of the Temple Mount in Jerusalem. As Tigerman noted in his presentation, "The Tribe Versus the City-State: an Architectural Conundrum for the Jewish Project," this desire for the otherness of one's own desires signifies absence. Yet because this absence pulsates with desire, it is virtually present. Even with this rich narrative, Tigerman explained, several Reform rabbis and scholars oppose eastern orientation, since the waiting of a messianic age undermines the existential reality of Jerusalem. For Eisenman, meaning cannot be cleansed and collapsed by time, but "is written into the void"—captured in destabilizing moments when one transcends the controls that navigate us in this sensate world. The audience was reminded by philosopher Mark Taylor and theologian Miroslav Volf that architects are not writers of memory, a concept hauntingly illustrated by the photograph Eisenman showed of a youth caught midflight while leaping between the columns of the memorial, forming the shape of a swastika with his body. In a lively exchange with Harries, the participants discussed the conflicted theological positions that emerge when situating the constructs of violence, horror, and reconciliation in time and space.

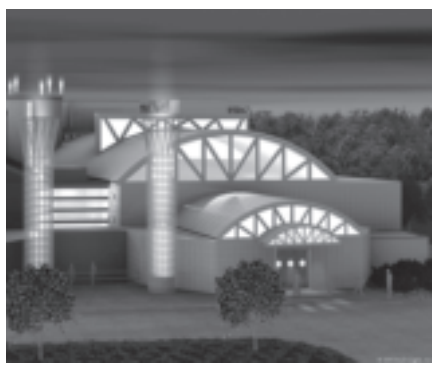
The second-day sessions, on Saturday, "Constructing the Immaterial" and "The Language of the Ineffable," highlighted expressions of the immaterial in physical form and turned to the use of traditional forms of sacred buildings: a Roman Catholic cathedral, in Los Angeles; the mother temple for the Bahá'í faith, in New Delhi; a small student chapel for a Jesuit University, in Seattle; a parish church in a suburb of Rome commissioned to mark the new millennium; and contemporary chapels and temples in Japan. Although rich in narrative, these structures lack the singular focus of the memorial/museum, creating a jarring transition in the symposium discussions. Hayden Salter, project architect for Rafael Moneo, presented the design for the Cathedral of Our Lady of the Angels. He hinted that if Moneo had been able to attend, he would have raised the important question of how an architect can address the issue of the sacred when it is popularly experienced in such a pluralistic manner. Thomas Beeby's ('65) talk on Rudolf Schwarz was a forced application of theories from Schwarz's influential book *The Church Incarnate,* to gain insights into the urban fabric of Chicago and the layout for Mies's IIT campus. However, Beeby's reading of Crown Hall through the lens of Schwarz—especially the loss to the middle ground—was insightful. Such design control was not evident in Mies's campus chapel, leading again to the question of whether the sacred has been relegated to the periphery. Finally, Fariborz Sahba presented his design for the Bahá'í Lotus Temple, in New Delhi, with its open, sacred void intended to share religious texts and experiences from other traditions. Sahba's journey through Eastern thought was a refreshing journey from the Western traditions, which was prevalent in the symposium.

Theologian Emilie Townes, the Andrew W. Mellon Professor of African-American Religion and Theology at the Yale Divinity School, masterfully knitted this diverse collection of talks into a coherent response, placing it in the broader continuum of the holy. With a litany of names recalled from the rural Baptist storefront churches of her youth, she demonstrated how the ineffable was present not through building form, but in the struggle to give name to these "undecorated sheds." Rather than being contained in the aesthetics of the whole, the sacred is found in the void of the center. She contrasted her church's sacred void, which provided room for apophatic prayer, with the sacred void of the Bahá'í Temple in New Delhi, the loss of middle ground in Mies's Crown Hall, and the luminous nave of Moneo's cathedral, while provoking a debate as to the significance of the aesthetic void of the storefront churches of her past.

Robert Nelson, the Robert Lehman Professor of History of Art and Medieval Studies at Yale, opened the afternoon session, "The Language of the Ineffable," by recasting Harries's original question about the sacred to believers: Do believers need architecture, and do architects need believers? This moved the discussion to buildings that capture Le Corbusier's concept of the fourth dimension of architecture: the ineffable space. Yale art historian Kishwar Rizvi offered narrative reflection in her response, citing a recent Turkish mosque in Berlin and asking whether ineffable space was a characteristic that the spaces could be afforded. In this final session participants spoke about how the spaces in Richard Meier's Dio Padre

Tadao Ando, Church of Light, Osaka, Japan, photograph by Richard Pare, 1989.

Berlin Holocaust Memorial, Peter Eisenman Architects, 2006.



Illinois Holocaust Museum, Tigerman McCurry Architects, Skokie, Illinois, 2007

Ronchamps Chapel, Le Corbusier, France, photograph by Ezra Stoller © Esto, 1955.

Bahá'í Lotus Temple, Fariborz Sahba, New Delhi, India, photograph by Charles Nolley, 1986.

Misericordioso Church, in Rome, and Steven Holl's Chapel of St. Ignatius, in Seattle, are ineffable. Anecdotes are helpful, but explaining the ineffable seemed more challenging to the architects than actually constructing it.

Kenneth Frampton, Ware Professor of Architecture at Columbia University, drew attention to the ineffable spaces of architect Tadao Ando, inspired by ancient Taoism and Shintoism and then applied to contemporary Christian chapels. If narratives are critical for discerning patterns of meaning so that the ineffable can emerge, then this approach presents a challenge. These ancient forms are rooted in fundamental beliefs that often conflict with the frameworks of established Western religions, such as the body-and-soul dualism and the less-developed sense of nature imbued by the sacred. Frampton illustrated this with Ando's Church of Light, where the cross is formed from darkness and light penetrating narrow slits in the concrete that visually dissolves as the sun moves across the sky. Theologians would argue that the cross also dissolves in the resurrection, so the discord introduced by contrasting belief systems may not be great—however, it is present. Given the heightened respect of nature found in these Eastern traditions, Frampton extended the contradiction of this "secularized spirituality" to include its resistance to consumerist society. It thus provides a provocative direction for future inquiry about our understanding of how we construct the ineffable within denominational frameworks.

What do we fear? This question was posed to an architect during a selection interview for a chapel project and recounted at the pre-symposium conference hosted by the Yale Divinity School. It was an obvious response to whether or not one is able to achieve this ineffable fourth dimension that Le Corbusier identified. But fear from a religious perspective is not simply a negative emotion. Holy fear attracts and repels; it is *Mysterium tremendum et fascinans*, referring to the seminal work of Rudolf Otto, of which Mark Taylor of Columbia University reminded the audience.

For architects the ineffable is experienced; however, it is not clear whether the sacred, as holy fear, is encountered. For believers the sacred is experienced, but not necessarily in places designated by architects as ineffable. This tension was best illustrated in Paul Goldberger's closing remarks about his visit to Jože Pleznik's Church of the Sacred Heart of Jesus, in Prague, where he observed worshippers who were moved in spite of the architecture and the presence of architectural pilgrims.

Thus, one can finally ask: Is the sacred linked to the ineffable? This question was manifest in two recurring techniques deployed by the presenters: the desire to transfer the ineffable to secular buildings and to question whether buildings at service to mainline religions can legitimately function as vehicles for the sacred at all. Art museums were suggested as potential candidates for the ineffable, portrayed most dramatically in Steven Holl's orchestrated silence during his presentation of his design for the Nelson-Atkins Museum. This was in sharp contrast to his more rambling presentation of the St. Ignatius Chapel, raising the question: Which one is the ineffable structure?

On Friday, Vincent Scully, professor emeritus in the history of art at Yale, gave the keynote address, a highlight of the symposium. He seamlessly placed this contemporary struggle in a broader historic context, adding a personal sense of urgency reflecting the destructive forces of fundamentalism (both religious and architectural). The ancients continuously searched for ways to reengage the sacred, the earth with sky, the schism between nature and built form, expressive of Greek worship of body versus the Roman worship of space. Le Corbusier and other Modernists were able to capture the earlier sense of the sacred in primitive form, continuing the heroic aspirations of the ancients. He sounded a cautionary note of the hidden agenda of Modernism to attain the sacred without comprehending the power of meaning. He noted that architects today love form, no matter what the meaning. In this way secular buildings may take on a sacred sense—though his witty image of the Guggenheim Bilbao as a sacred vessel sailing through the city with its mediocre collection of art, producing a sadistic laugh, cautioned the audience of the fallacy of such wholesale secular substitutions for the sacred. He also challenged religious institutions which create structures lacking the sacred; it is in such structures that fundamentalism finds its breeding ground. Scully's keynote reflected the wisdom gained in over forty years of spirited intellectual pursuit of the sacred. Was his ability to seamlessly narrate this comprehensive exploration, delivered with a sense of urgency, borne from an encounter with *mysterium tremendum et fascinans*?

The more threatening challenge of whether religious buildings today can serve as vehicles for the sacred was illustrated most clearly in Salter's presentation of Moneo's design for a chapel to Blessed Junipero Serra, in the Cathedral of Our Lady of the Angels. Moneo prominently placed a statue of Serra—the friar who founded the chain of missions in California—on a pedestal framed in a glass corner, which dominates the entry façade of this small chapel. Grateful for the efforts of this early apostle to the West, the faithful venerate him inside, while the general public views him from the outside, acknowledging the controversy surrounding this historic figure. Moneo resolved this question by allowing for these two views, the sacred and the secular, to coexist and inform each other.

Holocaust memorials and museums did not seem to need this tenor of questioning, which was one reason the discussions were so fruitful during the first session. They inherently attract and repel; the Holocaust was so horrific that it reached a level of profound mystery. It may also explain why, on the second day the transition to traditional religious buildings was awkward. Religious institutions are suspect in today's skeptical world, and it is not clear whether society can embrace any religious building as legitimate vehicles for the sacred. Thus, the link between the sacred and the ineffable is tenuous in these familiar spaces.

Mega-churches, a contemporary movement, echoes earlier revivals, especially the Great Awakenings. Coincidentally, these landmark events in the historic landscape of American religion emanated from Yale. The Awakenings were often housed in tents or other nonreligious structures when crowds were too large for traditional religious buildings. However, these contemporary mega-churches seem to be replacing mainline churches rather then reviving them. These churches are becoming more substantive, but are drawing strategically on a secular architectural vocabulary that counters traditional core religious values. Replete with food courts and coffee bars, the mega-churches raise compelling issues regarding what is classified as sacred, echoing the concerns of Scully. The Rev. Dr. Shuller challenged this prevailing ethos by engaging the services of noted architects, including Richard Neutra and Philip Johnson, to create his California campus. However, in his keynote address for the Yale Divinity School conference, he recounted Johnson's concern about his request that the worship space, in seismically active Southern California, be enclosed completely in glass. Shuller's retort to Johnson was to hire better engineers, foreshadowing Harries's concern that architects are perceived to have surrendered the art of construction, which is critical to the ineffable. However, this mega-church cannot be so quickly written off, as Scully reminded the audience in his talk.

In Judeo-Christian thought, the fear of the Lord is the beginning of wisdom. Similar sentiments are found in many world religions; their search for the ineffable, marked by this holy fear, should be no less beneficial. For the School of Architecture to engage the topic of the sacred and the Divinity School that of the built environment allowed each to cross boundaries. Discourse on religion is often taboo in architectural education; however, both disciplines construct the ineffable in and of different materials. This combined event feeding on the strength of both disciplines provided a spirited space to explore the ineffable in depth.

—Gilbert Sunghera, S. J.
Sunghera is a priest and an assistant professor in architecture at the School of Architecture, University of Detroit Mercy, and consults nationwide on liturgical space issues. He has a master's of sacred theology from the Institute of Sacred Music, Yale Divinity School.

Paul Goldberger's Closing Remarks (Excerpts)

There has been a paradox that has been hanging over some of these proceedings: the fact that in the realm of the sacred, architecture, the discipline most dependent on materiality, indeed the ultimate expression of materiality, must try to express what is not material, what cannot ever be material. In the quest to create sacred space, architecture is in a way working against itself, struggling to use the material to express what transcends the material, using the physical to express the transcendent.

I would like to also note that even when the experiences, the aesthetic, and the sacred co-exist, we as architects tend to assume the power of the experience comes wholly or largely from the architecture. I think this is architectural hubris. While great architecture surely can and often does enhance religious experience, it is not particularly likely to create it. The aesthetic qualities we might feel confer sanctity are not always the ones that make space sacred for the people for whom it was, at least ostensibly, created. It is transcendent for them at least as much because of what they bring to it, not because of what the architect has done with it.

This is not to minimize the potential of architecture, even in our time, to create a sense of awe and the aura of the sacred. That we continue to aspire to the sacred is itself significant—since, as Rudolf Schwartz would remind us, the quest for the sacred is itself sacred. Often the quest is successful. Ando's work surely achieves a level of the sublime, its qualities emerging, as Kenneth Frampton explained earlier, in part from his view that nature is not static but active, that we can often come closest to nature by being the most man-made, not by deferring to nature but by actively reinterpreting and almost controlling it, by abstracting it.

The ability of architecture to create the sacred and not merely to enclose it, so to speak—the ability of architecture to create a sense of awe, regardless of whether one comes to it with the rituals of religious practice in mind—is borne out, paradoxically, by nonreligious buildings, since they are places to whom no one brings an expectation of ritual or a predisposition to religious experience. Where in the realm of sacred space are we to place, say, Jefferson's Lawn at the University of Virginia, Sir John Soane's breakfast room, or the Farnsworth House? There, architecture is transcendent, as surely as in the chapels of Tadao Ando. What are we to make of the fact that, while Unity Temple's extraordinary space surely possesses a sacred aura, so too does Fallingwater. We might say the same of Kahn's Unitarian Church and his Kimbell or his British Art Center right here. In these and other cases, is it merely that an aesthetic has reached such intensity and risen to such heights that it becomes indistinguishable from the sacred?

Still, I'm not entirely sure that Karsten Harries's fear has been borne out, that we have simply substituted the aesthetic for the sacred—or, to use Fariborz Sahba's formulation, that we have chosen to be attracted to the beautiful rather than to the divine, to have our hearts or our eyes satisfied instead of our souls. I am not sure it is so simple, in part because the connections between art and religion, between art and the soul, are far deeper and more interdependent, not to say ambiguous. I would hope our failings are not quite so clear-cut as art over the sacred. We also need to keep in mind that our time is quite different from any other in terms of what architecture can do to create the aura of the sacred.

There will always be those to whom the aesthetic is the sacred, and there will always be those to whom the sacred has no need for the aesthetic. But I would like to believe that part of the reason all of us have gathered in these two connected symposiums is in the hope that it can be otherwise, and that the very idea of the transcendent can in itself become a kind of common language that joins architectural and religious experience, seeing them not as the same, but each of them as something that can enrich the other, bringing it to a new level of meaning.

—Paul Goldberger
Goldberger is the architectural critic for The New Yorker *magazine.*

Building Experience

On October 9, 2007, a crowd gathered at the Architectural League of New York to hear a panel discussion on the history and influences of the Yale Building Project.

Bryan Bell, Design Corps, Biloxi project in progress, 2007.

Design>Build>Texas Project, University of Texas, Austin, 2007.

Peter Gluck Architect, Little Sisters of the Assumption Family Services, East Harlem, New York, 2006.

Yale Building Project, New Zion, Kentucky, 1968.

MADE, installation at the Philbrook Museum of Art, Tulsa, Oklahoma, 2004.

The evening opened with a presentation by the Building Project book's lead author, Richard Hayes ('86), who recounted the birth of the Building Project and the broad social phenomena from which it grew. Although it was Charles Moore who made the program an official part of Yale's curriculum, he was capitalizing upon a series of independent student-led building projects that occurred at Yale throughout the 1960s. Some of these were motivated by youthful impatience—a desire to short-circuit the slow path to professional certification and directly experience design and construction. Others were driven by idealism, a longing to use architecture for social good and to offer design services—and shelter—to diverse underserved communities.

During the summer of 1966, several Yale students travelled to Appalachia to help build a boathouse for a children's camp. As Hayes described, the impoverished region had become a focus of social activists in the 1960s, attracting students to leave the friendly confines of their campuses and travel to gritty eastern Kentucky to lend a hand. Moore followed the efforts of his students closely, even visiting a few that had stayed in Kentucky after classes in New Haven had resumed. He saw a larger educational opportunity, and through contacts with local activists, the first Building Project was born: a community center for the town of New Zion, Kentucky, which Hayes described in detail.

Moore was intellectually and temperamentally inclined to find the Building Project worthwhile. Although he was unable to attend the October event, Kent Bloomer recalled that Moore felt strongly that students should "get out of the drafting room and into the world," and that direct experience is essential to the education of an architect. In the first few Building Projects, this direct experience was of an America radically different from the protected world of an Ivy League university, and the students were immersed in it. Turner Brooks ('70) supplied several memories of his experience as a student at New Zion—of sprawling potluck lunches and the modest homes of local townspeople with whom the students lived. Moore believed that good design arises from its particular context, and he knew that this radical engagement with vernacular culture—the so-called real world—would shake the grip of European Modernism on his students' imaginations, suggesting new formal and programmatic possibilities.

As the freewheeling and troubled 1960s faded into the tougher realities of the 1970s, the Building Project became a staple of Yale's curriculum. In 1972 Paul Brouard ('61) became its first coordinator, as the institutionalization and growth of the program became his responsibility, along with its success. He spoke about his mission to expose architects to the realities of construction, especially after learning as a student that few of his classmates had ever set foot on a building site (he came to Yale after working as a carpenter). Over the course of his thirty-five Building Projects, Brouard has instructed more than one thousand Yale students, and it was clear from the warm applause that he was the evening's main attraction.

During the Building Project's forty-year history, several of its alumni have taken their experiences and applied them in a variety of professional settings, and the evening's second set of presentations brought together four such practices.

Louise Harpman ('94), for seven years the Building Project's studio coordinator, has started Design>Build>Texas, at the University of Texas at Austin, where she is associate dean. There are important differences between the Texas program and the Building Project. For instance, the Texas program is an advanced studio with limited enrollment rather than a required first-year course. Also, there is no conceit that the program is out to produce an affordable building ("affordable," meaning financially accessible to low-income people). While showing images of their latest project—a "demonstration" house open to the public that showcases sustainable design and technology—Harpman took issue with the possibility that academic design-build programs could produce affordable buildings. An earnest accounting of a building project's cost would include figures for the donated labor, the cost of the site, the design fee (including the professors' work), and sundry legal, development, and insurance costs, making the real cost of a building project house uncompetitive in its inner-city New Haven market. There is nothing inherently wrong with this, Harpman was quick to say: the Building Project is an academic program, the university makes a valid choice to pay for it, and the city benefits greatly. However, as she has discovered since leaving Yale, it is not a model that can be exported to every university.

While Harpman's work grapples with the pedagogical legacy of the Building Project, Bryan Bell's ('89) engages its strains of social activism, as well as those of the broader design-build movement. His organization, Design Corps, uses the design-build model of practice, along with creative financial partnerships to make good design accessible to needy communities.

"Traditionally," writes Bell in his book, *Good Deeds, Good Design* (2004, Princeton Architectural Press), "architects and clients start their working relationship when the clients, who understand what architecture is and what they need from it, contact the architect. But when architecture is a community service, it is the architect who seeks out the clients." In this vein, Design Corps has sought out partnerships with farmers who employ migrant workers. By using these relationships to obtain Department of Agriculture grants, Design Corps has worked with the farmers and the workers to design and build attractive and comfortable housing projects. The farmers benefit from the higher productivity that results from the workers' goodwill; the workers benefit from having a safe and dignified place to live; and by building their work. By finding new ways to practice, Bell has not only been able to use design to help people, he has made better buildings.

Design-build can provide a means to achieve greater control over one's work and to see more income from a job, and in these respects it has steadily become more common in commercially oriented practices. The last two presenters, MADE and Peter Gluck, were examples of this. Based in Red Hook, Brooklyn, MADE was started by three teammates from the 1998 Building Project, Oliver Freundlich, Ben Bischoff, and Brian Papa (all '00), whose scheme was not selected to be built. Although they were active in the Building Project throughout their years at Yale—each served as a teaching assistant in the program—when they started their professional collaboration they set up a traditional design-bid-build practice, in which the architects design and the builders build. After a series of frustrating experiences with unreliable contractors, however, they saw an opportunity to use their Building Project experience and build their projects themselves. Today, they employ more than twenty people and act as a design firm, general contractor, and fabrication shop.

