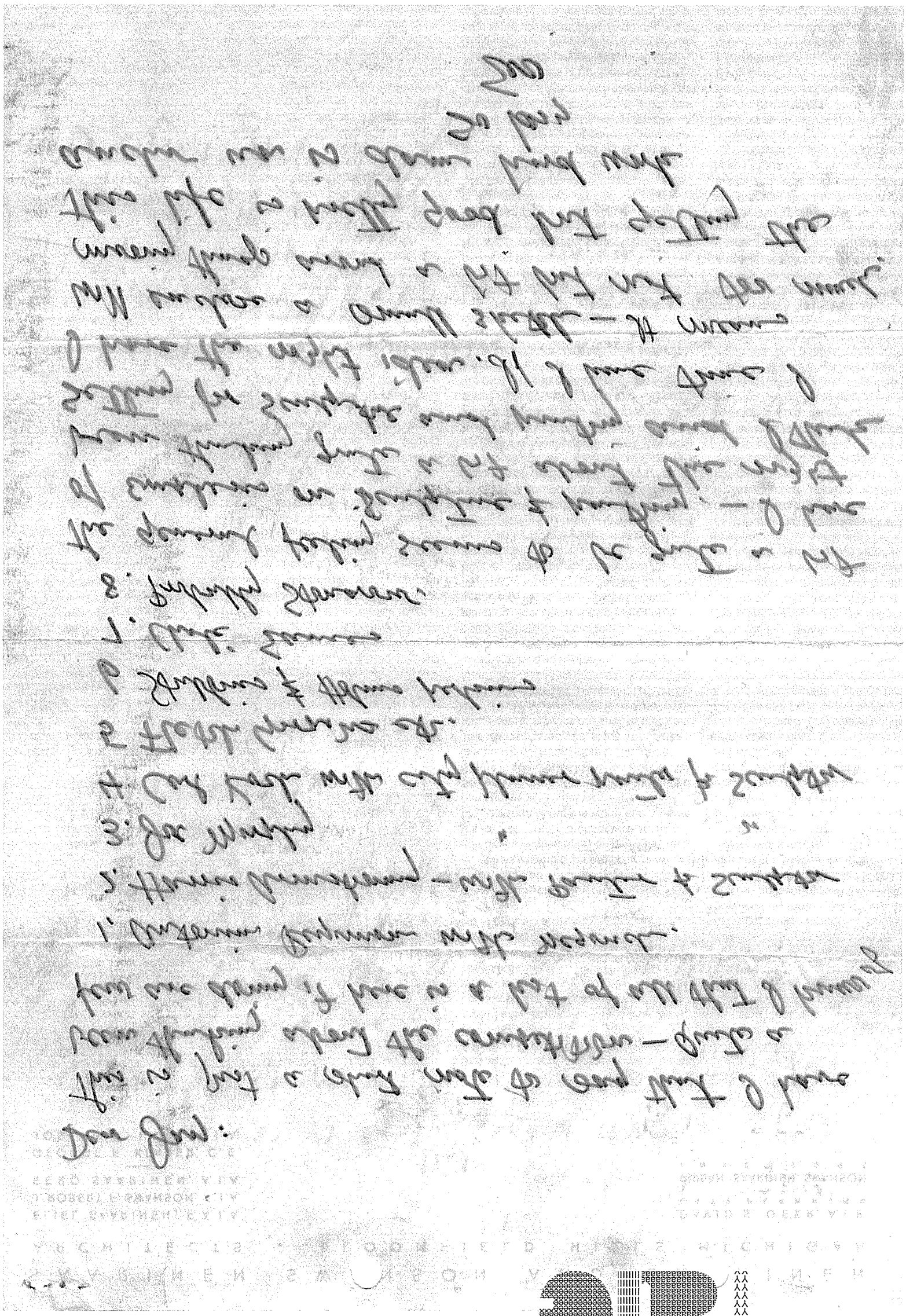
Spring 2005



Constructs

Architecture

Constructs

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

A Note on the Type: Helvetica Neue R

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

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

This issue includes the addition of a new version based on a constantly changing, always re-computing automated typeface program by David Reinfurt.

Front and back cover: Letter from Eero Saarinen, showing his ability to write backwards. Courtesy of Yale Archives and Manuscripts.

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Yale University School of Architecture
180 York Street
New Haven, Connecticut 06520
Telephone: 203-432-2296
Web site: www.architecture.yale.edu

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Dean: Robert A. M. Stern
Associate Dean: Peggy Deamer
Associate Dean: John Jacobson
Editor: Nina Rappaport
Graphic Design: David Reinfurt, ORG inc.
Copy Editors: Cathryn Drake, David Delp
Student Assistant: Abigail Ransmeier ('06), Christopher Yost ('05)
Event photographs by John Jacobson, Ceren Bingol ('05), and Erin Carraher ('05)

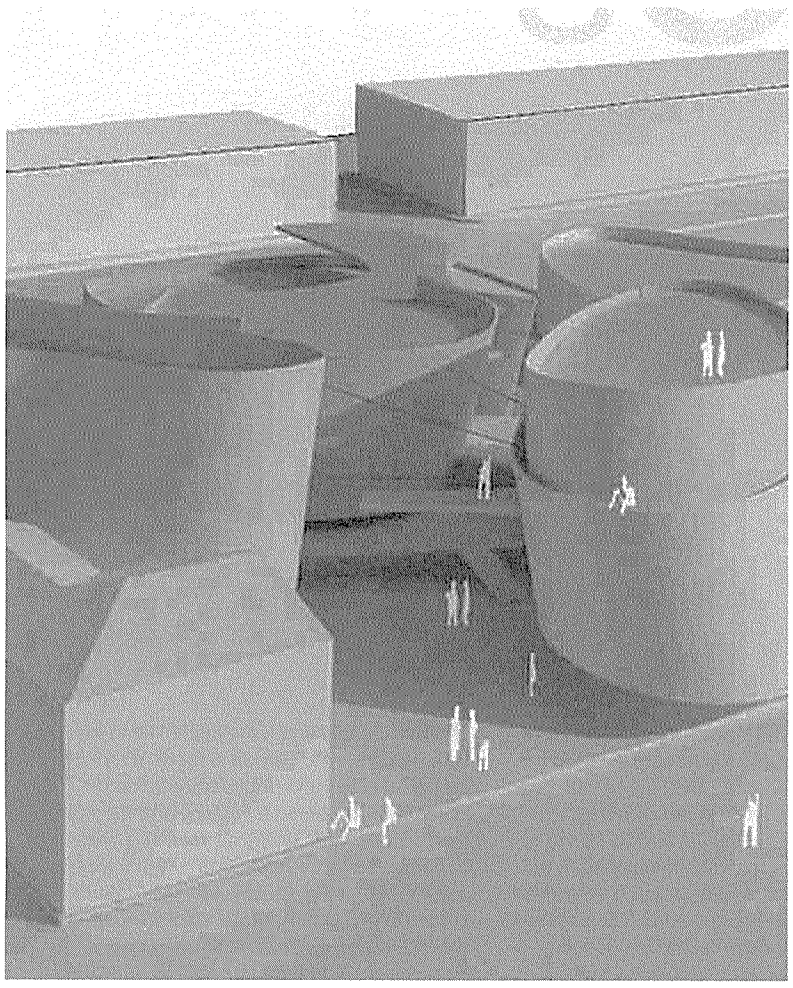
Stefan Behnisch

Stefan Behnisch, of Behnisch, Behnisch + Partner in Stuttgart, Germany, is teaching an advanced studio in the spring semester as the Eero Saarinen visiting professor and collaborating with Edward Bass Visiting Fellow Gerald Hines (see page 4). Nina Rappaport discussed with him issues of sustainability, design, and the state of the environment. He is giving a lecture on April 7, 2005.

Nina Rappaport: You consider sustainable architecture an integral aspect of building as well as essential to comfort. How would you define sustainability as more than just the idea of "green" architecture but as a broader term about the world and how we can survive with what we have?
Stefan Behnisch: Our office in the United States is sometimes identified as one that is focused on sustainable architecture. This is understandable, since from a distance characteristics are seen in black and white. But we see ourselves as architects in a broader context. However, I do understand that since this topic of sustainability is rather new and interesting, one likes to focus on it. We take it very seriously but consider it still as one discipline within all planning disciplines—or better, as one instrument within a well-balanced orchestra. Maybe today, since it's new, it is brass, but hopefully soon it will be one of the leading violins.

I can't define it, but I can explain it. Sustainability in Germany is *Nachhaltigkeit*, which comes from the field of forestry. It means that you don't harvest more than what can grow. Sustainability is similar but more complex than what most people understand. Most people narrow it down to energy consumption/kilowatt hours per square meter per year. People like to talk about what they can grasp, and numbers are easy to verify. But qualities are more difficult; you can describe or feel them, but you can't really measure them except in terms of productivity and well-being. So people tend to stick to quantity. But sustainability, which is coming into the foreground of the architectural discussion, is about qualities and buildings that serve people in the best way.
NR: So sustainability is more a holistic concept rather than just about individual buildings—about how we sustain a building and how it sustains us?
SB: We are talking about zillions of years of history of our planet, but we have only experienced a small part of it. And so far we have almost managed to ruin our planet. The question is not whether the planet will survive but whether we will. When the dinosaurs died there was a huge ecological catastrophe much larger than man could ever create. Our planet will survive. The big question is, are we able to maintain our own living environment so that our children will survive? If we keep maintaining our attitude this planet will shake us off and forget about mankind at some point. The planet will recover, develop. We won't.
NR: Don't you think it really is an environmental and a political issue?
SB: I think it is a humanistic issue, less than a political issue. Mankind is a little experiment of the universe, and I want this experiment to go well. We can't do much for it, but we can contribute a little bit. I think it is an aesthetic and moral attitude. There was great selfishness in the 1980s and 1990s that said, "Let's just rip off the planet and get it over with." So I think it is a moral issue. The political attitudes are, after all, just a reaction of the people's behavior, at least in democracies.
NR: Where does all of this moralizing philosophy and humanism come from in your background and education?
SB: It comes from many sources. I went to a Steiner Waldorf school. My boys go there now, and my mother went there. But I also studied philosophy with the Jesuits. I am not Catholic, but I majored in philosophy and spent a year studying Emmanuel Kant. So, for me, it is also about trying to understand how human beings act and how we perceive things. There is one approach of the Jesuits that I truly like. It says that even though good and evil are not absolute categories, the judgment for our acting is motivationally driven. Even if you lie, if the motivation is right, then the lie in itself is not an evil deed. And even if you are a true Christian or a believer in any religion, you can be an evil person if you do things out of selfishness or the wrong motivation. We are thinking the same thing here. Sustainability is not a religion to me. Architecture is a sign of our cultural development, and right now sustainability should be part of architecture because it is a pressing issue—in our cultural and scientific development. We should be aware of it, and it should show in our cultural production, in architecture, and in art too.

We all know that today's oil prices are not just a little bump in the road. Oil is a limited resource. I am convinced that it can last a long time, and we need it for our societies. A family that is poor has to learn to manage its money; a company that has economic problems has to learn to manage its financial resources; a country that has limited resources has to learn to manage these. And buildings use a significant part of our resources. So architects, engineers, and politicians are not dealing with a minor problem.
NR: Do you want to simplify society and live in a hut?
SB: No, I am not an advocate of back-to-nature or a return to the Stone Age. Although I think Rousseau was a fantastic philosopher—he triggered the *Gartenstadt* and back-to-nature movements—I don't believe in his approach. I do think that our environment should be more in the public focus, and I also believe that sustainability is one of the new planning disciplines in architecture. Once we master the subject, it will be as much a part of planning and building as any other element. There have always been movements that in their time were far advanced and in the foreground. If you consider the Eiffel Tower, the structural temptation outweighed everything else. Even the Hancock Center in Chicago showed the structural elements in its façade. Now high-rise buildings are not a structural challenge anymore. Today it is sustainability.
NR: Do you think about ways to bring sustainability into the foreground of your architecture and the courses you teach?
SB: What I see in our office is that there is not one single competition or design that does not ask for the incorporation of green solutions. It is not easy to plan environmentally sound and sustainable buildings, but in general it is easy to appear to be taking care of the topic. Architects add some



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photovoltaic cells, engineers talk about ventilation chimneys, and everybody hopes the topic will soon go away. The art is to incorporate it. It is no miracle, no secret science. It is mostly common sense . . . and a significant amount of work and effort.

NR: So that is integrated green design. It is almost as though you are creating a building around an environment—like the more greenhouselike buildings.

SB: If you add it on, technically it is a sorry excuse. Yes, it should be an integral part of the design, like planning a building to cost or time schedule, which is a very natural thing to do. People don't have problems implementing air-conditioning systems in buildings, and they think operable windows, shading devices, and daylighting enhancements are miracles. But those are easier to manage than lift systems, elevators, and escalators. It is just moving the focus away from thinking that the way we have done it for the last twenty years is good reason to do it again.

NR: How do you approach designing with sustainability in terms of your clients, especially corporate ones who just don't care?

SB: I might be a little bit naïve; my approach starts with the human being. It starts with how they might feel and what they expect from the working-living-travel environment. And what should we give them. I think creating work-space has a lot to do with dignity and giving people satisfaction where they spend a good part of their waking time. One client didn't want operable windows—because he said that bugs would come in. I didn't understand this. I asked him why he drove an SUV and was wearing Eddie Bauer clothes and why he wanted to be an outdoors person when he was afraid of bugs? My approach is not a very theoretical one, but maybe if I would have built less in the relatively short time of my career I would have worked more on theory. But I have been in the lucky situation that many ideas I have had, have been realized. And I always have clients who are willing to go on this adventure with me.

NR: That is so rare. How do you convince your clients to go with your ideas and experiment with something that is such a long-term investment?

SB: I don't experiment with their investments. After all, we try to achieve a common goal: They will get the very best for their money. I always try to take them on a journey, and we live through that together. What architects tend to forget is that for clients like CEO Henri Termeer, of Genzyme, or Manfred Bodin, of Norddeutsche Landesbank, a new building is a once-in-a-lifetime adventure. You are there to develop ideas together and translate these into architecture. Most clients acknowledge this, since they understand that I wouldn't try to tell them how to run their business. If you do it right, they happily join you on the journey. It is all a process: the planning, designing, and building. I do not believe in the hero architect who just draws up a sketch and hands it down the line to have it built. Architecture is hard work by many people, and it takes a lot of communication.

NR: So the client gives you a great deal of freedom in the end?

SB: Freedom is not always the basis for a good building. Mutual understanding and the possibility to develop within a given brief is a good basis. The Hysolar Building, which my father designed, was always published as a Deconstructivist building, but it was way before the movement emerged. The client said, "Give me three containers and leave me alone. I don't have any requirements; I just need a box and a desk." Suddenly you work very formally. I think that is one of the reasons why some American architects have a formal approach: They work on shell and core because their client isn't involved. I have never done a true spec building. I mostly work on competitions. Our offices, my father's and mine, combined have done almost 140 buildings with only four direct commissions.

NR: But aren't competition submissions more work than direct commissions?

SB: They are, but if you are good it pays for itself with the prize money. You don't have to join any country clubs or golf clubs; you don't have to take your clients out for dinner. For us it is worth it, and the competition process is also our research lab. For example, the Norddeutsche Landesbank we pursued in our office for years and did it in different ways in competitions until we had it developed far enough—and then we met the right client.

NR: In some of your work you have begun to look at prefabrication, such as the IBN Institute in Wageningen, Germany, or the Linear City Lofts in Los Angeles. Can you then create a prefab building system with sustainable building elements that can be integrated into the building industry?

SB: I believe that the development of the 1980s hybrid, prefab, multipurpose building was never brought to a solution. This ridiculous movement of Post Modernism, which I think is just a big accident of architectural history, cut it off. Post Modernism was a turn-of-the-century movement a few years too early, and they were wrongly motivated. What we did in the IBN Institute with mass-production elements with readymades showed that these are efficient and have minimal energy and material use, so they do have something to do with sustainability. Architecturally I am intrigued by the idea. What Kenzo Tange tried to achieve in the 1960s with his plug-in ideas has a big future, because sustainability is also about reusing buildings and the multiple use of buildings or their structures. One idea I have would be to create a parking garage that could be used either as housing, a shopping mall, or an office building, or an office building that could be reused as a shopping mall or as a parking garage, because in the end we will have too many parking garages. This would be about rethinking the idea of hybrids in a very practical way.

NR: Can you imagine taking whole areas and retooling them into sustainable areas?

SB: Maybe we should consider this on the basis of a vital city. New York is actually efficient and relatively sustainable because of its high density. The disastrous attack on Lower Manhattan was a chance to rethink the separation of working and living. We live in a postindustrial, or knowledge-based, society. Our way of living and our economies are changing more rapidly than economists will acknowledge. Our stock exchange system is outdated because it is industrially based. We have tried to use it for the Yahoos of the "new market," and it failed enormously. More stock values were destroyed than in any economic crash in history. And we keep ignoring the changes. Considering that master planning takes ten to twenty years and that a building is developed over three to five years, we are speculating about developments that we can't know or understand—we are like fortune-tellers. So change, reuse, and flexible infrastructure become significant. The example of Lower Manhattan shows that there is a chance, even though caused by a disastrous act of violence, to make a part of the city fit for the future and not just [an attempt at] rebuilding the past.

NR: What about the stylistic deconstructivist issue? How did that help or hinder you? Did it have any meaning for you or is it critics who branded you as a deconstructivist?

SB: This was at a time when I just started working in my father's office. He was branded as deconstructivist. I was generally sensitive on this issue until I read about Derrida's ideas. I then noticed that deconstructivism in architecture came ten years late—it is not just about odd angles. I feel more comfortable with chaos theory as a basic explanation for life. Some of my father's buildings from the 1960s and 1970s are seemingly decon in look. But I don't think we fit that description, in terms of meaning. Our approach is to find the appropriate or best possible solution considering many aspects of architecture and looking at the humanistic as well as functional sides.

NR: Is that organic design in the holistic sense of architecture, which develops naturally from its circumstances and context, or is it from outside preconceived ideas about style and design?

SB: That is a nice question. I like that idea. But it is not organic as we normally see it architecturally but rather as a philosophical question or motivation. It could be organic if you think how organic things develop. I like "expressionistic" as a term, more than "deconstructivist." Our basis would be Scharoun. The architecture, the space, and appearance of buildings express forces that are not always obvious and that have to be interpreted, understood. The influences that work in this environment, climate, and function are able to express themselves in the building. So other forces help form the building and maybe express themselves in a rather surprising way. It is a different, indirect, not so obvious kind of functionalism. Maybe that is it.

1. Behnisch, Behnisch & Partners, Oceanographic Museum, Straslund, Germany, 2005-2008.
2. Behnisch, Behnisch & Partners, Norddeutsche Landesbank, Hannover, Germany, 2002.

Gerald Hines

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Gerald Hines, founder of the real estate development, management, and investment firm Hines, is the inaugural Edward Bass Fellow. He will join Eero Saarinen Visiting Professor Stefan Behnisch to offer an advanced studio this spring. For *Constructs* he describes his early projects, trends, and current large-scale development sites. He gave a lecture on January 10, 2005.

Nina Rappaport: When you step back and think about your career as a developer, do you see yourself going in a different direction now? Where are your current projects, and what are your development and overall interests today?

Gerald Hines: I am concerned about how big American cities that grew up around the automobile can possibly be sustainable. So a direction for us is the development of large-scale, multi-use projects with working/living situations, because people are going to revolt against the two-hour commutes. For large-scale projects, there are just not many people who can raise the capital to build complete areas of cities. And the competition isn't as stiff. If you want to develop one building on one site in London, for example, there might be twenty-five firms in competition; but for larger sites there are few as qualified as we are.

NR: Projects such as the Diagonal Mar Development, an 84-acre waterfront site in Barcelona, and the site that housed the Renault plant outside of Paris come to mind. What is your approach to building something on the scale of a city within a city?

GH: Our site, adjacent to Pinault's billion-dollar museum on the island is the largest site under development in Europe. It will be a fantastic, 10 million-square-foot mixed-use neighborhood with residential, office, retail, and what the French call "equipments," which are schools and social-service facilities. We are working in conjunction with the city and its master plan to lay out the infrastructure and allocate different pieces—sizes of buildings and the amount of open space.

NR: Is this similar to your role in the plan of the Garibaldi Repubblica area in Milan that has been awaiting development for more than forty years? How do you organize a project of this scale as an owner, full developer, or in partnership with a city? Does it differ from place to place?

GH: The Milan project is 2 million square feet on 56 acres. It is also mixed-use, with office and residential space as well as a fashion museum and design school. The city is developing their largest park as part of the site, as well as municipal buildings and Lombardy regional office buildings. We have acquired the options on the land and have 90 percent ownership, so we are both the developer and the primary owner. We have engaged architect Cesar Pelli to work on the master plan.

NR: What made you choose this as your site for the Yale advanced studio, and what aspect of it are you assigning to the students?

GH: Stefan Behnisch and I thought it would be more interesting for a studio to design the fashion museum rather than the office component, so the students get a chance to take a first crack at this. The project itself will have some type of mini architectural competition.

NR: The design part of a project seems to be where you like to be involved. How do you work with architects as part of the development process?

GH: I do get a lot of pleasure being involved in the design process. I am a builder, not so much a financier. I started out as a mechanical engineer from Purdue University with a focus on building systems. I was involved with Texas Engineering, which was the first consulting engineering firm in Houston. Our first building was a 20,000-square-foot office/warehouse, and it was the best of its kind in Houston. I had a lot of fun doing it; we made money, and we got five new jobs. I learned how to work with architects so they could bring in outstanding design at a reasonable cost, which is the crux of Hines's philosophy.

NR: When you put together a team, how do you work with the architects and have them collaborate in a productive way?

GH: Usually we think there is one best architect for a particular site at a particular place. And sometimes we will narrow it down to three or four and have a mini-competition and say, "Here is $5,000 or $10,000 dollars apiece, draw us some sketches on an 8 ½ X 11." I used to get Philip Johnson to do it for me. I'd say, "Send it to me over the fax. I don't want any drawings. Just send me free-hand sketches."

NR: How did you meet Johnson and begin working with him?

GH: He had visited Houston a lot and liked the city, so I asked him to design a three-building complex called Post Oak Central. I had also started on Pennzoil Place and needed a second anchor tenant. Philip said, "Why not do two buildings?" And I said, "You can't put two buildings on one block in Houston." And he drew me a sketch of two smaller buildings in counterpoint. Two 36-story buildings cost less to build and can be built faster. And we *did* get that second tenant and were able to give Zapata its own front door. That is an example of how good architecture worked to improve cost and efficiency. And Ada Louise Huxtable said it "broke out of the Miesian box."

NR: How did you combine tall buildings and corporate centers with your interest in green urban design? Where did that focus begin?

GH: We are trying to lead the industry in green building development. We have been keeping energy costs low in our buildings for forty years. One Shell Plaza, in Houston, was a very low-energy building and the tallest lightweight concrete building ever built—the tube-within-a-tube building—but it took three years to build. I told its engineer, Fazlur Khan, "Faz, that was great, but it cost us a lot of interest. Now let's come up with a design that we can do in two years." So we did a composite on the Control Data Corporation Building, also in Houston, which was twenty stories tall, and then One Shell Square in New Orleans. Fazlur was a fantastic structural engineer and a dear, dear person, a great human being, and a great fertile mind; it was a great experience to work with him.

NR: You also focused on new kinds urban spaces with projects such as the Galleria, in Houston. What are some models for you in terms of great active public spaces?

GH: The Galleria taught us that the ice-skating rink in the middle created a situation where people promenade to watch, and that people and ice-skaters like to be watched. For me, Europe is more of a place for pedestrians and public transportation. Cities like Copenhagen, where one-third of the people commute by bicycle, one-third by public transportation, and one-third by automobile, are gradually squeezing the automobile down. America was developed around the automobile, which is a shame because we won't ever be able to undo that. China is trying to follow us, and that is not the right pattern.

NR: What would you like to see in China, a country where you are building quite a lot now, such as Embassy House and Park Avenue, five apartment towers in Beijing?

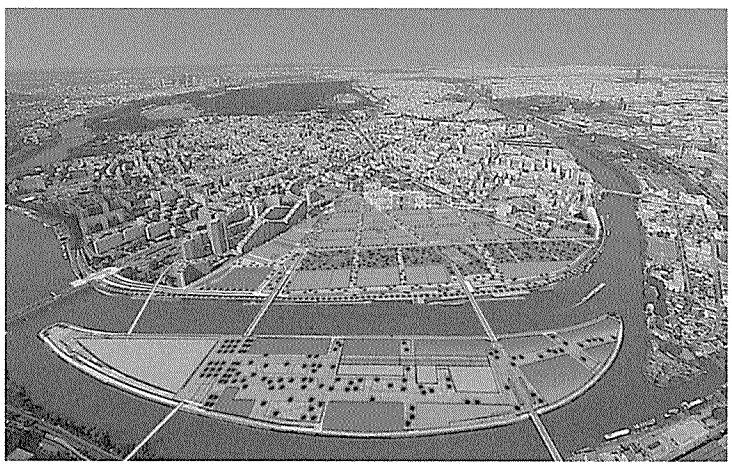
GH: I think developing the infrastructure is critical, but mass transit and highway development is so expensive, and it is driving up the price of steel. We are looking at projects in Shenzhen where 75 percent is being built as special economic zones. They lay out the red carpet for us because they like the quality of our work, but we are one little voice. But China can get it done—it is a command society. It is not like India, which is more like the United States—a messy democracy. But the Indian people have such abundant natural resources and a wonderful education system. India will take off despite all the bureaucracy. We are now looking at a 25,000-acre project in Mumbai, where 17 million people live. They would like to create an economic zone that would have its own government, no red tape, and free trade. We might get involved in building a bridge-and-highway system that is about 30 kilometers long and would cost $800 million, but I don't know whether we can do it because putting the infrastructure in place would be risky.

NR: When you walk around a city, do you look at potentials, ideas, or missed opportunities? Are there inspirations that you bring from one place to another?

GH: I look at how the cornice line is working or the quality of light. Or I think, If we built this in India how would we do it? Or, I really like that rail line they have in Copenhagen. People can bring their bikes aboard—isn't that terrific? And in a poorer area bikes are the sustainable way to do this. Wouldn't that be an exciting way to make a community, where you bike and then have a long spine? You could start with a bus, and it could be used for traveling the 22 to 30 kilometers to Mumbai. But you can't take bikes to Mumbai because there are no bike paths. But there would be one in our development. Those are the kinds of things I think about and also saw in Jan Gehl's Copenhagen projects. We are going to have him work on Garibaldi Repubblica to see how to generate the public spaces, before we do the overall plan.