The culture of design-build—and to some extent that of the Building Project—has always possessed an air of 1960s earthiness, of beat-up pickup trucks and timber-framed barns. In this context perhaps the most unusual presenter of the night was Peter Gluck ('65), of Peter Gluck and Partners Architects, in New York City. With classmate David Sellers, Gluck led one of the most celebrated student projects of the mid-1960s: a house for his parents that was featured in *Progressive Architecture*, stoking the interest in building that led to the creation of the Building Project. After establishing an office in 1972, Gluck maintained his interest in construction, and in 1990 he established AR/CS, a full-fledged construction-management company dedicated to building his designs. Gluck's practice is design-build without the quaint woodsy associations. His portfolio is typical of a successful New York City firm: urban schools, religious buildings, and ritzy neo-Modern estates. For Gluck, design-build is a calculation about how best to control his work and about how to wring as much out of a budget as possible. It allows the firm to bring high design to low-budget public projects, and, at the other end of the scale, to do a $6 million house on a $4 million budget.

In the final panel of the evening, Adam Hopfner ('99), Brouard's successor as director of the Building Project, presented the 2007 house in an eloquently philosophical way, and current studio coordinator Alan Organschi ('88) discussed the program's new collaboration with the housing advocacy group Common Ground, which was represented by its director of design and construction, Nadine Maleh. The 2007 Building Project is a house for a wheelchair-bound veteran of the first Iraq War with a second-story rental unit to provide her with a source of income. Unfortunately, Hopfner and Organschi were cut short, the evening having gone well over schedule, leaving the audience and participants with a shared feeling that there was, and is, much more to discuss.

—Ted Whitten ('00)
Whitten is an architect and writer in New Haven. He was a contributing author of the book, The Yale Building Project: The First 40 Years *(Yale School of Architecture, 2007).*

Blow Me a House

Yale Foam Houses, 1968, photographs by William Grover ('70).

In the 1960s and 1970s, architect Felix Drury taught several studios at the School of Architecture and organized a number of independent projects in which graduate students designed and built structures using an experimental technique of spray-on polyurethane foam construction. Although now largely forgotten, the work of Drury and his students received extensive media attention at the time and was featured in *The New York Times*, *Vogue*, *Progressive Architecture*, and *House & Garden*. (The title of my essay is taken from a 1969 *Vogue* article illustrated with photographs by Claude Picasso.) The work of Drury and his students is a fascinating example of the culture of hands-on learning that characterized the Yale School of Architecture in the 1960s, the most important manifestation of which was the founding in 1967 of the First-Year Building Project.

Although Drury taught a 1966 studio that was a direct precedent for the Building Project, he developed a personal approach to teaching that was somewhat different from that of his Yale peers. Born in Ohio in 1928 and educated at Phillips Academy and Princeton, Drury went on to graduate study at Princeton's School of Architecture with a group that would prove important to twentieth-century American design: Charles W. Moore, Donlyn Lyndon, William Turnbull, and Hugh Hardy. In fact, Moore once observed, "Felix had masterminded my own Ph.D. at Princeton." And it was Moore who, as chairman of Yale's Department of Architecture, hired Drury to teach. Yet Drury differed from Moore in a number of ways, most significantly by exploring experimental means of construction in the foam projects he organized for his Yale students.

The first foam project took place in 1968 as a second-year studio for members of the class of 1970. Teams of students built three foam houses during the spring semester in the woods by Yale's golf course. The idea of using spray-on foam was actually a student's. William Grover, a member of the class of 1969, saw a television commercial for the Union Carbide Corporation in which polyurethane foam was sprayed onto an inflatable object set on a deserted island. Seeing architectural possibilities in the idea, Grover obtained funding from the school to fly to Union Carbide's plant in West Virginia, where he convinced the company to donate both spray equipment and several 55-gallon drums of polyurethane to Yale. Grover proposed spraying the foam onto shapes made of paper-backed burlap stitched together with a heavy-duty sewing machine. Leaf blowers would then be used to inflate the burlap shapes. Grover secured donations of burlap from the Bemis Company, a manufacturer of burlap bags founded in 1858 in St. Louis, Missouri. The School gave approval to organize a project, and it became Drury's spring 1968 studio, with Grover as teaching assistant.

The studio students held a competition to design prototypical houses using the technique proposed by Grover—spraying the foam onto inflated burlap forms. The designs of three teams were selected for construction: one by Turner Brooks and Andy Burr; another by Roc Caivano and Rod Lack; and the third by Daniel V. Scully and Anthony Zunino. In a recent discussion Brooks recalled that his team's design consisted of a series of domes, the largest of which was twenty-two feet in diameter. The main entrance was through a circular hall shaped like an umbilical cord. As part of the learning process, the students inflated test balloons in the main exhibition space of the A&A Building, an event that turned into a school-wide happening as the blown-up forms filled the two-story volume. The burlap bags were transported to the golf course, inflated, and sprayed with foam. Class member Alberto Lau made a film of the process, with a story line involving one of the students being hatched out of an egglike shape and then leaving the foam house "as if he were the first caveman to inhabit the Earth," according to Brooks. Design historian Jeffrey Miekle accurately pinpointed the "Stone Age" characteristics of the students' designs. "The polyurethane foam dome, a kind of petrified inflatable," Miekle observed in his 1995 book, *American Plastic: A Cultural History*, "invited comparisons to prehistoric cave dwellings or, in a more timely reference, to the hobbit holes of J. R. R. Tolkein."

Brooks returned to the foam houses a year or so later to discover a group of eight naked hippies living in one of them. The presence of squatters did not go over well with the university or with Yale golfers who happened to encounter them when chasing down an errant shot, so the houses were sealed up. Nevertheless, the photogenic constructions were featured in an article in *The New York Times*, which led to an invitation from New York's Museum of Contemporary Crafts to design an installation for the exhibition, *PLASTIC as Plastic*, which opened to enthusiastic reviews in November 1968. Drury and three students—Brooks, Thomas Dryer, and R. Jerome Wagner—came to New York to design and execute a cavelike "foam environment" later illustrated in the May 1970 issue of *Progressive Architecture*. A recent graduate of the School, Craig Hodgetts ('67) also had a piece exhibited, a study of modular housing that he called "Maxx." Drury would go on to build several more foam projects until the mid-1970s, when he stopped after learning of the deleterious health effects of polyurethane.

One of the most interesting projects was a temporary outdoor installation for the Three Rivers Arts Festival, an annual ten-day event in downtown Pittsburgh that originated in 1959. In mid-May 1970 Drury and a small group of participants—including his son, Fritz, and former Yale student James V. Righter and his wife, Sandy—fabricated a number of large conical and domical foam elements in a factory in Aspinwall, a borough of Pittsburgh on the banks of the Allegheny River. They transported the component pieces—described in a local newspaper as "the foam thing"—by barge along the Allegheny to downtown Pittsburgh and assembled them on a traffic-island park bordered by Liberty Avenue and Stanwix Street, near Point State Park. Arranged in a circle, the elements held vitrines to display small sculptures and *objets trouvés* that were part of an exhibit called, *The Artist Looks at Industry.*

Assembled in a festive spirit as a group effort, the installation evoked the happenings of Claes Oldenburg from the early 1960s. Just a year earlier, Yale students had helped Oldenburg install his sculpture, *Lipstick (Ascending) on Caterpillar Tracks,* in the Beinecke courtyard at Yale. For Drury, the foam structure at the Three Rivers Festival was an urban instigator: a device to encourage visitors to interrogate their everyday environment. "It is meant to raise questions about what is inside and out, what is under and over, what is slow and fast. It is meant to be slightly absurd and totally useful," Drury wrote in the brochure that accompanied the exhibit. "This structure asks a few basic architectural questions. What is a wall? What is an opening? What makes a room? What is its size? How does it feel to be around it? Most of us never ask questions like these about our surroundings, and most will find this structure radically different. Is it frightening or is it friendly?"

Described by one commentator as a "foam castle," the project had a quixotic element, which Drury emphasized when he suggested that at the festival's end the structure "could be lifted into the river to float to the Gulf of Mexico, where it would raise new questions. Back in Pittsburgh we should be left questioning everything around us."

The free-form shapes of these and other foam projects by Drury inevitably recall the Endless House of avant-garde Romanian-born architect Frederick Kiesler, who worked on the visionary project from 1950 to 1961, exhibiting a large-scale concrete model at New York's Museum of Modern Art in 1960. Kiesler's book, *Inside the Endless House*, was published in 1966 and widely reviewed in the architectural press. However, in a recent interview Drury denied Kiesler was an influence. For Drury, the fundamental significance of working with foam was to explore nonorthogonal forms and nonstandard structures. Drury told a *New York Times* reporter, "From an educational standpoint, the idea is to get away from the stick mentality—thinking exclusively in terms of the post and beam—so that students after they graduate will feel at ease with a material like this, with its curved lines."

One of the main attractions of the foam projects for the students was the immediacy of the building experience—the structures could be built in a few days and altered in a few hours. But the ease of application was also problematic. As Turner Brooks recounted after trying to build more foam houses following his 1970 graduation, "It was almost too easy. Foam proved an unsatisfactory material. It was very organic, but wood construction gave more of a "resistance" to design with.

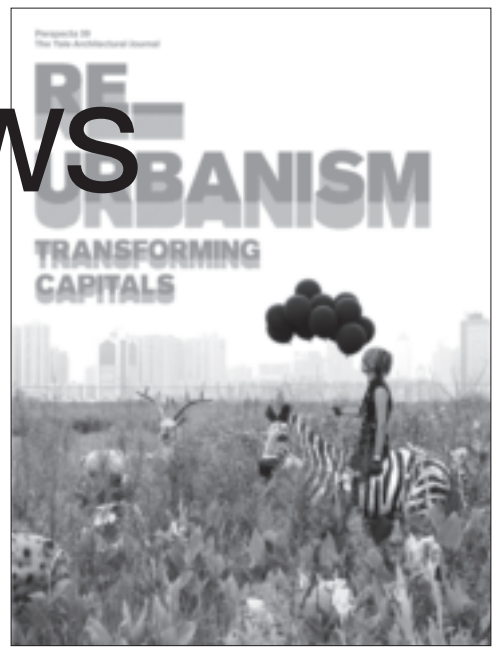
The foam projects reflected other currents of the era. Architect Robert Godley ('74), described Drury as "a Merry Prankster," referring to Ken Kesey, author of *One Flew Over the Cuckoo's Nest*, who in 1964 led a bus tour of psychedelic popularizers. In tune with Kesey and other prominent figures of the 1960s counterculture, Drury focused on ludic activity—the element of play. Yet in contrast to most avatars of the counterculture movement, Drury worked from within the establishment. The foam structures he and his students made evoke a moment in American history when a Yale professor could take on the role of *homo ludens* seriously and devise both learning experiences and experiments in alternative construction.

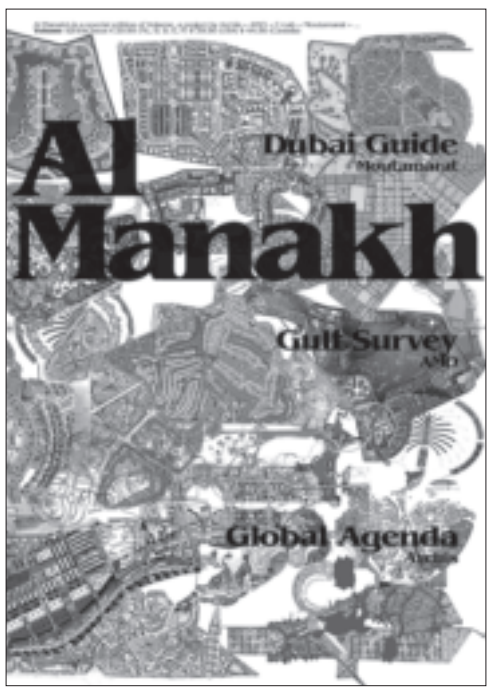
—Richard W. Hayes
Hayes ('86) is an architect at Rafael Viñoly Architects, in New York, and author of The Yale Building Project: The First 40 Years *(Yale School of Architecture, 2007).*

(With thanks to Turner Brooks, Robert Godley, Bill Grover, Felix Drury, Fritz Drury, Jim Righter, and Dan Scully for their insight.)

Louisa Lambri, *Untitled (Mandel House, #05)*, 2005, Laserchrome print, courtesy of the artist and Luhring Augustine, New York.

Book Re-views





Perspecta 39 Re_Urbanism: Transforming Capitals

Edited by Kanu Agrawal ('04), Melanie Domino ('06), Edward Richardson ('04), and Brad M. Walters (MED '04). MIT Press, 2007, pp. 164.

The Uninvited Outsider

I am writing this while sitting in a hotel lobby in Jumeirah, Dubai. As one of the cities that is going through major changes right now and most certainly over the next decades, it probably symbolizes most radically many of the urban transformations taking place at the outset of the twenty-first century. One often wonders how to engage with these cities and places that are the result of the relentless process of globalization. The Yale volume, *Re_Urbanism: Transforming Capitals*, offers insight into how one might deal critically and productively with those challenges. As I am in Dubai to set up the Architectural Association's Winter School Middle East, Keller Easterling's essay, "Extrastatecraft," which dissects the power structures of capital (and wannabe capital) cities with a focus on Dubai, could almost be read as a preface to our engagement here—dealing with the labor housing situation and the direct spatial implications of the politics of archipelagoes. While some argue that "The Earth has a new centre," it becomes increasingly visible that its flipside, the unprecedented need for construction workers as one example, produces repercussions that go well beyond the, by now well-established, reading of Dubai as a place somewhere between pirates, coffee-table books, and real-estate techniques.

Perspecta performs a very interesting act: it serves as a navigation device for the globalized spatial practices that have emerged over the last decade. Whether in Tina Di Carlo's piece on China and the subversive texture of the politics of SMS, Srdjan Jovanovic Weiss's thoughts on the spatial practices of the Western Balkans, or Filip De Boeck's and AbdouMaliq Simone's reflections on the invisible urbanism practices in Africa, one cannot escape from the blatant implications which space shades on politics. What they all share is an urgency to rewrite the profiles and protocols for the role of the architect in contemporary practice. Addressing the question of what spatial practice could possibly imply, they attempt to stimulate an optimistic and proactive outlook toward practice concerned with both physical and nonphysical applications.

The volume smartly documents recent shifts in architectural practice and propagates new readings as an extension of its territory, such as Teddy Cruz's projects on border politics between San Diego and Tijuana. Such projects illustrate clearly the shift toward subverting the historic norm, being reactive to the city that is present versus abstract codifications of the city, space, and time in light of the reformulation of "the brief" as a critical design tool. Considering alternative mechanisms of change as a means of affecting existing spatial conditions, these practitioners utilize parallel investigation and non-populist modes of participation to fuel ambitious and often self-generated projects, such as Teddy Cruz's "Political Equator" series or similar investigations and projects. Getting involved in political, social, legal, ephemeral, or educational territories—to equip themselves with the knowledge that enables them to pursue spatial human-rights research, community involvement, framework and policy design, ethics of planning, spatial intervention, or the temporary appropriation of urban structures—they effect change on several scales. Whereas similar approaches from the second half of the nineteenth-century dealt with the city on the basis of hypothetical projects within the context of (almost exclusively) the artworld, we are now facing practitioners who are no longer satisfied with small-scale direct action, but are vigorously pushing toward applied theories and products. Just look at Eyal Weizman's, Alessandro Petti's, or Philipp Misselwitz's work in Palestine; while the differences engendered may appear marginal, they have an undeniable asset: that of concrete impact.

In contrast to major contemporary criticism regarding globalization, much of the writing in this volume is the result of the realization that the new American imperialism has also carried its positive side effects: the Internet and access to information, both virtually and physically, started to allow for ongoing research projects that previously seemed impossible. Furthermore, the introduction of inexpensive travel allowed for direct engagement with physical territories abroad. These days one can find out about everything and everyone in almost no time. Unburdened by the weight of the twentieth century, the world appears to be the exact opposite of what one expected from globalization: a rediscovery of specificity that is based on the belief that certain problems need tailor-made solutions rather than formal meta-narratives. This notion, based on such real geography of the world, is part and parcel of why one can witness an increasing rejection of pure objects of style in favor of a specific and more precise kind of problem-solving on various scales. It is carried by the belief that there is a possibility for proactive spatial politics.

Although I couldn't get my head around the piece on Kuwait City Villa Moda by Nader Tehrani—which from my point of view represents a problematic route that architecture and urbanism can possibly take, not because of the spatial ambition but because of the deeper implications of how architects become manipulated by their clients—this volume of *Perspecta* offers a helpful and needed manual for critical spatial practices. What seems crucial as a next step is to be able to find means and channels to turn investigation into spatial effects. It is now the task of the new generation to further transform practice, enable students and upcoming practitioners to understand and utilize these ideas as a critical and stimulating platform for their future work, and recalibrate the outdated author relationship. Instead of breeding the next generation of facilitators and mediators, we should aim to encourage the "uninterested outsider," who is unaware of prerequisites and existing protocols, entering the arena with nothing but creative intellect. Running down the corridor with neither mandate nor fear of causing friction or destabilizing existing power relations, such a practitioner is opening up a space for change, one that enables "political politics." Given the increasing fragmentation of identities and the complexities of the contemporary city, we are now facing a situation in which it is crucial to think about a form of commonality that allows for conflict as a form of productive engagement: a model of bohemian participation in the sense of an outsider's point of entry, accessing existing debates and discourses untroubled by their disapproval.

— Markus Miessen
Miessen is a German, London-based architect, researcher, educator, and writer. Co-director of Miessen&Ploughfields and director of the Architectural Association Winter School Middle East. He is co-editor of Did Someone Say Participate? An Atlas of Spatial Practice *(MIT Press/ Revolver, 2006).*

Support and Resist: Structural Engineers and Design Innovation

By Nina Rappaport, The Monacelli Press, 2007, pp. 232.

From the looks of the table of contents, *Support and Resist: Structural Engineers and Design Innovation* appears to be a tidy compilation of fourteen profiles of prominent engineers, suggesting that it's time to give them their due. After all, there is a preoccupation in the architectural media and in the lecture halls about who really designs those daring new buildings, which are made of unfamiliar materials and appear to defy

the laws of physics as they pull away from Cartesian tradition.

"Is engineering the new architecture?" The question is a red herring, even if the answer is yes. Architects have collaborated with engineers since the design and construction of buildings necessarily evolved into specialized camps. And yet one must acknowledge that the rules of engagement have changed. Traditionally, the process was linear. The architect's design was passed along to the engineer to be made buildable. With extraordinary and ongoing advancements in computer technology, materials science, integrated systems, and sustainability science, the process has become holistic, with the engineers and architects collaborating from the beginning as Nina Rappaport emphasizes in her book, *Support and Resist*.

In her introduction, Rappaport offers a well-researched overview in Modern building history beginning with Eiffel, pausing to hear Le Corbusier marvel at the engineer's role, moving on to Nervi and Candela, and finally bringing the reader to the brink of a new era in which hierarchical organization and proportional symmetry are being replaced by explorations into "forms based in nature, such as…cellular automatons, or those structures evolving from genetic algorithms, breeding truss and other construction systems."

Rappaport goes beyond the typical profile and gives exhaustive, yet highly readable, firm histories. The case studies that follow offer fascinating insight into the collaborative process. She also has a knack for presenting technical information without weighting her narrative with arcane language. Having said that, I was startled by the author saying in one case that engineering "is not a science because it's subjective." It's more useful to acknowledge that engineering is an applied science, as opposed to a "pure" or theoretical one. By definition, an applied science uses knowledge from one or more fields to solve practical problems.

Consider Cecil Balmond, Arup's resident visionary and cofounder with Charles Walker of the firm's Advanced Geometry Unit. Rappaport nails the essence of the Advanced Geometry Unit with Balmond's own words: "Structure has moved from a complex interdependency and is not viewed as a dumb skeleton. …When you break from symmetry, instability is threatening, but it gives you a sense of order, and that is what's so hard for architects to understand: the edge of instability." Rappaport goes on to explain Balmond's rigorous computations and structural refinements, which made possible some of the daring experiments of several architects, especially the work of Rem Koolhaas. The two have collaborated on international competitions that have led to commissions such as the CCTV in Beijing. Rappaport's lucid narrative about their collaboration is a fascinating read.