NR: What is your interest in teaching real estate development to architects?

GH: You always learn something from the students; they are great young minds to interact with. The students then begin to understand the development process and how to improve the built environment. That is what we are all about and that is my purpose: to create great spaces and improve the quality of the built environment.



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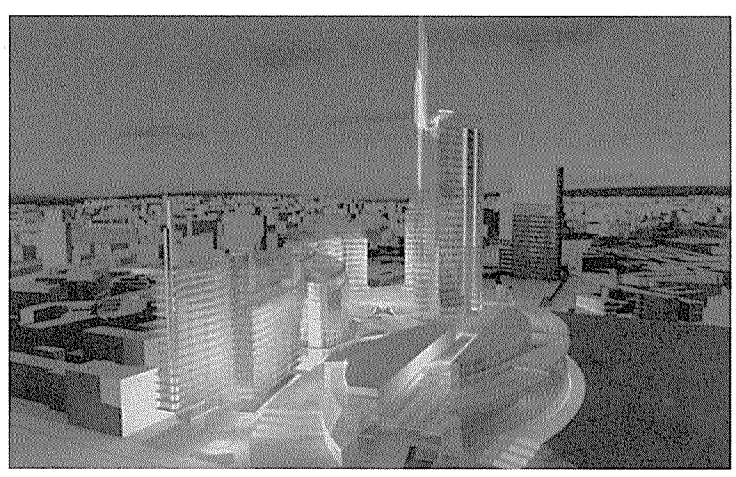

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1. Hines, rendering of former Renault factory site, Paris, 2004.
2. Hines, rendering of Garibaldi Repubblica site, Milan, 2004.

Mario Gooden

Mario Gooden of Huff & Gooden Architects, in Charlotte, North Carolina, is the third Louis I. Kahn visiting assistant professor. Laurie Hawkinson, professor at Columbia University and partner at Smith-Miller Hawkinson, discussed issues of architecture and culture with Gooden for *Constructs* at her office in New York. He will give a lecture on Monday, March 21, 2005.

Laurie Hawkinson: As someone who is interested in contemporary culture and is not a historicist architect, what is it like to practice in Charleston, South Carolina? You are from the South, and you have talked about ideas of stereotypes and expectations of a place. How are you thinking about the issues of place?

Mario Gooden: When I left the South to go to Columbia University, I never was going to come back. So being there is a kind of personal reckoning. My partner, Ray Huff, has been practicing there for twenty years and like me is an African-American, so we have discussions about issues such as race, identity, class—things that are not spoken of in polite company, but if you read between the lines it is there. We are trying to make an architecture that is instrumental to revealing conditions in terms of how the South affirms stereotypes and denies them at the same time. In the 1980s there was a rebirth of southern cities—Charlotte, Charleston, and Atlanta. However, what people see in Charleston is what Charlestonians want them to see, such as the Daughters of the American Revolution buildings but without the cultural implication of that situation. The slave market is just an artifact for them; it is a tourist destination. But honestly, most of our work hasn't been in Charleston except for public school work; it is increasingly just a base of operations. It is kind of ironic to be there. When Charleston clients come to us, they do so because they recognize that our work is modern. It is very satisfying because our work is not at all about regionalism or simply about being in the South. Our goal is that the work should be instrumental in whatever cultural context we are working in.

LH: I am hesitant to ask you about race and architecture for the same reasons that I don't like questions about gender, but I don't see that it is possible to separate the issue from that of power. In working on a project for the Museum of Women's History, in New York City, with Catherine Ingraham, I didn't want to ghetto-ize the issue and instead asked what it could be about as architecture. We explored the condition of collecting the history and how it might occupy space. How have you approached the cultural and racial aspects of our society, for example in the project for the House for the Future President?

MG: The National Building Museum asked us to do a theoretical project in conjunction with a celebration of Mount Vernon for a retreat house for a future president. We thought that a future president might be one of the kids that we have been designing schools for the past few years, and their retreat could be in Charleston. Then how would he or she be received in the neighborhood when they returned? We also looked at the spatial practices in the neighborhood and the way people occupy the corners, streets, and public spaces, and how part of the house is a living room that would be ceremonial, and it would become part of the street showing the relationship between the individual and community.

LH: But you incorporated that into the existing fabric?

MG: We pinned it to the traditional houses and sited it near where artist David Hammons did a site-specific installation in 1991 called *Places With a Past*. One corner of his project was called the "House of the Future"—a version of a Charleston "single" house—and on the other corner he replaced a cigarette ad with images of children looking toward a flagpole with the African liberation flag. Our project is on the other corner and forms a new communal space; the social space exists on the outside as much as it does on the inside of the house.

LH: It seems that you are trying to come to terms with the local and the global as a spatial condition and as a way to reconstitute day-to-day social life. So when you design institutional buildings, how have you proposed those projects as a thinking architect, in considering and opening up the program?

MG: What we attempt to do is look at the circumstances—the physical site and the social and political conditions—and construct a series of strategies that would lead to an architectural response that is not directly related to a form. This would create an instrument that would form a new reading of that condition. In a renovation of a 1950s two-story school building with a very long elevation, adjacent to low-income housing, we wondered what we could do with that edge. We came up with the device of an urban hedge in the form of a two-story vegetated screen, which became a landscape piece to provide shade, to destabilize the scale of the existing elevation, and also give kids something to look at outside the window. Additionally, we folded the ceiling along the corridor, so we created reveals with moments that interrupted the monotony of the hallway as light changed throughout the day. It could trigger a different response than what occupants get at home. It needs to be the best kind of place that it can be.

For a project for a public swimming pool in Charleston, not far from The Citadel [the military university of South Carolina] in an African-American neighborhood, we wondered what we could do to offer a respite from the climate of everyday circumstances that most kids have to deal with in terms of their economic and social conditions. We wanted to make a separation between floating in the pool and their normal space, using light and color to make it dreamlike. We tried to make a surreal order showing relationships, paradoxes, and ambiguities in the spatial condition.

LH: Your projects do address race, power, and questions of geography, and at the same time you want to be a player, like anyone else. How do you plan to project your work forward?

MG: We don't go into each project with a reading of the site in terms of race; we go into each project looking at all the conditions surrounding it. So with each project we try to discover what defines the project, the client, and the cultural sphere. Even with houses at the beach, we are looking at who are these people and what defines them, and how we should think about the space they operate in? Maybe it is not visible, but it can be revealed in architecture.

LH: You have been teaching at a number of institutions, and now you are at Yale. What is the subject of your studio?

MG: The studio project, "Global Topologies," will look at cultural issues at the global scale: topologies that are a confluence of political and social issues and issues of conflict and war. The initial project is based on one of the twenty-one missions of the U.N. The students will map the sites as facts on the ground in terms of who are the players and what are the economic and political issues, and they will look at what is generated by the condition the U.N. has responded to, as an observer or as a peacekeeper, to ameliorate that condition. The students will bring something to a site at the global scale. We will also look at the way that plays out daily in terms of the new media and personal histories.

LH: How do you find the feedback loop from teaching to your practice, and what for you is the relationship between teaching and practice?

MG: Fundamentally architecture is about creating constructed relationships—spatial relationships, relationships of circumstances, and how one situation relates to another. It is important that the students bring a critical attitude about the things that they observe and then analyze how to construct an architectural response to relationships out of those conditions. In terms of practice, it does feed back to the way I question things. I am finding other ways of starting a project through a cartography exercise rather than a site plan.

LH: What are you working on now as part of the GSA First Impressions program, with other architects such as Joel Sanders?

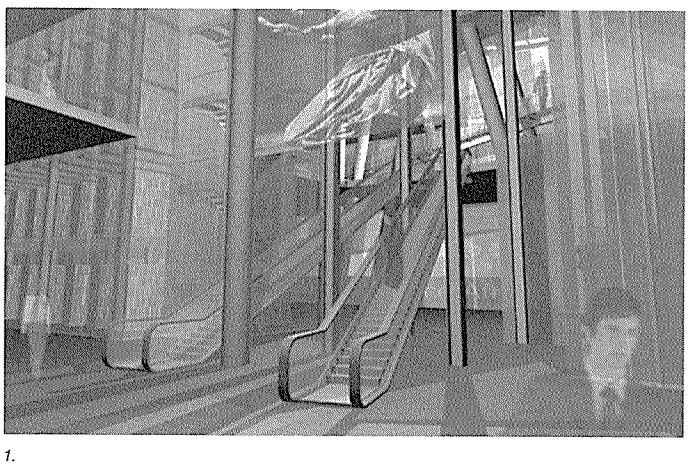
MG: The program deals with the first thing that the public sees when they come to a federal building—such as public spaces, security, interiors, and the interface between the public and the government—in order to make an experience that people don't dread. We have an indefinite delivery contract so we have yet to begin work on a specific project, but we are looking forward to it. I think the attention that the GSA under Ed Feiner has been giving to the quality of public architecture has been fantastic.

LH: And you were one of four selected teams competing for the Motown Museum project. While you didn't receive the commission, what were some ideas developed for the project?

MG: The program was a hybrid: part entertainment (including a theater and nightclub), part museum, education facility, and administrative offices, and it is located at an important intersection of Detroit at Woodward and Interstate 75. We approached the project by thinking about the meaning of classic Motown in the early 1960s to the 1980s, before it went to L.A. One of the first things we did was to map the music as a time line to determine the significant political and cultural events relative to the Motown hits. We started to think of it as a soundtrack to a certain time period. So the parti developed out of intertwining these things to make an architectural promenade through the Motown experience. Motown wanted visitors to take something away, so our idea was to create glass chambers where you record your own piece of Motown music. Our initial strategy was to think of the cultural and historical context, as well as the urban context, and how it is the final piece for a catalyst of other interventions around it.

LH: It is interesting to see how the competition work for Motown and the Brooklyn Library, for which you were also an invited competitor, can manifest itself in other projects, such as the museum in Los Angeles. Have these competitions turned out to be meaningful research tools?

MG: For the California African-American Museum in Los Angeles, where we have been asked to do a preschematic design, we are looking at the intertwining of history, art, and culture, as well as how to construct a "cultural medium." We put together a team with Hammel Green and Abrahamson, and Lord Cultural Resources, to develop a prospectus for expansion of the 1984 building in the Exposition Park, near buildings by Thom Mayne, Frank Gehry, and Steven Holl. The existing renovation portion is 40,000 square feet, and the expansion is 30,000–35,000 square feet. We hope to continue to do projects that ask these kinds of questions. Architecture can help construct awareness and lead to discussion and dialogue. I often tell my students, when you finish a project there is not going to be a sign that tells you what the architect was thinking. The architecture must communicate at another level and start to beg some questions. In our work we want to think of architecture as being instrumental rather than providing a definitive answer.



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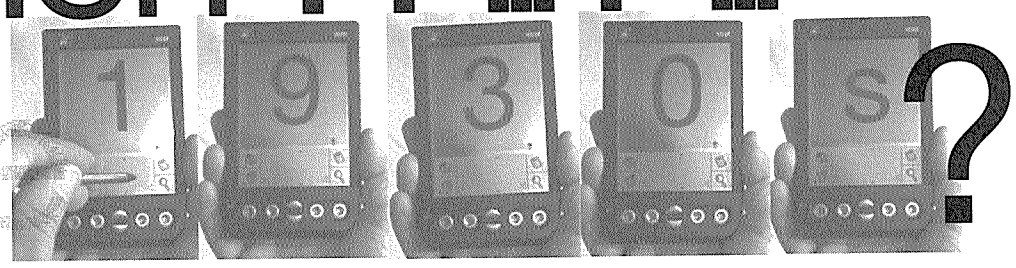
1. Huff & Gooden Architects, rendering of scheme for the Brooklyn Public Library competition, 2002.

When were the 1930s?

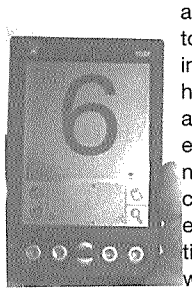


At the conference, "When Modern Was Modern," on October 1-2, 2004, organized by lecturer Karla Britton in conjunction with the exhibition *PSFS Nothing More Modern*, scholars gathered for a weekend of discussion on topics that provided a broader context for the exhibit.

Various disciplines have put forth their own scenarios regarding modernization's historical march, each complete with epoch-marking events, paradigm-shifting ideas, and teleological prehistories. Architecture is no exception. Generally in these narratives one particular decade takes precedence over others, with the rounded-off decade as a placeholder for generalizations that provide a stabilizing wedge of time in which to frame supposedly epochal transformations. Last fall the conference "When Modern Was Modern" addressed the designs of the 1930s, when, as participant Sylvia Lavin of UCLA remarked, "Modernity was successfully turned into Modernism." Held in conjunction with the exhibition *PSFS: Nothing More Modern*, the conference participated in the broader project of framing the activities of George Howe, from 1950–54 chairman of Yale's Department of Architecture and one of the PSFS Building's architects, within the context of the decade in which his major work was completed.

The focus on the 1930s could be seen as problematic, primarily for its dichotomy of high hopes and Depression realities. Did America only begin putting forth a self-conscious image of its contemporary sophisticated realization of Modernity during the 1930s? How did the particular icons of Modernity get produced during a time of severe economic depression? Should this decade be considered its own mini-age within Modernity, dividing progressive-era transformations from the postwar boom? Or was it the end of simpler times, heralding complexities yet to come? Alternatively, should the decade be seen as the important lead-in to postwar apotheosis, the solid prehistory of Pax Americana, suburbanization, and urban decentralization? At various times during the two-day conference these questions were entertained, but the event ultimately suggested that the historical era of the American 1930s might yet be awaiting historicization, at least as far as contemporary architectural culture is concerned.

The clearest statement to emerge from the event, however, seems decidedly aligned with major contemporary concerns: entertainment value and intrinsic imageability, both of which played perhaps the most significant architectural roles in the era. With an overabundance of visual evidence on display in Hastings Hall during the conference, publicity and performance were the very meat of the matter. From the cavalcade of lush black-and-white imagery accompanying Karla Britton's introductory talk to the steady stream of postcard imagery from various fairs and exhibitions held during the period, the conference was a feast for the eyes, with two presenters even showing movie clips of material originally featured at the 1939 World's Fair. One could even say the contradictory forces of economic despair and pragmatic promotion present during the 1930s, associated with a triumphant but flawed world predicated on progress (if not upward mobility) through business, seemed almost enticing given today's anxious uncertainty.



The four thematic panels comprised a central triumvirate ("Protagonists," "Life," and "Rhetoric," each preceded by the adjective *Modern*) and a fourth infrastructure panel titled "Landscapes of Progress." Together they covered a great deal of material, ranging from the ordinary and perhaps obvious to the unusual, anachronistic, and nostalgic. Jean-Louis Cohen's keynote address on Friday evening was filled with a set of breathtaking images even more remarkable for being almost uniformly unknown. The expanse of marvels was accompanied by a simple story: characterizations of the importation from Europe to America of early Modern practices, paradigms, and imagery that tend to eclipse a noticeable reverse exchange—namely, the obvious fascination with America on the part of the architecture culture of Europe.

The Friday afternoon panel "Modern Protagonists" preceded Cohen's talk and all but circled around the building featured in the exhibition, Howe and Lescaze's PSFS Building. Cocurator Thomas Mellins presented the traditional and revisionist positions regarding the significance of the building's development. The standard narrative of the project is that it symbolizes the triumphant arrival, in the guise of William Lescaze, of European Modernism in the provincial land of culture trumped by commerce. Mellins argued that the building's form and appearance were less the result of imported style and more an expression of desire on the part of "a highly developed business culture" for an iconic, "sumptuous and efficient machine for profit." Dean Robert A. M. Stern treated us to a thorough-going tour of George Howe's varied output, filled with details of an architect "from a 'good' family" who trained at venerable East Coast educational institutions and the Ecolé des Beaux-Arts, in Paris. Dietrich Neumann reassessed the vicissitudes of Lescaze's career, positing that his socialist milieu and ensuing values, shared with numerous clients, both helped and hurt his career. Profiling the Swiss-born and -educated Lescaze, he noted that the stylistic allegiance to European Modernism bespoke at times a more complicated sensibility underneath the apparent veneer, one entranced by simple American vernacular.

Given the PSFS Building's importance in MoMA's 1932 International Style show as an exemplar of homegrown European-style Modernism, the panel was rounded out by Sarah Goldhagen's exposition of Alfred Barr's agenda at that institution during the 1930s. She posited that Barr had affected American architectural discourse in three ways (architectural exhibitions, nonarchitectural exhibitions, and the struggle over the construction of the MoMA Building) and vividly brought to life some of the dynamics of artistic culture in America. However, the broader question of whether the array of MoMA exhibits was seen by architects, their clients, and the public—and whether the sensibility of the profession was even poised to recognize Barr's efforts as different from those espoused by *The International Style* exhibition (1932)—remained unexplored, suggesting that Goldhagen's talk tells only part of an interesting story.

The Saturday morning panel on "Modern Life" showed the relationships among the hero architect, the press, and the new idea of the successful architects' office. Peter Donhauser's presentation on Edward Durell Stone marked the dramatic *Wizard of Oz*–inspired transition from the predominantly black-and-white imagery of Friday's panel to the faded yet poignant presence of color in the *Moderne* and Modern past that was the event's focus. The visually informative talk showed how Stone's image and personality—along with his relationship with the editor of *Time* magazine, Henry Luce—galvanized a career that was disconnected from the more progressive social and political aspects of architectural form as understood during the period. Adnan Morshed proposed that industrial designer, architect, and impresario Norman Bel Geddes succeeded at imaging, through the 1939 World's Fair, a decidedly top-down model of democracy linking the leaders of industry, government, and design. Morshed showed how Geddes's bulbous streamlining cannot be divorced from the projection of a decidedly masculine master planner as a Superman-like aviator looking down on the world transformed by modern technology, working hand in hand with the designer's totalizing visions.

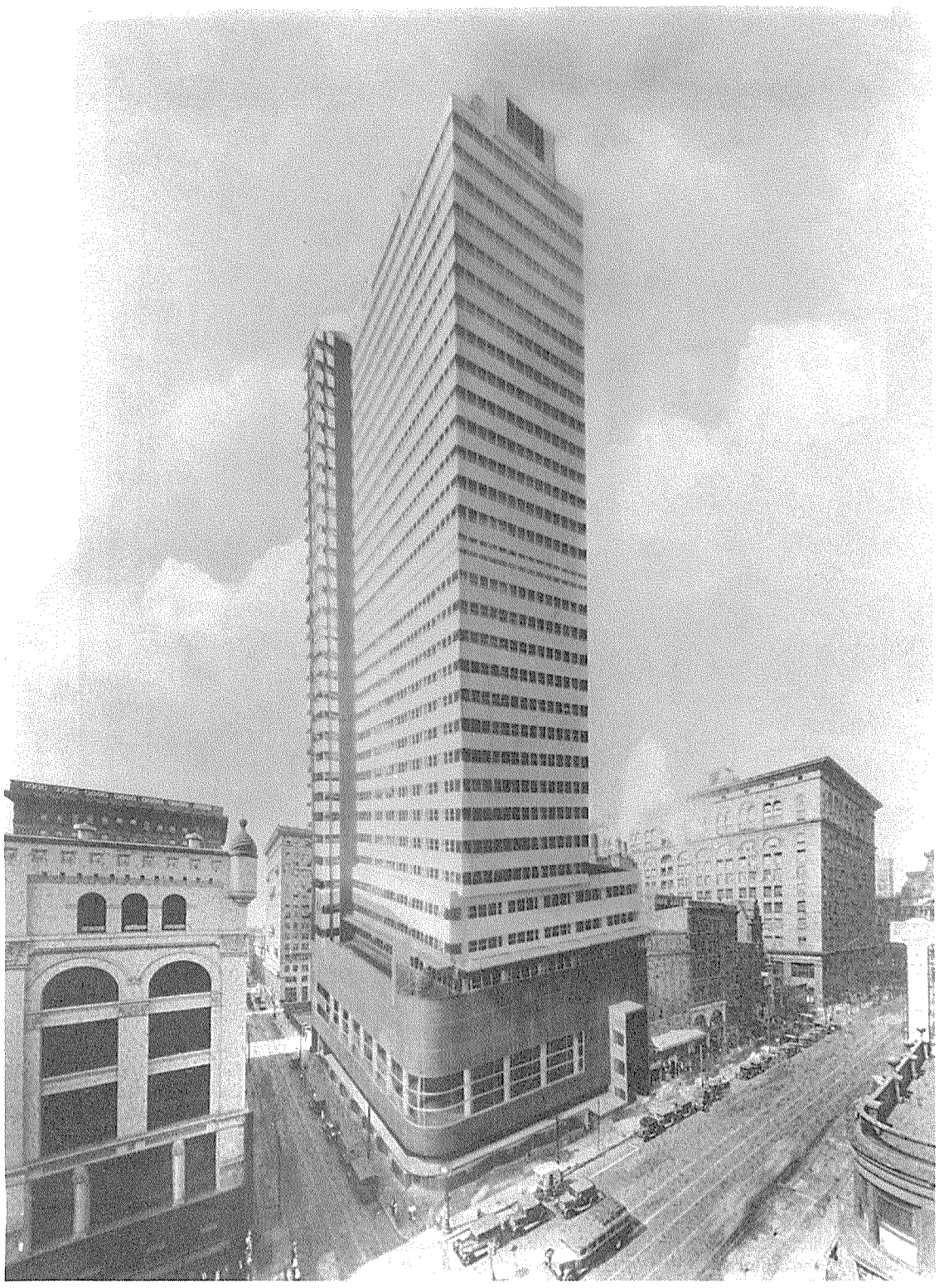
Sylvia Lavin presented a polemical talk that skillfully formed an argument around a specific storefront sign containing the phrase *Contemporary Background* on display in a 1930s Detroit interior decorating/furniture showroom, as a means to presenting a problem related to the significance given within the period to architectural design over other emergent forms, particularly interior design and the curatorial sensibilities it entailed. Her point was simple: a background effect of Modernization goes by the name *contemporary,* which by the 1950s eventually became for design a strategic form of practice that resisted the making of the Modern into Modernism. Careful not to propose this insight as a revisionist replacement for previously canonical characterizations of zeitgeist-affirming criteria—especially those put forth regarding architecture during the 1930s by the likes of Hitchcock and Johnson, Pevsner and Giedion—Lavin shrewdly used it to preview later postwar transformations. Her talk precisely described an overlap between the era in question and contemporary concerns.

The afternoon session "The Landscape of Progress" focused on larger-scaled planning and infrastructural issues of the time, opening with Marc Treib's paper framing West Coast activities through the guise of "house, housing, and landscape." Focusing on the work of the California architect and educator William Wurster and landscape architects Thomas Church and Garrett Eckbo, Treib's paper detailed how early American Modernist design was integrated with both the intellectual and social aims of European design thinking and progressive American values. His inclusion of a passage from Steinbeck's *The Grapes of Wrath,* as well as images of dust-bowl destitution and the overloaded Model T's that relocated the victims of drought and overdraft, was one of the few textual nods to the concrete economic and political context that more than any other force shaped the debates and discourse of the 1930s, an aspect that the other members of his panel echoed and extended. As did Keller Easterling's talk that immediately followed, Treib suggested that a political climate keen on experimenting with government intervention in both the building industry and long-range economic planning produced a unique dynamic of modernization, one both at odds with synchronic European realities and particular in a way that architecture culture since has had trouble accurately reflecting.

Easterling's talk exposed the at times comical, at times tragic, coexistence of conflicting ideas held on the part of government figures such as Benton MacKaye, as well as the Regional Planning Association of America and the Resettlement Administration. She began with a nod to the Gertrude Steinian syntax of the conference's title, arguing that no progressive lineage or master narrative was needed but that threads from earlier times—mostly concerning modernization and mobility—looped back upon themselves during the stagnant suffering of the decade. Easterling labeled the hidden tales—some still awaiting detailed retelling—"hyperbolic fictions and fantasies," along the lines of lavish movie musicals and Marx Brothers–esque slapstick routines. Her talk closed with an admonition to the audience, asking them to question the recurrent foregone conclusion that the Modern is over and the Post-Modern has triumphed and calling on them to entertain Bruno Latour's suggestion that perhaps "we have never been modern."

Richard Plunz closed the panel with a genealogy of American social housing seen through the lens of what was proposed and realized for New York City. His major insight, shared amid a panoply of photographic evidence from both the era and his contemporary visits to important sites in housing history, was that modern public housing in New York was an attempt to make the urban suburban, whereas in Europe—à Le Corbusier's Marseilles block—it was a case of making the suburban urban. Suggesting that the context produced little opportunity for direct importation or even adaptation of European ideals and models, Plunz's paper was a wistful reminder that numerous threads of the homegrown social project articulated during the early twentieth century not only remain unrealized but also all but forgotten by the profession. He closed by suggesting that by the time the simplified, economizing, and rather banal versions of the Unité d'Habitation were imported to America, the story was over.

The talks on the final panel involved more explicitly the differences between images and that to which they referred, as was only fitting those talks united under the rubric "Modern Rhetoric." Alan Plattus's tour of the American expositions and fairs of the decade proved that entertainment value is never unimportant when it comes to public events invested in ideas. Both the imagery and details he assembled, as well as his reading of the ideological uses and abuses to which they were put, enlivened the conference and brought home a link between the past and the present that was perhaps the most palpable of the day. Alan Trachtenberg's discussion of the rhetoric of modern photography—a medium, like architecture, at once abstract and yet decidedly material—brought the event's reliance on mediation full circle.



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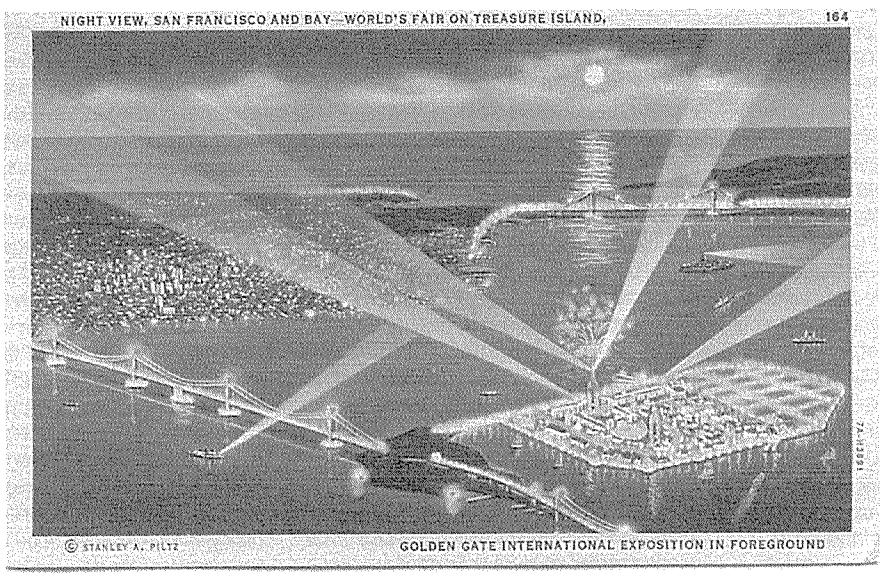

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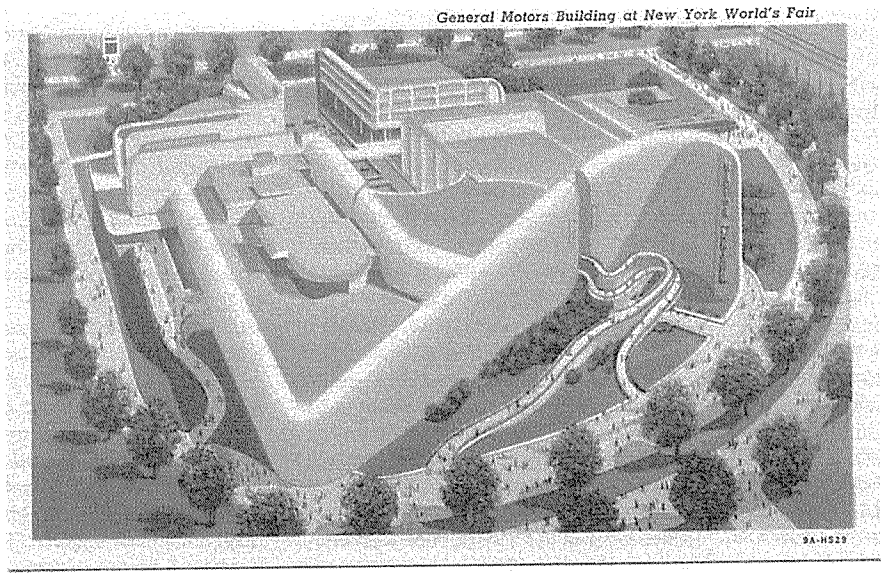

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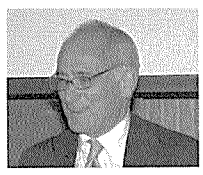

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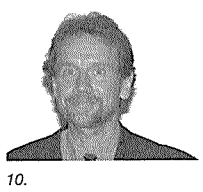

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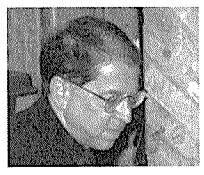

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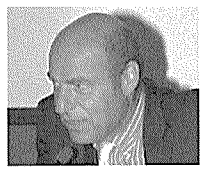

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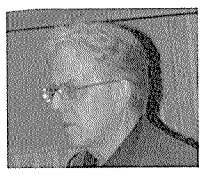

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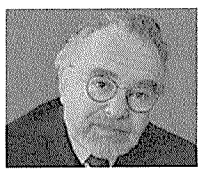

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All told, the conference heralded less a new take on the 1930s than a recap of received views. Ultimately, intellectual distinctions in place during the 1930s, between architectural design on the one hand and architectural culture on the other, remain to be clearly parsed. A warning voiced by Dean Stern during the Saturday morning session admonishing those who might succumb to the temptation to treat subsequent reception and evaluation of *The International Style* exhibition as indicative of contemporary reactions, clarified this need. Pointing to a potential raised by Lavin's paper, involving the compelling possibilities to be had by seeing the 1930s—rather then the 1960s—as the important hinge around which pressing contemporary debates now turn, Dean Stern's warning could also be taken as a harbinger of historicizations yet to come, beyond when the contemporary was contemporary.

—Brendan D. Moran
Moran (MED '00) is a lecturer at the School of Architecture and a Ph.D. candidate at the Harvard Graduate School of Design.

1. Howe & Lescaze, PSFS Building, Philadelphia, photograph by Richard Dooner, 1932.
2. Postcard of Golden Gate International Exposition, 1939, from the collection of Alan Plattus.
3. Postcard of General Motors Building, New York World's Fair, 1939, from the collection of Alan Plattus.
4. Karla Britton, 5. Thomas Mellins, 6. Peter Donhauser, 7. Sylvia Lavin, 8. Robert A. M. Stern, 9. Adnan Morshed, 10. Dietrich Neumann, 11. Sarah Goldhagen, 12. Marc Treib, 13. Jean-Louis Cohen, 14. Richard Plunz, 15. Alan Plattus, 16. Alan Trachtenberg, 17. Keller Easterling

FALL Reviews

1.

Nothing More Modern

The exhibition *PSFS: Nothing More Modern* was held at the School of Architecture Gallery from August 30 to November 5, 2004. Curated by Donald Albrecht and Thomas Mellins, it was supported with grants from Bower Lewis Thrower Architects, Jeffrey Brown and Elise Jaffe, Carabello Designs, the Designtex Group, Esto Photographics, John and Patricia Gattuso, Aileen and Brian Roberts, Lisa Roberts, Jonathan M. Tisch, Loews Hotels, and the Nitkin Family Dean's Discretionary Fund in Architecture.

Designed by George Howe and William Lescaze and completed the same year as the Museum of Modern Art exhibition *The International Style* (1932), the Philadelphia Saving Fund Society (PSFS) Building is generally described as the "world's first International Style skyscraper." Given the iconic status of PSFS, it is rather surprising that the building had to endure a seventy-plus-year wait for a retrospective. The recent exhibition *PSFS: Nothing More Modern,* at the Yale School of Architecture, filled the historical lacuna with a comprehensive assessment of the 36-story bank/office tower that was converted into Loews Philadelphia Hotel in 2001, after it dodged the threat of the wrecker's ball. The impetus for the show can be traced back to Yale School of Architecture Dean Robert A. M. Stern's interest in Howe. Stern's influential book *George Howe: Toward a Modern American Architecture* (1975) cast a scholarly shadow on the exhibition. Guest-curated by Donald Albrecht and Thomas Mellins, the timely show offered a serious look at America's flagship Modernist skyscraper, which historians generally believe introduced the International Style to an American audience. The Yale exhibition also raised (and answered) a thorny urban question: What can we do with aging Modernist buildings of historical significance? Instead of falsely antiquating a building of "art value," to use Alois Riegl's term, through a mummifying conservationist approach, it could be given—as the PSFS exhibition revealed—new life that enables continued civic participation in the building's legacy rather than simply inspiring awed and distant admiration.

Nothing More Modern proposed a seamless historical narrative, if not a reiteration of the building's canonical depiction as a European import. The exhibition consisted of four sections. The first section, "A Working Monument," explored the building's formal evolution through the collaborative development of various schemes by Howe and Lescaze and the decisive role played by the bank's perceptive (and adamant) president, James M. Wilcox. The second section, "Nothing More Modern," demonstrated the architects' holistic approach to design. The aesthetic considerations of the red neon rooftop sign and Cartier clocks were no less important than the structural, mechanical, and circulatory systems of PSFS. The section also included archival photographs of the building, such as those by Richard Dooner, and publicity paraphernalia that were used to promote its inauguration. Vintage furniture and objects, ranging from chairs and lamps to ashtrays and coat hooks, added a tactile aspect to the building's history. The tower's transformation into an upscale hotel was the theme of the third section, "From 20th-Century Office Tower to 21st-Century Hotel." This section brought to the fore how the building's downtown location and flexible floor plans offered a crucial opportunity for an urbanistic and profitable adaptive reuse. The final section, "Impact and Reaction," focused on the reception of PSFS. Magazine articles and commentary by Le Corbusier (who visited the building during his 1935 trip to the land of *timides*), Philip Johnson, William Jordy, and Stern attest to the enduring significance of PSFS in the critical assessment of Modernist architecture in America.

The systematic narration of the building's design development, construction metamorphosis into a hotel, and reception granted a remarkable visual clarity to the experience of the exhibition. In terms of visual and spatial continuity, floating panels and right angles, the display resurrected a quintessentially Modern experience of fluid space. In short, *Nothing More Modern* was a story well told, a "story of the birth, life, and rebirth of [a] complete work of art," to quote Albrecht and Mellins.

If the exhibition's strength lay in a seamless narrative, it also gave rise to a number of conceptual questions. In their essay in the exhibition catalog, Albrecht and Mellins proposed, "When viewed from a multiplicity of perspectives, PSFS embodies a distinctly American notion of the 'working monument.'" How does one address the difficult relationship between a "multiplicity of perspectives" and a linear narrative? Could one represent a building's history along a lateral time line while simultaneously employing a vertical and multifocal inquiry? Is it possible to imagine a useful conflation of celebratory impulses and discursive analyses? These questions were part of a methodological challenge that the show encountered.

Although *Nothing More Modern* brilliantly unfolded the historical circumstances of the collaboration between Wilcox, Howe, and Lescaze, celebratory sentiments pervaded the overall mood of the exhibition, echoing the innocent hero-worshipping tendencies of the 1930s; in parallel ways the International Style defined a new architecture through the eyes of a handful of "masters," and the PSFS exhibition appeared to equate the skyscraper with the sagas of its two designers as well as that of its patron saint, Wilcox. As much as it was a formalistic representation of the style—a universalizing aesthetic of boxy white walls originating in Europe—the MoMA exhibition also focused a great deal on "the aims and achievements of the greatest contemporary architects"—Le Corbusier, Mies van der Rohe, Walter Gropius, J. J. P. Oud, among others. They were the heroes, Henry-Russell Hitchcock and Philip Johnson told us, of an aesthetic revolution that would sweep architecture, long planted in tradition and bourgeois academicism, off its feet. In a 1947 article, "The Architecture of Bureaucracy and the Architecture of Genius," Hitchcock contrasted the creative potentials of the solo genius with the anonymity of what he called the architect of "bureaucracy." In his foreword to the 1995 book edition of *The International Style,* Johnson characterized his disenchantment in the 1950s with the movement as a reaction against the "father," against Mies. If the PSFS exhibition expressed similar filial loyalty to Howe and Lescaze, we tended to lose sight of an America deeply engaged in soul-searching in the wake of the Great Depression and of the already evolving artistic endeavors to construct a Modernist American identity. Lest we forget, a year before the completion of PSFS, in *The Epic of America,* the historian James Truslow Adams coined the term *American dream,* articulating an enduring doctrine of individual freedom, social justice, and unlimited access to opportunities.

Without being socially deterministic, the PSFS exhibition could have given the Philadelphia skyscraper a wider historical scope by inquiring into Depression America and its impact on the construction industry. In the case of the then recently completed Empire State Building, the role of architects Shreve, Lamb, and Harmon was de-emphasized to valorize the collective labor of the construction workers, celebrated in the photographs of Lewis Hine. The orchestrated displacement of the solo architect in favor of a masculinized collective labor was a shrewd strategy on the part of the Empire State Building's corporate promoters, who believed that such a tactic would both counter the crisis in male identity occasioned by widespread unemployment and represent the building as a product of cooperative manpower.

Howe and Lescaze's reluctant acceptance of Wilcox's unwavering assertion that locating the skyscraper's columns beyond the plane of windows would provide the tower a sweeping vertical thrust—making it a mammoth advertisement and thereby attracting the wealthy business community—was just one example of Modern architecture's complicity with the corporate world. Although the PSFS exhibition persuasively uncovered the commercial considerations behind the tower's design, it would have been more useful to expand the discussion to a broader inquiry into the era's advertisement culture. Did corporate America's need for radically new forms of advertisement during the 1920s and 1930s—the golden age of American advertisement, as Roland Marchand aptly demonstrates—propel the collaboration between Wilcox, Howe, and Lescaze toward the "shock value" then associated with the International Style?

The Dooner photographs lent immense credibility to the exhibition's visual repertoire. By including the images, both interior and exterior, as a narrative, the curators shed light on the importance of photography in the experience as well as for the promotion of Modern architecture during its heyday. Dooner's photographs also raise questions, if paradoxically, about the role Modernist paintings may have played in the conceptualization of PSFS as an International Style icon; after all, the movement's patron institution, MoMA, started its mission with Modern paintings. In one instance, there seemed to be a remarkable visual similarity between Dooner's 1932 photograph of PSFS's northeast elevation (included in the exhibition catalog) and Georgia O'Keeffe's *Radiator Building-Night, New York* (1927). The show opened up many such possibilities of scholarship on the iconic building. It is safe to say that study of PSFS has not gone much beyond Stern's work and William Jordy's essay on PSFS in the *Journal of the Society of Architectural Historians* (the entire May 1962 issue was devoted to the company). Architectural history books devote barely any space to PSFS. Kenneth Frampton's *Modern Architecture: A Critical History* does not even mention PSFS; Spiro Kostof's *A History of Architecture* explains PSFS (in one line) as tentatively introducing a "modern European idiom" in America.

2.

More could have been included on Howe's and Lescaze's evolution as architects and, more important, their desire for self-construction through design. As Stern showed, Howe experienced an intense, two-year period of self-assessment from his fortieth birthday (in 1926) to 1928, and his search for architectural "truth" was a means to come to terms with his split personality of a romantic idealist and an objective, humanist intellectual. Howe's famous debate during the development phase of PSFS with Frank Lloyd Wright (published in the Philadelphia-based journal *T-Square*) concerning the future of American architecture reveals his attempt to fashion himself as an architect looking at the world not from "Olympian heights" but from the "earthly footstool." Is this humanized gaze somehow related to the spartan, formal simplicity of PSFS? Although published a decade after the completion of PSFS, Lescaze's book *On Being an Architect* sculpted the architect in the image of a neo-Vitruvian man, a "practical dreamer" commanding all branches of knowledge. In their bid to trace the formal evolution of buildings, historians of Modern architecture have often overlooked what could be called the architect's psychological conditioning and its impact on design. *Nothing More Modern* deserves credit not only for filling this gap to an extent but also for offering a crucial and visually sensitive case study to debate the very nature of exhibition.

—Adnan Morshed
Morshed is an assistant professor in the School of Architecture and Planning at the Catholic University of America, in Washington, D.C.

Light Structures

The exhibition "Light Structures: The Works of Jörg Schlaich & Rudolf Bergermann" had its first American venue at the Yale School of Architecture Gallery from November 15, 2004, to February 4, 2005. This massive endeavor—organized by the Deutsches Architektur Museum and curated by Ingeborg Flagge, Annette Bögle, and Peter Cachola Schmal—filled the entire gallery space.

While it is unusual for an exhibition devoted to structural engineering to take place in an architecture gallery, the work of Schlaich and Bergermann, who enjoy international acclaim for their projects around the globe on structures of all dimensions, is an engineering with a sense of design and a rigor of expression—one that contributes to a new understanding of form. The firm is actively sought after by architects who seek to synthesize the latest science with the creation of architectural art, which is Schlaich and Bergermann's specialty.

The show focused on the impressive range of the firm's projects, from pedestrian bridges to power plants to urban complexes. The plywood folded panels displaying photographs and text were framed with metal angles designed by the engineers. Detailed descriptions, including the mathematical diagrams, allowed for investigations into many projects. Models of special projects ranged from the expected glass-boxed miniatures to interactive mechanisms, full-size prototypes, and videos.

The projects in the first section addressed solar energy, a power source usually dismissed as hopelessly inefficient. The texts pointed out that sunlight, sand, and acres of otherwise unusable land are natural resources for some of the world's poorest countries and that generator construction could bring technological jobs to their populations. Two different concepts of solar development were illustrated: A Stirling engine located in the focal point of a hemispherical reflector and using heat to drive a displacement piston can supply electricity to remote areas and form the basic unit for small-scale distributed local power sources; in the other concept, an entire city is supplied with electricity by a huge power plant constructed on the principle of the solar chimney. The engineering solutions of the Schlaich and Bergermann partnership included stainless-steel membranes of optical tolerance for reflector dishes, armatures and controls for tracking the sun, and stabilization of the tall, slender towers that provide the updraft to drive chimney turbines. How do these relate to architecture? They show a level of thoughtfulness using formal rigor that is translated to projects in collaboration with architects. The models were compelling, especially the little working Stirling engine, which, when warmed by the heat of a gallery visitor's hand, slowly started to oscillate and gradually worked up to a brisk spin.

The rest of the gallery showed work more in keeping with the architecture school's usual interests: bridges, floating roofs, and complex buildings designed in collaboration with architects. The bridges ranged from manifold highway bridges to filigree footbridges. Most were suspension bridges and revealed an obvious delight in making the flow of forces apparent. As Schlaich said, "You like what you understand." Through careful detailing the cables, decks, and anchors of these bridges become structural diagrams that were immediately legible and beautiful. Compression is generally handled with heavy abutments, tension almost always with steel cables. Walkways for the footbridges are sometimes made of stressed steel ribbons, further stabilized by cables incorporating the wire-mesh railings into the calculations.

Descriptions of the lightest footbridges often referred to their inherent vibrational nature, gently swaying in response to pedestrians. This lively character is dramatized in the Humpback Bridge in Duisburg, Germany, at first glance a standard two-mast cable-suspended span. It was accompanied by another interactive model, a precisely built arrangement of chains and tiny metal rods that transformed from a fairly flat arch to a much higher one by sliding plastic stops along short rails. The bridge has a pedestrian walkway of concrete planks on cables hung from stays over 65-foot masts. When ships approach the bridge, hydraulic cylinders retract the stays, tilting the masts outward and raising the center of the span from nearly flat to 30 feet. The movable model invited the visitor to find out where the extra length came from: retractable panels at the support ends.

Other suspension bridges exhibited included S-curves swooping from one side to the other of their radically tilting masts and spans that arched in plan as segments of circular ring girders. The moving bridges such as one in the Kieler Hörn has three segments that fold up like a horizontal version of an accordion partition. The model captured it midfold.

The exhibit's floating roof section explored other structural principles for a variety of projects: stadiums, convention halls, banks, museums, and transportation stations. A display on net structures explained the principle of the sieve: forming grid shells that combine the strength of triangulated structure with the more convenient rectangular geometry for glazing components. Construction techniques elaborated the suspension-cable details in the bridge projects, transforming linear spans into circular ones or extruded into arched vaults.

The transformation continued into the design of towers, now in cylindrical, conical, or paraboloid shapes, again built of tensioned-cable elements. The models of the Cable Net Cooling Tower, in Schmehausen, and the Killesberg Tower, in Stuttgart, were accompanied by full-size prototypes of the cast-steel connectors. The straightforward elegance of the connectors preserves the visibility of force lines while primarily responding to the functional requirements of joining steel cables to their support points.

While many of the projects on exhibit were the work of the engineers alone, others represented the best kind of collaboration between architect and engineer, where the engineer is engaged at the earliest stages of design as an equal partner. These sections had the most important lesson for architects. The skylights over the DZ Bank in Berlin, sheltering Frank Gehry's sculptural courtyard elements, could only have been achieved by working in concert, sharing the computational tools that make such shapes possible. And the proposal model for the World Cultural Center, in New York, created as part of the Think Design team, resulted from close collaboration with Rafael Viñoly and Frederic Schwartz. This exhibit underscored the value of collaborating with engineers, not just after the form is determined but as part of the entire process of determining forms and details.

—Christine Clements ('95)
Clements is an associate partner with Canon Design, in Boston.

1. PSFS: Nothing More Modern, *Yale School of Architecture. Photograph by W. K. Sacco.*
2. Light Structures, *Yale School of Architecture. Photograph by W. K. Sacco.*

Prouvé Standard

A Tropical House

From February 15–May 6, 2005, the Yale Architecture Gallery will host the exhibition *Jean Prouvé: A Tropical House*. Initially an end section of the lightweight metal structure will be erected inside the gallery with descriptions of its history and restoration. In mid-April the entire structure will be built on the lot adjoining the A&A Building. The exhibition is funded in part by the French Embassy. Robert Rubin (Yale College '74), a participant in the house's rescue and restoration as well as curator of the exhibition, wrote this article for *Constructs* and will deliver a lecture at the school on April 4.

Jean Prouvé (1901–1984) is hard to situate comfortably in architectural history. Like Woody Allen's Zelig, he turns up everywhere that matters in French architecture of the twentieth century but seems to have been largely unnoticed. He corresponded and collaborated with Le Corbusier on aspects of the Unité d'Habitation, Ronchamp, Chandigarh, and other key projects; he was the chairman of the jury that selected Renzo Piano and Richard Rogers to design Beaubourg; and more than any other individual, Prouvé deserves credit for the development of the curtain wall. He pioneered architectural applications for bent steel, aluminum, and even plastic, and his attempts over three decades to industrialize the production of housing put him in the forefront of architectural prefabrication.

Unfortunately, if you look Prouvé up in the index of any of the canonical surveys of Modern architecture, he is little more than a footnote. There are explanations for this. He was neither an architect nor an engineer. He did not "sign" buildings or leave behind files full of calculations and solutions. Under these circumstances, an "auteur" methodology is hard to apply: Prouvé is like the cameraman who steals the movie from the director. Having grown up in a culture of craft and collaboration, he made no effort to safeguard his creative capital other than by filing patents. The notion of burnishing the historical record was totally alien to Prouvé.

Outside the hard core of practicing architects who were formed by him, such as Renzo Piano, or inspired by him, such as Glen Murcutt, Prouvé is best known for his furniture designs, which now fetch astronomical prices. Prouvé often said that there is no difference between the construction of a piece of furniture and a house. Certainly this is true about his designs. Recently, as Prouvé furniture has moved from the flea markets into the galleries, architectural elements from his built works are being salvaged and reused decoratively. Ironically, these fragments have come to represent the lost buildings more than any complete image of the structures themselves. Moreover, the skyrocketing value of these elements causes buildings in peril to be cannibalized and torn down that much sooner. Four years ago at the Venice Architecture Biennale, Massimiliano Fuksas attempted to bring architecture out of the boudoir and back into the real world with his mantra "More ethics, less aesthetics" and had one of Prouvé's houses for the wartime homeless of Nancy, France, erected on the docks of the Arsenale. In fact, Fuksas recognized that despite the aestheticizing and postmodernizing of Prouvé's remains, he was a highly political actor. For Prouvé there were no aesthetics apart from function: Conception and fabrication supersede style and design. And function was about providing shelter for the dispossessed and creature comforts to the working classes of France.

The son of a founder of the Nancy School, Prouvé grew up amid what was in effect an industrial guild. As a young man he worked on significant commissions for Mallet-Stevens and other leading architects of the day. He also accumulated a wide range of patents whose revenue streams would ultimately enable him to start his workshops in Maxéville, on the outskirts of Nancy. At the same time that Prouvé was providing the *dernier cri* in high-tech ironwork for the upper classes of the sixteenth arrondissement, he participated in a number of prewar projects of mass and mobile housing that prefigure the Tropical House. For example, in 1937–39, with the architects Eugene Beaudoin and Marcel Lods and in economic partnership with the Strasbourg steelworks, Prouvé developed the BPLS prefabricated, demountable steel vacation house in response to the Popular Front government's initiation of paid vacations for workers. As war loomed, he made demountable barracks for the French army. These were early prototypes of the Lorraine Houses. At the end of the war Prouvé secured an order for 400 to 500 of these units for the postwar homeless. Each disassembled house fit on one truck and could be erected in one day by four men.

To Prouvé and his cohorts the war "machine" looked ripe for retooling for peacetime purposes. It seemed to the proponents of enlightened urbanism that functionalist architecture had finally found a viable mass context: "In an extreme emergency we turn unquestioning to functional design" (*Architectural Forum,* September 1943). Le Corbusier wrote during the war that "a quantity of the elements of housing can be produced in factories: dry assembly; the prefabricated house. Provision of housing will become the largest, the most urgent, the most fruitful item of the [postwar] industrial program" ("The Four Routes," cited in *Architecture Culture: 1943-1968*, Joan Ockman, Columbia Books on Architecture, p. 4). As early as 1922, with the Citrohan House (a play on the name *Citroën*) Le Corbusier symbolically appropriated the automobile. Unlike Le Corbusier, however, Prouvé actually knew something about industrial production.

Prouvé incorporated his workshops at Maxéville in 1947 and within six years employed more than two-hundred people. While it lasted (he lost his business to his investors after six years) Maxéville allowed Prouvé to put into practice his theory of the constructive process: Designing and building cannot be separated, and so distinctions between architect, engineer, and builder fold into the figure of the *constructeur.* "The designer who no longer controls the process of building will see his fine gestures become merely theatrical," he wrote before it happened to him.

The Tropical House was the ultimate iteration of Prouvé's lightweight-metal building system. It incorporated an extra degree of complexity compared to the domestic versions of the system (such as was used in the 14-lot subdivision at Meudon, outside Paris) in order to deal with the extremes of the tropical climate. (It will take five people approximately two weeks to erect the entire structure at Yale.) The house sits on a one-meter grid system with fork-shaped portico supports of bent steel, honoring Prouvé's dictum to build using the smallest possible number of different parts. Everything was as flat as possible to fit efficiently in the hold of a cargo plane. All but the largest structural elements were aluminum. No piece was longer than four meters, which corresponded to the capacity of the rolling machine, or heavier than 100 kilos, for handling by two men. The outer, light-reflecting skin, consisting of sun-breakers, is separated from the inner insulated skin of sliding doors and fixed panels. Natural cooling and shading are utilized, and components move up and down or side to side as needed. The floor is suspended above a locally made base to control humidity, and the ventilation chimney in the center works on the stack effect. People who have actually lived in the houses have told me that they were habitable without air-conditioning, though hardly cool by today's standards. This in itself was quite a "green" achievement for such a portable little building.

Prouvé's highly original solution maximizes the lightweight and the engineering properties of sheet steel and aluminum. The Tropical House's radical originality was also its commercial cross to bear. Only two more houses made it to Africa, and even those didn't find end users under arm's-length commercial transactions. They were erected in Brazzaville, in West Africa in 1951 for the office of the rather Soviet-sounding Regional Bureau of Aluminum Information and the residence of its director. By the end of the 1990s war-torn Brazzaville had been emptied of its Prouvé furniture. (Prouvé advertised them in *Architecture d'Aujourd'hui* and other publications.) It remained to remove the houses themselves.

They arrived in containers in France in 2001. The smaller of the two was transported to the Ateliers Banneel in Presles to be repaired and reconstructed by Alain Banneel, under the direction of Christian Enjolras. It was decided that the building would be presented as it appeared in its "dry run" *(montage en blanc)* in France, although the present configuration is much more complete than the presentation at the Maxéville workshops.