It's appropriate that the book begins with Arup, an international incubator for the brightest young engineering minds, many of whom have gone on to start their own firms after putting in as many as twenty years there. Ted Happold's journey from Arup wunderkind to founder of Buro Happold, and his firm's subsequent research into fabric, tensile, and air-supported structures has laid the groundwork for performance-based structural design, which has revolutionized use of structural fabrics in architecture. Chris Wise, one of the founders of Expedition Engineering, also got his start at Arup, where the philosophy of "total design" continues to influence his firm's work. Guy Nordenson, another alumnus of Arup, has gone on to realize both Steven Holl's sponge metaphor for MIT's Simmons Hall and Richard Meier's cantilevered shells for the Jubilee Church, in Rome, exquisitely made in concrete. Jane Wernick, the only woman in the book, spent two decades at Arup as a protégé of Peter Rice, designing domes and a series of eccentric structures before starting her own firm in 1998.

Not every engineer was incubated in the Arup womb. The chapter on the articulate and thoughtful Tim Macfarlane and his firm, Dewhurst Macfarlane, is particularly interesting. A pioneer in glass innovation, the firm is making great strides in turning a nonstructural material into a structural one. Macfarlane speaks eloquently about the role of the engineer in taming dynamic physical forces into a state of equilibrium, then adding the dynamicism back in. Complexity and contradiction in engineering is not a metaphor, but Macfarlane and others such as Werner Sobek, speak of the power of intuition in their work. Sobek says intuition is when scientific knowledge is absorbed into the "nonthought level of the brain"—and then he knows he's got it right.

One important lesson to be taken from this book is that the discourse about architecture—the so-called public art—which has deteriorated into chatter about imagery and status, would be greatly expanded if engineers would stop hiding their light under a bushel and teach their language to the rest of us.

— Sara Hart
Hart is an architectural critic based in New York.

Architecture or Techno-Utopia: Politics after Modernism

By Felicity D. Scott, MIT Press, 2007, pp. 374.

In her first book, *Architecture or Techno-Utopia: Politics after Modernism*, Felicity Scott reconsiders the "radical" 1960s, when Modernism's machine age began to yield to post-Fordist information-based economies. Scott focuses on the transition from the 1950s, when the inefficacies of Modernism's political aspirations became all too clear—set against social and institutional upheavals, the rise of media culture, and predictions of ecological apocalypse—into the 1970s, when the crises of the discipline's intellectual agenda and the instability of architectural semantics settled into an institutionalizing dialectic.

The book consists of nine vignettes, most adapted from earlier articles in *Artforum*, *October*, *Perspecta*, and *Grey Room*, the journal Scott cofounded with Reinhold Martin and Branden Joseph in 2000. Despite its patchwork quality, common threads stitch together her analyses. The first half of her book targets the rapport between the New York architecture scene and the institutions supporting it, especially the Museum of Modern Art. From exchanges between Meyer Schapiro and Lewis Mumford to the curatorial tenures at MoMA of Arthur Drexler and Emilio Ambasz, from the "Universitas" conference to the origins of the Institute for Architecture and Urban Studies, she interrogates the curious but not surprising symbiosis of leftist thought and high culture alongside and within the East Coast establishment. Rather than producing differences, her analysis suggests this symbiosis was all too easily assimilated within debates that entrenched Post-Modernist inclusionism and exclusionism as the undisputed dialectic within the academy.

From the White–Gray exchange to Tafuri's quasi-totalizing critique of capitalism's subsumption of all design theories, it is this historical institutionalization of "radical" disciplinary failures that Scott criticizes. She convincingly argues that our capitulation to these master narratives overwrites peripheral experiments pursuing "other forms of engagement with new social movements, new technologies, and theoretical paradigms, as well as with...emergent economic, administrative, and military logics." Her best chapters reframe fringe and nontraditional practices, which briefly produced lines of flight beyond dominant paradigms. Her celebration of Ant Farm (cofounded by 1967 Yale graduate Doug Michels in 1968), the Fulleresque cults of "dome" culture produced by 1960s dropouts and Architettura Radicale make for the most entertaining reading. Beyond their dark humor and neo-shock antics, Scott singles out the sophistication of Ant Farm's engagement with media and consumer technologies. Equally, her remotivation of Superstudio and Archizoom through Ambasz's 1972 MoMA exhibition, *Italy: The New Domestic Landscape,* undermines the homogenizing label of the "visionary" and re-presents their work as contestatory activism situated in image culture. Her positioning of them within Operaismo and Autonomia milieus could only be enhanced by a closer consideration of these movements' nuanced theories alongside translated material made available to Italians during the period: Althusser, Lukacs, Chomsky, McLuhan, and even H. Rap Brown, and Rudi Dutschke.

The most lamentable part of Scott's book is the object itself. The pedestrian graphic design and grainy photographs do not please, though perhaps her intent was for them to not distract from the text. The font is terribly thin and lightly printed, making it difficult to read even in ideal lighting conditions. Finally, she needed a firm editorial hand to resolve the foreseeable discontinuities and redundancies that arise from stringing together essays to produce a book.

These cosmetic critiques are minor given the quality of Scott's analyses and their strong contemporary resonances—for this book is anything but an "historical" text. Citing Walter Benjamin, hers is not an effort to "recognize history…the way it really was" but rather to "brush history against the grain," exposing suppressed narratives. *Architecture or Techno-Utopia* performs a double critique: undermining claims by the "new grannies" to the myths of the successes and failures of 1968 as an intellectual sine qua non and reinvigorating the positive oppositional qualities of alternative tactics beyond grand strategy. Her invocation of extra-parliamentary political theory reminds us that it was during this period that autonomous self-organization was linked to emergent subjectivities and emotive desires as a project of freedom. This tradition has also been overwritten, in part by the "delirious Deleuzianism" of the 1990s, which sought to operationalize and illustrate the extra-formal qualities of French thought.

Thus, her most poignant critique targets the contemporary academy and the alliance of reactionary convenience between the postcritics and the digital vanguard: "An ethical response to postmodernism...would thus. . . have to include a historical criticality toward form and a nonservile virtuosity with respect to new technologies, and it would have to refuse both the conservative rejection and the inadequately theorized adoption of new technological potentials. Despite suggesting a vanguard character, the uncritical adoption of new technology has the possibility of operating, like historicism, as a form of conservatism, as demonstrated in postcritical and posttheoretical streams of contemporary practice."

Architecture or Techno-Utopia offers provocative examples of a "third way" beyond Le Corbusier's imperative: "Architecture or Revolution." Scott is hopeful regarding alternative practices today; yet, between Post-Modernism's both-and and the Oedipal impulses of that tradition's children, the drive to choose a position among the grand theories and cool countertheories or to adopt an anti-intellectual ideology of management or technique is increasingly difficult to avoid. Beyond the tired banalities of "theory versus practice," her lesson is that grand strategies can be quite binding when not inflected through constantly changing tactics.

—Britt Eversole
Eversole ('04, MED '07) is a lecturer at Yale.

Al Manakh, Dubai Guide

By AMO, Moutamarat, Archis, 2007, pp. 493.

Keeping up with the litany of publications, pamphlets, and paraphernalia produced by Rem Koolhaas's AMO can be a mind-boggling and daunting task for even the most avid of supporters. His latest venture, an exhaustive 493-page study principally focused on the Middle East's Gulf Region, titled *Al Manakh*, or *The Climate in English*, will do little to change this.

Al Manakh is divided into three sections: "Dubai Guide," edited by Moutamarat, "Gulf Survey" by AMO, and "Global Agenda" by the magazine, *Archis,* AMO's "Gulf Survey" is the dominant subject matter by sheer size, and it uses the now-typical smattering of statistics, photo collages, and historical documentation to prove beyond doubt the explosive and seemingly nonsustainable growth now taking place in the region.

Those searching for probing critique or explicit condemnation of this development should look elsewhere. As its name suggests, *Al Manakh* is a catalog of the blitzkrieg of new construction now enveloping the region, not necessarily a rigorous exploration of the long-term fallout of this type of growth.

Though discrete in feel and subject matter, the three sections of this publication do share a lingering and implicit question: How does a self-respecting architect who cares about the future of the world, good design, and every stratum of society operate in such a political, economic, and social "climate?" By the time Ole Bouman and *Archis* present their "Global Agenda" in response to this question, one can't help but feel burdened and overwhelmed by the task at hand.

Indeed, as in life, it seems the best, most accessible place to find these answers may be on the fringes of the subject matter, rather than the glossy advertisements and boosterish assertions. The most interesting and telling shorter essays of the collection come from Carlos Ott and Todd Reisz ('03). The former, titled "Fairness," details a melancholic and personal account of fledgling intellectual property rights in emerging architectural markets; the latter investigates Dubai worker camps, where an army of men and women search for civility in the chaotic and cacophonous city that surrounds them.

Indeed, bolder assertions that the Gulf's flashy and fantastical architectural wonders are "reconfiguring the world" (as Koolhaas states in his upbeat introduction, "Last Chance") come off as a kind of boosterism that fits neatly within the region's own pattern of media exploitation: "If there were no Burj Dubai, no Palm, no World, would anyone be speaking of Dubai today?" (Mike Davis quotes a developer asking a reporter from *The Financial Times*, in his own account of Dubai, titled, "Fear and Money in Las Vegas"). In a city of only 1.5 million people (Shanghai has fifteen million), one can't help feel that the moral dilemmas posed by Dubai's explosive growth are the very same ethical problems faced elsewhere in the world—in a Singapore building a regional casino hub, a China clogging its own skies with stifling pollution, and a New York and London on the tail-end of a historic commercial building boom.

In the end, it's hard to argue with the publication's assertion that the Gulf region represents one future of the world. What isn't clear is whether it is the best future of the world or whether it is all that different.

—Forth Bagley
Bagley ('06) is an associate principal at KPF in New York.

Spring Events

Sustainable Architecture: Today and Tomorrow

OUR COMMON FUTURE

A symposium will be held from Friday, April 4 to Saturday April 5, 2008, as the kick-off for the Hines Endowed Fund to the School of Architecture, with Gro Harlem Brundtland of Sweden as the keynote speaker.

To celebrate the inauguration of the Hines Endowed Fund for Advanced Sustainability in Architectural Design, the School of Architecture will hold a symposium, "Unprecedented Collaborations," which will question and reframe the fundamental assumptions currently guiding the field of sustainable design. The Hines Endowed Fund will promote research and teaching in the attempts to minimize, mitigate, and avoid adverse impacts on the natural environment and human health, while also enhancing beneficial contact between people and natural systems and processes in the built environment. Gro Harlem Brundtland, of Sweden, whose influential Brundtland Report of 1987, also called *Our Common Future,* spearheaded sustainable agendas worldwide, will be the keynote speaker on Friday, April 4, and the symposium will focus on intersections between architecture and disciplines beyond the normal frame of reference, establishing new directions for sustainable design by developing the concept and practice of achievable innovation.

The urgency of climate change has propelled the architecture profession toward more environmentally responsible practices. From the proliferation of sustainability consultants and green-design firms to the sweeping adoption of energy building codes and LEED certification, a wide range of sustainable objectives and methods have entered the profession, profoundly reshaping the practice and products of architecture. While earlier programs in sustainable design focused on intention and information to develop commitment to the cause and to disseminate best practices, current programs are geared around standardization. Implementation is now commonly regarded as the next necessary step toward a more sustainable future. It is timely to ask whether enough is being done and whether what is done is truly effective. Signing a pledge, making a commitment to a target, adopting an array of best practices, and using state-of-the-art evaluation tools are all aspects that we associate with sustainability, but do they lead to effective results? Energy use by buildings is increasing not only faster than that of any other sector, but also faster than the rate of construction. Perhaps most disturbing is that the largest increases are in buildings that have adopted many of the accepted sustainable practices.

We yearn for well-defined solutions, but perhaps we need to look beyond our normative context for the questions we should be asking, instead of coming up with solutions for ill-defined problems. We frame our problems in terms of what we know and how we do things, but what would or could happen if we had the ability to step back and question the very construction of our assumptions? Organized by associate professor Michelle Addington, the symposium proposes to introduce multiple contexts from which to reexamine the underlying questions of sustainability, in the expectation that such core knowledge can help identify new approaches grounded in the practice of architecture, but informed by the knowledge of other disciplines.

The first session of the symposium is devoted to presentations by leading experts in extra-architectural disciplines. From neurobiology to fluid mechanics to environmental science, these "absent" disciplines have undergone rapid change in recent years, yet without a rethinking of their objectives and processes. Each presentation is intended to bring out one area critical to recasting our understanding of the built environment. The second session looks at the question of sustainability through the lens of other multidisciplinary fields—from public health to public policy and planning—to foreground how problem domains are determined. The third session will highlight three cases in which the architect/planning team stepped out of their normative bounds to radically challenge the prima facie content of contemporary practice. The final session brings together leading architects in the area of sustainable design to discuss the possibilities of achievable innovation—to help set the stage and the priorities for a new generation of building research. The speakers include Margaret Livingstone, Jack Spengler, Daniel Esty, Danny Pearl, Sheila Kennedy, Kristina Hill, Lisa Curran, Fred Koetter, Stefan Behnisch, Bill Odell, and Ken Yeang.

Building the Future: The University as Architectural Patron

In response to the many building campaigns under way at campuses across the nation, including Yale's, the Department of the History of Art, with support from the President's Office and the School of Architecture, will host "Building the Future: The University as Architectural Patron." On January 25 and 26, 2008 architects, planners, school administrators, and historians will gather to ask what universities can do to assure good architecture and in turn what architecture can do to foster good universities. Speakers have been chosen for their experience in several fields, from design and planning to teaching and administration, which has given many of them the opportunity to take on disparate roles in the process of building universities.

The symposium will include a keynote lecture on Friday, January 25, by David Brownlee, the Shapiro-Weitzenhoffer professor and chairman, history of art, University of Pennsylvania. His talk, "Building Education," will survey the intricate historical interrelations between architecture and education, and look ahead to challenges facing universities in the future.

The following day, two panels will examine recent work. The first, "Do Good Buildings Make Good Education?" will feature practicing architects: Chris McVoy, senior partner, Steven Holl Architects; Mack Scogin, principal, Mack Scogin Merrill Elam Architects, and former chairman, Harvard University Graduate School of Design; and Frances Halsband, partner, R. M. Kliment & Frances Halsband Architects and former dean, Pratt Institute School of Architecture. Panelists will discuss their work on campuses around the country and comment on the university's role as a unique patron of architecture. The panel will be chaired by Robert S. Nelson, the Robert Lehman Professor of the History of Art at Yale.

The second panel, "Campus or Museum: The University as Architectural Patron," will comprise teachers and planners, including Karen Van Lengen, dean, School of Architecture, University of Virginia; Jay Chatterjee, professor, School of Architecture and Interior Design, University of Cincinnati; William J. Mitchell (MED '70), Alexander W. Dreyfoos, professor of architecture and media arts and sciences, and director, MIT Design Laboratory, and Robert A.M. Stern, dean, Yale School of Architecture. This discussion will address the ways universities can work with architects to create buildings that contribute to education and the production of knowledge. The panel will be chaired by Sandy Isenstadt, assistant professor in the Department of the History of Art.

Each forum will leave ample time for open discussion and will close with a focus on "The Future of Architecture in Education," featuring Brownlee; David Joselit, professor and chairman of the history of art department at Yale; and Laura Cruickshank, university planner at Yale.

Mobile Anxieties

A symposium, "Mobile Anxieties," organized by senior students in the MED program on April 11 and 12, 2008, will consist of papers presented by advanced graduate students from other universities in architecture and allied fields, with responses by Yale faculty. The keynote address will be the annual Roth-Symonds lecture, which brings scholars from the social sciences to speak about the built environment. That lecture, "Mobility, Security, and Creativity: The Politics and Economics of Global Creative Cities," will be delivered by Adrian Favell, associate professor of sociology at UCLA.

Architecture has had a long and frustrated romance with mobility. Notions of movement are frequently at odds with architecture's perpetual longing for foundations, permanence, and fixity; however, architecture has often embraced mobility as a reflection of the anxieties that mark wars, natural disasters, sociocultural changes, technological leaps, and economic variations. Consider, for example, the relationship of Archigram's Instant Cities to the turbulence of the 1960s, or how new national identities and the International Style were forged. Hurricane Katrina heightened fears about climate change and disaster response while highlighting architectural issues of prefabrication, temporary housing, and urban rebuilding. Mass migrations during the industrial revolution upset city plans, significantly changing the way people and goods flow through urban space.

The "Mobile Anxieties" symposium will take a critical look at the idea that mobility—both literal and metaphoric—subverts the authority of boundaries, allowing for spatiotemporal shifts that render foundations contingent and identities mutable. What are the precedents for mobility in architecture, and how are they related to a sense of general unease in architecture and beyond? How do cultural, technological, economic, and sociopolitical mechanisms stimulate or limit designs for mobility while exacerbating or mitigating their attendant anxieties? We hope the symposium will open questions about the dynamics between the internal disciplinary angst of mobile architecture and external fears.

As architects and theorists struggle to engage the increasing mobility of capital, labor, information, and culture—and as anxieties of every type seem to be on the rise—a critical examination of architecture's mobile anxieties is timely and will contribute significantly to contemporary debates.

Painting the Glass House: Artists Revisit Modern Architecture

Luisa Lambri, *(Mandel House, #06)*, 2005, on display in *Painting the Glass House: Artists Revisit Modern Architecture*.

The multimedia work of contemporary artists fascinated with Modern architecture for its promise of utopia will be displayed in the exhibition, *Painting the Glass House: Artists Revisit Modern Architecture*, at Yale School of Architecture from February 11 to May 9, 2008, and at Aldrich Contemporary Art Museum, from March 9 to July 27, 2008.

These sixteen emerging and midcareer artists from eleven countries, recall a Modern architecture that was often depicted through unpopulated photographs that heightened the unreality of the abstract structures. The artists return to these images with an enormous sense of melancholy.

Artists such as Luisa Lambri explore the possibilities of the medium of photography beyond the straightforward documentary image. Her photographs of iconic Modern interiors, mainly windows, enhance the reflections on various surfaces, imbuing light with a materiality that animates the space. In her interpretation of Edward Durell Stone's Mandel House, the interior is infused with a peaceful atmosphere of subdued vitality.

Other artists, such as Terence Gower, have engaged in a discourse with Modern architecture through videos of images from 1950s and 1960s Mexican Modern architecture portrayed in films: for example, the Museum of Anthropology, by Pedro Ramirez Vazquez; the apartment buildings of Avenida de la Reforma and the Hotel Presidente, in Acapulco. In *Bridal Party (Despedida de Soltera)*, the title of a popular Mexican film, Gower uses film stills and erases the main characters and other distractions to focus on the built environment. For him, as for other artists, there seems to be a desire to believe again in the idealism of architecture and utopian ideas, however feckless that may be.

Daniel Arsham looks back on Modern architectural sites with a perspective that is almost despairing. His piece, *The M-House got lost and found itself floating in the sea, affecting salination [sic] levels in the North Atlantic (2004*), depicts a Modern house encrusted in a solitary iceberg, symbolizing a precarious future, along with the possibility of survival. Here Modern architecture reemerges like a wounded hero after a catastrophic war. Arsham chooses Modernism as the only representation of history worth saving or with the potential to survive.

In contrast, artists such as Angela Dufresne show optimism. Her paintings portray many of the utopian residences envisioned for the general public but ultimately affordable only to the privileged. Dufresne reconfigures dwellings by Walter Gropius and Frank Lloyd Wright to fit new functions and users. She also repositions them in lavish landscapes or historically charged sites.

Cyprien Gaillard revisits massive Modern housing complexes that were often developed and sponsored by Eastern European governments. He focuses on the social implications of these megastructures, presenting both their beauty and their horror. In *Desniansky Raion*, Gaillard documents a massive gang fight that occurred in front of a public-housing project. He reveals the housing developments as sites not only of repression but also of victimization. Gaillard is fascinated with buildings that embody the contradictions of the utopian promises inherent in social housing, which became a setting of contemporary social conflict and violence.

Gordon Cheung, *Rented Reality*, 2004, on display in *Painting the Glass House: Artists Revisit Modern Architecture*.