The advantages of this are both conceptual and practical. First, the *montage en blanc* was the structure's moment of greatest promise: a not-yet-failed prototype on the eve of its departure for "the colonies." Second, it allowed for preservation in an industrial-scale restoration, with the potential for a gentle adaptive reuse. The alternative of displaying a reassembled ruin was deemed both too antiquarian in spirit and too dangerous in practice, given the state of decay of certain structural elements. While marks of its age and hard life (including bullet holes) were selectively left intact, the house looks remarkably like it must have at Maxéville.

Prouvé did not intend his industrialized housing to last more than a generation. Moreover, the commitment of architects to industrialized housing seems to have at times petered out as a social goal within the profession. Thus there may be something unnatural, maybe even fetishistic, in what we have done. Nonetheless, it is impossible not to be moved by this structure, and we deserve to see it reconstructed, displayed, and seen as Prouvé intended.

—Robert Rubin
Rubin is a Prouvé scholar and Ph.D. candidate at Columbia University.

Saarinen Symposium in April

The symposium "Eero Saarinen: Form-Giver of the 'American Century,'" will be held at the School of Architecture from April 1–2, 2005, as part of the Saarinen Project of Yale and the Finnish Cultural Institute.

The Finnish Consulate of New York hosted an event in September at the Alvar Aalto Kaufmann Conference Rooms to launch the Eero Saarinen exhibition and research project, funded by the Getty Foundation and organized by a joint committee of the Finnish Cultural Institute and the Yale School of Architecture, on the evening of the most torrential rain storm of the season. Despite the weather, over two-hundred people were present to be greeted by Jukka Valtasaari, Finland's ambassador to the United Nations who is a member of the honorary committee, and to meet the project team. Other speakers included, dean Robert A. M. Stern, head of the executive committee, and Juulia Kauste, the project coordinator at the Finnish Cultural Institute. Donald Albrecht, lead curator and catalog co-editor, talked about the exhibition concept and showed a sampling of archival material to be included in the exhibit. Eeva-Liisa Pelkonen, head of the research team, an associate curator, and catalog co-editor, discussed the curatorial research effort as well as the educational component, which involves Yale graduate and undergraduate students both in seminars and as research assistants. KDN Videoworks's Bill Ferehawk ('90) previewed his documentary film on Saarinen, commissioned by Detroit Public Television; and Masamichi Udagawa of Antenna Design showed a concept for the interactive installation that will allow visitors to learn about Saarinen's life and projects.

The curatorial research team has been meeting on a regular basis throughout the year, including one meeting at Cranbrook in November. Other team members include Sandy Isenstadt, assistant professor in Yale's history of art department; Pekka Korvenmaa, professor at the Helsinki University of Design; Reinhold Martin, associate professor at Columbia University School of Architecture, Preservation, and Planning; Christopher Monkhouse, director of the Minneapolis Institute of Design; and Timo Tuomi, head of research at the Museum of Finnish Architecture. To supplement the face-to-face meetings, the team communicates via a research Web site, which includes more than five-hundred scanned images from Yale's Saarinen archives, thanks to the efforts of two research assistants: Rosamond Fletcher

(MED '05) and Sean Khorsandi ('06). A visit to the GM Technical Center, in Warren, Michigan, was one of the highlights of the three-day November meeting. The tour included a peek into Harvey Earl's office, famous for its cabinetry reminiscent of the aerodynamic car bodies of Saarinen's era.

The team will present its findings at the symposium "Eero Saarinen: Form-Giver of the 'American Century,'" April 1–2, 2005, at the School of Architecture. The two-day event will include three sessions. The first one, "Saarinen and His Milieu," will feature three presentations including Donald Albrecht on Saarinen's powerful corporate clients; Mark Coir, who will discuss Saarinen's extended Cranbrook family; and Will Miller, who will illuminate his own family's collaboration with both Eliel and Eero Saarinen. Sarah Goldhagen will respond. The session will close with a preview of the first Eero Saarinen documentary by KDN Videoworks for Detroit Public Television. Vincent Scully will give the keynote speech on Friday evening, in which he will revisit the debate surrounding Saarinen's architecture of the 1950s and 1960s. Saturday morning's session, "Always Think of the Next Big Thing," has three speakers addressing the three scales of projects. Pekka Korvenmaa will discuss Saarinen's furniture, Sandy Isenstadt will present the design of colleges and universities, and Alan Plattus will present his university master plans, after which Barry Bergdoll will respond. The morning session will close in a roundtable discussion among some of Saarinen's friends and former coworkers—Cesar Pelli, Kevin Roche, Harold Roth, and Robert Venturi—moderated by Dean Stern.

The symposium's final session will open three thematic windows on Saarinen's architecture and era: Timo Tuomi will highlight his engagement with the issue of monumentality; Eeva-Liisa Pelkonen will comment on the debates surrounding the genesis and meaning of form; Reinhold Martin will discuss Saarinen's approach to materials and structure; and Detlef Mertins will respond. Finally, there will be a discussion on Saarinen's relevance for contemporary architecture among Keith Krumwiede, assistant professor; Greg Lynn, Davenport visiting professor, and Sarah Whiting. Kurt Forster, the inaugural Vincent Scully visiting professor of architectural history at Yale, will lead the discussion. The concluding reception will take place in the exhibition hall of Manuscripts and Archives where Michael Rey ('05) will introduce symposium participants to the *Yale Hockey Rink* exhibition, which he cocurated with four other students—Patrick Hyland, Gregory Sabotka, Gretchen Stoecker, and Esin Yurekli (all '04)—as part of Pelkonen's fall 2004 Eero Saarinen seminar.

The symposium will be published in an exhibition catalog with Yale University Press, along with Saarinen's complete works and an appendix of selected writings. The publication aspires to be the essential reader on one of the twentieth century's most controversial and prolific yet underappreciated architects.

—Eeva-Liisa Pelkonen (MED '94)
Pelkonen is an assistant professor and cocoordinator of the Saarinen project.

"NonStandard Structures"

"NonStandard Structures: An Organic Order of Irregular Geometries, Hybrid Members, and Chaotic Assemblies" will be held from February 18–19, 2005, and is organized by professor James Axley.

The long-heralded advantages of digital fabrication are now suddenly and substantively making an impact on both architectural and product design. With equal ease a CNC milling machine, for example, allows the production of either identical, repeated, or unique singular components while setting few limits on geometric complexity and offering inhuman precision. Thus Eli Whitney's "standardization," which in the last days of the eighteenth century ushered in the Industrial Revolution, now appears to be relinquishing its grasp on material production in favor of what may be called "nonstandardization"—perhaps the first real breath of the postindustrial age.

When combined with digital methods to represent or generate complex 3-D forms (using parametric digital algorithms), the formal possibilities that become available to architectural design stretch the imagination of even seasoned architectural critics and theorists. As a consequence, the field has become fretfully infatuated with "nonstandard architecture" and the theoretical implications it seems to hold, from the problematic collapse of conception and production toward design as a single spontaneous act to the tantalizing organic associations of nonidentical yet repetitive assemblies that result from the nonstandardization of production. In the desperate struggle to make sense of these new possibilities, nonstandard architecture has even been tied to "nonstandard analysis," a branch of mathematical logic based on the definitions of so-called nonstandard real numbers that comprehend both infinitesimals and infinities without the paradoxes normally associated with them. Here, however, nonstandard analysis employs very standard methods of mathematical analysis, whereas nonstandard architecture does not.

While others have speculated about the theoretical implications and subtly nuanced associations with formal theory, cognitive psychology, and abstract math, a few practitioners have plunged forward into the unknown and are actually finding the practical means to apply digital technologies in architectural production. Perhaps the most ambitious results have been realized by combining digital methods of form-finding with automated computational structural analysis, digital fabrication, and digital construction delivery processes to produce large-scale structures of unprecedented form and complex topology.

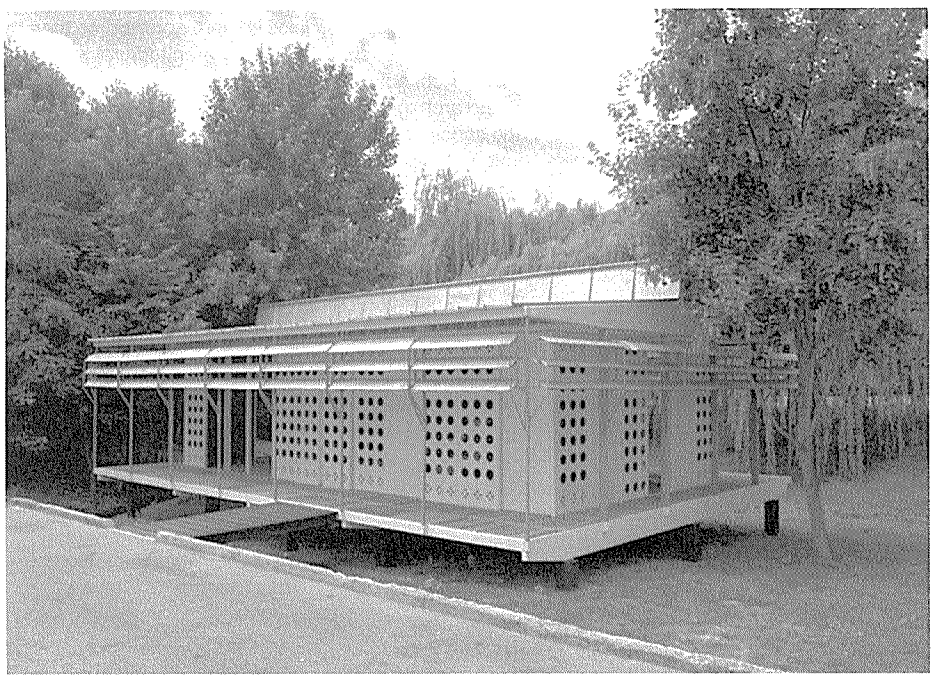
To investigate this specialized subdomain of nonstandard architecture, a symposium will be held at Yale in February 2005. Through a series of detailed project presentations, "NonStandard Structures" will examine a number of recent building structures that are based on irregular geometries derived or defined using form-finding or form-defining digital algorithms and produced using automated computational structural analysis, digital fabrication, and digital construction delivery methods. Together these digital algorithms act much like genetic codes to create forms that appear to have grown to maturity from repetitive but nonidentical components. Furthermore, as nonstandard structures often employ unique hybrid structural members assembled in a seemingly chaotic manner, they assume forms that share some of the characteristics of natural organic forms without the mimicking of biomorphic shapes most often associated with the "organic" in architecture. This chaotic complexity—approached but not completely provided by the fractal geometric approaches that used self-similar geometries at multiple scales—combined with the generative topologies would appear to give a new organic order in architectural form.

These methods and their consequences are being explored by a surprisingly small number of architects and engineers. The Yale symposium includes a select group from this avant-garde who will present their recent work and the detailed design processes that led to the results, with the hope and expectation of capturing the trajectory and revealing the methods of this rapidly emerging field.

Following Expedition Engineering's Chris Wise's Friday evening keynote address delivered as the annual Gordon Smith Lecture, and a reception, the symposium will unfold on Saturday. Presentations will be given by Jean-François Blassel, of RFR Consulting Engineers, Paris; Anne Gilbert, Yale University; mathematician Chuck Hoberman, of Toys and Transforming Structures; Tim MacFarlane, of Dewhurst MacFarlane and Partners; Kirk Martini, University of Virginia; Craig Schwitter, of Buro Happold New York; Ryan Smith, University of Utah; Neil Thomas, of Atelier One; Kunio Watanabe, of Structural Design Group, Tokyo; Paul Westbury of Buro Happold, London; and Michael Weinstock of the AA. The discussions will probe the means and meaning of the design of these emergent building structures so much in the vanguard of engineering.

—James Axley
Axley is a professor at Yale.

1. Jean Prouvé, The Tropical House, reconstructed in France. Photograph by Mark Lyon, 2004.
2. Jean Prouvé, metal panel from The Tropical House under renovation. Photograph by Mark Lyon, 2003.
3. Eero Saarinen, Tulip Chair patent drawing, 1960. Courtesy of Yale Archives and Manuscripts.
4. Eero Saarinen, Ingalls Hockey Rink, sketch, 1952, Yale University. Courtesy of Yale Archives and Manuscripts.



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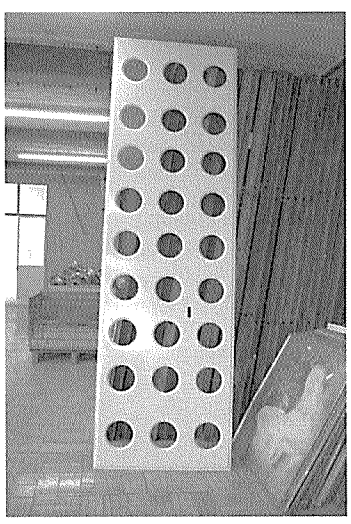

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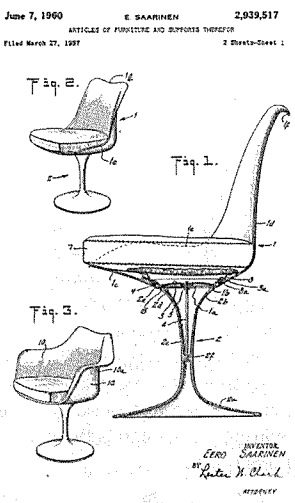

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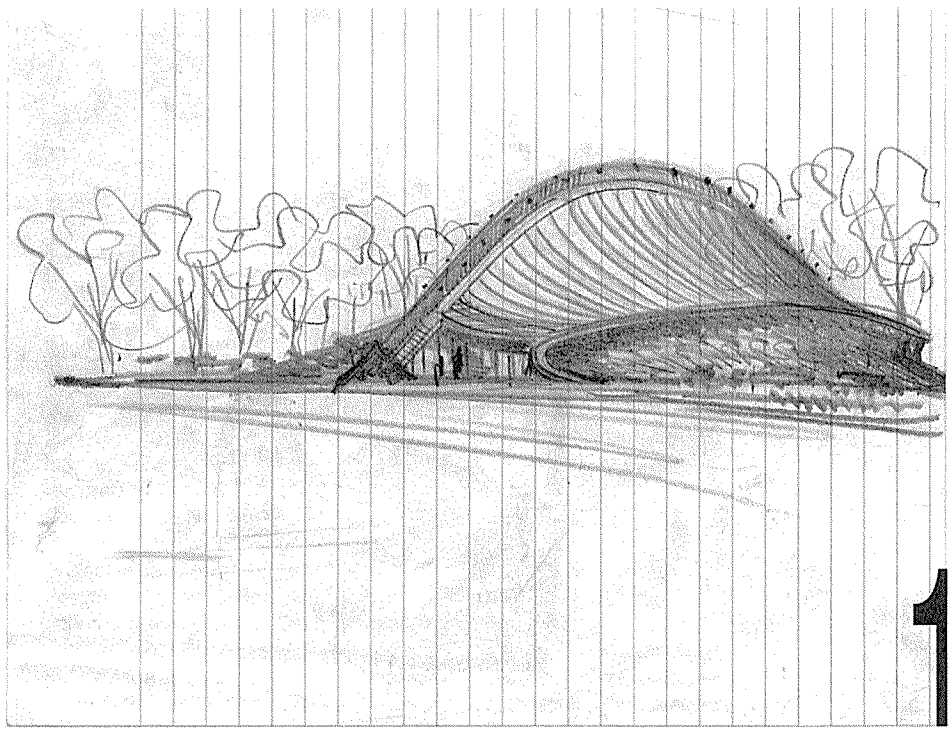

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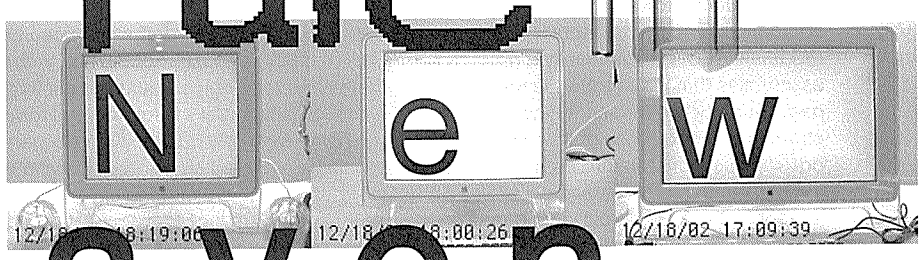
Yale in New Haven



***Yale in New Haven: Architecture & Urbanism,* by Vincent Scully (Yale College '40 and Yale Ph.D. '49), Catherine Lynn (Yale Ph.D. '81), Eric Vogt (MED '99), and Paul Goldberger (Yale College '72).**
Yale University Printer, 406 pp.

Despite the impression created by the splendid design and substantial heft of *Yale in New Haven*—as well as its commission as a history of Yale architecture on the occasion of the university's tercentennial by its most eminent architectural historian, Vincent Scully—it is, in fact, several books.

At the most basic level the book is the work of four different authors with varying voices and agendas. Eric Vogt's essays on the Puritan founders and foundation of both Yale and New Haven, derived from his MED thesis, focus on the concept of "typology," biblical and architectural, then—supplemented by his essays on the 1910 Civic Improvement Plan for New Haven and John Russell Pope's 1919 Plan for Yale—take on the biblical themes of creation, decay, and rebirth. Encapsulated by Vogt's own extraordinary drawings—somewhat Puritan in their neoprimitive precision—the essays could stand as a significant book in their own right. This is also true of Catherine Lynn's impressive and original scholarly essay on the development of Yale's architecture in the industrial era, a period of dynamic change and stylistic complexity not only for the school but for its host city as it transformed from Vogt's ideal Puritan republic to a modern and polyglot urban center in an increasingly interconnected metropolitan corridor. Much of what Lynn uncovers has physically vanished from its original site, swept away by waves of institutional "creative destruction," and must therefore be reconstructed through painstaking archival research. It is difficult to exaggerate the extent to which all of us who treasure this place and its lengthening story are now permanently in Lynn's debt. Less booklike in form and scope is Paul Goldberger's contribution, based on his Yale senior essay on the colleges of James Gamble Rogers. This subject deserves the distinction of being the only one for which an architect gets a full chapter.

Finally, all of this is sandwiched in between two lively, passionate, and opinionated essays by Scully. The first serves as an introduction to the erstwhile theme and cautionary saga of Yale's unavoidable but tortuous relationship with New Haven, as expressed through architecture and urbanism. Here Scully ranges if not across the entire city, at least around the Green, demonstrating once again his unusually attuned ear for the "conversation" that buildings carry on over time with one another and on behalf of their respective builders, inhabitants, and institutions. This conversation resumes with greater tension, urgency, and a characteristic abundance of personal anecdote, argument, self-criticism, and prophetic fury (the Puritans would not have entirely disowned this descendent of Irish immigrants) in Scully's concluding essay on Modern architecture at Yale, which is, after all, subtitled "A Memoir."

In the most extensive articulation of his perennial theme, the built environment of Yale and New Haven, Scully also reasserts what may be his greatest contribution to architectural history, criticism, and—yes, Vince—theory, which I will inadequately call the idea of architectural citizenship. Now perhaps more clearly than ever before, buildings are evaluated not only as autonomous aesthetic objects with their own internal rules of formal and linguistic development, as in traditional *Kunstgeschichte*—although Scully is very good at that as well—but more importantly in terms of their discursive relationships with one another and with the larger built and natural environments. Buildings are interpreted through not only familiar relationships such as form, material, and image but now especially through that fundamental concept of typology. This standard is applied to the evaluation—and reevaluation—of Yale's Modernist heritage. Saarinen, for example, comes out rather differently in various cases. Ingalls Rink gets rather high marks for its internal accommodation of the peculiar ritual of collegiate hockey but poor marks for contextual citizenship. Morse and Stiles colleges score more or less the other way around.

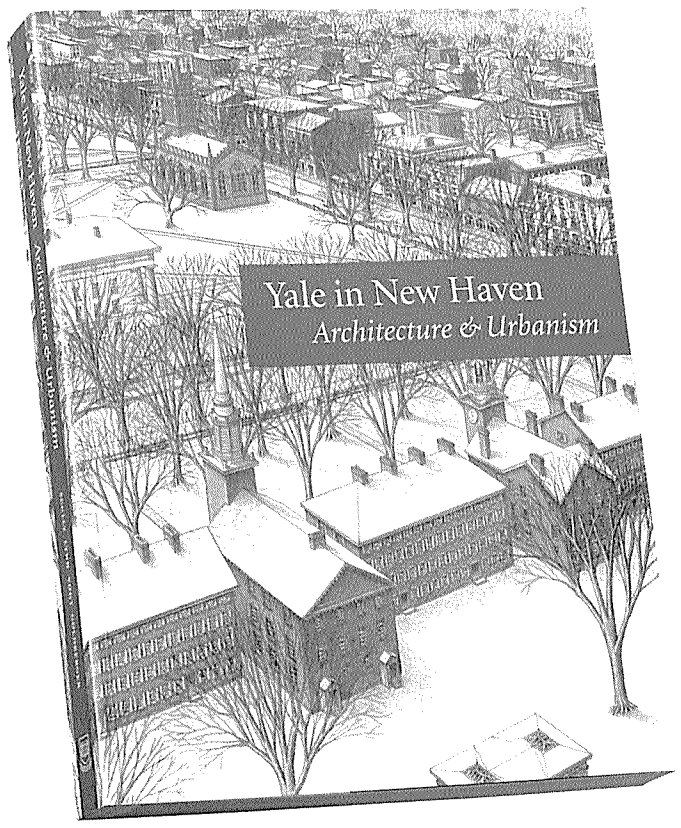
Not surprisingly, Scully's voice and values set the tone for this book, for all the differences of its contributing citizens. And in the end there is an overarching theme: change, although each author has his or her own version of that theme. Vogt's concept of change, of course, is the typologically cyclical pattern of birth, decline, and redemption of Puritan theology. One senses that the energy he invests in his meticulous drawings as a practicing architect is not entirely retrospective and archaeological. On the other hand, the sense of change that pervades Lynn's section of the book is the dynamic, destructive, and simultaneously progressive sensibility of the era she chronicles. Finally, sweeping through the entire enterprise is Scully's own profoundly tragic sense of change as loss—and lost opportunity—although not without some persistent promise of redemption, underwritten by an often obscure ability to learn from our mistakes. Here we find some provocative meditations on what has either disappeared or might have been.

Fueled by Vogt's research and Scully's dual identity as both townie and Yalie, the book displays a poignant nostalgia for the urbanistically open and typologically lucid pattern of the Brick Row over the inward-turning retreat of the old campus quadrangle from the city in the late nineteenth century and its reiteration in the moated and gated cloisters of the residential colleges in the early twentieth. In fairness, all praise to the Edenic slices of paradise that Rogers, Pope, and others have created, but their civic values were indeed questionable.

On another note, the authors clearly regret the lost opportunities to more firmly link town and gown that were projected in Gilbert and Olmsted's 1910 Civic Improvement Plan and Pope's 1919 plan for Yale; both would have connected the currently fragmented north-south axis from the train station to Green to college to Science Hill in fine City Beautiful fashion but at the possible cost of taking some fairly substantial bites out of the nine-square plan in places. And it is debatable whether the hierarchical sense of architectural citizenship represented by a grand axis is more appropriate than the casual everyday architectural and social community of the ordinary city street, with its characteristically American looseness of fit between architecture and urbanism—evident in the build-out of New Haven's plan from the very beginning (as Vogt's first reconstruction drawing shows). In all likelihood we need both in some balance not unlike the social contract of citizenship, as well as other kinds of linkages, such as those suggested by the unfinished "green necklace" of Olmsted's plan, which may still be within reach.

Indeed, one would like to read this book as a fundamentally hopeful document—and not only for the future development of Yale and New Haven together, as Scully concludes, but also for the scholarly enterprise of local history. With Pat Pinnell's *Guide to Yale's Architecture,* Doug Rae's *City, Urbanism and Its End,* and now this long anticipated achievement, might we be entering a long overdue golden age of New Haven-and-Yale architectural and urban studies, a bit like the classic political science studies of an earlier time? Certainly there is still plenty of grist for such a mill, and no doubt we all have our candidates. One of mine might be New Haven's own Olmsted, Donald Grant Mitchell, an extraordinary character just mentioned at the end of Vogt's essay on the Brick Row. A local protagonist of the nineteenth-century Parks Movement and a precocious regionalist, he might go well with a more detailed account of the contribution of later landscape designers such as Farrand but also with current developments like the gradual, yet significant, achievement of the Farmington Canal Greenway or the work of the Yale School of Forestry and Environmental Studies. These examples bring a contemporary ecological perspective to the ongoing enterprise of both achieving and representing the inextricable linkage of Yale to New Haven and of both to the larger environment, which is the subject, and gift, of this book.

—Alan Plattus
Plattus is a professor at Yale.



Building Archive

Yale Art and Architecture Archives

Yale University has played a prominent role in the development of architecture in the United States, especially in the late twentieth century. Buildings such as Louis Kahn's Center for British Art; Paul Rudolph's Art & Architecture Building; and Eero Saarinen's Morse and Stiles colleges, represent landmark moments in modern American architecture. Yet not until recently has the university had a systematic archive of its own architectural culture. Through the collaborative efforts of President Richard Levin, School of Architecture Dean Robert A. M. Stern, and the director of manuscript and archives for Sterling Library, Richard Szary, a comprehensive archive has been established to record this rich architectural heritage that radically influenced the way American architects approached the practice of their profession. The archive documents not only the history of Yale buildings and projects but also the remarkable talent of the faculty and distinguished alumni architects. These holdings include drawings and documents for the buildings and planning of the university, as well as materials recording the educational life of the architecture school: class syllabi and design studio programs, audio and visual tapes of lectures and symposia, catalogs of exhibitions, student models, and drawings.

Major recent acquisitions by the Yale archive include the Kevin Roche John Dinkeloo and Associates 2002 donation of several hundred boxes of Eero Saarinen's papers and drawings; papers and drawings from the architectural lighting designer Richard Kelly (BArch '44); and the Centerbrook documents of the architect Charles Moore. The archive also anticipates receiving a major donation of the papers of Cesar Pelli, former dean of the school. These collections extend the architectural holdings at Yale that already include original letters, reports, and renderings by architects such as John Trumbull, James Gamble Rogers, Louis Kahn, and Philip Johnson, as well as many documents of the late 1960s that were donated by alumni for the exhibition held at Yale, *Architecture or Revolution* in 2002.