Using another stage for dystopia, Gordon Cheung presents monumental versions of the Modern skyscraper as representations not of progress and hopefulness but of disaster. For him, the failures of Modernism have served to associate its architecture with corporate capital. And these accidental symbols of excess have brought Modern architecture into the popular imagination in a new and unexpected way—as potential terrorist targets—since September 11.

For all of the artists in this exhibition, Modern architecture may have "failed," but its utopian ideas succeed in providing a source of inspiration for considering the future.

—Mónica Ramírez-Montagut and Jessica Hough
Ramírez-Montagut, of the Guggenheim Museum, and Hough, of Mills College Art Museum, are co-curators of the exhibition.

Vladmir Ossipoff, Blanche Hill House, Kahala, Honolulu, 1961. On display in *Hawaiian Modern*.

Hawaiian Modern Exhibition Opens in Honolulu

Hawaiian Modern: The Architecture of Vladimir Ossipoff, a comprehensive exhibition of the Modernist architect, opened at the Honolulu Academy of Arts on November 28, 2007, to a huge crowd and unprecedented media attention for an architectural event in the fiftieth state. Academy of Arts director Stephen Little ('87 Ph.D., art history) and guest curator Dean Sakamoto ('98 MED), the School of Architecture's exhibition director, welcomed the nearly two thousand museum members and guests, including journalists from New York, California, and Japan, who came to get a first glimpse of this retrospective of Hawaii's legendary Modernist.

Hawaiian Modern is the first show to present a critical view of Ossipoff (1907–1998), who at a time of swift political and social change in Hawaii contributed to an aesthetic that represents a combination of local and global influences, fusing Western Modernism with elements of Japanese and island vernaculars. Today, Ossipoff's work remains influential in Hawaii and also provides a model for architects who value stewardship of the land and the reconciliation of disparate cultural legacies.

The son of a Russian diplomat, Ossipoff was born in Vladivostok, Russia, and schooled in Tokyo and Yokohama, Japan, where he survived the Kanto earthquake in 1923. He completed his architectural education at the University of California, Berkeley, in 1931, and then moved to Honolulu to begin a career that spanned over six decades. Ossipoff's work was widely published; his *Architectural Record* homes of 1960 and 1963 stood alongside those of Paul Rudolph and Marcel Breuer. He designed residences for Clare Booth Luce and Linus Pauling, Jr., built award-winning religious structures for the Punahou School and Hawaii Preparatory Academy, and was the chief design architect of the Honolulu International Airport. Upon his death, Ossipoff was deemed "the dean of Hawaiian architecture."

Sakamoto initiated this multifaceted four-year project, which includes a catalog published by Yale University Press in association with the Honolulu Academy of Arts, a documentary by KDN Films, and the exhibition of more than two hundred artifacts. The exhibition catalog, edited by Sakamoto with Karla Britton, lecturer in architectural history, and Diana Murphy, includes a foreword by Kenneth Frampton and essays by Britton, Don J. Hibbard, Spencer Leineweber, Marc Treib, and Sakamoto. KDN's feature-length film, *True To Form: Vladimir Ossipoff, Architect* captures Ossipoff's fascinating life and contributions to modern Hawaii. The exhibition, also designed by Sakamoto, displays thirty Ossipoff buildings organized in five design themes portrayed in archival black-and-white photographs by noted Hawaiian photographer Robert Wenkam, as well as Julius Shulman and others; original drawings by the Ossipoff office; newly commissioned color photography by Victoria Sambunaris; fifteen analytical scale models made for the exhibition by Dean Sakamoto Architects; and many international publications in which Ossipoff's work was featured during the postwar years. The exhibition, on view in Honolulu until January 27, 2008, has been featured in publications such as *Modernism*, *Art & Auction*, *I.D.*, *The San Francisco Chronicle*, and *Wallpaper*. The show will travel to the Yale School of Architecture gallery from September 2 through October 24, 2008, and the Deutsche Architekturmuseum, in Frankfurt, from February 7 to May 10, 2009.

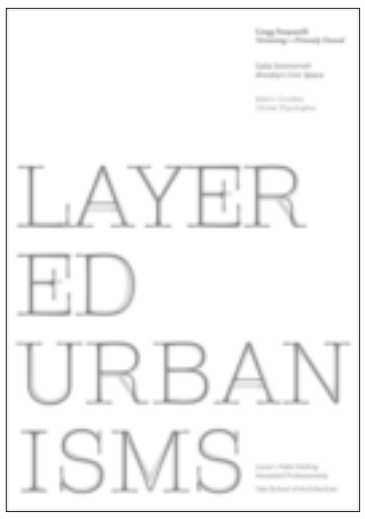
For more information see www.hawaiianmodern.org.

Installation of Yale School of Architecture posters in *Graphic Virtuosity*, Toronto School of Architecture, 2007.

Yale Posters Exhibited

Ten posters produced by the Yale School of Architecture and designed by Michael Beirut of Pentagram were included in the exhibition, *Graphic Virtuosity, Architectural Posters from the Robert G. Hill Collection*, at the Eric Arthur Gallery of the Toronto School of Architecture from September 1 through December 8, 2007. Hill has amassed a collection of over 1,600 posters from 1967 through 2007 from which 75 were selected for the show. They were arranged thematically by style, lecture series, individual architects, and exhibitions in a variety of graphic expressions that "served as a tool and forum for graphic experimentation, as a vehicle for the exploration of expressive opportunities in typography, and as a voice for new architectural imagery conceived by leading architects around the world," notes Hill in the exhibition catalog produced for the show.

Architecture School Books



Four books by the School of Architecture have been produced this past year.

Layered Urbanisms, just published, features the work of the first three Louis I. Kahn Visiting Assistant Professors, endowed in 2004 to bring young innovators in architectural design to the School. The book includes the projects of the advanced studios of Gregg Pasquarelli in "Versioning 6.0," Galia Solomonoff in "Brooklyn Civic Space," and Mario Gooden in "Global Typologies." It was edited by Nina Rappaport with Julia Stanat ('05), and designed by Mgmt.design, and is published by the School of Architecture and being distributed by W. W. Norton.

Building A New Europe: Portraits of Modern Architects features a series of articles from *Pencil Points* in 1935 and 1936 by architect, designer, and architectural critic George Nelson (1908–1986), who was a graduate of Yale College in 1928 and Yale School of Architecture in 1932 and a fellow of the American Academy of Rome. The articles include profiles of the architects Marcello Piacentini, Italy; Helweg-Moeller, Denmark; Luckhardt Brothers, Germany; Gio Ponti, Italy; Le Corbusier, France; Ivar Tengbom, Sweden; Mies Van der Rohe, Germany; Giuseppe Vaccaro, Italy; Eugene Beaudouin, France; Raymond McGrath, England; Walter Gropius, Germany, and Tecton, England.

The book also includes a provocative essay by Kurt W. Forster, architectural historian and Vincent Scully Visiting Professor at Yale, about George Nelson, situating him both in an architectural and cultural context. The book brings to light the period from the perspective of an outsider who worked to bring to the fore European modern architecture to an American audience, while at the same time influencing the editorial direction of the journal *Pencil Points*. The book was featured in the *New York Times Book Review* on September 16, 2007, and it was published thanks to the generosity of Herman Miller Inc. and Vitra AG.

The Yale Building Project: The First 40 Years, by Richard W. Hayes, published by the Yale School of Architecture and distributed by Yale University Press, was released in July 2007. This book represents an invaluable history of the Building Project since its inception in 1967 with text contributions from alumni, especially Ted Whitten ('00), and other contributors including Adam Hopfner ('99), Tim Hickman ('00), Adam Ruedig, Jeff Goldstein ('01), Marissa Brown ('05), Vanessa Ruff ('05), Abigail Ransmeier ('06), Benjamin Smoot ('08), and Marc Guberman ('08), who was also photo editor. The book was reviewed in the December 14, 2007, *Architects Journal* and was the topic of the panel discussion at the Architectural League of New York in October, 2007 (see page 12).

Future-Proofing, published in fall 2007 was the second book in a series of the Edward P. Bass Distinguished Visiting Fellowship in Architecture and featured developer Stuart Lipton of London; architect and Davenport Visiting Professors Lord Richard Rogers and Chris Wise of Expedition Engineering, and Malcolm Smith of Arup. In spring 2006, Yale students designed a contemporary urban environment in Stratford City, in east London, the site of the 2012 Olympics, as a community around a new transit hub. The students were encouraged to provide sustainable projects as well as solutions for a future-proofing strategy of a minimum of one hundred years. The book was edited by Nina Rappaport, with Andrew Steffen ('08). The first book in the series was *Poetry, Property, and Place,* featuring Gerald Hines as the Bass Fellow in Architecture and architect and Saarinen Visiting Professor Stefan Behnisch. The third book in the series will be *The Human City: King's Cross,* with Roger Madelin of Argent Group LPC and Demetri Porphyrios, to be published in fall 2008. The series has been designed by Mgmt.Design.

Eero Saarinen: Shaping the Future, edited by Eeva-Liisa Pelkonen and Donald Albrecht (Yale University Press) was awarded the Author's Club Banister Fletcher Prize for 2007.

Fall 2007 Lectures

The following are excerpts from the fall 2007 lecture series.

Nick Johnson
Edward P. Bass Distinguished Visiting Architecture Fellow
"Profit and the Planet: Placemaking for People"
August 30

The design of buildings has always been critically important to us. One of the things we are challenging through our career is that good design doesn't cost money; good design adds value.

New Islington tells a story about the development of our thinking. In the early projects, our only solution was to work with a good-quality architect to produce an amazing building. The agenda became much more developed by having to work, by our own choice, with communities to deliver affordable housing. We are also embracing the environmental agenda to develop environmentally responsible solutions.

The first of a few rules I discuss is about being unprofessional. When we first started to talk to people like Lilly, who lived in the housing estate, we were naïve and arrogant, actually. We believed everybody wanted to live in an Urban Splash flat. But Lilly was quite happy with the house that she had. We had to find a way of dealing with the residents and engage them in this process of regeneration, renewal, and the redevelopment of their homes, which is a very frightening prospect for them.

Rule number two was to be unaccountable. I'm really concerned that this idea of accountability makes it easier for people to do nothing than to do something; play everything safe, so the spirit of adventure is killed. In the desire to create quite a fantastic piece of the public realm, one of the things that we were mindful of was that, first of all, this was not a master plan, but a strategic framework.

Another rule is to be irresponsible. The new street in New Islington has no curbs. This would be deemed to be irresponsible, because we're used to rules for barriers to control the way pedestrians move through space. In actual fact, we have taken the notion of the irresponsible decision to reinvent the idea of controlling people, to allow for the natural passage of vehicle and pedestrian traffic. We'll see if that works.

In terms of this notion of responsibility and irresponsibility and what it means for me to be at Yale, what struck me last time I was here was that architecture doesn't seem to be able to, from what I saw, consider the ability to solve many of the social problems that exist in the U.S.; I think that we need to see how that can be reworked and reapplied—not to dumb down the architecture, but to create some fantastic and stimulating new buildings in new places for the people in a very egalitarian way.

Tom Wolfe
Peter Eisenman, Louis I. Kahn Visiting Professor
"From Bauhaus to Our House: A Conversation"
September 10

Tom Wolfe Originally I was going to name the book *From Bauhaus to Our House: Inside the Compound*, which would have been a better title strictly speaking, but I couldn't resist this translingual rhyme—*Bauhaus* and *our house*—it was too much for me, so I used it. As far as I can tell the compound still exists; it's more corporate and everybody's in it, but it hasn't expanded. The boundaries are the same. I was just reading an essay by Jean Nouvel, and when you read that essay and his theory, you feel like you are about to see the most explosive new direction in architecture—something that would make Frank Gehry look like a blank wall. But when you actually see what he has done, it's that same building. It has to be steel, glass, concrete, linoleum is okay for the floor, but it mustn't be anything rich. It mustn't be paneled with wood, for example, because that's too bourgeois. *Bourgeois* is a term that means nothing today. All of our politicians are talking about the middle class—what happened to the working class? Where are the poor? Everything is being done for the middle class. I don't think there ever was a real bourgeoisie in this country. The idea was that the bourgeois like comfortable things. They like easy chairs.

Peter Eisenman Who runs the compound, by the way, now that Philip is dead?

TW After I wrote this book, I could have shot myself as a bad reporter. Every month there was a group that Philip Johnson had at the Century Club called the High Table. Around the High Table were the leading architects, the most prestigious in terms of architectural reviews, in the country. It was quite a group. Think what I could have done with that.

PE Yeah, you could have? We should have never invited you.

TW But I'm a good guest. I wouldn't even talk about it in a public place.

PE Let's be honest: Philip ran the compound, and we had to be there. In other words, when he called a meeting, Cesar Pelli would come down from New Haven—the guy never would miss a meeting—and Bob Stern was always there. We didn't agree with each other, but that was the compound at least for the United States. People like Jim Stirling and Aldo Rossi—all of the nearly famous and famous would always come to the table. They wouldn't refuse a Philip invitation.

TW Well, no one has taken his place today.

PE Let's come to something closer to you: Isn't there a literary compound, my friend?

TW Yes, it has ruined the novel.

Dolores Hayden
"A Field Guide to Sprawl"
September 20

"Sprawl" is unregulated growth expressed as careless new use of land and other resources, as well as abandonment of older built areas. While policy analysts debate the causes and consequences of sprawl, many planners and environmentalists use a working definition of sprawl as a process of large-scale real estate development resulting in low-density, scattered, discontinuous car-dependent construction, usually on the periphery of declining older suburbs and shrinking city centers.

Sadly, federal support to stimulate development has been crafted without regard for the physical damage to urban places and natural landscapes, or the economic damage to large groups of people that they might cause. In the 1950s and 1960s, highway planning involved the demolition of hundreds of thousands of urban businesses and dwellings, frequently in neighborhoods inhabited by people of color. Between 1934 and 1960s, mortgage insurance programs favored credit for men over women and whites over people of color. As a result, the American landscape was transformed both physically and economically to favor suburban white populations and male-headed households. Income tax provisions that allow Americans to deduct the amount they pay for mortgage interest, points, and property taxes from taxable income serve to deepen this discrimination.

When people struggle to interpret their local landscapes, aerial photographs reveal the scale of existing and new development. In an era when a truck stop can be larger than a traditional town, aerial images convey the vast spread of much twenty-first-century development and can bring up-to-the-minute data on the process of construction. Also, aerial photographs can be understood by people without technical training, in a way that zoning maps, zoning codes, satellite surveys, and traditional site plans cannot. If shot at altitudes from 1,000 to 2,000 feet, they can show building façades as well as site massing. Although they rarely include recognizable people, when aerial images are shot at oblique angles and at relatively low altitudes, showing land and buildings, they entwine natural and constructed elements. Low-level oblique-angle pictures can establish a complete visual inventory of a town because they can show inaccessible places, such as wetlands or steep terrain, and reveal hidden sites such as dumps or gated communities.

I contend that sharpening citizens' and professionals' ability to critique bad building patterns helps them to visualize positive changes.

Pier Vittorio Aureli
Brendan Gill Lecture
"The Project of Autonomy"
October 1

I believe one of the major problems between architecture and urbanism today is that—and perhaps this is coming from my local context between London and Holland—the contemporary city is constantly researched, but is no longer theorized. There is a strong fundamental difference between research and theory in the sense that research is something that belongs to scientific criteria, which is always based on hypotheses that are due to change and therefore somehow lead to different conclusions than the ones produced by the hypothesis. Theory is not an activity that updates our own vision of the contemporary city, or any other vision, but it theorizes the fundamentals of the vision itself. Theory is never another representation of the city or of architecture but a questioning of the criteria through which we define these presentations. This is precisely what I would like to do tonight by defining what I believe are the fundamental criteria of architecture, especially in relationship with the city, which is actually the formal and the political.

The mission statement of work is to produce more with less. Basically "less is more" is not Mies's statement; it is capitalism's statement. All the evolution from the modern to the contemporary city are shaped by this process to make it more efficient, more rational—even Guy Debord understood this forty years ago. The spectacle is not just because humanity has become a bunch of monkeys; spectacle is a more efficient means of reproduction of labor force because it shifts the politics of work from coercion to persuasion. Of course, liberalism and the development of your power is precisely this. It is not to live in freedom but to produce freedom, to somehow construct an environment where the maximum of integration coincides with the maximum of freedom, choice, and pluralism.

We know Mies as an architect was not interested in politics; he was always standing away from any obvious political meaning. But I believe that because of his choice of the plinth, Mies's work is essentially political as it constantly defines the most crucial point of architecture of buildings, which is actually their own siting. The siting of a project is much more important than its design. So establishing the appearance within the public space of a project is the most critical moment in which we design a building. It is interesting that this form of the plinth has completely disappeared in the recent history of architecture.

Reinhold Martin
Myriam Bellazoug Memorial Lecture
"Islands and Worlds: Postmodernism After Globalization"
October 22

Perspecta 39 is dedicated to the theme of capital cities. One reason we might be interested in them is that the authority and perhaps even the relevance of the political arrangement that they and their architecture represent, a world organized around sovereign nation-states, has been undermined at different levels and to different degrees by so-called globalization.

My book, *The Multi-National City* (Actar, 2007) is a guidebook. It's a tour of the monuments of corporate globalization written specifically for architects and

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Erez Ella

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Kate Orff

urbanists in that tradition of books by architects for architects about cities. New Delhi and its architectural histories is one stop on the tour, which also includes New York and Silicon Valley. MNC signifies both "multi-national city" and "multi-national corporation."

In keeping with a postmodern sense of history, out of joint or out of sync, I want to suggest that utopia is not exactly dead either; rather, it is in a technical sense undead, having returned as a ghost in the very midst of the fantasmatic city of multinational capital that seems to have replaced it—a city of spectral signs and hallucinatory wish images. And the name of that ghost is, dare I say it, postmodernism itself.

For the great majority of modern and proto-modern utopia propositions, from Ledoux to Le Corbusier, the Corbusian ocean liner, transformed into the Marseilles block, can be taken as paradigmatic. But the island is also the basic unit of the multinational or postmodern city: gated communities, self-contained shopping malls, manicured corporate campuses, weather-sealed atriums, barricaded office buildings, golf courses, and spaceship-like towers.

However, just as the distorted mirror images of these urban enclaves, slums, prisons, refugee camps, and so on—just as these spaces harbor the repressed and generally oppressed other side of the shelters led by the global business elite, with which architects tend to identify the echo chamber of postmodernism, is haunted by voices from the outside coming from deep within. This, too, is globalization. Not so much an expansion outward but a turning inside out. In other words, topologically speaking, an island is never just an island. And this is basically the point: we are going to try to read postmodernism topologically.

In conclusion, I hope you will indulge me when I suggest that one name we must give to repressed representations of world-historical change driving and driven by a humanity, which like utopia's ghost may no longer be human, is simply—architecture.

Joshua Prince-Ramus and Erez Ella
Eero Saarinen Visiting Professors
"It's Not All About You"
October 29

Our sense is that over the last fifty years the architecture profession has run from liability, and in the process we have become marginalized because, with liability comes responsibility, and with responsibility comes power. Now, we may be cowards as a group, but we are also very intelligent, so we have been very good at branding our retreat as conquest. We have created an artificial schism between creation and execution, and we have started to discuss an autonomous language of architecture. Worse, we have denigrated those who execute and have started to show and emphasize this notion that architects create one-off genius sketches, which is our great value. We are stylists, and the underlings—be it in our office or executive architects, engineers, project managers, and so forth—just go off and execute our vision. This is an extremely dangerous position for us to be in.

Rather, we propose that architects should go back to authoring processes, processes being the mixture of creation and execution. If you author processes you also have an increased responsibility to fully understand and be able to vet contracts, to be able to use to your advantage issues of escalation, and understand pricing and cost indexing. You also have to be able to get yourself a reasonable fee for once. Please, when you graduate from here do not start to negotiate your contracts on a percentage basis of construction costs. The example I always give is: how much does it cost to design a paper clip? Seven percent of the cost of the paper clip? That is ridiculous—why do we as a profession do that?

We can return to having significant import other than within our own academic discussion. Therefore, we argue to take three steps: 1) work with our clients to delimit what are the issues they are facing. In this case, "It is not all about you" (or us). 2) Take key positions, positions that may turn out to be wrong, positions that may turn out to be unfavorable against certain interests, but take these positions. 3) Doggedly explore those positions to an almost absurd point, taking them well past when convention would say, "You are getting into dangerous territory," which leads us to things that we never could have predicted at the beginning.

Stefan Behnisch
Thomas Auer
"Contesting Expectations"
November 1

Stefan Behnisch Since the early 1990s we have looked into the issue of sustainability. At the time the term *sustainability* wasn't really popular. Since we have worked on many projects with Transsolar, we try to define the term a little bit broader to include the perception of quality. Nobody really wants to talk about qualities because they are not measurable. Quantities are mathematics. It's very simple, so it's easy to focus on energy use. We also like to focus on the usability of buildings, on the cultural aspect of buildings, and on the qualities of buildings. Do they serve their purpose? In the end there is always the question: Has it been worth it to build this building? The pure focus on energy is not enough.

We tried another approach. We tried to define comfort. That was partly more a medical question than anything else—trying to find out how people perceive. How do people react to air, to heat, to light? What does daylight mean for people? What does heat mean. . .coldness?

How did life in the public realm develop? It is very interesting that we tend to blame everything on the car. The car is not the problem. The first real break in the use of the public realm was the invention of the refrigerator. When everybody got a refrigerator, people didn't have to go out on the streets anymore to buy food on a daily basis. The next one was air-conditioning.

The way to make the public realm safer is to bring more people, more density, onto the streets. That's how the city started inventing jogging in the city: sports, protection, shopping again, and so on to animate and bring back the public realm.

Thomas Auer There are always discussions here at Yale: Can a glass building be a green building? We always say it's not a question about how much glass we use, but how do we treat the glass? The important aspect to glass is that we get light through it. We always say that you can shade glass, but you never get light through brick. I think that's what we have done at Norddeutsche Landesbank. The interesting aspect is that there is a double façade to the street. There is a big street with heavy traffic here. We shield the inner offices from the noise coming from the street, but the double façade also protects against the fumes coming from the cars.

Kate Orff
Timothy Egan Lenahan
Memorial Lecture
"On the Ground"
November 5

I feel part of a new generation in terms of where landscape is now and design culture in this moment relevant to environmental and political issues, as well as the overall approach to work. This generational shift is the focus of my lecture. What motivates me is how to respond to the interesting questions and to ask how designers take on the big questions relative to environment and development. How do you even begin to participate in that? How can you be constructive? These interests have resulted in what I'm working on now, which is a mixture of writing, researching, building projects with my office, and teaching at Columbia.

A big part of what I try to do—across project scales, within studios, and between disciplines—is to synthesize disparate approaches, different types of information, and different political points of view to come up with something new and really try to make change in this way. This might be something that distinguishes landscape and architecture; we have special training in the art of synthesis.

The Gateway National Park project had several parts. The overarching idea is to reframe what is currently an amalgam of neglected federal lands at the mouth of the Hudson River and to reframe these disparate lands as the seam between the nation's most densely populated metropolitan region and its environment. My naive hope was that it could become a pilot project for both American cities and the National Park Service—that it could spark a realignment in its mission from solely preserving, protecting, and defending nature from human intervention to one of actively cultivating a dynamic relationship between thriving human communities and ecosystems.

This concept of nature, while it is always changing at a certain slice in time, has a plan and section, a plot and a maintenance schedule that we can refine through trial and error. By working with different tools—books, reports, guidelines, projects—I've tried to address different issues and scales of engagement and to follow my own idiosyncrasies and my own interests. I think the challenge remains not to overact by not acting and not being purely reactive, but to navigate the academic, professional, and research worlds in some sort of dynamic relationship to the real and interesting problems now relative to urbanism and environment.

Homa Farjadi
"Contingent Localities"
November 12

Contingency as the question of chance and possibilities of divergence can actually become productive in the design process in the way in which architecture is experienced and is expected and how it intersects intentionality. An approximation or errors, which happen in the process of design and are accepted, later become part of the project. It's a position in making architecture and also has something to do with how we do things. Perhaps doing means taking actions and therefore represents the way in which we get involved with the larger cultural problem of being political, or economic, or dealing with our clients. The most important thing in terms of our time is that we have recognized this lack of fit between what we intend to do and what we do.

In the production of approximation, what is the role of the contingent at work? We know that contingency in itself refers to a whole host of words that suggest unplanned, unexpected, conditional, circumstantial events that may be taken to the extremes as fluky, inadvertent, fortuitous, arbitrary, and random. Or, in the other direction, as used by the Army and the stock market, it is the ally, cohort, battalion, accomplice, companion, follower, and friend in unsuspected circumstances. In all of these meanings we find the use of structure in its conditional relationship with that which we plan, expect, or hope for—basically the problem of intentionality—opens the structure of decision-making or architecture's intentions to the incidental and, more importantly, as Richard Rorty describes, to that of events finding their form in practice.

A project using contingencies in a very different way, such as the repetition of projects for Louis Vuitton, which would actually go from one city to another so that the design of something would be able to be reconstructed and changed, yet find new kind of formations every time it was redone. The straps of aluminium, which would be constructed and then tied in nodes, would be stretched and make a different form every time.

I believe the contingency is kept in the way the experience is put at risk—say, an inverted column that you do not necessarily experience the way you are supposed to. Or a room with walls and ceilings. What is a redefinition of horizon or infrastructure? The contingency is to work in the way the infrastructure is reinhabited by landscape or the logic of geometries start to put it in tension.

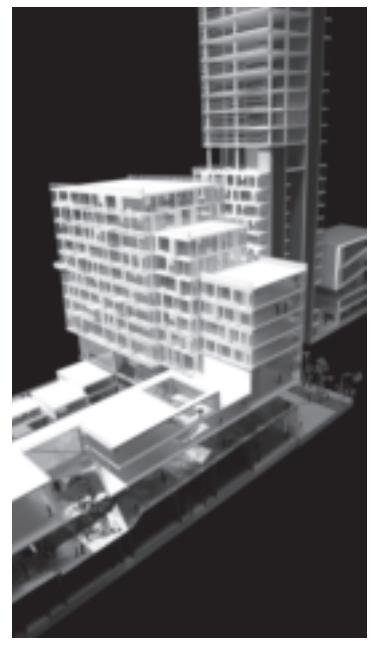
—Completed with the assistance of Marc Guberman ('08), Zachery Heineman ('10), and Brandt Knapp ('10).

Advanced Studios Fall 2007

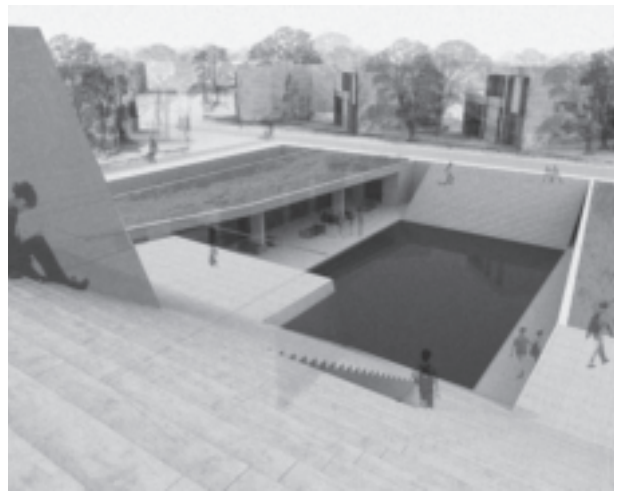
A snapshot of the Fall 2007 Advanced Studios at Yale.

Christina Wu and Gabrielle Ho, FAT and Nick Johnson Advanced Studio, fall 2007.

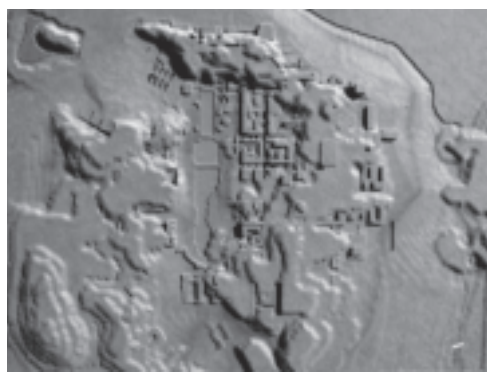
Kyung Sook Kim, Massimo Scolari Advanced Studio, fall 2007.



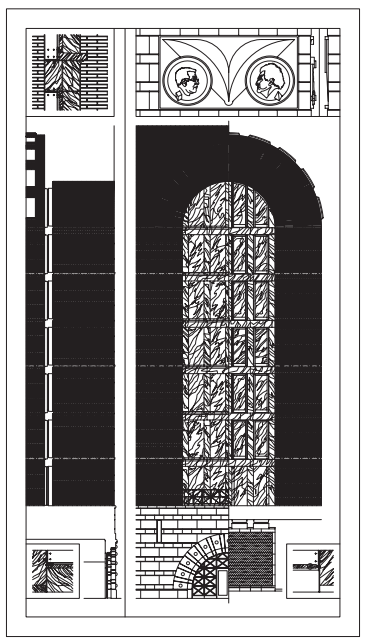
Dylan Sauer and Ben Smoot, Alan Plattus Advanced Studio, fall 2007.



Alan Knox, Billie Tsien and Tod Williams Advanced Studio, fall 2007.



Erica Schroeder and Leo Stevens, Peter Eisenman Advanced Studio, fall 2007.



Aaron Taylor, Leon Krier Advanced Studio, fall 2007.

FAT and Nick Johnson

Charles Holland, Sam Jacob, and Sean Griffith, principals of the London-based firm Fashion.Architecture.Taste (FAT) and Yale's Louis I. Kahn Visiting Assistant Professors, with Manchester developer Nick Johnson of Urban Splash, the Edward P. Bass Distinguished Visiting Fellow, and Andrei Harwell ('06) jointly taught a developer-architect studio for the site of Bishops Gate Goods Yard in east London. The site with its Victorian two-story railway station, which the students visited prior to midterm, is now being considered for a commercial development by Hammersons, with Foster + Partners as the master-planner. Early design exercises were aimed at freeing students' creative approach to the site; they generated one hundred sketches of possible formal compositions; evaluated people in cities; hybrid programming potentials, and depictions of their preferred urban spaces using film, pen, collage, and narrative.

After visits to the site and meetings in London with the developer, the students worked in pairs to design site concepts utilizing varied approaches and hybrid programs. At final review, to jurors Kieran Long, Frank Lupo ('83), John McMorrough, Emmanuel Petit, Elihu Rubin, Michael Speaks, Susan Yelavitch, and Mimi Zieger, the students presented more complex and detailed schemes for individual buildings, mixing programs for public and private use and animated plazas proposing a revised postmodernist vocabulary. From reinterpretations of the picturesque ruin to fragmented plans with hyper-articulation of specific forms, the architecture defined new spaces.

Some students designed buildings with greenery integrated vertically, while another team used the scenography of a medieval hilltown with housing above museum spaces allowing natural light to penetrate through skylights. Others bricolaged form and material to create dense urban space as well as an intricately textured cultural district. The non-prescriptive programs allowed for diversity of style, function, and form to create livable places that might be seen as evolving from the site organically, with constant attention paid to the people inhabiting figural space, in contrast to the typically abstract developer's tower, retail, and plaza schemes.

Peter Eisenman

Peter Eisenman, Louis I. Kahn Professor, conducted a studio with Ariane Lourie for Rome's EUR in parallel with Leon Krier's studio at the same site. Eisenman's studio investigated the idea of part-to-whole relationships. The EUR district was initially planned to host the 1942 Universal Exposition (E42) and divided by major axes into clear quadrants punctuated by monumental classicized buildings and hierarchies, producing a sense of timeless order. Students were challenged to develop alternatives to these idealized part-to-whole compositions through the notions of palimpsest and undecidability.

After a trip to Rome, where students from both the Eisenman and Krier studios were confronted with the immense scale of EUR, the Eisenman studio located the urban scheme in relationship to its actualization of 1942, studying numerous past schemes, including traffic diagrams, landscape studies, and competition entries, which had failed to submit to the site's rigid axiality. First, students developed urban schemes obscuring the site's axial composition, drawing on historical and formal analysis, infrastructure conditions, and the concept of the urban strip. Students moved through models at different scales to produce final projects whose scale and form resisted the "objecthood" of buildings.

At final review, to jurors Harry Cobb, Luis Fernández-Galiano, Carlos Jimenez, Léon Krier, George Knight ('95), David Niland ('59), Emmanuel Petit, Gabriele Mastrigli, John McMorrough, Sarah Whiting, Mark Wigley, and Guido Zuliani, students, working in pairs, showed their diverse diagrammatic schemes. Some students aggregated information on the site's plans through history to produce an urban strip disrupting EUR's main axis, while generating structures whose relationship to the ground inverted the trope of monumentality. Others produced a dense urban fabric by insisting on the figured quality of space with a sophisticated interplay of façades and courtyards. The contrast of intricacy with monumentality resulted in building clusters of an intimate scale; others went even further, using the repetition of megastructural urban circuitry. One team countered EUR's massing with the idea of surfaces that integrated topography and infrastructure. A latticework infill retained the traces of EUR, but also offered a reinterpretation of visionary proposals from the 1930s, as filtered through a quasi-utopian vocabulary of the 1960s.

Léon Krier

For a parallel studio at the EUR, Léon Krier, Davenport Visiting Professor, with George Knight ('95), began by assigning the students three Roman buildings to analyze in their classical language, proportion, material, tectonic assembly, decoration, and symbolism. After a site trip to Rome, along with the Eisenman studio, the students learned to appreciate that traditional language by distorting the precedent buildings and "impersonating" classical vocabulary. Their new building plans grew from their assembled lexicon of parts, new massings, and recombination of formal elements.

In the second half of the semester the Krier students worked to create classical vernacular structures in the EUR. Assigned a set of small blocks within the new low-rise, high-density neighborhood plan, each student designed a site plan comprising a number of buildings hierarchically arranged around a public space and a series of smaller, semi-private residential courts. Each of these sites was organized around a central piazza where a new town hall and public library were to be located. In order to address the commercial benefit of such a proposal, each student was challenged to provide a greater amount of building area than currently exists in the typically mid-rise buildings of the EUR, as well as to provide below-grade parking.

As in previous studios, Krier stressed ecology and sustainability as underlying principles of traditional and vernacular architecture. The resulting buildings, one residential and one a public project in quasi classical language, paid critical attention to the monumental scale and context of the EUR, while proposing challenging modifications and manipulations. These projects were presented to a final review jury of Dan Cruickshank, Darren Cook, Peter Eisenman, Dan Parolek, Alan Plattus, Tom Rajikovich, Massimo Scolari, and Dhiru Tadani.

REX

Joshua Prince-Ramus and Erez Ella of REX, Eero Saarinen Visiting Professors, with Frederick Tang ('00), proposed the design of an opera house in Istanbul, Turkey, The studio challenged the students, who worked in teams of two, to derive architectural proposals out of a project's unique constraints. First, students were asked to identify and evaluate the Turkish opera's core requirements for technical, cultural, programmatic, and political needs, and to question the elitism of the opera and the hermetically sealed box as base principles driving their designs. Students traveled to Istanbul to visit the three potential project sites, meeting with the municipality and opera company as part of the initial concept phase.

The projects that evolved out of that trip and research and design process were presented in final large-scale models and drawings to a review of Patrick Bellew, June Cohen, Benton Delinger, Mark Gage ('01), Charles Holland, Bijoy Jain, Andy Klemmer, Philip Plottel, Thomas Rearson, Shohei Shigematsu, and Billie Tsien. The final proposals were carefully calibrated to reflect the requirements of both the audience and the performers, while allowing for a reconfiguration of space and form. Incorporating public lobby spaces, more private boxes, and back of the house, some projects integrated with the urban fabric as open air theaters, "unpacking the box" to see behind the scenes (to some jurors, this removed the mystery from the performance). Another proposal created a literal crossing of public and private realms, breaking out of the traditional shoebox volume into a cross. Others choreographed entry sequences in longer horizontal cubic groupings. Some analyzed spatial potential based on seating hierarchies—from outdoor picnic and bleacher spots to elite plush boxes—all combined in one form.

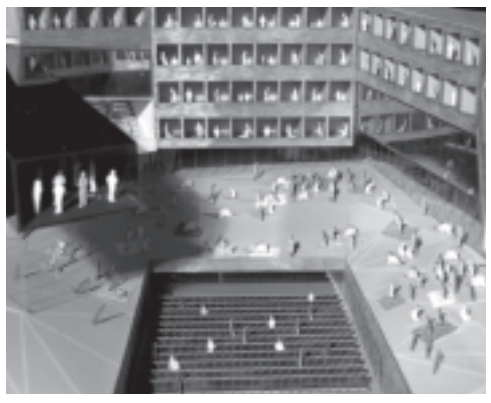
Operable buildings seemed to be key in a few projects. For one team, a pneumatic bubblelike performative skin enabled the theater to open up to the outdoors in the good weather. Another created a flexible space with reconfigurable walls able to move across the stage as demanded by operas ranging from Wagner to Puccini.

Tod Williams and Billie Tsien

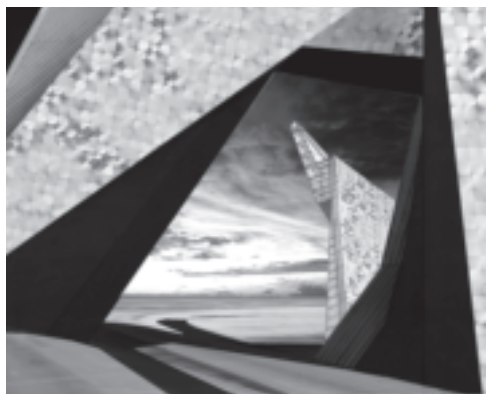
Tod Williams and Billie Tsien, Bishop Visiting Professors, with Andrew Benner ('03), offered as their project a 30,000-square-foot Dialogue Center at the Indian Institute of Management (IIM), Louis Kahn's majestic campus in Ahmedabad, India, and the premier business school of India. The proposal was for a multi-use residential and study center to bring scholars and economists to the institute.

The studio visited the site, traditional architecture in the area as well as projects by Le Corbusier and Balkrishna Doshi and Charles Correa in Ahmedabad and Mumbai in order to understand the contemporary challenges of building in India within its larger context of 1000-years craftsmanship traditions. The premise, in contrast to Kahn's separation of functions in the massive building complex, was to create flexible public spaces that would foster intellectual innovation and more fluid interpersonal interaction.

To the final review jury of Martin Finio, Deborah Gans, Mario Gooden, David Heyman, Bijoy Jain, Carlos Jimenez, Jennifer Leung, Alan Organschi ('88), Hilary Sample, Tom Zook ('95), the students synthesized aspects of Kahn's design and local traditions into final projects. Many students incorporated craftmanship of Indian vernaculars in their projects, using customized concrete for wall screens and rippling canopies, as well



Rustam-Marc Mehta and Jacob Reidel Joshua Prince-Ramus and Erza Ella Advanced Studio, fall 2007.



Christopher Starkey, David Petersen, Shu Chang, Fred Koetter and Ed Mitchell Advanced Studio, fall 2007.

Green at Yale

Rendering of Kroon Hall, Hopkins Architects with Centerbrook Architects and Planners, executive architects.

as ventilation. Others used towers for spatial anchoring and plinths to situate Kahn's dorms in a datum carving below ground to create contrasts between the quiet study and the active collective spaces.

Several students sought to complete the space at one end of the campus that had been left open after Kahn's death. With new plazas, sunken pools, and additional buildings, they knit together a new campus fabric utilizing steps, underground connections between buildings, and roof gardens. Others went beyond the site to link the Dialogue Center to the city of Ahmedabad with gateway-type features, such as groves of trees sheltering a new public market space.

Alan Plattus

For the eighth year of a three-way collaboration between Yale and the architecture students and faculty at Tongji University in Shanghai and Hong Kong University with Leslie Lu ('77), Alan Plattus's students designed a block, slated for development, in Shanghai's early twentieth-century French Concession filled with historic *lilongs*. The students analyzed the character of the historic and contemporary urban fabric in order to propose alternative models for new development that could incorporate the historic buildings and transform them into new uses.