A new addition to the archive is an evocative collection of memories and memorabilia donated by alumni who were students from 1948–58. Compiled by Estelle Margolis ('55) and Walfredo Toscanini (Yale College '52 and M.Arch '55), the collection provides a chronicle of architectural education during the transformative decade following World War II, when the school emerged as a dominant influence in architecture in the United States. The collection comprises nine loose-leaf notebooks, with contributions from over ninety Yale alumni. (As a volunteer project, the efforts of Margolis and Toscanini to solicit contributions from at least two-hundred alumni will continue through a culminating reunion in 2005.) The notebooks consist of a wealth of information tracing what students learned at Yale, and from whom, during these years. They include recollections of design problems; accounts of curricular debates; memories of guest jurors; descriptions of the challenges women students faced during this era; and appreciations of the impact a Yale education had on these alumni in their work as architectural professionals.

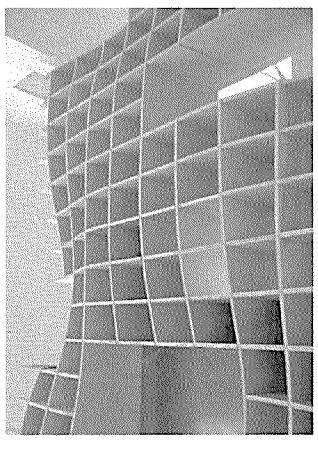
George Howe came to the school as chairman in 1950, ready to stimulate a more rigorous educational focus in the school through deliberate attention to the work of leading architectural practitioners. As Margolis observes, Howe was convinced of something that others had not even begun to think about: In order for students to become first-rate designers, they had to learn to think for themselves. Key to Howe's pedagogical vision was the teaching of Eugene Nalle (Yale College '48 and M.Arch '55), who never saw himself as a critic so much as a counselor to the students and their design work. Nalle and Howe emphasized basic exercises in seeing and maintained a belief in the foundational importance of drawing, stressing the visual as a primal and habitual conceptual awareness for architecture. As Nalle remarked, Howe sought to inject a "stylistic sophistication" into the school and grapple with the requirements for a rigorous educational environment in contrast to the prevailing idea of an architectural "trade school." Nalle himself was particularly interested in exercises that "excluded things" so as to form "a concentration of background considerations prior to foreground embellishments." James Stewart Polshek ('55), who was a student of Nalle, acknowledges how deeply his own personal approach to architecture was shaped by this method. These pedagogical principles continue to extend an influence upon the school today.

Howe represented an indigenous American Modernism that was a distinctive contrast to the hegemony of Walter Gropius and the Bauhaus at Harvard. Such influences were not entirely absent from Yale, however, for among the significant instructors who came to Yale during this period was Josef Albers, who had taught painting at the Bauhaus, and became chairman of the department of art in 1949. Albers taught an influential course on color and drawing. Other European visitors to the school included Alvar Aalto. Yet the visits of such representatives of a European Modernism were countered by the presence of more American figures such as Edward Durell Stone and Harwell Hamilton Harris and emerging Americanist scholars such as Vincent Scully. Many students fondly remember Scully falling off the podium while lecturing with great enthusiasm, never missing a beat. But above all, they recall learning from him a love of the architectural profession. Toscanini remarks on the formation he was given by the depth of the architecture faculty: "When I've done something good, it was because I thought it through in some sort of relationship to what I'd learned in those years."

The recollections recently contributed by alumni to the Yale archives contain piquant anecdotes of this era when many of the major architects on the world scene came to lecture or teach at Yale. These stories evoke the worldly stature of Howe holding forth on his Philadelphia PSFS Building; or a talk given by Frank Lloyd Wright at Silliman College Commons accompanied on the piano by Louis Kahn playing Bach; or a dinner prepared by King-Lui Wu for his students at which they were encouraged to consume the waxpaper wrapping encrusting the chicken; or the energy and generosity of Philip Johnson's teaching. One of the most memorable stories is of a cocktail party with Mies van der Rohe, during which he was asked whether architects on the West Coast were developing an indigenous architecture. One of the students who was present recalls, "He drew a small spiral on a paper napkin, and with an emphatic dot of his pen, he said, 'That is indigenous architecture!'" This was a period when there was an unbounded enthusiasm for architecture, driven by a sense of the possibilities that were open to the profession in the new era of a globally dominant America. As architectural filmmaker John Field ('55) said, "If Yale did one thing for me it was to set my aims high for myself."

With two major art museums and four celebrated professional schools in art, architecture, music, and drama, Yale University has long been recognized as a leading influence on the development of the arts in America. The new contributions to the university's archival record of the School of Architecture in particular will ensure that its legacy as a forum for new ideas in architectural education is actively documented and interpreted. The influence of these pedagogical convictions will undoubtedly continue to foster new interpretations and augmentations within the profession far into the future.

—Karla Britton
Britton is a lecturer at the school.



The Building Project 2004

By virtue of its challenging site, this year's Building Project, the 37th in the school's history, resulted in an innovative design featured on the PBS television series, *This Old House,* on November 18, 2004.

The students of the 2004 Building Project, after meeting the challenge of design and construction, had their fifteen minutes of fame on *This Old House*, as construction coordinator Adam Hopfner ('99) led the show's host, Kevin O'Conner, through the project last summer. Pleased to meet a group of budding young architects who are not only designing houses but building them, O'Conner contrasted the toughness of the project's site with the sedateness of Yale's campus. The Hudson Street site, between an abandoned one-story building and a public garden near Whalley Avenue, is across the street from the New Haven Correctional Center. The students showed their design solution for a house that offered its occupants maximum privacy with minimum exposure to the jail while contributing positively to the neighborhood's streetscape.

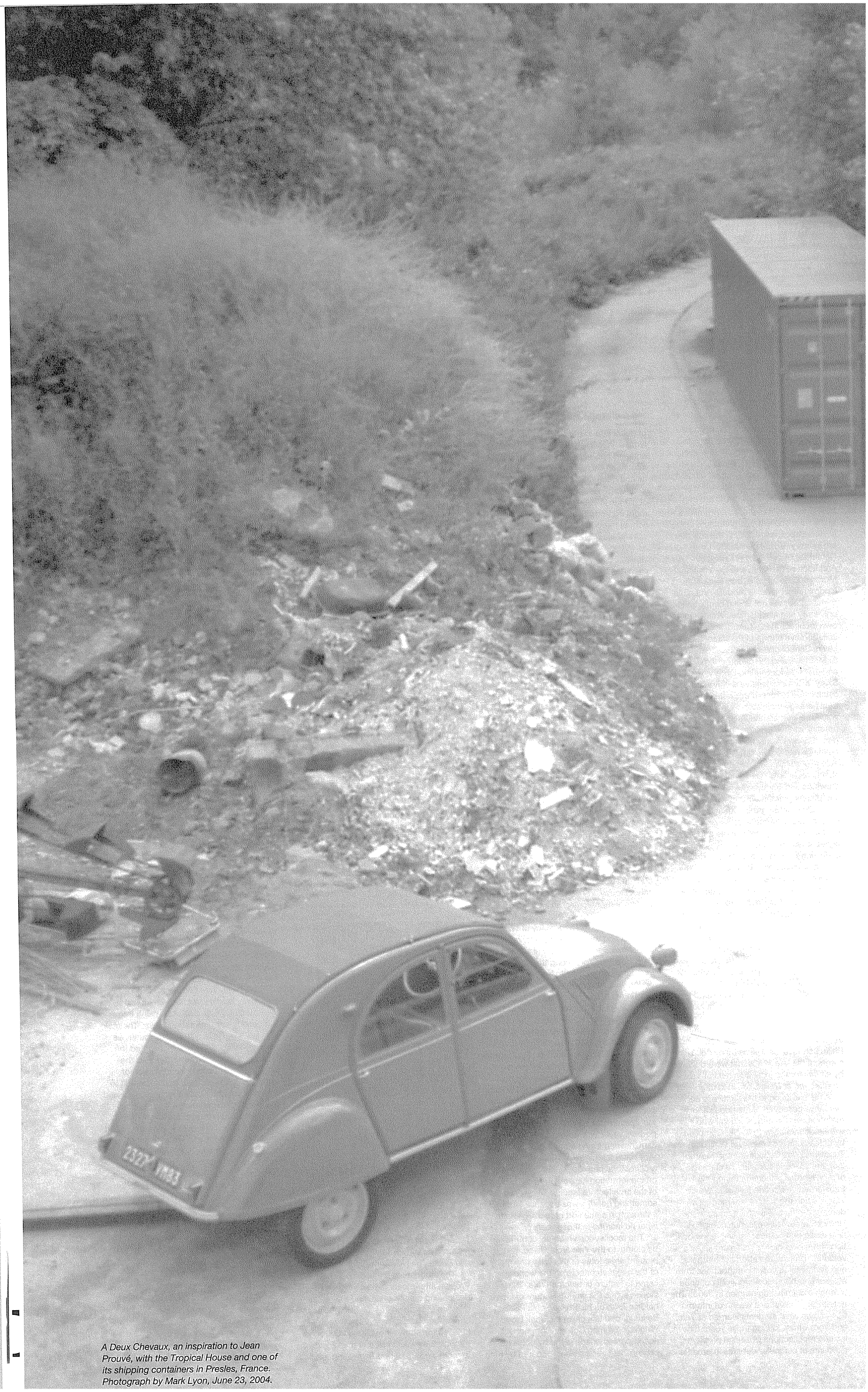
The project's story, as told on PBS, cited the collaboration over the past eight years with Neighborhood Housing Services (NHS), the nonprofit agency that works to stabilize underprivileged neighborhoods through the construction of new, affordable single-family housing for first-time homebuyers. Jim Paley, Henry Dynia, and Colin Caplin from NHS were on the project's advising committee. This year's faculty included Paul Brouard ('61), director, with Adam Hopfner ('99) as construction coordinator, and Herb Newman ('59) as adviser. Alan Organschi ('88) was studio coordinator, with Turner Brooks ('70), Deborah Gans, Brian Healy ('81), Keith Krumwiede, and Amy Lelyveld ('89) as faculty critics.

The team design and student construction resulted in a narrow house with a long, rectangular footprint that grows from one story at its front to two stories at the back. To maximize privacy, the students designed a 10-foot-high wooden screen to separate a two-car driveway from a sheltered deck and a side yard using the concrete wall of the abandoned building next door as one edge. Three-inch-deep cedar boxes frame large openings along the north and south façades, while wide, flat boards painted dark blue—the same color as the siding—surround smaller windows. A two-foot-deep cedar window box in the kitchen acts a lens, simultaneously distancing the house's occupants from the jail while framing views of trees across the street.

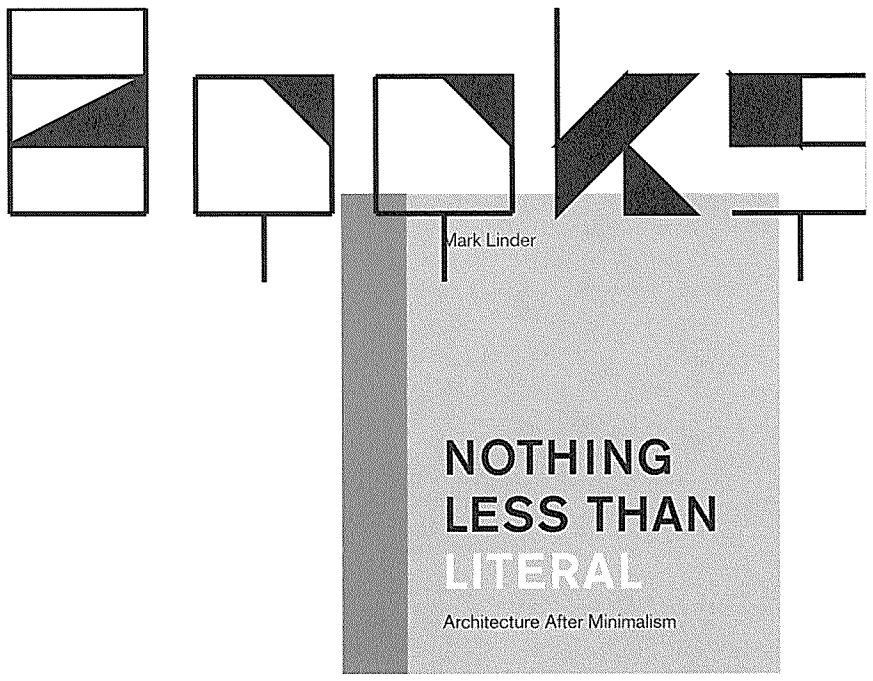
On the day *This Old House* filmed, the students were installing an intricately designed prefabricated stair, rising from the basement to the second floor. The stair was milled off-site with a CNC router. As Hopfner said, "The show highlighted the student-builders as they integrated the perfect element into the imprecision of building." This year's project is the first to make use of CNC milling technologies, and the students experimented with a series of test joints and prototypes using the laser cutter and CNC mill to form a matrix based on the dimensions of the stair's necessary rise and run. An egg-crate joint allowed the stair treads and risers to double as storage shelves. The combination of new technologies and traditional construction skills contributed to both an innovative and inviting home.

—Abigail Ransmeier ('06)

2004 Building Project shelving installation. Photograph by Abby Coover, 2004.



A Deux Chevaux, an inspiration to Jean Prouvé, with the Tropical House and one of its shipping containers in Presles, France. Photograph by Mark Lyon, June 23, 2004.



Nothing Less Than Literal: Architecture After Minimalism

By Mark Linder (MED '88), MIT Press, 2004, 279 pp.

Irving Sandler and Robert A. M. Stern had a fight in our loft early this year. "I didn't see any content in [Mark Rothko's] pictures," Stern said. Sandler replied that content in Rothko's paintings is expressed in color, form, and fracture. Stern said that content requires a reference to the world outside. "Painting is color and light," Sandler countered. "If nothing else, these painting are about painting." —Douglas Davis (quoted in "Heads It's Form, Tails It's Not Content" by Thomas McEvilley in "Looking Critically: 21 years of Art Forum *Magazine")*

Despite repeated efforts to construct its boundaries, architecture—an architecture about architecture—may be a harder discipline to define than painting. During the late 1960s, debates questioned whether the arts should determine critical criteria to distinguish "high" art versus emerging tendencies to cross disciplines that threatened to collapse the arts into the culture industry. This discourse often distinguished "subject matter" from "content," which led toward aesthetic "purification" under the umbrella of formalism.

Mark Linder's adventurous *Nothing Less Than Literal* takes on the "history of formalism" of the late 1960s to ascertain architecture's role in a highly contested cross-disciplinary debate. American architecture had a difficult time taking itself literally, perhaps because its cultural site was less stable but also because reductive tendencies in architecture were the status quo of the industry.

Linder interestingly does not circumscribe any particular discipline to architecture or any of the other arts but instead traces the appearance of *architecture* as a conceptual term or terminus. Literal "architecture" proves to be asymptotic, slipping away the closer one approaches. Architecture, for example, is a foil for defining the limits of painting, but it also occupies, inverts, and interrogates painting through its own formal investigations.

In the 1960s, architecture—like painting, film, sculpture, and literature—was once again seen as a discipline that needed to be not reinvented but invented for the first time. In the first three essays of the book, Linder's structure reveals central historical ironies of late 1960s formalism. His thesis is that Minimalism, or Literalism, was a central term or terminal condition for debate. Artists such as Donald Judd, Tony Smith, and Sol Le Witt distinguished themselves from Modernist discourse in contrast to the architect's tendency to treat Modernism and Minimalism as synonymous. So while artists took Clement Greenberg's definition of painting to the "flatness" of "a door, a table, or a blank sheet of paper" literally as a critical point of departure or affront to latent Cubist compositional tendencies, architectural formalists championed Colin Rowe's "phenomenal" reading of Cubism. While painting defined its limits as a series of architectural figures, American architecture defined its limits through the formal complexity and layering of Modernist painting.

After carefully outlining the debate in the writings of Greenberg, Michael Fried, and Rowe, Linder complicates the game in his analysis of the projects of Robert Smithson, John Hejduk, and Frank Gehry. If the first half of the book defines terms, the second half is more concentrated on the terminus of that game, or the "terminal" work of the three practitioners who continually cross disciplines by playing at the edge of their boundaries. This group of essays is more speculative and intriguing. It opens up debate specifically in the work of the two architects who seem underrepresented in critical theory—Hejduk by virtue of the opacity of his personal discourse and resistance to practice, Gehry by the early brute facticity of his "dumb" buildings and his late formal virtuosity. Perhaps, in the spirit of Linder's thesis, it is in taking architecture literally that we become most illiterate.

In *Nothing Less Than Literal* we are not looking at the "purely architectural" but at what Smithson so presciently called an architecture that is seemingly always "99.44 percent pure"—always at that limit where purity retreats. Smithson's early optical works operate as critical foils to Fried's and Greenberg's visual treatises, but Linder's real focus is on the punning critical work of the Dallas Terminal Site, Smithson's important journey away from the pure optics of the gallery.

Hejduk's early nine-square problems and Wall Houses similarly shifted between the virtual and actual states of reproduction. In keeping with Rowe's legacy and in contrast to Smithson's movement off the wall, Hejduk's "paper" architecture took the discipline back to the confinement of the studio. Yet Hejduk's critical misreading of architectural projection plays similar games to Smithson's Enantiomorphic Chambers, collapsing and expanding the space between the virtual and the literal. In the Wall House Linder finds a reductive formalism that critically explores an architecture literally without content. Hejduk posed an interesting question: Why can't architecture be taken literally? If architecture requires an outside reference to have content, then at its core it seems to lack the ability to house itself.

Linder ends with Gehry's ubiquitous yet enigmatic figure of the fish—a structure with no real interiority—and makes intriguing analogies to the mute buildings that characterized the architect's early breakthrough work. Linder finds the fish at the core of Gehry's definition of architecture's identity.

It would seem trite to say that *Nothing Less Than Literal* offers much more than its title suggests. The essays open up a greater range of debate and questioning that has recently disappeared in discussions about "nothing more than architecture." This is an early introduction to Linder's architectural thinking, but assuredly he will have more to say about the seeming limits of the literal.

—Ed Mitchell
Mitchell is an assistant professor at Yale.

Sixteen Acres: Architecture and the Outrageous Struggle for the Future of Ground Zero

By Philip Nobel
Metropolitan Books, 2005, 304 pp.

With his editorial column in *Metropolis,* Philip Nobel has established himself as one of the most popular architectural critics. The reason is simple—he is a good read. One has only to peruse some of his pieces from the last couple of years, from "Let It Be," a critique of the High Line competition, to "Kahn and Ban," to realize that what you are reading fully captures your imagination and avoids the drudgery of slogging through the details. Indeed, Nobel's approach to architectural criticism leans heavily on the mainstays of good fiction and fine writing of all types: wit, irony, and a sense of the mystery of humankind. It is reminiscent not of critics such as Charles Jencks or even journalists like Robert Campbell but of author Evelyn Waugh, who captured the tragically humorous mores of his own century. That said, *Sixteen Acres* is not fiction but rather a combination of heady narrative with a distinct architectural mind-set.

At least three significant books (*Out of Ground Zero,* edited by Joan Ockman; *Up from Ground Zero,* by Paul Goldberger; and Michael Sorkin's diary, *Starting from Zero*) have already been written about the architectural reaction to the destruction of the World Trade Center. But *Sixteen Acres* is distinct: It pulls its narrative threads through tough-to-describe territory and tries to come to grips with the larger meaning of the architecture and planning on the site. Nobel illuminates pivotal events that have been lost in the barrage of time, even to those heavily involved in the process, and uses them to great effect. In a rather deft series of connections he ties an early quotation by Robert A. M. Stern about the power of landmarks to the huge outpouring of public interest and the professional response that was to follow. According to Nobel: "That maximal take on the function of buildings would become a fixture of the American Pop understanding of the new cultural hot spot of Ground Zero. At that moment, the usually architecture-adverse public was ready to buy into such a remedy: not buildings, architecture; not construction, not containers, not merely the largest of our business machines, but art, bearers of meaning, transcendence."

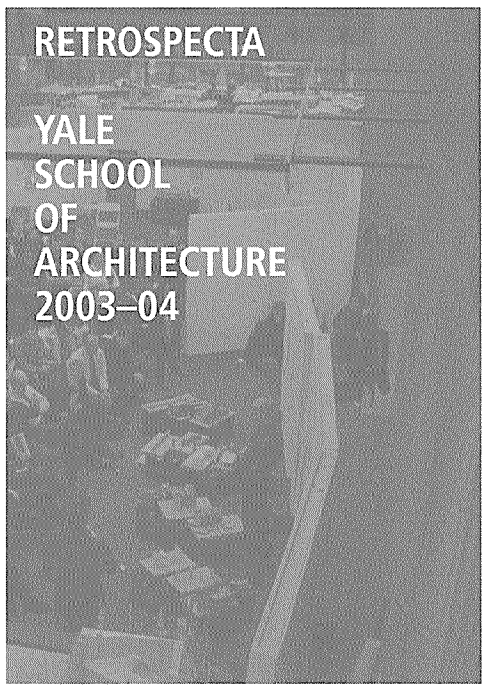
Nobel outlines how the larger firms in the city missed this completely, even staging a summit to plan "a coordinated response to the loss of 10% of the city's class-A office space." But for the other wing of the profession, the "academic elite," there could be no such out; to dodge the ugly question of sanctity would have been to embrace obsolescence. This emblematic exchange repeats itself often in the events that precede and follow it. Nobel lets the story of citizen puzzlement, matched in equal parts by naked professional ambition and altruism, tell itself without divulging too much of the political action behind it.

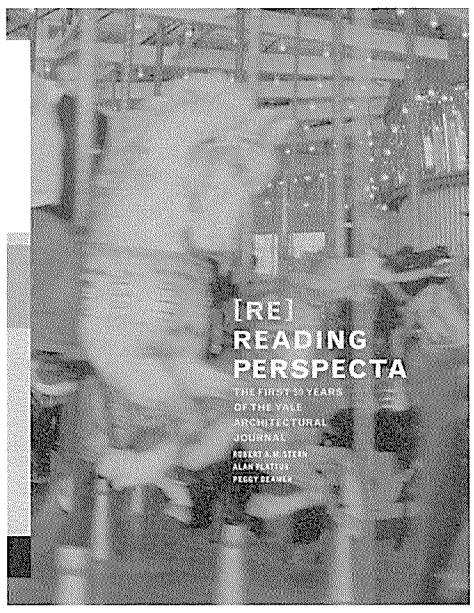
The book is full of smart surprises. Henry Russell Hitchcock is an unexpected find in Nobel's Ground Zero parable. Practically midstream in the book—in a chapter that pulls from a number of sources to discuss the role that the current architecture stars and their respective media moments have played in these events—lies a carefully laid out argument that was originally made by Hitchcock in the 1947 article "The Architecture of Bureaucracy and the Architecture of Genius." Nobel performs a deft reading of his much-paraphrased idea of the two spheres of architecture, one of personal expression and the other a product of large-scale architectural organization, demonstrating that they both have a necessary place. *Sixteen Acres* confronts the risk of relying on only architecture: "The architecture of genius is a kind of artistic gamble which may or may not come off but rarely gets by." Nobel takes Hitchcock's distinction between the two spheres as a core issue that haunts this historic rebuilding effort. He uses it to great effect to explain the events surrounding both the "high" and "low" efforts at architectural criticism in the mainstream press, as well to frame the unconventional role of Herbert Muschamp, a former cultural critic turned cultural developer, as only one moment within a much larger narrative.

One of the book's greatest strengths is the nimble way it veers between a discourse on professional tactics and an attempt to understand what was really happening beyond the "Valley of the Architects." Nobel provides us with a trove of insider information from architects and planners, but he also shines the headlights on the larger culture to achieve a truer picture of the meaning of the rebuilding process and to show how architecture actually lives in the world. Here he uses his chapter transitions to great effect. These beginnings and endings are some of the best descriptive passages of the text.

This book is a serious effort to delve into the relationship between what one says and what one does—at a time when the separation between the two has never been greater in American political conversation. Nobel uses as examples what has been said by some of the major players, such as Daniel Libeskind, and then restated by others, such as Governor Pataki, in wonderfully particular ways. Not only do we hear about Libeskind's first writings on freedom and civic responsibility in his high school autobiography, but Nobel also makes clear how the familiar forces of local financial pressure (developer Larry Silverstein) battled the political clock of a pending election, all accompanied by a phalanx of architects. The priorities of a particular politician—in this case the governor—are shown to have been decisive in every important battle to date. But as *Sixteen Acres* illustrates, politics is merely the paper in a game of rock, paper, scissors that is still being played out in and beyond the 205,951 acres that make up New York City.

—Claire Weisz
Weisz ('85) is a principal of the firm Weisz + Yoes, in New York.





"Car Talk" for Architecture

Retrospecta, Yale School of Architecture, 2003–04.
Edited by Jason Van Nest, Yen-Rong Chen, and Mathew Ford (all '05).
Dean's Office School of Architecture.

The most popular show on American non-commercial radio is "Car Talk." For an hour, two auto-mechanic brothers from Boston ostensibly do just that: They talk about cars. People call in and describe automotive problems, and Tom and Ray Magliozzi offer suggestions on how their cars might be fixed. What makes the show so listenable—even to people like me who don't know or care that much about cars—is the fact that the show isn't really about cars, it's about life. A simple question about an alternator digresses quickly into a discussion of psychology, economics, or geography; the Magliozzis function as marriage counselors, career advisers, and therapists just as often as car mechanics.

Listening to "Car Talk" got me thinking about the pleasures of truly discursive discourse. Does it occur often enough in the world of design? And when it does happen, who gets to hear it? Which brings me to the Yale University School of Architecture.

I have been involved with the Yale School of Architecture's publications program since Robert A. M. Stern came aboard as dean in 1998. Stern takes his school's publications seriously because he knows their power firsthand: In the 1960s he was student editor of Yale's architecture journal *Perspecta*, which is still published to this day. Its counterpart, *Retrospecta,* is edited and designed by students from the graphic design program in the School of Art. The designers and editors are different every year; I serve as adviser and "continuity director" for the project. Most of the space of the book is taken up by reproductions of student projects and brief descriptions of the assignments that inspired them.

A critical part of the design school experience is the critique, where student work is reviewed by faculty and outside assessors. Previous issues of *Retrospecta* have included quotations from the visiting critics, sometimes simply to punctuate the layout typographically. In the latest issue, however, the editors —Jason Van Nest, Yen-Rong Chen, and Mathew Ford and the designers—Willy Wong and Yoon-Seok Yoo—have brought the transcripts of the review sessions front and center. Much of what passes for architectural writing, particularly in academia, is turgid and stilted. In contrast, "the diverse arguments, critiques, and provocations" faithfully recorded here are compulsively readable.

This drama inherent in the design critique has not escaped notice. In fact, Oren Safdie (an architect-turned-playwright and son of the architect Moshe Safdie) used it for the setting of last year's off-off-Broadway play *Private Jokes, Public Places,* in which a young architecture student defends a thesis project against two increasingly combative professors; *The New York Times* praised its "verbal acrobatics." And there are acrobatics of sorts to be had in the pages of *Retrospecta,* where the cast of characters includes Peter Eisenman, Leon Krier, Charles Jencks, Frank Gehry, Zaha Hadid, Lise Anne Couture, Greg Lynn, and Rafael Viñoly.

What I find interesting is that when the conversation is lively enough, just as in "Car Talk," I don't need to understand much about architecture or even the specifics of the problem at hand; I can just enjoy the give and take. Some examples:

Jeffrey Kipnis: Where did this public and private thing come from? Did they assign you to think about public and private? Or did you just assume it was a natural way to think about it? I have seen it all day long. When I think about the Schindler House and I look at the plan, it is labeled in terms of "his" spaces and "her" spaces, not public and private.
Zaha Hadid: It is definitely not part of our repertoire.
Kipnis: I didn't think it was.
Hadid: I think it is a Yalie repertoire.
Charles Jencks: Yes, it was [Louis] Kahn who . . .
Kipnis: And he's dead, right? I asked Nathaniel [Kahn], and he was pretty sure. A lot of the things you take for granted stop you from making more objective use of your research, and that is where you should pause, as soon as you think something too quickly.

And this comment on an advanced studio project: *Rafael Viñoly:* I think it's great! [Long pause.] You know, one always feels obliged to say something past this point, so I hesitate to go on. However, I must say . . .

Needless to say, Viñoly goes on. You may hear echoes here, as I did, of dialogue by David Mamet, Michael Frayn, Tom Stoppard, and even (I'll go on) Harold Pinter. But unlike the work of playwrights, these are the kind of conversations that are almost always unrecorded and forgotten. There is real value to have them set down for the record. How many other spirited critiques—some even about graphic design—have been lost?

Once I told a radio producer about my million-dollar idea: a "Car Talk" for design. A few quick-witted experts could take calls from people seeking advice on typefaces and color choice, directional signs and ballot layout, while the rest of us listened in to the supremely diverting proceedings. With a sigh she said everyone had this idea: "Car Talk" for opera, "Car Talk" for grammar, "Car Talk" for macramé, "Car Talk" for, well, you fill in the blank. But that was before I had my pilot episode. I'm sending her a copy of Yale *Retrospecta:* "'Car Talk' for Architecture"! The phone lines are open.

—Michael Beirut
Beirut is a partner at Pentagram, in New York.

Know Thyself

***[Re]reading Perspecta: The First Fifty Years of the Yale Architectural Journal.* Editors, Robert A. M. Stern, Peggy Deamer, and Alan Plattus. MIT Press, 2005, 736 pp.**

From the 2004 symposium "Engaging Louis I. Kahn: A Legacy for the Future" to the exhibitions on the work of two former deans, Charles Moore (2001) and Cesar Pelli (2000), recent events at the Yale School of Architecture have teetered on the edge of *nombrilisme*. Of course, belly-button gazing has its blessings. As the oracle of Delphi told her visitors, knowing thyself meant knowing how to become who you are—and in the case of the Yale Architectural Journal *Perspecta,* the production of its own history has, of late sought out exactly this purpose.

The publication of *[Re]reading Perspecta* is a watershed in self-definition: It is a testament to the maturation of the self-described longest running and most professional student-edited journal in architecture. Designed by Henk van Assen, the book is divided into four parts: each of the first three parts selects articles from ten consecutive numbers, and the final part presents six lectures given at a symposium held at Yale in 2000 called "Practice and Theory: *Perspecta* and the Fate of Architectural Discourse." Between each section is a "portfolio," of architectural drawings and significant period photography selected from the preceding issues. This enormous hors d'oeuvres platter (more than seven hundred pages of selected articles, images, and lectures) from the first fifty years of the journal's existence constructs a dense history of *Perspecta* editorships, Yale's architectural pedagogy, and, at times, the evolving shape of American architecture seen from a very particular slice through its discourse.

Edited by Robert A. M. Stern ('65), Alan Plattus, and Peggy Deamer, with Frederick Tang ('03) as managing editor, the book, unlike the student-run journal, is a faculty-led enterprise. With introductory notes by Dean Stern, the first section ends appropriately with the issue 9/10 that he edited when he was a student at Yale, in which selections from Robert Venturi's *Complexity and Contradiction* (1965) were famously published a year before the landmark book. Stern's introductions to each of the issues track the changes in leadership at the school—from George Howe, who founded the journal, to Paul Rudolph, to Charles Moore—and include much of the first hand knowledge that he published in his article in *Oppositions* in 1974, "Yale 1950-65." Inescapably self-referential, Stern's perspective sheds light on what would have made Yale so dedicated to the "heroic" figures of Louis Kahn, Philip Johnson, and Paul Rudolph and why each should have made so many appearances in these early pages of *Perspecta.* In addition to this—and possibly in opposition—Joan Ockman's harsh but honest critique of the early years of the journal is published in the final "symposium section" of the book. With knowledgeable precision, Ockman fleshes out the social and political context of the selected articles, arguing that even the generally antitheoretical position taken in these issues is packed with a strong ideology.

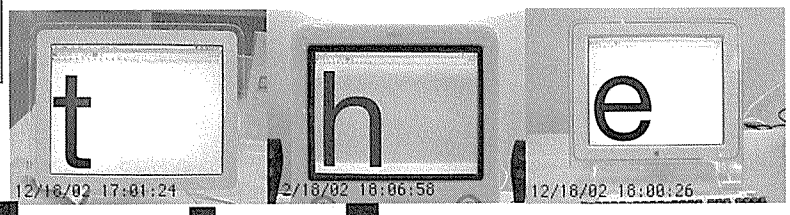
The longest section is the second, edited by Alan Plattus, also by far the most complex. Despite K. Michael Hays's impressive symposium presentation of a Greimas semantic rectangle to chart the main themes developed after 1967—populism, utopia, autonomy, authenticity—it is hard to fully engage this period of both the journal and in the school. What Hays calls the emergent urge for "authenticity" and what Plattus calls "phenomenological autonomy" is obviously present in the volumes from this period, and still lingers somewhere in Yale's pedagogy today. This distinctive version of phenomenology in architecture is as difficult to define as it is awkward, especially as a response to the perceived threat of Post-Modernism and literary criticism. Both Plattus and Hays see this as a new development at Yale, even though phenomenology played a significant role in some of the early issues of *Perspecta*, especially with the influence of the philosopher Henri Bergson and the art historian Henri Focillon. Certainly the new slant on phenomenology in the second section has some relationship to the leadership of Charles Moore, an important story hinted at in Plattus's editorial comments, but one that is still difficult to fully assess.

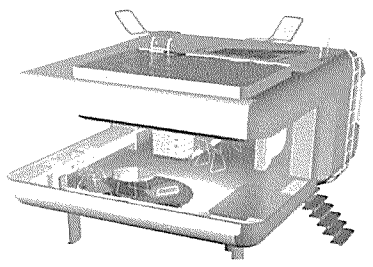
The introductory remarks to each of the issues also unveil the difficulty of maintaining the fragile life of an architectural periodical. In the third part of the book Peggy Deamer reveals the long, stuttering gaps and the obstacles encountered in the publication of *Perspecta* born out of the professionalizing environment of architectural writing. Deamer's penetrating comments carefully set the last ten issues in the broader context of such writing, cross-referencing the content of *Perspecta* with other student-edited periodicals such as the *Harvard Architecture Review.* This analysis, along with Sandy Isenstadt's lucid presentation of these issues during the symposium, provides the necessary background information for the often-heady writings of the late 1980s.

[Re]reading Perspecta brings its readers almost all the way to the present day. Its stopping point, the symposium organized to celebrate the first fifty years of the journal, was my staring point. It was this event that gave me and my co-editors, Adam Ruedig, Matthew Seidel, and Lisa Tilney (all '01), the first critical push toward our theme for *Perspecta 33: Mining Autonomy.* Indeed, this event represented our introduction to an almost Delphic editorial self-knowledge. Recent attempts at writing the history of Yale—such as Dean Stern's DeVane lectures on "Yale's Contribution to Modern Architecture"—are equally necessary constructions and should be understood in their full complexity. Yale, through *Perspecta,* has been keeping a personal journal, a diary of intimacies that is now being turned into history. While the journal itself can only document a slice through its own present, *[Re]reading Perspecta* constructs, designs as an architect would, an edifice of autobiography.

—Michael Osman ('01)
Osman is a Ph.D. candidate at MIT.

In the Field





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Site: Off-Site

Peggy Deamer was a participant in a conference on prefabrication this past fall in Austin, Texas. She has contributed this article about the ideas explored in the event for *Constructs.*

"Architecture and the Factory-Built House" was a two-day symposium held November 19–20, 2004, and organized by Elizabeth Alford of the School of Architecture, University of Texas at Austin. The conference was divided into four panels: "Pros and Cons" (Lloyd Alter, Allison Arieff, Charles Lazor ('93), Jennifer Seigal); "Precedents" (Renee Chow, Lynne Dearborne, Carlos Martin, Robert Rubin); "Site/Off-Site" moderated by Louise Harpman ('93) associate dean at Austin, (Peggy Deamer, David Lake, Stephen Mattson, John Quale); and "Looking Forward" (Dawn Finley, Michelle Kaufmann, Steven Mulva, Maia Small). Stephen Kieran and James Timberlake were the keynote speakers on Friday night.

Despite a division that was intended to differentiate respectively among those at the forefront of producing prefabrication, those involved in its sociohistorical significance, those that pose theoretical provocations, and those that push the envelope of what prefabrication might become, the conference had many less structured and more significant subplots, all of them endemic to off-site construction's issues and problems.

One of the hotter debates was between those that feel the future of prefab lies in limiting the number of choices, much in the manner of car options, and those that think its future lies in the infinite possibilities of one-off off-site productions. Thus the testy exchange between Charlie Lazor of BlueDot—limit choices and don't pretend that any and all variations are possible—and Kieran/Timberlake (KTA)—there are endless possibilities as long as you have organized the coming together of disparate factory-built "chunks"— revealed how open-ended and often contradictory the implications of prefab are. Hidden in this debate is the difference between whether one caters to the high end or the low end of the design market. The Lazor approach clearly identifies with the 80 percent of the market that "design" and its expense has left behind, while the KTA approach suggests that it is not economic availability that is at stake but technical innovation.

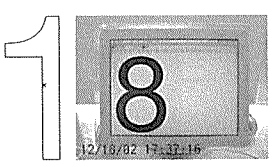
Likewise, there was the ever-present difficulty of defining prefabrication's style and the question of whether its success is lodged in its marketability and necessarily traditional/vernacular style or whether its appeal is precisely as a present-day carrier of Modernist values. Here the historians and sociologists landed squarely on the side of tradition and marketability, whereas the majority of the designers landed on the side of Modernism. While most of these Modernists could not address their choice of a Modern vocabulary (there was a certain unspoken and naive sense that efficiency came automatically with Modernity), there were two exceptions to this muteness: Lloyd Alter, a prefab developer who evocatively told the story of his transformation from architect to Modern architect to developer to Modern prefab developer, now pushing Modernism in his "Q House" prototype (designed by Kohn Schnier Architects); and Jennifer Seigal, who placed her interest in mobile architecture squarely in a Poststructuralist theoretical context.

There was also the question of prefab's ability/necessity to respond to regional conditions. It was generally agreed that there was only minimal need for prefab to be "regional," perhaps because the architects, again, are all working in an idiom (Modern) that precludes (or is uninterested in) regional contextualization. Nevertheless, David Lake of Lake Flato took issue with my argument that "regionalism" is, regardless of prefabrication, a historical twentieth-century myth and insisted that his work (not yet prefab, as he put it, but potentially prefab) is inherently rooted in rural Texan tradition. Allison Arieff, editor of *Dwell*, made the point that regional versus nonregional was not the problem for the followers of her magazine; rather local/grounded versus shipped-in/ungrounded was. Wasn't there advice, she asked, for how off-site construction might more easily get sited contextually?

Other subtexts involved the role of industry in both the production of prefab and the conference itself. Alford had carefully placed nonarchitect industry people—some unrelated to prefabrication—on each panel but did not discuss the significance of this approach. There was a general sense that despite the dependence of architects on industry, there still exists tension between their aim at efficiency and their desire for design control. This was most clearly displayed in the Beck Group's presentation of their design-build software product, which would make the architect totally unnecessary since it provides a design/cost estimate by plugging in space requirements and material choices. On the other hand, Steven Kieran clearly ate up Steve Mulva's technical talk about streamlining manufacturing production, not on a job-by-job basis but on a nonstop, streamlined part-by-part basis. The fact that product manufacturers are the sponsors for symposia like these also makes it hard to escape the link between commerce and intellectual/creative work. As a sponsor of the symposium, the Beck Group got to hawk their wares.

One last thing of note was the fact that more than 50 percent of the participants were women and nearly everyone involved was under 45. Seen in comparison with most architectural symposia—typically dominated by gray-haired white males—this gathering was a revealing picture of what working on the low-end, socially motivated side of architectural production can mean not just for the identity of our clients but for us, the designers. While Louis Kahn exemplifies how an architect's career often only begins in his/her fifties, it is encouraging to imagine a career path that doesn't assume age or the master-architect scenario that comes with it.

—Peggy Deamer
Deamer is a assistant professor and associate dean.



Shrinking Cities

While most of the architecture community is focused on building cities, the exhibition *Shrinking Cities* (September 4–November 7, 2004) at the KW Institute for Contemporary Art, in Berlin, came to our attention as one that is focused on the acceptance of places that are de-densifying and strategies that suggest a new approach to urban design.

Shrinking Cities the first of an ongoing investigation, introduces an issue often neglected by architects, urban planners, and publications: the periphery. At the center of the exhibit were those neglected cities no longer favored by globalizing markets. In contrast to Berlin, the cities of Detroit; Halle, Germany; Ivanovo, Russia; Manchester and Liverpool, United Kingdom, are feeling a plunge in air pressure. In a related talk, Rem Koolhaas proclaimed "Go East"—less a prophecy and more a confirmation of the attention currently lavished on the growing gold-rush cities in Southeast Asia.

Philipp Oswalt and his curatorial team suggested an impossibility: if only these cities could shrink—that is, shrink to fit. Cities of the past, both great and not so great, have fallen to ruin and even vanished, but the footprints of modern cities go far too deep to disappear under the thicket. So if the cities of today cannot really shrink or disappear, what do they do? In our culture growth is the only model for measuring success. Detroit has faded in the last half century, its urban fabric torn and gutted, but in many ways it is more present in our minds than it has ever been. Other cities in the exhibition echo the same message: Urban expansion and traditional urban models do not serve them.

Organized on five floors, the exhibit displayed bold graphic images on the ground floor: four historical time lines, one per city or region, diagnosed why these cities are debilitated. Notebooklike charts and graphs revealed the shrinking of the cities in terms of population, job accessibility, and inspiration, along with a lack of physical response. The most compelling component of the ground floor was the animated spatial graphs and maps that showed how demographics and figure/ground relationships have evolved in each city. Manchester, for example, began as a traditional nineteenth-century urban fabric, then wove into large objects in a field, and finally tried to edit itself only to end up with another set of large figures—as if planners believed formal composition was the key. A floor-to-ceiling map hanging on the back wall delineated where this breed of cities nests—mainly in North America and Europe.

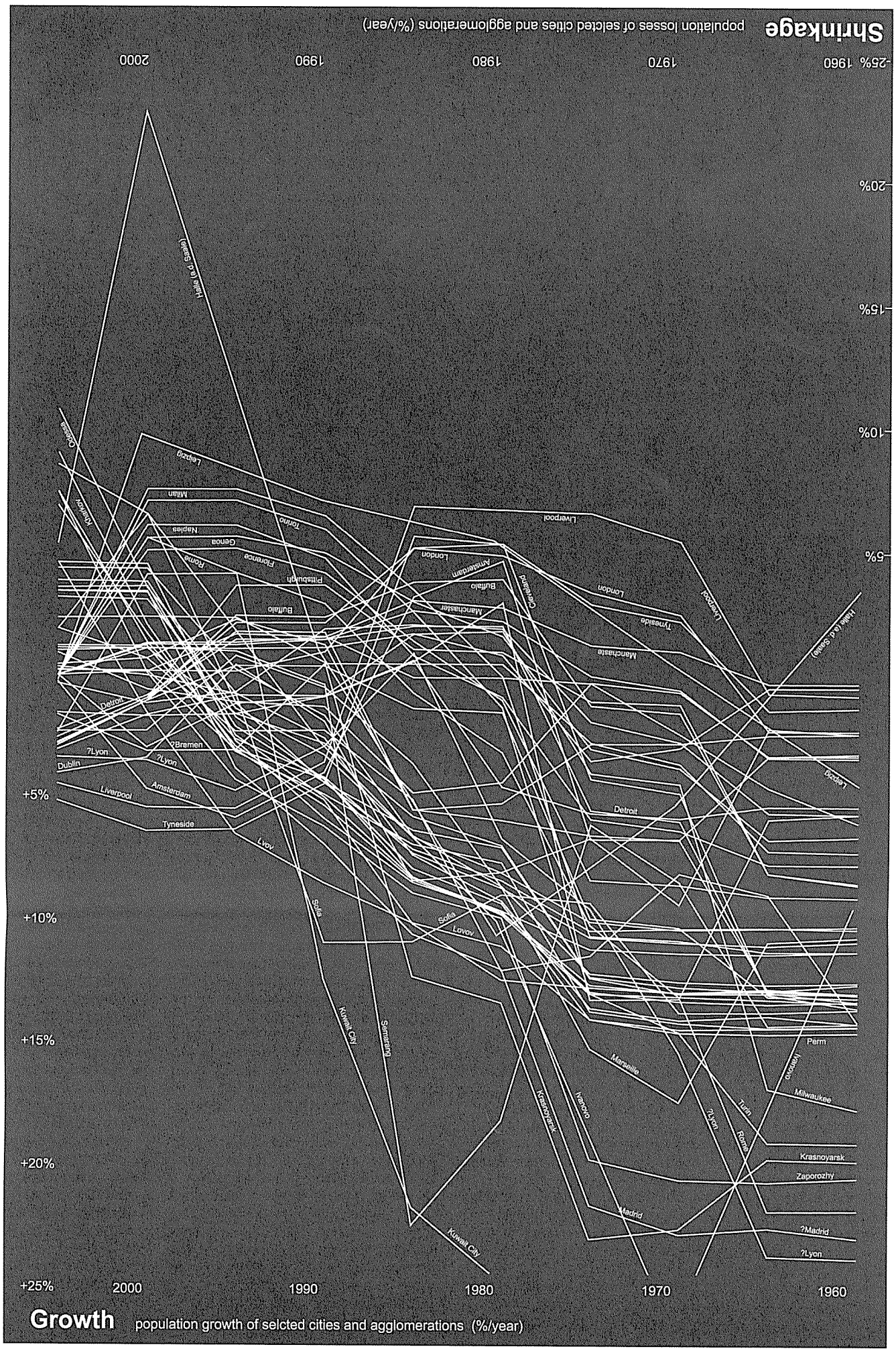
The four upper floors were each dedicated to one city, with projects by artists and designers. Sergei Miturich and Boris Spiridonov's "regional survival handbook" on Ivanovo made the most thought-provoking display. Their index of tools and methods showed that the means of survival in this urban region have not changed much in two hundred years. Another project presented industrial design without industrial designers, an ethnography of survival technologies. With the expected stylized photography, this room spoke of a different kind of habitat typology, or at least a realm of variables rich enough to inspire the urbanist's proposal. What might arise is not urban, not rural, and definitely not a megacity—not something you think of when considering that half of the world's population will soon live in urban environments. What surfaces instead is a mutated form of nature and civilization.

But how significant is the plight of these shrinking cities? Even if architects and planners could decide to make a difference, why would they look here, where the sum population of all four regions—2.2 million—does not begin to compare with populations of, say, Lagos or São Paulo? The sum total of all North American "shrinking" cities mapped by the organizers would not even enter the world's top ten metropolitan areas. And the difference in population between the shrinking and growing cities will only continue to grow.

So then why else should we be concerned with these cities—for environmental preservation? Perhaps the argument could be made that we need to use the ecological footprints that humans have already made. Clearly the developed footprint of the world grows everyday, and by no measure is the growth of these cities enough to compare to that of the expanding bounds of São Paulo or the vanishing forests of Africa or China's new cities, where demands for oil resources have transformed economic markets. But environmental protection is not voiced as one of the project's main messages; no one has suggested that these cities should be revitalized.

From a social perspective there might be something there. Detroit, more than any other city, is painted as a theater of social inequality where racism has shaped a city and its outskirts. An artist's video collage presents drive-by film clips to the audience, as investors have been colluding in a decades-long project to eliminate black and poor populations through fire and neglect ("with no cost to the taxpayer"). And then when it becomes evident that Liverpool/Manchester, Halle, and Ivanova were mere servants to more significant world players—London, Leipzig, and Moscow, respectively—one starts to imagine that the urban and economic footprints of large cities actually grab hold of space around them and release it when no more is needed. One wonders then whether cities offer the smallest footprints for the maximum populations.

In the first round of an ideas competition that will provide the next installment, the *Shrinking Cities* organizers have chosen nine finalists to consider these cities further. Their task is "to find new modes of action; new ideas of the city based on the specific peculiarities of shrinkage." The exhibit and the catalog author (some of whose articles are available in English on the Web site www.shrinkingcities.com) have not postulated that these cities must find a baseball team or a car manufacturer to sustain traditional lifestyles for a little longer. Instead, the fear of unused open space—a kind of urban agoraphobia—that inflicts architects and their clients is revealed as a phenomenon we could learn to confront. MVRDV, in stacking cities and "mixing to the max," makes architects sweaty with anticipation, but decaying, yawning gaps in cities fail to catch our attention. But even MVRDV has proposed



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to do nothing for a downsized factory town in France. The era of cities competing for brand-name status could very well be closing.

Megacities might not need—or perhaps could simply refuse—the advice of architects, planners, and designers. Oswalt and his curatorial team might be directing them to where they could again bask in relevance.

—William Todd Reisz ('03)
Reisz is working at OMA, in Rotterdam.

Salzburg Seminars "Architecture and Public Life"

The Yale faculty has been invited by John Cook of the Divinity School, one of the directors of the Salzburg Seminar, to organize a symposium for its meeting, July 23–28, 2005, in Austria. The seminar began in 1947 as a means of bringing together young people from war-torn Europe and the United States and has continued to be relevant by covering global issues over the years.

Public space, once the watchword of architecture's engagement with the city, is no longer an adequate concept with which to address the urban condition. If it is to play an active role in the construction of contemporary culture, architecture must shift its focus from space to life, artifact to action. Foregoing its obsession with objects, the discipline must revisit its subjects—the people who live, work, and play within the spaces it creates. It must recognize that what and how we build shapes is in turn shaped by our societies and cultures. "Architecture and Public Life," a program organized for the Salzburg Seminar, will bring together Yale School of Architecture faculty and distinguished guest speakers to examine the ways in which architecture intersects with the economic, environmental, historical, philosophical, and cultural fabric of our societies.

Fifty people can register for the symposium, which is one of the first in the Salzburg series to be devoted to architecture. The sessions are open to the paying public. Other topics in the past have included education, finance, trade, economics, and the environment. For further information and to register visit www.salzburgseminar.org.

Given the increasing complexity and interconnectedness of life in the digital age, it is important to reflect upon the impact of architecture on societies, both now and in the future. Few of the many architecture and urban-planning conferences worldwide strive to bring together a multidisciplinary international group of participants for an open, informal exchange of thoughts and ideas. The "Architecture and Public Life" seminar will be highly interactive, encouraging cross-cultural comparisons of data and experiences and providing an opportunity to discuss and share best practices. The one-week session will include a series of lectures given by members of the faculty, including Dean Robert A. M. Stern, Professor Fred Koetter; as well as architects such as Lord Richard Rogers; a panel presentation by a group of architects on the Yale faculty, including Alan Plattus, Ed Mitchell, Keller Easterling, and Keith Krumwiede; and three topical workshops devoted to the technical, social, and political dimensions of architecture's relationship to public life that will provide an opportunity for sustained specialized discussion in small groups led by the Yale faculty.

"Architecture and Public Life" aims to refocus the discipline's attention on architecture's role as an innovator and catalyst for regeneration and renewal, stressing the power of design to improve lives and transform communities.

1. Studio Aisslinger, Loftcube, 2004.
2. From the exhibition Shrinking Cities *of de-densifying charts, 2004 by Philipp Oswalt and Tim Reinits.*

Arch Studios

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Urban design projects on large sites around the world filled many of the fall studios, expanding the students' focus from individual buildings to the cityscape.

Galia Solomonoff

Galia Solomonoff, the Louis I. Kahn assistant visiting professor conducted a studio that investigated the Brooklyn Atlantic Yards, where Forest City Ratner has proposed a stadium designed by Frank Gehry and the local community is demanding more input. Working first in teams and then completing individual projects, the students were asked to find what an alternative but relevant urban insertion might be.

For midterm the students researched topics of global/local, as well as the community versus the larger economic base, site, and infrastructure. Each student designed a new multinodal transportation hub, with cultural, retail, and housing components as well as their own programmatic concepts. Surprisingly most students maintained the stadium, finding ways to reduce it or incorporate it into a new scheme. At the final review the students presented their projects to jurors Marshall Brown, Winka Dubbledam, Keller Easterling, Keith Krumwiede, Philip Nobel, Enrique Norten, Terry Suryan, and Anthony Vidler.

The role of the architect as urban designer jump-started the discussion of James Fulton and Lewis Wadsworth's project. Norten saw it as an opportunity for increased public space, and Vidler emphasized the civic responsibility of the architect in questioning how the connection is made in the making of public space at every scale—the house, the neighborhood, and the city. Aniket Shahane and Mark Hash's project proposed a bar building as a linear insertion, with Hash creating a network of parks as an infrastructure. Housing and associated programs would flow around the arena, supporting the structure as both a regional and local venue. Brown thought that the pedestrian network needed additional exploration since it opened the closed circuit to the city in a real way. Shahane developed a consistent strategy for systematized housing units that would be affordable and grow with the viability of the site. Norten wanted to know how Hash's plan would work economically: "Developers make things happen; we have to work together," he said.