The Yale students traveled to Hong Kong and met the University of Hong Kong students and faculty, and then all visited Shanghai to explore the site. They then worked with the Tongji students at their studios addressing site analysis and preliminary design proposals. At final reviews, to Sean Griffith, Sam Jacob, Nick Johnson, Jamie von Klemperer, Frank Lupo ('83), Leslie Lu ('77), Albert Pope, and Fred Tang ('00), and Sam Wang, the Yale, Hong Kong and Tongji students shared the stage.

The students, in teams of two, could choose their own program and specific development sites according to their analysis of social, economic, and urban infrastructural needs. The projects ranged from megastructures for vertical hydroponic farms and urban agriculture as a way to harness the workforce to softer, more integrated interventions. To some jurors, the farm project was as overwhelming an infrastructural machine as high-rises currently in development.

Other students encouraged the combination of uses on the block, wherein a community college campus with residential uses could mix with institutional uses. One team focused on the hospitality industry in development strategies mixing workplace and residential and layering open spaces in vertical structures, such as hotels and mixed uses with shared economies. Some tried to save and rehabilitate a significant amount of the traditional *lilong* housing fabric, which has an autonomous logic, while others cleared the site for high-rise residential buildings with street-level retail, intensifying an already dense urban fabric. All students had to strategize how to handle a superblock in a developing urban context. Discussions focused on the boom economy versus traditional needs.

Massimo Scolari

Massimo Scolari, the Davenport Visiting Professor, with Timothy Newton ('07), asked students to design a simple building dedicated to the study of the work of Imhotep, the architect of Djoser's funerary complex in Saqqara, Egypt, who also invented the art of stereotomy 4,650 years ago. The two-story study center included rooms for ten scholars, a conference room, a library on two levels, a caretaker's apartment, a storehouse for artifacts, and an observation terrace.

First, students became familiar with the topography and morphological development of the site, as well as the decorative tradition and meaning of hieroglyphs on descriptive wood architecture during the Third Dynasty. Then they traveled to Saqqara and jointly decided on the specific project site. As they designed, they were asked to respect proportions of the Fibonacci series, which are found in the Djoser complex; compositional principles of the historic architecture; and interpretation of stylistic elements (but not direct quotation). They also designed a chair appropriate for the reading room and built a full-size prototype.

The low-lying projects presented at the final review to Martin Cox, Trattie Davies ('04), Kurt Forster, Kimo Griggs ('84), David Heyman, Keith Krumwiede, Josh Rowley, and Judi Shade, were often linear, extending over crevices in the desert landscape, with small monastic cells for the guest rooms. Orientation for light and air, and entrance sequence became significant design drivers, as well as the contrast required between the more public and private spaces. One project cut through the landscape with a torqued pyramid in a more voluminous form, while others used intricate lacework as screen shading devices.

Fred Koetter and Edward Mitchell Post-Professional

Focusing on the concept of the Temporal City, Fred Koetter and Ed Mitchell used the site of Chicago's proposal for the 2016 Olympic Games and its development into the future as the studio project for 4,000 units of post-Olympic housing. After visiting Chicago and studying its historic development, including its organizational patterns and the physical manifestation of its "image," the students did precedent studies. Other Olympic villages, urban manifestos, and postcard views help to articulate their own schemes for the village. The flat Chicago topography along the lakeshore at the south side served as the studio site, where proposals for Olympic housing by SOM and Stanley Tigerman are currently in the design phase. The challenge was to find a means of integrating this large urban intervention, which has suffered from vast public housing developments, a separation from the business district, and a lack of investment.

The students worked in teams until midterm and then independently towards final review, when they presented their schemes to a jury of Keller Easterling, Britt Eversole, Doug Gauthier, Keith Krumwiede, Leslie Lu ('77), David Niland ('59), and Joan Ockman. Some used towers to identify the site, creating formal icons for the Olympics and making connections back to the city center with use of the lakefront as an active edge. Others focused on the 24-hour city in a linear form, using a carpet typology to spread out the functions and carve bridges and pedestrian platforms into and around the site; public and private spaces are threaded throughout via three terraced levels of matte layout housing. One scheme based ideas on "organic" architecture as well as the mayor's call to make Chicago a green city by using hybrid structures and low-density development of temporal urban types, such as big box retail and community gardens that would also support the adjacent communities. Others focused on the vacancy issues of post-Olympics and how to create a dynamic planning model rather than a monoculture.

Kroon Hall

As a part of ongoing effort to reduce its carbon emissions, Yale has committed to building energy-efficient, environmentally sensitive architecture across campus, with the target of achieving LEED Silver standards in all its new buildings. The School of Forestry and Environmental Science's (FES) new home, Kroon Hall, now under construction on the site of the former power plant on Prospect Street between Sage Hall and Osborn Memorial Laboratory, however, demanded a higher standard, according to Hopkins Architects, the designers charged with creating what will be the greenest building at the University. "The Forestry School is interested in showing that sustainable technologies are here," said Henry Kong, a project architect at Hopkins. When Kroon Hall is completed in 2009, FES and London-based Hopkins, working with Connecticut-based Centerbrook Architects (executive architects for the project), will seek LEED Platinum designation, making it one of only fifteen LEED buildings in Connecticut, and the sole Platinum project, according to the Connecticut Green Building Council.

While FES and the University's goals are laudable, and ahead of many other institutions, the LEED ratings system has its share of critics, both in the architectural and environmental communities. Some architects feel the system is nothing more than a cumbersome checklist, and some environmentalists question its efficacy at addressing major environmental problems like climate change. What makes Kroon Hall different, however, is the way in which Hopkins Architects have integrated high technology and old-fashioned site-sensitivity into the architecture. There's nothing tacked on about this approach. These systems and techniques are the building. The result should also satisfy the most stringent environmentalists: the architects and their environmental consultants, Atelier Ten, hope Kroon Hall will be a climate neutral building, meaning it will be responsible for zero carbon emissions. According to Steven R. Kellert, Professor of Forestry, this may be an unattainable goal with students' ever-increasing demand for electricity. "I think a combination of carbon offsets, however, could make up the difference," he said, referring to green power, such wind, bought from outside sources.

The building's sustainable features include, solar hot water heaters and roof-integrated photovoltaic panels, recycled and sustainably harvested materials, locally quarried stone, and geothermal energy system. Operable windows, ample natural light, carefully oriented by the placement of the building, which is nestled into a hillside for geothermal benefit, will make Kroon Hall highly responsive to its site. The project's landscape architect, Olin Partnership, has designed a retention pond that will filter run-off for use in irrigation and to flush the building's toilets. Planted with aquatic flora, the rectangular, bench-lined pond will be an attractive, tranquil gathering place.

The building's simple, almost barnlike form is meant to be contextual yet contemporary. "We wanted to create a building that is not alien to its surroundings, but is of its age," Kong said. "The roof profile echoes the surrounding buildings, but also provides an appropriate plane for integrated PVs." North and South walls are masonry like the surrounding buildings, but also for geothermal benefits, while the shorter east and west walls are glazed. A slot running the length of the building will bring daylight into the nearly double height top floor, created by the pitched roof, which will be used for large assembly rooms. On the levels below, offices and classrooms are arranged along with north and south walls. To make way for the building, the University closed and demolished the Pierson Sage power plant, which did not meet contemporary environmental standards. Science Hill is now tied to the main campus power plant, which is in compliance with clean air regulations. Hopkins was selected from a list of approximately twenty-five firms from around the world that are known for sustainable design. Other finalists included Behnisch Architekten and Alan Short. "President Levin became involved in the selection because he felt it was such a precedent setting project," Kellert said. "It's about developing a new framework for sustainability at Yale."

—Alan G. Brake
Brake is an MED candidate for 2008 and is an associate editor at The Architect's Newspaper *in New York.*

Foster's New SOM Campus

Yale School of Management (SOM) is proposing to build a new campus. In spring 2007, Yale administrators organized an international invited competition. Foster + Partners, led by Sir Norman Foster ('62), was selected as the winner over other participants: Diller Scofidio + Renfro, Skidmore Owings & Merrill, and David Chipperfield. Gruzen Samton Architects of New York will team up with Foster + Partners as the Architect of Record for the project. It is the first building by Foster at Yale, and only his sixth in the U.S. Recently Foster + Partners have completed a number of university projects including the Leslie L. Dan Pharmacy Building at the University of Toronto in 2006; a new library for the Faculty of Philology at the Free University in Berlin in 2005; and Imperial College's Tanaka Business School in London in 2004.

Foster + Partners aims to eliminate the disconnected nature of SOM's current facilities and bring together all faculty departments into a single centralized location. On a 4.25-acre site on the east side of the Whitney Avenue and Sachem Street intersection, Foster's scheme for a 246,000-square-foot complex more than doubles the size of SOM's existing 110,000-square-foot of space. The SOM's focus on social responsibility is also reflected in the new campus's focus on sustainability. The Yale building will pursue a LEED certification.

SOM's internal changes have impacted the program of the new campus. Classrooms will be constructed to facilitate values-based seminars, and to create an environment that encourages faculty-student interaction. The planning of the new building has included a series of design assessment workshops with faculty, staff, and students. The project is expected to be completed by fall 2011.

—Marc Guberman
Guberman ('08) is in the joint SOM and School of Architecture degree program and was the student representative on the building committee.

Faculty News

Michelle Addington, associate professor, published "No Building Is an Island" in the *Harvard Design Magazine* (spring/summer 2007), and "For Smart Materials Change Is Good," in *Architectural Record* (September 2007). She was invited to speak at symposiums including Columbia University's "Engineered Transparency," in September 2007, the University of Texas School of Architecture's "CounterMEASURES," in November 2007, and at the Canadian Center for Architecture. Addington also gave talks and lectures at MIT, Harvard University, the University of Cincinnati, Skidmore, Owings & Merrill, and the Architectural League of New York. She conducted a workshop on advanced research in sustainability at the AIA National Convention and served on the jury of the Kansas City AIA Design Awards. She was also appointed to the editorial board of *The Intelligent Building Journal* and was interviewed for the archives of Sputnik Observatory.

Sunil Bald, critic in architecture, and his office, Studio SUMO, was awarded the affordable-housing project, Le Mitan, through a 2006 competition; construction is scheduled to begin in January on a block in the Little Haiti section of Miami. Bald's other current projects include the Mizuta Museum of Art, in Saitama, Japan, scheduled to open in 2009, and the design for an exhibition of African and African-American basket-making culture, which opens at the Gibbes Museum, in Charleston, in fall 2008, the Smithsonian in spring 2009, and at the new Museum for African Art, in New York (designed by Robert A.M. Stern Architects), in fall 2009. Bald and partner Yolande Daniels gave the annual Charles and Ray Eames Lecture at the University of Michigan in November 2007.

Studio SUMO, interior rendering of Mizuta Museum of Art, Saitama, Japan, 2007.

Philip G. Bernstein ('83), lecturer, presented a future vision of digital technology in support of sustainable design at the Greenbuild International Conference and Expo, in Chicago, November 7–9, 2007. Other presenters included Rick Fedrizzi, CEO of USGBC; George David, CEO of United Technologies; and former president Bill Clinton. Bernstein's talk "Manufacturing Material Effects: Rethinking Design and Making in Architecture" at the April 2007 Ball State conference will be published by Routledge in the conference proceedings in summer 2008.

Martin Cox, critic in architecture, with his Brooklyn-based firm Bade Stageberg Cox, is currently working on the design of Art Cave, a 5,500-square-foot gallery space on a 17-acre vineyard estate, which will exhibit art throughout the landscape, in Napa, California. Taking advantage of economical cave-drilling technologies developed for the local wine industry, the Art Cave is conceived as a large-scale, passively conditioned, subterranean space. It was published in *The New York Times Magazine* on December 2, 2007. In addition, Cox is working on a 15,000-square-foot gathering and training space in Brooklyn and a high-rise project in Amsterdam, in collaboration with Steven Holl Architects.

Bade Stageberg Cox, Art Cave, Napa Valley, California, 2007.

Makram el Kadi, critic in architecture, taught a workshop in Dubai entitled "Worker's Habitat: Dubai 24hour City" as part of the Architectural Association's winter school program. With his New York-based firm L.E.FT, he is working on the new Beirut Marina in collaboration with Steven Holl Architects and has started construction on the firm's first U.S. project, a 6,000-square-foot house, in Bridgehampton, New York, to be completed in 2009. His firm is also working on new residential projects in Dubai, Beirut, and Turkey, as well as on their first monograph.

L.E.FT, model of HyPar Barn, Bridgehampton, New York, 2007.

Keller Easterling, associate professor, conducted research last fall on the urbanism associated with the international submarine cable in east Africa. She gave talks at "Postopolis!" Storefront for Art and Architecture, California College of the Arts, Penn State, North Carolina State, University of Waterloo, and the ComPlot conference on urbanism, in Guadalajara. Her article "Exrastatecraft" was published in *Perspecta* 39. Articles were also published in collections including "Archipelagoes of Exception," *CCCB Barcelona*, "With/Without: Spatial Products, Practices and Politics in the Middle East," *Bidoun*, and "The Knowledge" in *Volume* as well as "The Maghreb Connection: Movements of Life Across North Africa" (Actar), "The Last Mile" (GallerySKE), and "InSite Conversations" (San Diego Museum of Art). As a fellow of the School of International Studies at Yale she taught a joint architecture/international studies course on global infrastructure in the fall.

Martin Finio, critic in architecture, with his firm Christoff:Finio Architecture, celebrated the opening of the "Museum as Hub," a new educational/curatorial floor in the SANAA-designed New Museum of Contemporary Art on the Bowery, in New York City. The firm won an invited competition for the commission in January 2007. Christoff:Finio Architecture broke ground on a 10,000-square-foot house in East Hampton that will generate all of its own energy needs and received a 2007 AIA award for the design of the Heckscher Foundation's headquarters, in New York.

Mark Foster Gage ('01), assistant professor, with his New York firm Gage/Clemenceau Architects, is designing the headquarters for a modeling agency in Manhattan; a speculative house for the "T," *The New York Times Style Magazine*; a 3,000-square-foot showroom in SoHo, New York, and participating in a competition for an integrated performance center in Dublin. Recently completed projects by the firm were featured in *The New York Times*, *Wallpaper*, *Wonderland*, *Space*, and *Archiworld*. Its exhibition design for the *New Practices London* show at the Center for Architecture will be included in the upcoming book *Genius Moves: Icons of Design*. The firm's work is currently on display in *Figuration in Contemporary Design*, at the Museum of the Art Institute of Chicago, December 13, 2007, to June 8, 2008. Gage recently chaired a think tank on Computational Aesthetics at the Royal Danish Academy in Copenhagen and has given lectures at the Southern California Institute for Architecture (SCI-Arc), the Center for Information Technology, in Copenhagen, the Architectural Foundation, in London, and the Venetian Hotel, in Las Vegas.

Gage / Clemenceau Architects, exhibition design, *New Practices London*, The Center for Architecture, New York City, 2007.

Deborah Gans, critic in architecture, lectured at a U.S. State Department–sponsored symposium on sustainability in Panama City, where she discussed her project of 150 affordable homes in the Lower Ninth Ward in New Orleans, in collaboration with James Dart Architects. In fall 2007 the work of Gans's studio was exhibited in *Substance: Diverse Practices from the Periphery*, in Denver, Colorado.

Andrei Harwell ('06), critic in architecture, published the article "Churaevka: A Russian Village in the Connecticut Woods" in *Russian Life* magazine (July/August 2007).

Dolores Hayden, professor, gave the keynote address "Building Suburbia" at the national meeting of the Society for American City and Regional Planning History, in Portland, Maine. She also chaired a panel on public art and memory at the American Studies Association annual meeting in Philadelphia and published work in the *Yale Review* and several other journals.

Jennifer W. Leung, critic in architecture, received grants from the Graham Foundation and the University of Pennsylvania Institute for Urban Research, which will allow her to write up her project "Baghdad Year Zero: The Strategic City and Its Architectures of Risk," initiated when she was an Architecture and Urban Studies Fellow at the Whitney Museum of American Art, in 2006–07.

Ariane Lourie, critic in architecture, defended her dissertation, "Mass-Produced Aura: Thonet and the Market for Modernism, 1930–1953," in October, working with Jean-Louis Cohen at the Institute of Fine Arts at New York University. Lourie's dissertation centers on Modernism and its legacies in furniture design, intellectual property, and market-making for postwar American architecture, and her research led to the rediscovery of Thonet's American archive. She participated in the exhibition *Perfect Doubts* at the Cripta FAD, in Barcelona, in August 2007, and is currently working on a landscape and building master-plan project for a five-acre property within the Fire Island National Seashore in coordination with its general management plan.

Joeb Moore (MED '91), critic in architecture, received a 2007 AIA New England Design Award in the Residential category for the Mianus River Residence, in Greenwich, Connecticut. The house engages the site's surrounding nature preserve unfolding within and into the house through transitional spaces: courtyards, corridors, pathways, and thresholds. It has also been recognized with a Merit Award in the Eighth Annual *Residential Architect Magazine* Design Competition and was featured in the magazine's May 2007 issue.

Herbert S. Newman ('59), critic in architecture, with his firm Herbert S. Newman and Partners, received 2007 AIA Connecticut Design Awards. The firm won an honor award in the Built category for work on the Science Hill Parking Garage, at Yale University, and an Honorable Mention in the Built category for the design of the Hobart and William Smith Colleges New Residence Hall, in Geneva, New York.

Alan Organschi ('88), critic in architecture, with his firm Gray Organschi Architecture, received a 2007 AIA New England Design Award in the Residential category for work on the Tennis House, which includes a sod roof and a geothermal heating system. The firm's renovation of a church into a house was featured in *Dwell* magazine (December 2007) and its transformation of the firehouse in New Haven into a loft and sound studio was featured in *The New York Times*, September 9, 2007.

Eeva-Liisa Pelkonen (MED '94), assistant professor, continues to lecture on Eero Saarinen and has started work on a new research and exhibition project based on the Kevin Roche collection, housed at the Manuscripts and Archives of Yale University. She spoke about her two archival research projects at a closed symposium, "The Archives of the Modern Architect," which took place at the Victoria and Albert Museum, in London, in June 2007. In addition, Pelkonen gave a talk on Saarinen at the symposium "Questionable Beauty: Re-Evaluating Midcentury Modern Architecture" at the University of Massachusetts in Amherst, in September 2007. The book she co-edited with Donald Albrecht, *Eero Saarinen: Shaping the Future* (Yale University Press, 2006), received the Sir Banister Fletcher Award given annually to the "most deserving architecture book of the year" by the Authors Club in London, in November 2007. For academic year 2007–2008 Pelkonen is a fellow at the Whitney Humanities Center at Yale.

Ben Pell, critic in architecture, with his practice Pell Overton, recently completed the construction of a 4,000-square-foot office space for iMentor, an education nonprofit in Lower Manhattan. The firm is currently designing a weekend house in Catskill, New York, a penthouse addition in TriBeCa, and beginning construction for the renovation of a New York City public high school. Pell Overton is also developing an installation for an exhibition of its work at the Bridge Gallery, in New York, scheduled for spring 2008.

Pell Overton, iMentor, New York City, 2007.

Alan Plattus, professor, was the keynote speaker at the Syracuse Center for Excellence's annual symposium on environmental and energy systems, in October 2007. He gave the talk "Three Kinds of Sustainable Community Design." He is continuing work with the Yale Urban Design Workshop (YUDW) on the plan for the $250 million downtown revitalization project for New Britain, Connecticut. The YUDW is also working on a 13-unit affordable-housing development for the town of Bethany, Connecticut, and was recently selected, along with the Capstan Group, to develop a plan for the West End neighborhood of Bristol, Connecticut. Plattus will be speaking on January 23 at the annual meeting of the South Central Connecticut Regional Council of Governments, where he plans to address smart growth and transit-oriented development in the region.

Nina Rappaport, publications director, wrote the book, *Support and Resist: Structural Engineers and Design Innovation* (Monacelli Press), which was released in November and was featured at an event at the Architectural League of New York. She was invited to participate in a panel discussion at the Center for Architecture co-sponsored by the Structural Engineers Association of New York on January 15, 2008. In addition, she gave talks at Columbia University's "Engineered Transparency" symposium, in September 2007; the Dessau Architecture Institute, in January; at a panel discussion for the Skyscraper Museum, on February 5, and has organized a panel at the Architectural Association in London, at the end of February. Her article on Chuck Hoberman was published in *Architectural Record* (December 2007).