Infrastructure drove projects such as that of Brett Spearman and Tracy Yu, who activated the underground infrastructure of the rail yards, to which Brown responded, "You have to propose some kind of architecture that will lift up." Dubbledam indicated that the diagram should test different scenarios: "What urban idea could reflect an architectonic expression?" In Julia Stanat's project the rules of the planning game were more evident. Vidler, in quoting Adolf Loos, emphasized that, "Architecture is three-dimensional chess. It is a very rigorous set of rules," and emphasized that "as architects we are responsible politically, socially, and economically."

Barbara Littenberg

Barbara Littenberg, the Bishop visiting professor, proposed for her studio the redesign of the 30-acre site Les Halles (Baltard, 1845; destroyed 1971), the former Paris market that was redeveloped in the 1980s, but is to be redeveloped a second time. Using a brief from the current competition, the students stitched together a new commercial center, with residential and public spaces, just as the site's fate was being decided.

After the students visited Paris and met the director of the competition, which has subsequently been won by David Mangin, they designed new public spaces focusing on the dichotomy between below- and aboveground to create a vital epicenter for 800,000 commuters on the RER, similar in potential to New York's Grand Central Station. Jurors Karla Britton, Lance Brown, Peggy Deamer, Alex Garvin ('67), Brendan Moran (MED '00), Alan Organschi ('88), Steven Peterson, Alan Plattus, and Jaquelin Robertson ('61) feasted on the studies of the site and the neighborhood, each expounding on ways they sought to amend the former planning disaster.

The challenge was how to activate an underground commercial space and weave a new life into the superblock, both horizontally and vertically. George Ristow's complex circulation system moved people from the subterranean train to the street level, but Brown thought that layers of movement should be emphasized with their implicit geometry in contrast with Hausmann's scheme. Some students, such as Vanessa Ruff, gave the Bourse Building new prominence as the main entrance to the development, continuing the major boulevards, with residential towers extruded from underground.

Other projects focused on the potential for a new public landscape combining large-scale structures with public gardens, echoing parks such as the Luxembourg Gardens. Some students proposed undulating slices through the site, with complex circulation systems. Ceren Bingol provided illumination for belowground commercial spaces through light wells piercing parterre gardens. Ashley Forde's garden, with a surrounding thick wall to house community facilities and ground-level shopping plazas, reminded Garvin of Tuilleries, in the way the garden wall protects it from the city noise. But Dean Stern thought there was a need for a grander-scaled project, especially for the train station, to establish a relationship to Beaubourg.

The ground plane was key in other projects, such as that of Christopher Yost, who sought to take all the public programs and expose them assertively to the street to facilitate more cross-pollination, while the circulation could permeate at multiple levels. Discussions about how to integrate above and belowground was key to Isenstadt. David Hecht emphasized the area as an urban island that needed to be re-established on grade. The buildings became an urban plane, separating activities with a hierarchical spatial sequence and a new boulevard as a new connector.

In yet another strategy Jason Van Nest, experimenting with algorithms as the building generator, used ideas of recursion and scaffolding, so the forms would grow like tree branches. He based his project on a modular, 17-meter floor plate, dividing the site into six blocks for the transit hub and park and reintroducing a small four-lane road. Garvin liked the scheme in spite of its' obscuring scaffolding. "You have reconnected it back to the site. You have done it! But it needs to show the complexity of levels of the belowground intersections."

Alan Plattus

In the fifth year of a three-way collaboration between architecture students and faculty at Hong Kong University and Shanghai's Tongji University, Alan Plattus and Leslie Lu ('77) conducted parallel studios focusing on the development on 50-hectares at the northeast corner of the site earmarked for the 2010 Shanghai Expo, on the Puxi side of the Huangpu River.

The Yale students visited Hong Kong and Shanghai early in the semester, absorbing the slogan plastered around the city, "Better City, Better Life," and participating in an urban design charrette with the local students, that explored ways to connect the expo physically and programmatically to the city fabric. Focusing on the festive "midway" as a key organizational point in the scheme, the students addressed issues of center and edge, ephemeral and monumental, popular and official. At the final review in New Haven, the Tongji and Yale students presented their projects to jurors Tony Atkin, Peter de Bretteville ('68), Arindam Dutta, Keller Easterling, Barbara Littenberg, Leslie Lu, Gary MacDonough, and Richard Sommer. The projects investigated the utopian qualities of an expo along with the potential to invent new architectural forms. The Chinese students' projects were filled with invention of a festive form and complete details down to the kiosks and way-finding systems.

Yale students Matthew Breisch, Garth Goldstein, and Craig Morton's plan prompted Easterling to note that it had the quality of a "frenetic village vibrating . . . But what is breathtaking is that you are proposing a massive green landscape." Sommer saw the infrastructure as creating the future logic: "It is all about sites that are valuable; if you can ameliorate the effect of the highway, then that is absolved." Scale and relationship to speed was also addressed in Jiwon Yoo and Kate Clausen's design of the midway as the major pedestrian boulevard, with a canal serving the faster speed in a system that mediates the large scale. Charles Gosrisirikul and Guvenc Ozel's project prompted a discussion of the validity of the megastructure today with elevated infrastructure podiums connecting tower forms. Without wry commentary, it was like putting Hong Kong in Shanghai. Sommer wondered if they had "created high-density sprawl of isolated city-states." The jurors were left pondering, How do you reform the megastructure?

Diverse hybrid programs directed Ben Albertson, Ralph Bagley, and Emily Atwood's project, which employed three typologies for twenty programs, in which Atkin thought there was a false structural separation. "The thematic idea of a park makes it consistent, with the axis as the midway, strategically solving growth problems such as the tower/plinth. After the event it could become an interconnected neighborhood park system," he noted.

Jaquelin Robertson

Jaquelin Robertson ('61) the Davenport visiting professor, with George Knight ('95), challenged the students to take the success of the Yale college residential system, both in terms of the program and the original design realized by James Gamble Rogers between 1917 and 1935, as the standard by which to measure new colleges to create similar place-making qualities focusing on urbanism, program, and architectural character.

Students selected one of three sites—British Art Center, Whitney Avenue, or Howe Street—proposing new colleges that would include residential, communal, and academic spaces. Early in the semester they visited the University of Virginia, returning to focus on urban form, programmatic layout, and architectural language. In presenting their schemes to the jury—Tom Beeby ('65), Peter de Bretteville ('68), Karla Britton, Peter Eisenman, campus planner Pamela Delphenich, Steven Kieran, Alan Plattus, Vincent Scully, and Todd Rader—students displayed the relationship between plans, materials, and technologies confronting either a prevailing or defining a new language.

For the Whitney site, discussions focused on issues from the small-scale details of fenestration, corners, and thresholds to broader planning, circulation, and organization of public and private space. Accessibility in Ruth Gyuse's project emphasized to the jury that the traditional Rogers system of the courtyard/entry way idiom endured. Michael Dudley's project, near the Lawn Club, reminded Scully of Peter Behren's early Modernism as he worked to integrate residual pieces with the master's house. The public/private access and the courtyard focused Sal Wilson's organization on the three main axes to create an outdoor room between two new Modernist brick-and-wood colleges with private rooms in a thickened wall facing the street. A greater focus on landscape architecture was stressed in Yen-Rang Chen's Whitney project, which emphasized ecological concerns by proposing residences with green roofs.

Vicki Koppel, for Howe Street, divided the site into two courtyards with service shared between them, evolving a modern language, with modular forms, while Jesse Lafraniere proposed an exuberant Gothic Revival approach and knit together the main campus with the medical school, stimulating an intense debate. Plattus was opposed asking, "Do you think this is the Yale of the future?" Kiernan thought it was a failed sixteenth-century fantasy. Eisenman countered that it was the best parti all day and commanded a strong response; the student could come and work for him.

The British Museum site posed interesting resolutions between the museum and the Yale Repertory Theatre, as Michael Cook's project spurred a discussion on the relationship between plan and façade during which Eisenman stressed that no one can resolve corners, nor do they care about them anymore. Kiernan thought that Jennifer Newsom's project was "the most decisive, assertive massing that we've seen all day." Rader said, "You actually have given meaning to every bit of open space on the site." Nora Berson's project had a

calm, monastic quality with a simple, clear perimeter, but Plattus warned that it should not become motel-like. Christopher Hall proposed a tower between the BAC and the Yale Repertory Theatre, to establish a focal point and cascaded down a series of courtyards to organize the new enclosed space. Hall's language was inspired by an early, industrial New Haven and Rogers' work. Engaging the tower into the mass of the building was a concern of Dean Stern's, as was the scale. Robertson noted overall that, "The most important lessons are still those that Rogers teaches you about architecture."

Fred Koetter and Edward Mitchell

In this year's Post-Pro studio with Fred Koetter and Edward Mitchell, the students proposed a new urban strategy for the Rose Kennedy Greenway, Horticultural Hall, and Darwin Center—a biodiversity center—on a swath of land in Boston covering the Big Dig, one of the largest urban infrastructure projects of the last twenty-five years that submerges the central artery below the city.

The students tackled the 30-acre snakelike tract of land, which now divides the city, following the Boston Horticultural Society's proposal to develop the area north of South Station with a 250,000-square-foot horticultural hall and 200,000 square feet of commercial space to make the hall financially viable. In designing this huge urban insertion students addressed the relationships between public and private spaces, cultural development, urbanism in building design, the history of gardens and museums, and environmental issues in state-of-the-art building technology.

The students presented their design ideas for the linear site, which transverses many diverse neighborhoods, to jurors Steve Cassells, Keith Krumwiede, Sarah Whiting, and John McMorrough. Student projects strove to weave the new hybrid building, or string of buildings, into the city fabric while imbuing it with its own potent identity as a new cultural and economic center. Key to the studio was a concern for the integration of the new plan on the older city around it and penetrating the site with accessible public spaces. Whiting envisioned Andrei Harwell's project as exploiting the ground plane and drawing people through on alleyways and shortcuts, prompting Fred Koetter to ask, "How much do you just experience on your way somewhere, and how do you engage it? How do the exits and entrances flow?"

Stitching together the public spaces was a challenge, as seen in Max Warrell's use of glass. Upon entering South Station, a ribbonlike pathway submerges into the building and disappears into the larger retail and commercial space, bringing to the fore the contrast between the garden and the high-tech environment, hyper-realized like a Japanese garden. Brian Hopkins contrasted a solid box with a glass box, so that the points of tension between the two were the strategic moments. Krumwiede observed, "It has to be contiguous to the city so that it draws you in and can also move across the site, not just through." Christopher Kitterman maintained a linearity with the landscape to connect the center to the waterfront with a transverse movement using the side streets for permeability. His field system of gardens resembled the community gardens in the Fens and related ideas of cloning and grafting plants to that of stitching the city together to promote cross-connectivity.

The height of the buildings varied. Mario Cruzate had a low-rise project with inhabitable rooftops as a new public space, with the terminus in the denser part of the city. For Whiting these were big gestures that also needed supporting amenities: "You could have even had the retail on the roof." Sean Khorsandi's unified low-rise development employed a series of ramped vistas to engage the pedestrian while providing enhanced torqued views to break up the monotony of the former highway. Others, such as Michael Grogan, built vertically using the potential of office towers with a continuous, intense program and then opened the greenbelt to the waterfront. David Nam's four slanted iceberglike towers rise in sequence over the site, with underground public spaces and the horticultural center above. Whiting felt that the lightness of the structure should be exploited.

Peter Eisenman

Peter Eisenman, the Louis I. Kahn visiting professor, and Emmanuel Petit conducted a studio that posited the notion of a "smart" diagram different from Eisenman's previous studios that had focused on "indexical" diagrams. Using Marcel Breuer's Whitney Museum as a base from which to evolve a form, they employed feedback loops and recursivities to find the appropriate diagrams in a nonlinear process.

Students wrote software, used erosion processes, and employed scientific and cell research to derive and reoriginate a new Whitney. To a jury of Karl Chu, Jeffrey Kipnis, Alan Plattus, Jaquelin Robertson ('61), Fred Schwartz, Sarah Whiting, Mark Wigley, Michael Young, and Guido Zuliani, the students explained their processes using numerous drawings and models of all scales and materials, demonstrating the intensity of their investigations toward a new, "original" Whitney.

Genevieve Fu and Derek Hoferlin doubled a diagram back to unravel it, eroding the form to introduce the concept of opposition. The architectural result was an open, meshlike, cantilevered roof. Wigley felt that they had produced a hypervariation and asked, "How do any of you know what the moment of belaboring is? If the interesting point is the middle, you then choose to go back to that point." Chu noted, "Elements are to be automated. What does that mean for architecture?" Kipnis pointed out that "Good science doesn't make good architecture because architecture at best, can either represent science badly, or reoriginate it as architecture." Marissa Brown and Jean Kim's project looked into stem-cell research, conceptualizing the Whitney as a series of cells with diverse characteristics. They "grew" new architectural tissues, which gave them alternative Whitney structures that they implanted in the extended site. Wigley thought that at some point variations don't matter; the system of organization is what is essential. Kipnis questioned the production toward difference or sameness: "You told us that your goal is to re-originate the Whitney; I think that is different from Emmanuel's thinking." And a discussion followed about re-origination in Eisenman's work, and the differences between re-origination and representation in terms of Le Corbusier's interpretation of the Palladian villa. Re-origination came about midway through when we realized that "recursivity" might mean "re-originate."

Carrying out procedural innovation, Jonah Gamblin and Noah Riley wrote software that algorithmically created a system of erosion based on the Whitney's eroded cube. They combined their formal research with a tectonic system using a calculation of the tensions and stresses in the building's load-bearing system. Initially the algorithm was inspired by pattern-recognition software. Robertson felt it was more Breuer than Breuer and that it played off the heavy and lightweight qualities of the building. Tom Carruthers and Lee Kim looked to the Whitney for operations, not viral troops using a swarm intelligence diagram of local and global issues. They stacked models against each other within the frame, superimposing them to make flexible spaces. Wigley returned to the term *re-origination* because "we have to rebuild ourselves every day." Zuliani thought that the terms relative to issues of autonomy were interesting and opened up a huge field of questions as compared to the index.

Enrique Norten

Enrique Norten, the Eero Saarinen visiting professor assisted by John Eberhart ('98), asked students to design a genomics institute on the Hudson River, near Newburgh, New York, to both regenerate the town and devise solutions to integrate genomic research concepts with architectural form.

Students investigated genomics, and on a visit with the city managers they learned about the economic crisis of the Hudson River towns. The extremely diverse designs for the 120,000-square-foot laboratory and institute were guided by issues such as how to create a public aspect to a scientific building and engage the community to harness new industries, as well as innovative technical and construction concepts for the design of laboratory, research, and development facilities (not withstanding the secrecy and security often required). At the final review the presentations to the jury—Gisela Baurman, Thomas Mayne, Gregg Pasquarelli, Emmanuel Petit, Ali Rahim, Joel Sanders, Galia Solomonoff, as well as city managers Jean-Ann McGrane and Betsy McKean—began with an explanation of genomics by well-known scientist Juan Enriquez.

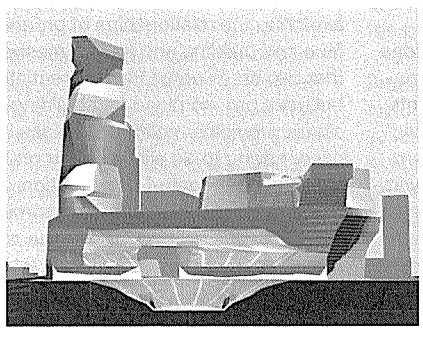
Many students used scientific or geometric analysis as starting points. Michael Rey and Kevin Conway based their project on knotting and braiding diagrams both to weave the activities together and to encourage interdependent spatial relationships within the institute as a way of closing the gap between researchers and scientific developers. Sanders, who thought that the knot as a premise was fabulous, asked for a deeper understanding of the spaces in those knots. Mayne noted, "Tectonically it is interesting and really no longer a knot, but . . . then we should see the idea evolve." Scientific coding and mutation were the base for Sangyup Lee and Young Mo Sung's project, which incited a debate as to how far into the process of invention do you know your design conditions, especially when they originate with codes or a language other than architecture.

With a thorough analysis of biochemical companies, Fiona Ragheb and Brent Buck's project responded to Newburgh's DNA by establishing incubators for the community as an infrastructural system. A terraced, flexible main building houses the larger company, with the program dispersed to other sites, such as abandoned houses, to host the incubators. The structures have an identifiable tectonic system of a parametric series of trusses, a double-skin façade, and a greenhouse roof. Rahim thought the relationship of a part to the whole and the potential of the structural system to be adaptive was somewhere between Brasilia and Bucky Fuller.

The integration of building with landscape was prominent in projects such as Garo Balmanoukian and Yory Teperman's. They designed a structure with a low profile of green roofs, light wells, and underground passages for the public to penetrate the space through to the river. The passageways contain display cases highlighting the experiments going on inside; more secure experiments are conducted in laboratories carved down below grade. Brandon Pace and Chris Fein's long, low volume down the hill housed a cooperative wine-production center that would include visitors in wine tasting and associated activities, which the jury felt resolved the pubic-access issue.

In closing, the jurors found the studio a strong provocation to architecture in the investigation of how scientific research can be parallel to design. They all agreed that in both biology and architecture taking something from 2-D to 3-D is what poses difficulties.

1. Noah Shepard, Project for Galia Solomonoff studio, fall 2004.
2. Ben Albertson, Ralph Bagley, and Emily Atwood, Project for Alan Plattus studio, fall 2004.
3. David Nam, Project for Fred Koetter and Ed Mitchell studio, fall 2004.
4. David Hecht, Project for Barbara Littenberg studio, fall 2004.
5. Christopher Hall, Project for Jaquelin Robertson studio, fall 2004.
6. Noah Riley and Jonah Gamblin, Project for Peter Eisenman studio, fall 2004
7. Brandon Pace and Christopher Fein, Project for Enrique Norten studio, fall 2004.



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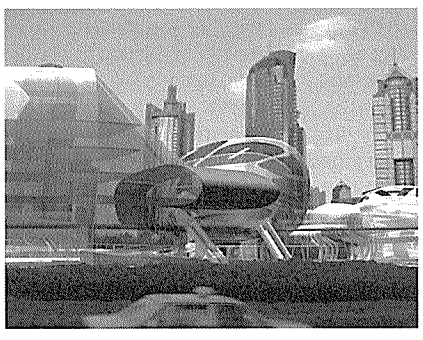

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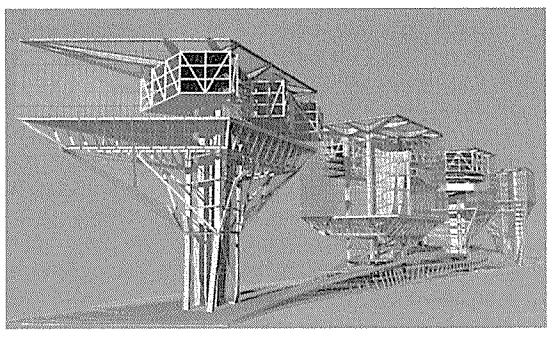

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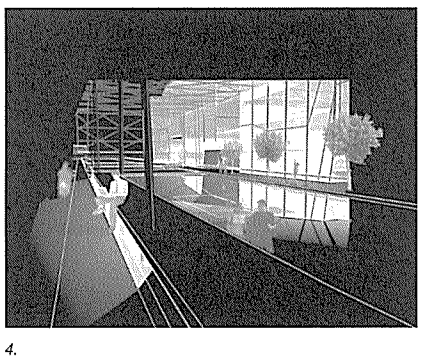

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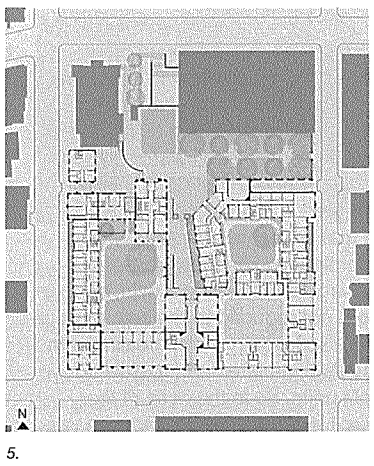

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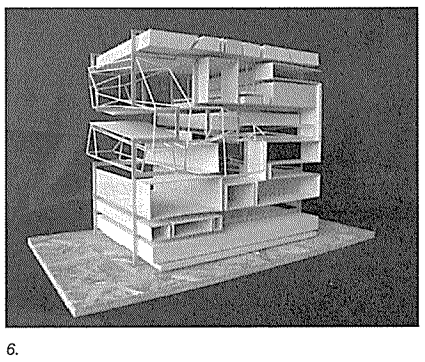

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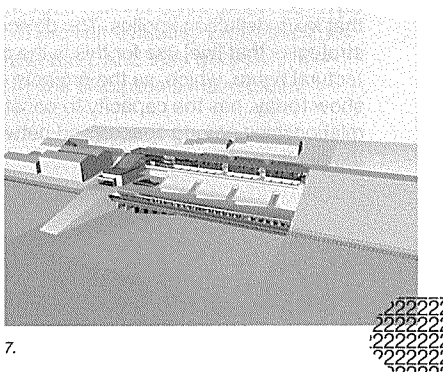

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Lectures

The fall lecture series provided new ideas in architecture and are excerpted here for *Constructs.*

Sarah Whiting and Ron Witte
"Go Figure"
September 13, 2004

SW: The critical is something that has been immensely valuable in enlarging our architectural horizon. At the same time it has sometimes left architecture behind. Critical ambition, and consequently architectural ambition, has in many senses been reduced to technique. Additionally, the critical is a technique that tends toward entropy, in as much as it thrives on taking arguments apart, taking histories apart, taking players apart, and taking buildings apart. The critical became expert at taking things apart, which is peculiar because architecture is so profoundly synthetic. Arguably, but certainly in our opinion, architecture is at the end of working through the critical as a productive undertaking in itself. It no longer suffices to analyze architecture solely in terms of difficulties, weaknesses, and limit conditions. Our interest lies in taking the wealth of critical understanding that the last twenty years has given us and turning it toward the production of potential. We are interested in advancing beyond critique or dissection to a practice where architecture can act as a catalyst, where it can become performative or operative.

[Our] projects reflect a shift from the Modernist attention to the mass subject as a singular totality, through the postmodern attention to individuality, to today, where the recognition of overlapping minitotalities—groups of individuals—form the overlapping publics of our public realm. We now know that the public realm is a heterogeneous field. It is time to exploit the possibilities of our own architectural expertise. Rather than use ourselves among heterogeneity, we should aspire to change the field's topography. In order to do so, architects must engage, lead, catalyze, and act, rather than only react. Architecture expertise lies in defining forms, spaces, and materialities. We should not be afraid of the results and subjectivities (read: biases) that such definition implies. The devices or strategies that [we] use for this is the architectural figure, which, as the projects will show today, has the capacity to constitute relationships among spaces and between the public and spaces.

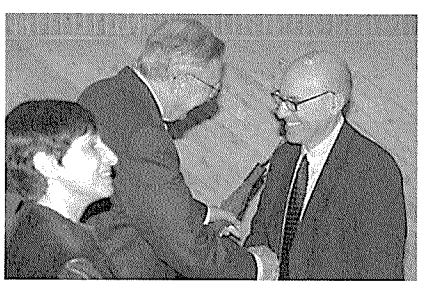
Keller Easterling
"Enduring Innocence"
September 27, 2004

We can say that these characters . . . oscillate between believers and cheaters, and I am fascinated with the way in which both believers and cheaters achieve a kind of transcendence that propels them to fame and acceptance; fascinated with the way in which the stone-cold bluff of a liar and the sunny, long-winded, elegiac aphorism of the believer both achieve roughly the same effect: a kind of Teflon coating that maintains an exemption from laws and consequences. The believer eludes any day of reckoning because of the phonology of belief.

Cheating is the secret weapon of the believer, and believing is the secret weapon of the cheater. They need each other's masquerades. The architecture of this, the sense of that organization, is somehow the obfuscation of meaning or the denial of meaning or the denial of information. To be information poor is helpful in this propulsion toward fame.

But architecture . . . is surely innocent in all this. It's only a lubricating agent of the market; it's not part of the extreme spaces of war. It's true that architects typically deploy the techniques of the believer and the cheater, but that's only in the service of their own careers because they're running for the "president of architecture," they're running to be the Dauphin of a set of microsalons around the world.

You might say that if we go to the sites of warfare, if we go to spaces of battlegrounds, border crossings, detention camps, disasters, then we might be convinced, somehow, that we are finding architecture and planning that is engaged in some kind of political event; even that it was a military apparatus, an apparatus of war. We know that the most banal spaces have been military targets or they've acted as some kind of military apparatus. We'll never have a broader cartoon of that than the World Trade Center.

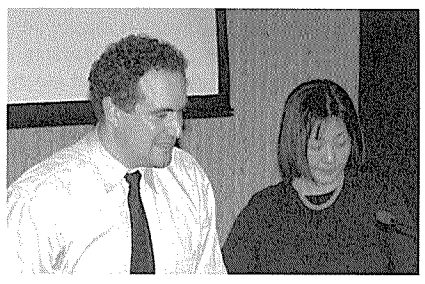


Diana Agrest and Mario Gandelsonas
"Architecture in the Expanded Field: New York, Paris, Shanghai"
September 30, 2004

DA: [In Shanghai] we had to propose the program, which is the most exciting thing. It's not just form but really dealing with what these areas have to be. How do you create some kind of sense from these very homogenous but very disorganized [programs]? . . . What we need here is a system and a network of nodes with relationships between them. We proposed nine museums . . . . What we thought we needed to do was create these points of energy that attracted each other, indicated by these nine museums. Basically these different programs relate to activities that exist already but have not been put into value.

MG: I want to say something about the idea of museums, because we didn't really think about the [type of museums] that you see everywhere here and in Europe. We thought of them in terms of the possibility of linking them to educational programs, so the idea of the museum was to link them to schools—high schools and universities—not just to tourism.

DA: What we tried to incorporate here are several concepts: one, the city as movement, as process, as changing, to be lived and used sequentially; another is the idea of points of energy that I mentioned earlier; and then how these sequences relate to one another, how you can program them so there is [the same] sense of activity you have in any good city.