Hilary Sample, assistant professor, with her firm MOS, is designing a 30,000-square-foot teen youth center in Lowell, Massachusetts, with Transsolar as a consultant, and a 20,000-square-foot community center, in Newfoundland, Canada. The firm recently completed a 2,000-square-foot boathouse in Canada's Georgian Bay. MOS was invited to present design work as part of the Boston Society of Architect's Conversations in Architecture, was a finalist in the MoMA/P.S.1 Young Architects Program competition, and exhibited design work in the Philadelphia *Scripted by Purpose* exhibition, in September 2007. Sample's research for her book *Sick City: A Global Investigation into Urbanism, Infrastructure, and Disease* received Yale's Frederick W. Hilles Publications Fund and a visiting scholar's fellowship to the Canadian Centre for Architecture. She presented research on BioMed Cities at the Sixth Annual International Conference on Urban Health, sponsored by Johns Hopkins/

University of Maryland, in Baltimore, October 31–November 2, 2007.

MOS, model of boathouse, Georgian Bay, Canada, 2007.

Joel Sanders, adjunct associate professor, with his firm Joel Sanders Architects (JSA), won the competition with Korean-based firm Haehan for Sumbunk-dong Homes, an enclave of sixteen houses on a steeply sloping site in Seoul that will begin construction in spring 2008. JSA also won a competition to design a hotel in SoHo for Goldman Properties and is one of five short-listed firms for the new University of Houston Art Museum. It received a 2007 New York AIA Design Award for work on the media center at the Yale University Art Gallery. Sanders has lectured recently at "Postopolis!" at the Storefront for Art and Architecture, in New York, in May, and gave the keynote address, "Design Body Sense," at the Society of Design Historians Annual Conference on September 5. He also gave the lectures "Making Sense," at Tulane University School of Architecture in New Orleans on October 15; "Rethinking Domesticity," at the Architectural League of New York on October 19; "Outing the Closet: Sex, Gender, and the Public Toilet," at New York University and the Center for Architecture on November 3, and "Buildings and Fear," at the Architectural League of New York on November 15.

Robert A.M. Stern ('65), dean, and his firm Robert A.M. Stern Architects, were selected to design the George W. Bush Presidential Library and Museum, in Dallas, Texas. Other recent commissions include 99 Church Street, a hotel/residential tower in Lower Manhattan; College Square, a mixed-use building in New Haven; a mixed-use complex in Gurgaon, India; and Tour Carpe Diem, an environmentally responsible office tower at La Défense, France. The firm's reinvention of an 1880 public school building, in Brooklyn, New York, to create the Excellence Charter School of Bedford-Stuyvesant, won an Excellence in Historic Preservation Award from the Preservation League of New York State. Dean Stern will be honoree at events sponsored by the Kaufman Center in New York City, which reopened in January with improvements designed by the firm; by Bronx Community College, for which the firm is designing a new classroom and library building; and by the Sir John Soane's Museum Foundation.

Barry Svigals ('76), lecturer, with his firm Svigals + Partners, is collaborating with Behnisch Architects on the design of 55 Park Street, a 140,000-square-foot clinical laboratory building for Yale–New Haven Hospital. It will function as a 24/7 "main entrance" leading to the new cancer center and will also be the primary delivery point to the hospital via underground loading docks and a tunnel to the main campus across the street. In addition, the firm's John S. Martinez School was recently awarded the 2008 Citation Honor in Tampa, Florida, by the Architectural Jury of the AIA and American Association of School Administrators.

Carter Wiseman, lecturer, has spoken widely on Louis Kahn in connection with the publication of his book *Louis I. Kahn: Beyond Time and Style, a Life in Architecture* (W. W. Norton, 2007), including at the First Unitarian Church, in Rochester, New York; the Philadelphia Athenaeum; at the Connecticut AIA annual meeting, in Hartford; at the Boston Public Library, sponsored jointly by the Loeb Fellowship at Harvard's Graduate School of Design and the Boston Architectural College; and at the Kimbell Art Museum, in Fort Worth, Texas.

Nature Design

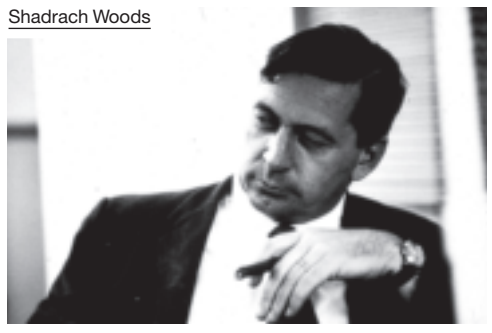
In September 2007 the School of Fine Arts in Zurich opened a fascinating exhibition, *NATURE/Design*, at its Museum für Gestaltung, itself a remarkable building of 1928. The show was curated by Angeli Sachs, who also edited a richly illustrated, beautifully produced catalog designed and published by noted graphic artist and publisher Lars Mueller. A symposium on September 22 brought together a number of scholars, architects, and design professionals for a discussion of the recent fascination with nature (in all its manifestations, whether visible or hypothetical) as a source of design. After decades of abstraction, of a particularly hard-edged variety in postwar Switzerland, the recent turn toward self-generating shapes (based on algorithms rather than formal similarity) has rekindled an interest in earlier attempts to capture fluid and malleable manifestations of nature, such as those encountered in Art Nouveau or in Louis Sullivan's System of Architectural Ornament. Infused by color and nuanced in their effects, nature's infinite repertoire of shapes has been expanded by new technologies of visualization, multiplying the plethora of structural and ornamental models. Kurt W. Forster, Visiting Vincent Scully Professor of the History of Architecture, gave the keynote lecture, "The Necessity of Chance."

Forster also gave the public evening lecture in Vienna commemorating ten years of the Frederick and Lillian Kiesler Foundation during the symposium "Modeling Space." After repatriating the Arnold Schoenberg Archive (from Los Angeles back to the composer's native city) in the 1990s, the city of Vienna obtained the Kiesler archive from his widow, Lillian. Dieter Bogner established its headquarters across the street from the new Museum District. Alongside such Austrian architects as Rudolf Schindler and Richard Neutra, Kiesler was among early immigrants to the United States searching for "organic shapes" that were briefly taken up after the war by such European architects as Hans Scharoun. Kiesler sought to realize his elusive concept of self-transforming spaces. He famously worked for (and with) Peggy Guggenheim and acted for decades as a relay among New York artists and architects. Forster heard him lecture to a desperate few in an empty Yale lecture hall in 1961 and never forgot the diminutive and agile man—half a John Cage of architecture, half a cagy impresario of ideas.

Forster recently published the introductory essay "Hulls Held Aloft and Bridges That Blink," in *Exploring Boundaries: The Architecture of Wilkinson-Eyre* (Basel, Boston, Berlin: Birkhauser, 2007), as well as an extended study on Karl Friedrich Schinkel in Joerg Trempler's, *Schinkel Motive* (Berlin: Matthes & Seitz, 2007).

—NR

Shadrach Woods



Shadrach Woods at Columbia

Build in Uncertainty: Unpacking the Shadrach Woods Archive was exhibited at Columbia University's Arthur Ross Gallery from October 17 to December 7, 2007. The show was the first exploration of the assembled papers of the American architect, urbanist, and teacher that were donated to the Avery Library in 2005. More preliminary investigation than retrospective, the exhibition wove multiple narrative threads through Woods's work, from his on-site training at Le Corbusier's Unité d'Habitation, in Marseille, to his involvement with the Lower Manhattan Expressway project.

Curated by Columbia doctoral candidates Elsa Lam and Brad Walters (MED '04), *Build in Uncertainty* took its theme from Woods's article "Waiting for Print-out (Previously Known as the Technico-Sociological Hangup)," published in *Perspecta* 12, in 1969. Here he condemns the rise of technological determinism and postmodern formalism and implores architects to address social needs and engage with the world in which they build. Woods calls for architects to "build in uncertainty"—that is, to act without a complete understanding of their environment and to design-in the potential for change.

This concept of "uncertainty" was integrated into the organization of the exhibit itself. Around the perimeter of the gallery a roughly chronological timeline of public and private documents narrated episodes from Woods's career. Three central tables thematically displayed archival objects to explore the dialectic of public and private, freedom and framework, and city and country throughout his architectural production. A reading table holding the architect's published and unpublished writings gave a temporary structure to the largely unprocessed archive. The goal of the exhibit was to create productive juxtapositions raising questions about the influence of Woods in his own time and the continuing impact of his ideas today.

Born in 1923 and raised in Yonkers, New York, Woods studied engineering at NYU and literature and philosophy at Trinity College, Dublin, before entering into architecture. For Woods, as for his mentor Le Corbusier, architecture and urbanism were intertwined endeavors, and advanced technologies should be applied to construction to create economical and efficient buildings. Woods explored these ideas with the interdisciplinary group Atelier des Bâtisseurs (ATBAT) throughout France and its overseas territories. Through ATBAT he met architects Georges Candilis and Alexis Josic and joined with them to form the Paris-based partnership Candilis-Josic-Woods in 1954.

Active in the proceedings of CIAM and Team X, the firm initially focused on projects addressing the postwar housing crisis. Contributing to Team X's critique of high Modernism, the theory-oriented Woods expanded the call to provide for the basic needs of *espace*, *soleil*, and *verdure*, as expressed in CIAM's Athens Charter. Through the concept of habitat, Woods proposed the integration of Le Corbusier's *machine à habiter* into its neighborhood, supplying public works and social services as well as a functional living unit.

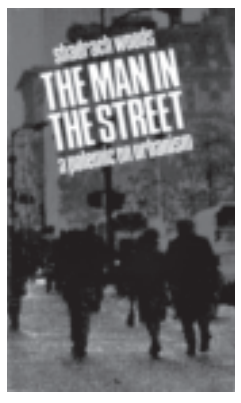
Woods advanced two major models of architectural organization over the course of his career: the spine-driven "stem" and the matrixlike "web." Aimed at the gradual expansion of new urban developments, the stem is a planning scheme in which housing is clustered around a spine of communal facilities and infrastructure. The concept shaped his firm's winning proposals for the urban extensions Bagnols-sur-Cèze (1956) and Toulouse-le-Mirail (1961). The web's pedestrian-scaled grid of interconnected open and built spaces continued the search for a noncentric system of organization that was proposed for the rebuilding of Frankfurt's war-devastated center (1963) and the Berlin Free University (1963).

On a regional scale, Woods explored the dissolution of the urban-rural divide in the firm's proposals for Paris-Nord (1965) and Bresse-Revermont (1967). As the work of Candilis-Josic-Woods expanded, he became an increasingly multifaceted thinker, playing the roles of architect, urbanist, and writer. The 1968 exhibition at the Milan Triennale, along with the accompanying publication, *Urbanism Is Everybody's Business,* and the posthumously published polemic, *The Man in the Street*, edited by Alexander Tzonis ('63), offer the fullest and most sophisticated expressions of his prescient ideas for cooperative city-centered organization at a global scale.

With his appointment by Paul Rudolph as visiting critic at Yale during spring 1962, Woods became active in teaching and lecturing at American universities. During that semester he was an adviser to students such as Charles Gwathmey ('61), who would later work on the Free University competition in the firm's Paris office. He describes Woods as an "incredible mentor, a generous and caring friend, as well as a truly visionary, unique architect." Woods continued to be involved with Yale throughout the 1960s, sitting on studio juries and publishing articles in *Perspecta* 11 and 12. Peter Papademetriou, an editor of *Perspecta* 12, remembers Woods for the way in which his submission arrived: wrapped in the cardboard from a yellow-lined notepad marked "15¢" under which Woods had written "price of this article." Such sardonic humor characterized his influence over several generations of Yale students during the tumultuous 1960s.

In 1968, toward the end of his brief but inspired career, Woods returned to New York. Setting up his own office, he was hired by Mayor John V. Lindsay's administration to consult on the controversial Lower Manhattan Expressway and several public-housing projects. Never abandoning his commitment to community-based design, Woods worked in New York until his untimely death in 1973. At the meeting of Team X that year, the choice of theme—"the responsibility of the architect"—reflected Woods's legacy of political and social engagement.

—Brad Walters (MED '06)
Walters is a Ph.D. candidate at Columbia University, focusing on the ABTAT.



Carrières Centrales housing by ATBAT Morocco, Bodiansky, Candilis, Piot and Woods, 1952. Images courtesy of Drawings and Archives, Avery Architectural & Fine Arts Library, Columbia University.

Alumni News

Alumni News reports on recent projects by graduates of the school. Please send your current news to:

Constructs,
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New Haven, Connecticut
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1960s

Thomas L. Bosworth ('60) and his residential architecture are the subjects of the monograph, *Thomas L. Bosworth: Building with Light in the Pacific Northwest*, by Erika Rosenfeld (ORO Editions, 2007).

Don Metz ('66) has published *Confessions of a Country Architect* (Bunker Hill Publishing, 2007), which describes the life of a residential country architect. He is an award-winning architect and pioneer of sustainable architectural design who works primarily on single-family rural residential projects.

1970s

Calvert Bowie ('77), with his firm, Bowie Gridley Architects, recently completed the Norfolk Academy Tucker Arts Center, a 92,000-square-foot renovation and addition for a co-educational day school in Virginia. The project is organized around a new school entrance and features a performing-arts theater, music and art classrooms, computer labs, a gymnasium, and a fitness center.

McKee Patterson ('77), with his firm, Austin Patterson Disston Architects, received two awards from *Connecticut Cottages & Gardens*' Innovation in Design Awards 2007 for the design of the Darien Bath, a high-design bathroom and a Greenwich residence, a renovation of the nineteenth-century men's camp Braehead.

1980s

Carol Burns ('83) and Robert Taylor ('83), with their firm, Taylor & Burns, of Boston, completed a 10,000-square-foot addition connected to a student center at Vermont's Bennington College. Connected with the site pattern of campus buildings, spaces, and pathways, the center stabilizes one corner of the main lawn and is a new social hub. The firm's work is also included in a traveling exhibition, *Out of the Box*, *Design Innovations in Affordable Housing* on exhibit at RISD, in February, and curated by Roberta Feldman.

Taylor & Burns, Bennington College Student Center, Bennington, Vermont, 2007.

Tim McKenna ('84) and Eric Oliner ('76) are working in the New England office of Hammes Company, a national health-care real estate development and consulting firm. As a senior project executive, McKenna coordinates strategic planning, real estate, and project development efforts for major health-care providers. Oliner is vice president with the firm and manages its New England operations.

Ted Trussell Porter ('84) published "Essay—The Interiors of Philip Johnson and David Whitney," in *Pin-Up Magazine* (winter 2007), which discusses the little-heralded influence of the younger Whitney on Johnson and the mutual development of their design sensibilities.

Marion Weiss ('84), with her firm, Weiss/Manfredi, received the 2007 Veronica Rudge Green Prize in Urban Design from Harvard for the design of the Seattle Art Museum's Olympic Sculpture Park. An exhibit at Harvard's Gund Hall featured the project from November 29, 2007, through January 13, 2008. Established in 1986, the Green Prize is awarded every two years to recognize excellence in a project in urban design and the public realm that improves the quality of urban life. This is the first time the winning project has been located in the United States.

Robert Bostwick ('85), of the Bostwick Design Partnership, completed the Cleveland-Marshall College of Law at Cleveland State University with a new glass entry pavilion for student lounges, an administrative conference room, and new circulation spaces. Other recent projects include the Cleveland Hearing and Speech Center, a branch library for the Cleveland Public Library system, and health-care and higher-education projects, including the Cleveland Clinic, the largest in Ohio and one of four LEED-registered projects. Bostwick will be presenting "An Adaptable Learning Village at Ohio Northern University" at the Society of College and Urban Planners' Mid-Atlantic Regional Conference in March. In addition, he has been elected to serve as president of the AIA Cleveland 2008 executive board.

Richard W. Hayes ('86) participated in the publication event at the Architectural League of New York for *The Yale Building Project: The First 40 Years* (Yale School of Architecture, 2007; distributed by Yale University Press) in October. He also gave talks at the Yale Club of New York, the National Arts Club, and the 25th annual meeting of the Southeast Chapter of the Society of Architecture, in Nashville, Tennessee. He presented the paper, "Objects and Interiors: Oscar Wilde" at the University of Oxford as part of the conference, "Subjective Objects." Hayes received a research grant from the Paul Mellon Centre for Studies in British Art, as well as a scholarship for his third residency at the McDowell Colony.

Whitney Sander ('86), with his firm, Sander Architects, is working on Hybrid Houses, partly prefab custom homes that use warehouse frames and shells, assemble like erector sets, and are domestically produced from eighty percent recycled steel. For the founders of *Wired* magazine he designed a Hybrid that will encompass 13,000 square feet on a 40-acre site, in Sun Valley, Idaho. Sander is also completing the design of a science building for the St. Kitts Biomedical Research Foundation, run by New Haven's Axion Research Foundation. In 2006 his firm was a semifinalist in the Global Green Sustainable Housing competition, sponsored by Brad Pitt, to design low-income housing for post-Katrina New Orleans. The firm's Canal House was featured on HGTV's "Beyond the Box" in 2007.

1990s

Juan Miró ('91), with his Austin-based firm, Miró Rivera Architects, received several awards for a pedestrian bridge in Austin, including a 2006 Architectural Review Award for International Emerging Architecture. He spoke at the RIBA in London as part of a lecture series held in conjunction with the award. Featured in the April 2007 issue of *Architectural Review,* the bridge was also one of two architectural winners of the first annual London International Creative Competition and will be featured in an exhibition in March. It was also included in the exhibition, *Young Americans: New Architecture in the USA,* at the Deutsches Architecture Museum, in Frankfurt. Miró Rivera Architects also received a Design Award from the Texas Society of Architects and a Merit Award from AIA Austin for the Stonehedge Residence.

Miro Rivera Architects, Pedestrian Bridge, Austin, Texas, 2007, photograph by Paul Finkel, Piston Design.

J. C. Calderon ('92), of New York, restored the cornice of Bretton Hall on 86th Street. The building, designed by Harry Mulliken in 1903, lost its galvanized iron cornice decades ago. Replicating the original projecting cornice was prohibitively expensive, so the architect redesigned the rooftop, rebuilding the parapet in red brick and laid cast stone in alternating stripes.

Louise Harpman ('93) and Scott Specht ('93), with their firm, Specht Harpman, received a Studio Design Award from the Texas Society of Architects for work on ZeroHouse, a small prefabricated home that can be easily shipped and quickly erected. It operates independently, without the need for any external utility or waste-disposal connections and is solar-powered, collects its own rainwater, and processes its own waste. The house can be used in off-grid or ecologically sensitive locations, such as ecotourism resorts or as live/work modules for relief-agency workers, mining, or construction sites. The project was featured on the cover of the *Texas Architect* magazine in October 2007; in the January 2008 issues of the Chinese-language *Panda* and *Ketchup* magazines, and in the *Wall Street Journal* in 2007, as part of DuPont Corporation's "Design Innovations" campaign. Construction on the first ZeroHouse is scheduled to begin in June 2008, in Hana, Hawaii.

Liesl (Elise) Geiger ('94), a principal of Geiger Mason Design, in New York, and a contributing editor to *Elements of Living* magazine, published *The Essence of Home* (The Monacelli Press, 2007). The book is a step-by-step look at the planning process of building a house focusing on seven elements that are crucial to livability: design origins, site and scale, language and style, openings and light, spheres of living, flow of space, and sustainability. Architects Richard Gluckman, Deborah Berke, Ted Flato, Peggy Deamer, Turner Brooks ('70), William McDonough ('76), and others offered practical advice and experience.

Michael Haverland ('94) was featured in an article on his residential projects in *The New York Times*, January 24, 2008.

Granger Moorhead ('95), with his firm, Moorhead & Moorhead, and his father's firm, Richard Moorhead, designed Mobile Chaplet, one of six portable spaces for reflection commissioned to travel to rural communities around the state of North Dakota, as part of the Roberts Street Chaplet Project. Inspired by the covered wagon, the Chaplet is constructed on a trailer bed with a woven canopy of thermoplastic composite rods that creates a vaulted space. A bench floats above the trailer bed supported by the rods, which also act as a backrest. The project received an Honorable Mention in Environments in *I.D.* magazine's 53rd Annual Design Review in 2007. The project was also featured in *Architectural Record*'s August 2007 issue. Moorhead & Moorhead was selected by the Architectural League of New York as a 2008 "Emerging Voice."

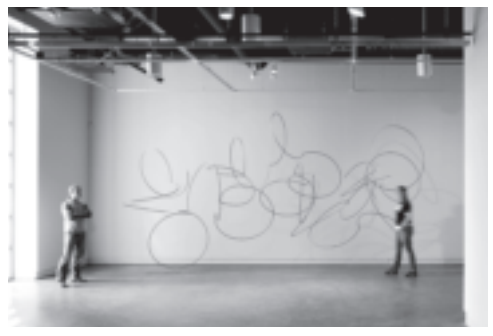
Moorhead & Moorhead, Mobile Chaplet project, 2007

Raj Patel ('97) is a principal designer at KEO International Consultants, which received the commission to design the headquarters for the Kuwait Investment Authority (KIA) from a field of six design firms. The 220-meter, 130,000-square-foot tower, located in the heart of Kuwait City, is lifted six floors above the ground on a podium inspired by the traditional form of the *dhow*. Construction is expected to begin in early 2009.

Keo International Consultants, rendering of Kuwait Investment Authority, 2007.

2000s

Dee Briggs ('02) had her first solo sculpture exhibition at the Regina Gouger Miller Gallery at Carnegie Mellon University, in Pittsburgh, from August 31 to October 28, 2007. She exhibited four large-scale pieces in carbon and stainless steel, along with her design-and-fabrication process. Briggs is currently working on private commissions in Pittsburgh, New York, and London.



Dee Briggs, "eighteen rings – one line," Regina Gouger Miller Gallery, Carnegie Mellon University, Pittsburg, 2007.

Emily Wilson ('02), after working for two New York architecture firms, is now pursuing a MFA in photography and digital media at the Maryland Institute College of Art, in Baltimore.

Clover Linné ('03) and Robert Berry ('04) were featured in the annual *Time Out New York* "Home Design Issue," in October 2007, in an article about small spaces. Asked to propose a renovation of a 350-square-foot studio apartment for a 27-year-old fashionista, their design introduced a continuous translucent storage wall that provided closet space and a variable visual effect by revealing the shapes and colors of its contents. In November Berry was awarded the Wiley Professional Award for Hand Delineation in the 2007 Ken Roberts Memorial Delineation Competition for his analytical sketch of the Teatro Marcello in Rome.

Frederick Tang ('03) has started a design practice, DeFT Projects, based in Dumbo, Brooklyn. He was featured in *Time Out New York*'s annual "Home Design Issue," in October 2007. For the Drawing Rooms project he proposed a studio design for a hypothetical client, a 26-year-old media junkie. DeFT Projects recently completed an apartment renovation on the Upper East Side and is working with New York City retail chain Scoop on a display system for a new toiletries department in its SoHo

flagship store. Tang's article, "Against the Grain: Crafting the Complex Surface," was published in *Praxis 9: Expanding Surface*. He was critic in architecture with the REX advanced studio in fall 2007.

deFT Projects, rendering of studio for Media Junkie, 2007.

Trattie Davies ('04) designed a new gallery on Manhattan's Upper East Side for Leslie Feely Fine Art. The exhibition, *Frank Gehry Process: Models & Drawings,* was on exhibit there from November 15, 2007 through January 12, 2008. She is critic in architecture working with Frank Gehry on his advanced studio in spring 2008.

Patrick Hyland ('04) works in the office of Westlake Reed Leskosky, in Cleveland, Ohio, and is teaching architecture and urban design studios at Kent State University's Cleveland Urban Design Collaborative. In spring 2007 Hyland was featured in *Influence + Imposition*, an exhibit at Cleveland Public Art focusing on the work of designers who came to the city after pursuing graduate education out of state. He displayed pencil renderings of industrial buildings and proposals for Cleveland's Public Square.

Patrick Hyland, rendering of "Public Square as Tax and Tariff Free Trade Zone," Cleveland, Ohio, 2007.

Forth Bagley's ('05) article "Portfolio: Hong Kong Cultural Centre," published in the winter 2007 issue of *Pin-Up Magazine*, summarizes the building's controversial history as a catalyst for growth in the city's Kowloon district. He helped to edit "KPF," in *Visual Architecture*, June 2007. Bagley returned to KPF after an architecture tour of Scandinavia and the Netherlands with his William Wirt Winchester Traveling Fellowship, which he received in 2005. At KPF he is working on master plans in Chongqing and in Tianjin, China, and a luxury retail-hotel-residential complex in Macau, now nearing completion. He is also working on a twelve-story all-glass residential building on Park Avenue. Bagley was promoted to associate principal at KPF in December 2007.

David Hecht ('05) is working at TEN Arquitectos, in New York, along with Brandon Pace ('05) and Joyce Chang ('06).

Lewis Wadsworth ('05), who works for Goody Clancy in Boston, was featured in "Fantasy Architecture," in the July 2007 issue of *AIArchitect*. His Pavilion for Oblivion, in the "Out There" category, was chosen for its intriguing design and poetic narrative. In a casual experiment with the simulation of complex geometry using basic off-the-shelf building components, mixed with an interest in prehistoric anthropology, Wadsworth discovered he could simulate megalithic structures with basic software tools designed for children and throw them into the common 3-D modeler Google SketchUp. Wadsworth also teaches an introductory 3-D modeling and illustration course at the Boston Architectural College.

Graduates from the class of 2007 are working for the following firms: Joseph Alguire, Marmol Radziner + Associates, Los Angeles; Sandra Arndt and Christopher Lee, Arnell Group, New York; Sean Bailey, Konyk Architecture, New York; Mohammed Balila, and Dryden Razook, Kohn Pederson Fox, London; Gabrielle Brainard, Bucholz McEvoy Architects, Dublin; Katherine Corisco, Kevin Kennon Architects; Brook Denison, David M. Schwarz /Architectural Services, Washington, D.C.; Ayat Fadaifard, Steven Holl Architects, New York; Harris Ford and Vincent Wan, Pelli Clarke Pelli Architects, New Haven; Khai Fung, WOHA, Singapore; Anya Grant and William West, Robert A.M. Stern Architects, New York; Sallie Hambright, Eisenman Architects, New York; Greg Heasley, Leroy Street Studio, New York; Jeremiah Joseph and Mustapha Jundi, Diller Scofidio + Renfro, New York; Serra Kiziltan, Gage/Clemenceau Architects, New York; Steve Lee, Kohn Pederson Fox, New York; Youngjin Lee, Sasaki Associates, Watertown, Massachusetts; Elisa Lui, Smithgroup (Healthcare Studio), San Francisco; Karl Mascarenhas, Foster + Partners, New York; Sean Namgoong, Pickard Chilton, New Haven, Connecticut; Clinton Prior, Sam Roche, and Neil Sondgeroth, Hammond Beeby Rupert Ainge, Chicago; Jeff Richards, Skidmore, Owings & Merrill, Chicago; Frida Rosenberg, AIX Arkitekter, Stockholm; Allen Slamic, Sage and Coombe Architects, New York; Ayumi Sugiyama, SHoP Architects, New York; Jean Suh and Michael Yeung, Joel Sanders Architect, New York; Julia Suh, Steven Harris Architects, New York; Adrienne Swiatocha, Aidlin Darling Design, San Francisco; James Tate, MOS, New Haven; Audrey Vuong, Michael Maltzan Architecture, Los Angeles; Weston Walker, Studio/Gang/Architects, Chicago, and Lindsay Weiss, Gluckman Mayner Architects, New York.

Enrique Ramirez ('07) and Molly Steenson ('07) are Ph.D. candidates at the Princeton School of Architecture. Timothy Newton ('07) is a critic in architecture at Yale School of Architecture.

E. Sean Bailey ('07), Jacob Reidel ('08), and Shelley Zhang ('08), known as the Royal United States Architects, published "Towards a Model Railroad Urbanism" in *306090 Models* (Princeton Architectural Press, 2008), edited by Jonathan D. Solomon, Emily Abruzzo, and Eric Ellingsen.

2007 AIA New England and Connecticut Design Awards

Brian Healy ('81) received an Honor Award for the design of the Grant Fulton Recital Hall at Brown University, in Providence, Rhode Island. Chad Floyd ('73), with Centerbrook Architects and Planners, was given a Merit Award in the Residential category for work on the Floyd House, in the Connecticut River Village, and a Connecticut Design Award Honorable Mention in the same category. James Stewart Polshek ('55), with his firm Polshek Partnership Architects, received a Merit Award in the Renovation category for work on the Yale University Art Gallery and a Connecticut Design Honor Award in the Preservation category. Jon Pickard ('79), with his firm, Pickard Chilton Architects, received a Connecticut Design Award Honorable Mention in the Built category for the design of the Orville L. Freeman Building, in Saint Paul, Minnesota.

Driehaus Prize to Duany and Plater-Zyberk

Andrés Duany ('74) and Elizabeth Plater-Zyberk ('74) are the recipients of the 2008 Richard H. Driehaus Prize. Established in 2003 by Chicago investor Richard Driehaus, the award is presented annually through the University of Notre Dame School of Architecture to honor a major contributor in the field of traditional and classical architecture. They will receive $200,000 and a model of the Choregic Monument of Lysikrates during ceremonies on March 29, 2008, in Chicago. They are the first pair to win the prize, and Plater-Zyberk is the first female recipient. Past winners include Jaquelin T. Robertson ('61), in 2007; Allen Greenberg ('65), in 2006; Quinlan Terry, in 2005, Demetri Porphyrios, in 2004; and Léon Krier, in 2003. Duany and Plater-Zyberk were selected by a jury that included Richard Driehaus and Paul Goldberger, the architecture critic of *The New Yorker*.

Topaz to Tigerman

Stanley Tigerman ('61) was awarded the 2008 AIA/ACSA Topaz Medallion for Excellence in Architectural Education in honor of his outstanding contribution to architecture education both formally and informally. Jane Weinzapfel wrote in a nominating letter: "In a culture that struggles to grasp a deep or broad understanding of the power and delight of architecture, Tigerman has been a remarkably influential and effective advocate of the profession we love and the work we do. . . . Tigerman is a nonpareil instructor whose impact on the students he has taught formally and informally for so long is magnified many times over by the informed and passionate love of architecture those students, now teachers and practitioners themselves bring to the world."

Tigerman received undergraduate and graduate degrees in architecture from Yale before returning to Chicago, where he became chief of design for Harry Weese. In 1962, he went into private practice, which he continues today at Tigerman McCurry Architects with his wife, Margaret McCurry. At Yale he has been a visiting critic and is often on final review juries. He also received Yale University's first alumni Arts Award.

Women in Architecture

Founded in fall 2006, Yale Women in Architecture (YWA) is a student group formed to offer a support network and critical forum for students and faculty in which issues of gender can be discussed freely and openly. The group meets several times a semester to address such issues and gather information on student enrollment, faculty representation, and professional outreach at the School of Architecture.

For the fall 2007 semester YWA introduced the following year's agenda that focuses on a proposed support network and outreach program designed to bring awareness to particular gender issues. The gathering drew professionals, faculty, and students together in an informal environment to talk about upcoming issues at Yale and address future concerns at the school. The main discussion recognized the tendency for males in the field of architecture to develop mentor relationships with other males. YWA hopes the organization can become that sort of link for female students and faculty within the Yale School of Architecture, as well as for professionals already in the field. Member Miriam Peterson ('09) expressed the desire of the YWA to create a networking Web site by the spring: "Our hope is that we can somehow foster the same type of camaraderie and kinship as males do in order to promote and support each other."

Also in the fall, the influence of women in the architectural profession was extensively discussed in New York City during two panels. The first panel, "Women in Modernism: Making Places in Architecture," held at the Museum of Modern Art, looked closely at the positive role women have played throughout architectural history. Sponsored by the Beverly Willis Architecture Foundation (last year Willis was a speaker at the fall YWA event), the discussion's participants included Sarah Herda, Toshiko Mori, Karen Stein, and Gwendolyn Wright and was moderated by curator Barry Bergdoll. The panel focused on women, who have had a lasting effect on architectural history, such as Lily Reich and Charlotte Perriand, despite having been forced to the margins of the male-dominated profession, and the influences women have had in general on Modern architecture.

The second women-and-architecture panel in New York was called "Women, Architects, and the City," and was held at the women's professional society of the Cosmopolitan Club, organized by Brooke Kamin Rapaport and moderated by Mickey Friedman. At the event Yale adjunct associate professor Deborah Berke, Gisue Hariri, Yale Davenport Visiting Professor Billie Tsien, and Marilyn Taylor spoke to an engaged, primarily female crowd about gender-specific issues in the practice of architecture. Each woman briefly discussed her professional work in New York City and addressed how she believes female architects practice differently in a male-dominated discipline. Hariri, with her sister Morgjan, of Hariri & Hariri, advised, "We must take on what is not expected. We read somewhere that women architects are afraid to build towers, so we tried that." When asked how she thinks women design differently, Billie Tsien responded, "From the very beginning of design we have a closer and slower understanding of space, which gives females a different connection to space."

—Jessica Lupo
Lupo ('08) was an editor of Retrospecta 06/07 *and is a member of YWA.*

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

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Terence Gower, still from *The Polytechnic*, 2005, video sound; 8:20 minutes, courtesy of the artist.

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Yale School of Architecture Lectures, Symposia, and Exhibitions Spring 2008

For 2007–2008, while the A+A Building Is undergoing renovation, the Yale School of Architecture is located at 32-36 Edgewood Avenue (between Howe and Park Streets), in New Haven, Connecticut

Lectures

Lectures begin at 6:30 p.m. at the Yale Art Gallery's McNeil Lecture Hall (enter on High Street) unless otherwise noted. Doors open to the general public at 6:15 p.m.

Richard Meier, Davenport Visiting Professor
"Hans Arp and Others"
Thursday, January 10

David Billington
Gordon H. Smith Lecture
"The Art of New Structural Engineering: Swiss Legacy and Mexican Marvels"
Monday, January 14

Panel Discussion

"Liberal and Illiberal Thoughts on Architecture and Modernity: A Conversation"
Anthony Vidler, The Cooper Union
Karsten Harries, Yale University
Joan Ockman, Columbia University
Spyros Papapetros, Princeton University
Christopher Wood, moderator, Yale University
Monday, January 28

"Painting Toward Architecture, Architecture Toward Painting" A conversation in honor of Robert Slutzky 1929-2005 (B.F.A. 1952, M.F.A. 1954)
Peter Halley, Yale University
Robert Storr, Yale University
Anthony Vidler, The Cooper Union
Joan Ockman, moderator, Columbia University
Monday, February 11

Paul Andreu
Paul Rudolph Lecture
"Flux – Movement – Form"
Monday, February 18

Mabel Wilson
"Time/Space Pressure: The Electronic Image of Architecture"
Monday, February 25

Yoshiharu Tsukamoto/ Atelier Bow Wow
Myriam Bellazoug Memorial Lecture
"Future Local"
Monday, March 24

Thomas Heatherwick
Eero Saarinen Lecture
"Belief and Doubt"
Monday, March 31

Chris Sharples, Kahn Visiting Assistant Professor
"In Practice"
Monday, April 7

Frank O. Gehry, Eero Saarinen Visiting Professor
"Work"
Thursday, April 10

Mario Carpo
"Digital Turns. Historical Thoughts from Abroad"
Monday, April 14

The School of Architecture spring lecture series is supported in part by Elise Jaffe + Jeffrey Brown, the Myriam Bellazoug Memorial Fund, the Eero Saarinen Visiting Professorship Fund, the Gordon H. Smith Lectureship in Practical Architecture Fund, the David W. Roth and Robert H. Symonds Memorial Lecture Fund, and the Paul Rudolph Lectureship Fund.

Symposia

"Building the Future: The University as Architectural Patron"
Art Gallery McNeil Lecture Hall (enter on High Street)
Friday, January 25 to Saturday, January 26

This symposium, organized by the History of Art Department and the School of Architecture, will pose the following questions to practitioners and historians of architecture: What is a great university building? What is the university's role as patron of architecture? How do university buildings contribute to the production of knowledge? How does great university architecture get made?

Friday, January 25, 6:30 p.m.
Keynote Address
Brendan Gill Lecture
David Brownlee
"Building Education"

Saturday, January 26, 9:45 a.m.
"Do Good Buildings Make Good Education?"
Frances Halsband, Chris McVoy, Robert Nelson, Mack Scogin

Saturday, January 26, 1:30 p.m.
"Campus or Museum: The University as Architectural Patron"
Jay Chatterjee, Sandy Isenstadt, William J. Mitchell, Robert A. M. Stern, and Karen Van Lengen

"The Future of Architecture in Education"
David Brownlee, Laura Cruickshank, and David Joselit

This symposium is supported by the generosity of Yale's Office of the President and by the Brendan Gill Lectureship Fund.

"Sustainable Architecture, Today and Tomorrow: Reframing the Discourse"
Art Gallery McNeil Lecture Hall (enter on High Street)
Friday, April 4 to Saturday, April 5

This symposium, marking the twentieth anniversary of the Brundtland Commission Report, proposes to introduce multiple contexts from which to reexamine the underlying questions of sustainability. Is enough being done, and is what's being done truly effective? Are effective results found by signing a pledge, making a commitment to a target, adopting an array of best practices, and/or using state-of-the-art evaluation tools? What would or could happen if we had the ability to step back and question the very construction of our assumptions that frame our problems in terms of what we know and how we do things? Can we begin to set priorities for a new generation of sustainable design research by identifying new approaches grounded in the practice of architecture, but informed by the knowledge of other disciplines?

This symposium is supported by the generosity of Gerald D. Hines and Hines Interests Limited Partnership.

Friday, April 4, 6:30 p.m.
Welcome
Richard C. Levin, Robert A.M. Stern

Keynote address
Gro Harlem Brundtland

Saturday, April 5, 9:30 a.m.
Michelle Addington, James Axley, Stefan Behnisch, Patrick Bellew, Lisa Curran, Daniel Esty, James Hansen, Sheila Kennedy, Susan Kim, Margaret Livingstone, William McDonough, Daniel Pearl, Hilary Sample, Jack Spengler, Ken Yeang, and Mitch Zakin

"Mobile Anxieties"
Friday April 11 to Saturday April 12
Linsly-Chittenden Hall, Room 102

This symposium, organized by students in the School's Masters of Environmental Design program, will look critically at the idea that mobility—both literal and metaphoric—undermines traditional notions of boundaries. When people, buildings, capital, and ideas move through space and time without boundaries, it affects the way we think about identities and foundations in architecture and beyond. What are the precedents for mobility in architecture, and how are they related to a general sense of unease? How do cultural, technological, economic, and socio-political changes stimulate or limit fears and consequent designs for mobility?

Friday, April 11, 6:30 p.m.
Keynote Address
Roth-Symonds Lecture
Adrian Favell
"Mobility, Security, and Creativity: The Politics and Economics of Global Creative Cities"

Saturday, April 12, 9:00 AM – 6:00 p.m.
Presentation of Papers

The Yale School of Architecture is a registered provider with the American Institute of Architects Continuing Education System. Credit earned by attending the "Building the Future: The University as Architectural Patron" and "Sustainable Architecture, Today and Tomorrow: Reframing the Discourse" will be reported to CES Records for AIA members. Certificates of Completion for non-AIA members are available upon request.

Exhibitions

Exhibition hours are Monday through Friday, 9:00 a.m. to 5:00 p.m. and Saturday,10:00 a.m. to 5:00 p.m.
The Architecture Gallery is located at 32 Edgewood Avenue.

Ecology. Design. Synergy
Behnisch Architekten + Transsolar Climate Engineering
October 29, 2007 to February 1, 2008

Painting the Glass House: Artists Revisit Modern Architecture
February 11 to May 9, 2008

Year-end exhibition of student work
May 23 to August 8, 2008

The exhibition *Ecology.Design.Synergy: Behnisch Architekten + Transsolar Climate Engineering*, an exhibition of the Institute for Foreign Cultural Relations and Galerie Aedes, Berlin, is supported in part by the Goethe-Institut New York.

Painting the Glass House: Artists Revisit Modern Architecture, was organized by The Aldrich Contemporary Art Museum.

The school's exhibition program is supported in part by the James Wilder Green Dean's Resource Fund, the Kibel Foundation Fund, The Nitkin Family Dean's Discretionary Fund in Architecture, the Paul Rudolph Publication Fund, the Robert A.M. Stern Fund, and the Rutherford Trowbridge Memorial Publication Fund.