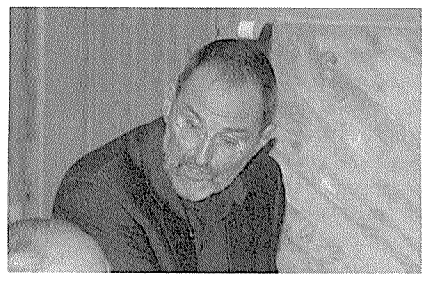


Nanako Umemoto and Jesse Reiser
"Three Consequences and Their Projects"
September 27, 2004

One of the important ideas we've been thinking about in relation to Mies, and equally in relation to classicism, is the idea that, historically, there's been a clear conception about the identity of the elements of architecture. In other words, one could say that all the components of the orders have a very definite identity and place within the architecture, much like chess pieces have a particular identity and set of moves that relate to that identity. We were looking at the idea that . . . instead of having stable identities, the elements of the architecture acquire identities in terms of their relationships. So the pieces in and of themselves are more or less neutral, and by virtue of their relationship in the field they begin to acquire a meaning.

Equally important in looking again at the Miesian project is the question of hierarchy. In Mies one has a very clear hierarchy from the general down to the particular; the whole being is subdivided down into its parts, and the general basically conditions the particular. But what we and others have been interested in is dealing with fields of elements that are essentially self-similar; through continuous variation you actually get emergent features in a field, so the whole is not reduced to the sum of its parts. This also leads . . . from dealing with [the elements of architecture] to dealing with simple units. So in the case of the Sagaponac House we are dealing with variation of self-similar units, the bricks, and the difference arises in the management of the mixture of the in-between spaces.

What we are trying to do at Sagaponac is to find a kind of feedback loop across elements; so ornament and structure become coextensive to some extent. . . . And there is a kind of exchange that can take place while you are designing between the structural and the ornamental, and so forth.



Thom Mayne
"Are There Any Questions?"
October 18, 2004

Working in a practice of thirty to sixty people . . . I really enjoy the nonlinearity of the creative process, and how you think you are moving in one direction and it completely turns and becomes something else. It takes place within projects or as ideas are moving from project to project. They are somewhat nonsequitur, or they are not at all following the paths you intended them to follow.

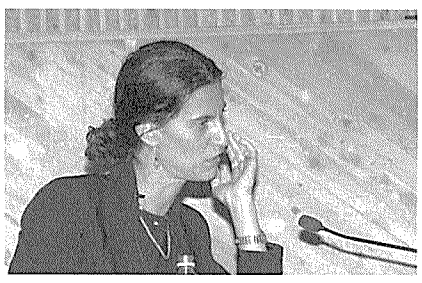
What started in Seoul, Korea, as a fairly simple formal exercise in the investigation of surface became part of a much more comprehensive set of ideas for a building that is now under construction in San Francisco. This is the GSA headquarters. The skin is now operational; [it] is part of a metabolistic idea of a second skin, which is operating for environmental purposes and at the same time is connected with a set of interests we've had . . . that have to do with exploring the relationships of ground surface and building and finding mechanisms that can break down the differentiation between ground plane and building. The skin is providing multiple functions in this case, having to do with both program and a broader concept of site situation . . . and the second skin, which is environmental. So as the skin transforms into the ground, it's the second skin of the Earth, which is now inhabitable.

The computer has allowed us to totally rethink an architecture that is made out of relationships. If you look back to the first buildings I did, they have always been involved not in the object but in the relationships of objects and the potential that develops as one finds the creative act at the intersections of things that make new things. I am interested in something that is completely not a priori. If I can figure it out by the end of the day, I am not interested in it. I am only interested in things that are linked to a process, that lead me to something I cannot pre-imagine.

Monica Ponce de Leon
"Figuring Configurations"
October 21, 2004

Throughout the history of architecture, the discipline has been charged with negotiating the relationship between construction technique and a particular image of a building; in other words, between technique and aesthetics. Insofar as precision may be a measure of discipline, what is at stake . . . is the degree of correspondence between the fine grain of detail and the overall identity of a building; in other words, the relation between technique and effect. We know . . . that there is not a one-to-one correspondence between technique and effect, between aesthetics and technique, but rather that it is a slippery slope. Somewhere between these opposing realms we believe there is a productive territory that is rarely discussed, is often misunderstood, and today might even be considered taboo: God forbid, the realm of figuration.

Figuration is the act of shaping something around a figure; it is an operation that has been linked to certain symbolic aims and ideas about the representation of a subject. While in the visual arts discussions about the subject have focused on the relationship between a particular medium and the world outside it, in architecture the subject is a little bit more complex. Now we would like to introduce another term into the debate: configuration. Configuration is the arrangement of parts in a particular ensemble. And it normally has to do with organization, with discrete logics, with the understanding of a program that leads to spatial arrangements—usually with no specific semantic aim but instead with an understanding of the natures of assembly and aggregation and a requisite composition. What is common to these two terms are techniques of patterning that have to do with aggregation and assembly. What is curious is that when you think of architecture, normally patterning is understood as a two-dimensional system, relegated more often than not to the skin of buildings. Rarely, if ever, is it used to discuss the three-dimensional arrangement of volumes: rooms within a building.



Galia Solomonoff
Louis I. Kahn visiting assistant professor
"The Urban Complex"
October 25, 2004

You need to recognize three things that I believe apply to urbanism as much as to swimming in a muddy river: There is a current, the river wants to get to the sea; the current is much too strong to counteract by oneself; and if one insists on going upstream, one ends up belly-up. To swim to shore one needs foresight, one needs to identify a sandy patch—not one with tall grasses because snakes may wait there—about 500 yards away and swim diagonally to it, using the current to move forward and one's strength to move sideways. To stay afloat one needs to overcome the thought of the creatures growing in the mud beneath, otherwise one gets paralyzed by fear and is not able to look ahead.

Working with the artist Robert Irwin and Dia at Dia:Beacon was a learning experience. Irwin looked at the project as a phenomenological experience that had to be honed. In the beginning our collaboration with him was long distance, and we were working on very different aspects of the building. Irwin came to the building looking at the space between the material, and we were looking at the material—the walls, the floors, the roofs. Irwin worked faster than we did. He had to make decisions by himself, while we had a team of consultants with whom we had to reach consensus before a design could be presented. We had hundreds of digital files, sketches, models, mock-ups, and samples. He had a dozen hand-drawn pencil drawings.

Conceptually the art in the Dia collection has an intricate relationship with the building and the site. The space created at Beacon is not neutral and could not receive any art; it is a custom-designed field fitted to the different works. In treating the spaces there were some critical steps: stripping the space back to the structure and altering the given envelopes only where spatial change was required to satisfy the specific requirements of the art, thus creating the limits of the galleries and defining the amount of exposure each artist had to other galleries or outside views. We devised a series of standard details and proceeded to tweak them to complement the works installed. The aim was to provide spaces that are inextricably linked to the art in them.

Frank Barkow and Regina Leibinger
"Rock/Paper/Scissors"
October 28, 2004

FB: Regina and I agree on the tone set by Rafael Moneo for Harvard that architectural ideas and materials are inextricably intertwined; that architecture is a physical substance, and the point of conceptualization is to figure out how to treat that material. Such an approach is predicated on the inevitability of architecture as a construction and argues that conception begins with an understanding of the building's physical dimension. This is a fundamentally different way of thinking about architecture than one beginning with social dogma, agitated representation, or deliberate preconceptions of site and context.

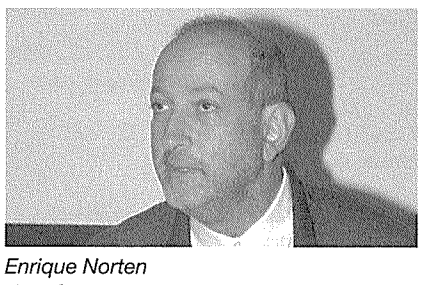
A title like "Rock/Paper/Scissors" could be a kind of explanation about how one works: what materials and which tools one uses. But perhaps it is also about how a dynamic of working might also work proposal/counter proposal, speculation/counter speculation.

RL: How we think about landscape in relationship to architecture is changing and will continue to change where headings like "landscape urbanism" or "landscape infrastructure" begin to anticipate a more inclusive thinking about landscape and architecture.

A lot of our work deals with the work space as nonhierarchical, meaning the breaking down of divisions between different work areas (white and blue collar), and at the same time wanting to recover historical qualities of a factory, for example, with daylighting.

The idea at Trumpf in Stuttgart was to use, colonize, and cultivate the agricultural land. The spaces for the factory would be work halls or office space or be left open for sports and leisure. Because of the sloping site and the necessity for the halls to be at the same height, the roofs sink, allowing the building to disappear into the farmland.

For the Central European Bank in Frankfurt our overall approach—which included integrating landscapes, earth-buildings, and primary buildings with landscapes—was developed as a cohesive concept. This approach creates a unified place rather than simply a building surrounded by site improvements. The "land-buildings" facing the Main River create between them a series of dynamic landscapes that complement the interior programmatic uses and define the premise boundary against the waterfront park.



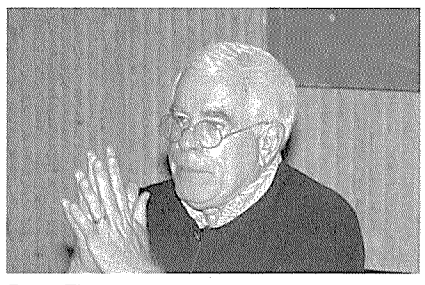
Enrique Norten
Eero Saarinen visiting professor
"Work"
November 1, 2004

The word *globalism* is overused today. We are practicing in a world that is so densely communicated in all mediums and shared through the projects, but there is a vocabulary shared by all of us. The more global one is, the more local the work becomes, the more the specific aspects of a place become important. To locate ourselves where the global exists is where the specific is in the world.

I am interested in the tectonics of the profession, in how to build things, in materiality. The reason I became an architect is that I love buildings, from both the user's and the spectator's points of view. It is the living forces of architecture, the material forces, and then the sociological or the culture that interact in a building to make architecture.

Lately I have been interested in the hardest aspects to describe: the possibility to locate ourselves in the tension between materiality and demateriality. When you start being more comfortable about a building, you start to realize that there are many issues in architecture that don't imply: It is not space that maps form but the immaterial. It seems obvious to the discussion, those aspects of light, of seasonality, of sensuality that define the conditions of contemporary architecture.

We are now designing a new project on Sixth Avenue south of Canal Street where two grids meet in Manhattan. It is a residual block that is an undefined condition. It is a residential project where we are transforming the base and adding a new building on top of the existing building. There are abstract volumes that reduce and define the amount of square feet that can be built on top. One issue is how to bring two buildings together and still have them complement rather than contradict each other. It is a new condition for an addition; there is an instability and lack of equilibrium. There will be a third element, a screen that will be like a veil that brings together the building. It is an eclectic contextual condition.



Peter Eisenman
Louis I. Kahn visiting professor
"What Is a Diagram?"
November 4, 2004

Tonight I am going to talk about two theoretical parallels that exist in the world of architecture. The two themes are: one, between drawing and diagramming; two, between Gilles Deleuze's idea of the diagram and the Derridean idea of writing or text, and how these illustrate a more general problematic about architecture. The question has often been asked: Can the use of Deconstruction in an abstract context such as language have any relevance to a material practice such as architecture?

The old idea that form contains matter is no longer the only view of the form/matter relationship. Matter today is described in biogenetics, where it is said to have a "morphogenetic" set of internal processes that are capable of creating form out of matter. Thus matter contains the potential, the internal processes, supposedly, to make form. Making form, for example, is what stem-cell research and much of developmental biology is about—that is, making something, if you want, out of nothing. This is important for architects in that an integral aspect of the morphogenetic idea of matter concerns what can be called the diagram . . .

It became clear that my early interest in the diagram was in a sense a psychological way out from Rowe. But in a larger theoretical sense, in terms of presence and the metaphysics of presence, drawing is something that has always inscribed form—not matter—and thus presence as a series of known conventions within it.

The diagram is one possibility that can describe the possible movement of forces in the horizontal dimension that have nothing to do with gravity. The emergence of that other world of forces, of what the diagram diagrams, is the matter that I want to address tonight.

As Derrida deconstructed the ideality of the idea, so too it is possible that the old opposition between idea and diagram, between form and matter, can be recalibrated in an idea of a diagram as a writing or a text. For me the purpose of proposing the idea of the diagram is clear: It stands against drawing, which in essence defines a representation of presence and thus its metaphysics.

Thus the movement from drawing to writing, which is linked for Karl Chu to biogenetics and computation, and, for me, from Rowe to Derrida, raises the final question that I want to put forward tonight, and that is the question of drawing per se.

"End Games and Outer Limits"
Felicity D. Scott
November 8, 2004

I want to make a slightly lateral move into a murkier zone, but one that will ultimately lead us back to the insights of postmodernism (of which there are many) as well as to the politics of the postmodern turn. It is something of a commonplace to think of the 1970s as beginning in 1968 and to understand it as a decade of political complacency born out of the failure of radicalism. Moreover, if the 1970s have recently enjoyed a revival on account of certain cultural phenomenon—from disco to glitter rock to flares—the 1960s are placeholders for a different type of nostalgia: for the culture and politics of radical protest thwarted and co-opted by capitalism. Things are of course not quite so straightforward. And it seems important to ask, especially in the current moment of protest against global social and economic injustice, human rights violations, environmental destruction, and yet another cynical, imperialist war, whether dissent ends inevitably in melancholy, disengagement, cooptation, and nostalgia. At stake, then, is whether or not there are other lessons to be learned from those earlier failures, lessons at the nexus of architecture and politics that might open onto other possibilities?

Communes had adopted the Geodesic Domes of R. Buckminster Fuller (the very nemesis of architecture) as a radical alternative to establishment practices. Embraced as environmentally sound, suitably "spaced-out," do-it-yourself technologies, domes were, for a short while, the architecture of choice for the counterculture. As hippie poet Peter Rabbit recalled in his memoirs of the first dome-building commune, Drop City, the residents had been "learning things that are hard to learn, things like building your own environment, using your energies to build new institutions instead of beating your head against the wall of outdated forms." Bucky Fuller, he asserted, had "turned our heads in that direction."

What I want to argue here is that if the radicalism of the dome-building movement had by 1972 devolved into something much closer to an apolitical, and at times quite unradical, form of escape—an uncritical form of social and political "autonomy" that mirrored that in the aesthetic realm—this disengagement was not necessarily evidence of the constitutive failure of the exodus practiced by the American counterculture.

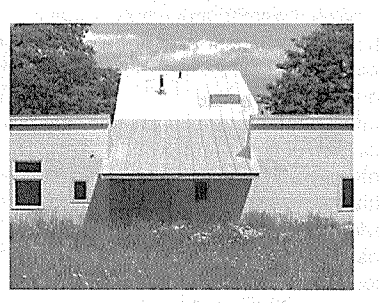
In concluding I want to turn briefly to the other side of Ant Farm's Fuller-Venturi coupling. For if Fuller's dome stood at the helm of an emergent postmodernization harboring prospects for countercultural lines of flight, the semantic project of Venturi and Scott-Brown operated in the other direction. In 1977 C. Ray Smith noted that supermannerists like Venturi and Moore had "recognized the design contributions of the young" and incorporated them into their own, "more established practices." That incorporation effected a powerful sublimation. If Ant Farm maintained some traction against emergent sites and modalities of power, Venturi and Scott-Brown worked to close such cultural contestation down [to remain more self-evidently within the limits of architecture]. And they were soon followed by the discipline's mainstream.

Faculty NEWS

Patrick Bellew, lecturer, was elected a Fellow of the Royal Academy of Engineers at a ceremony with Prince Michael of Kent in November 2004. He is now one of 1,352 fellows in the United Kingdom. The Royal Academy brings together the country's most eminent engineers from all disciplines to promote excellence in the science, art, and practice of engineering. Its strategic priorities are to enhance the country's engineering capabilities, to celebrate excellence and inspire the next generation, and to lead debate by guiding informed thinking and influencing public policy.

Deborah Berke, adjunct professor, with her firm, Deborah Berke & Partners, in New York has under construction the 11,000-square-foot Marlboro College Music and Dance facility, which will be completed in fall 2005. The firm is designing a 4,000-square-foot Irwin Union Bank Branch in Columbus, Indiana, to be completed at the end of this year. The bank will feature a light-box spanning the lobby and drive-through. The James Hotel commissioned the firm to design a 242,000-square-foot hotel in Chicago, comprising 302 guest-rooms, a restaurant and bar, which will open in 2006.

Phil Bernstein ('83), lecturer, was quoted extensively in an article, "The Rise of Green Architecture," in *The Economist* magazine (December 2, 2004).

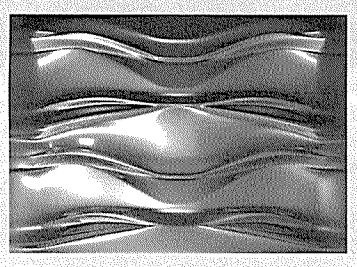


1 .

Turner Brooks ('70), adjunct professor, this fall completed the American Lease Insurance Building in Sunderland, Massachusetts, and a garage/apartment on Reservoir Street, in New Haven. Some of his houses were published in *The Distinctive Homes* by Jeremiah Eck (Taunton Press, 2003) and *The House You Build* by Duo Dickenson (Taunton Press, 2004). He served as a juror for the New England AIA Awards Program and lectured on his recent work at the University of Vermont, Louisiana Tech University School of Architecture, and Hobart/William Smith College.

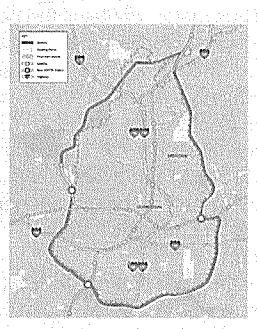
Keller Easterling, associate professor, last fall delivered public lectures at Yale School of Architecture, Columbia University School of Architecture, University of Pennsylvania, SCI-ARC, and the Center for Land Use Interpretation. She has received funding from Yale University's Hilles Fund to support the publication of her upcoming book with MIT Press, *Enduring Innocence: Global Architecture and Its Political Masquerades.* Easterling's article "Offshore" was recently published in the anthology *Territories: The Frontiers of Utopia and Other Facts on the Ground.*

Martin Finio, critic in architecture, of Christoff:Finio Architects in New York, was featured in *Architectural Record* (December 2004) as one of the eleven "Design Vanguard" firms. The proposal for an aquacenter in Aalborg, Denmark, is currently on view at the National Building Museum, in Washington, D.C., as part of the exhibit *Liquid Stone: New Architecture in Concrete,* through January 2005. The firm was selected as a finalist in the "City Lights" design competition, cosponsored by the NYC Department of Design and Construction and the Port Authority. Its proposal was on view at the Museum of the City of New York in fall 2004. Christoff:Finio Architects was also selected as one of 24 small firms for a two-year design requirement contract with the City of New York.



2.

Mark Foster Gage ('01), critic in architecture, with his firm Gage/Clemenceau Bailly Architects, is currently designing architectural panels for a major automobile manufacturer; a 10,000-square-foot opthalmology institute in Veracruz, Mexico; and residential projects in New York City; Southampton, New York; and Denver, Colorado. He is also working on the development of a multimedia installation involving various surface-based visual and tactile interactive technologies, which will be completed this spring.

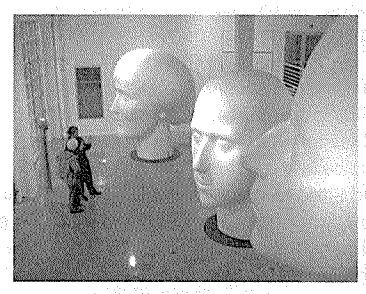


3.

Alexander Garvin ('67), adjunct professor, recently completed work on the Beltline Emerald Necklace, an urban-design proposal for Atlanta, Georgia. By tying together 46 neighborhoods and adding three new transit stations, the 20-mile-long Beltline Transit system will provide access to every major destination in Atlanta, including the thirteen parks that will make up the 2,544-acre Emerald Necklace.

Philip Grausman, lecturer, is exhibiting recent work at the Yellow Bird Gallery, in Newburgh, New York, from November 2004–March 2005. The show features large sculptures of human heads.

Sophia Gruzdys, critic in architecture and director of the undergraduate program, won second place in the 2004 Cygnus Publishing Quarterly Master

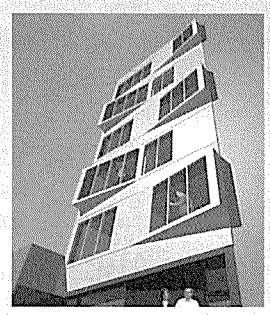


4.

Design Awards for the design of a kitchen in Larchmont, New York, with AllPro Construction Corporation.

Michael Haverland ('94), assistant professor, designed a house in East Hampton, New York, that was featured in *The New York Times* (August 2004). A town-house renovation was presented on the A&E History Channel's "Back to the Blueprint" television series. A duplex apartment was featured in *Oculus* (fall 2004), and Haverland's addition to the Timothy Dwight Elementary School (2001) was included in *Architectural Graphic Standards*. His firm also recently completed a corporate headquarters and showroom for a designer in the Harvey Milk Studios Building in Chelsea. Other projects in New York include a corporate headquarters, a guest house/garden pavilion, a town house, and interiors for an Edward Durell Stone town house, as well as houses in East Hampton and Sagaponack.

Dolores Hayden, professor, has had reviews of her books *Building Suburbia* (Pantheon, 2003; Vintage, 2004) and *A Field Guide to Sprawl* (Norton, 2004) in *Architectural Record (*January 2005), *The New York Times, The Wall Street Journal, Boston Globe, The Nation,* and many other newspapers and magazines. She has appeared on CNN's *"In the Money"* and several national PBS shows, "The Diane Rehm Show," "The Connection," and "Living in Nature," among others. Hayden has been a featured speaker at the Lamar Center for Frontiers; the Yale Club in New York; the Connecticut Trust for Historic Preservation; the Connecticut Historical Society; the New York Chapter of Architects, Designers, and Planners for Social Responsibility; and the Yale School of Forestry and Environmental Studies. As a poet, she has also published *American Yard: Poems* (David Robert Books, 2004) and is a winner of the Boyle/Farber Award, given by the New England Poetry Club.



5.

Mimi Hoang, critic in architecture, and her office nArchitects are currently working on a six-story apartment building under construction in New York; an installation for the Architecture and Design Project Series at Artists Space Gallery (opening March 2005); and a renovation of the theater/art venue the Kitchen. The firm was selected as one of eleven "Design Vanguard" firms by *Architectural Record* (December 2004) and their work was exhibited at Parsons School of Design and the KW Institute for Contemporary Art, Berlin, last fall. Canopy, nArchitects' project for MoMA/P.S.1, was published in *Abitare, Architectural Record, A+U, Frame, Monitor,* and *Quaderns*.

Andrea Kahn, critic in architecture, recently completed *Site Matters* (Routledge, 2005), a multidisciplinary collection of essays co-edited with Carol J. Burns ('83). In May 2004 Kahn was a keynote speaker at the "Urban Design in Change, Change in Urban Design" conference at Mimar Sinan University, in Istanbul.

Ed Mitchell, assistant professor, is exhibiting his work from the New York AIA New Housing Competition (spring 2004) in the Home House Project, which will tour in Texas, Virginia, North Carolina, and Maryland. He is completing work on a renovation of a house in Bethany, Connecticut, and is starting construction on a low-cost prefab house in western Connecticut. This spring Mitchell will be working as part of a Yale team consisting of assistant dean and assistant professor Keith Krumwiede, adjunct professor Fred Koetter (acting as urban design adviser), and Atelier 10 and sponsored by the Newman Institute, to make alternative proposals to the approved New York City plan for Greenpoint, Brooklyn. Other teams participating are from City College of New York, Rutgers University, and the University of Pennsylvania. With Krumwiede, Mitchell is organizing a weeklong symposium on "Public Lives" for the Salzburg Institute, in Salzburg, Austria, this July (see page 19).

Alan Plattus, professor, gave talks this past fall at the Yale School of Architecture's "When Modern Was Modern" conference and on architectural practice in China at the University of Kentucky. Construction has begun on the design of the 10,000-square-foot Dwight Day Care Center on Edgewood Avenue, in New Haven. With the Yale Urban Design Workshop (UDW), Plattus is completing planning studies in Madison, Pawcatuck, and Waterbury, Connecticut, and the UDW presented final drafts of Downtown Rockville and Guilford Town Center South to the respective communities.

Nina Rappaport, publications editor, was cochair of the tour and event committees for the Docomomo International Conference held at Columbia University in September 2004. Her article, "Midtown Manhattan Project," was published in the *Docomomo Journal* (fall 2004). She was on the design team of the architecture firm Mesh, for the Van Alen Institute and the Architectural League's competition for "Civic Exchange," an information kiosk in Battery Park City, New York.

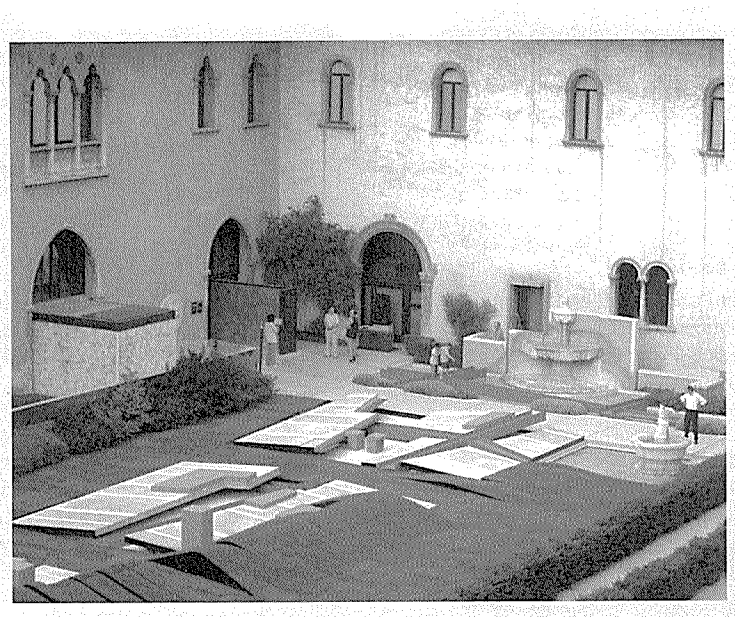
Dean Sakamoto (MED '98), lecturer and exhibitions director, with his firm in New Haven is working on the design for a new library and herbarium building for the National Tropical Botanical Garden on Kauai, Hawaii. Sakamoto will be the guest curator for the exhibition "Vladimir Ossipoff: Pacific Modernist," which will open at the Honolulu Academy of Art in 2007.

Victoria Sambunaris, lecturer, has a 16-page photo essay featured in Cesar Pelli's new book, *Sections Through a Practice: Cesar Pelli & Associates (*Hatje Cantz, 2004). The photo essay was highlighted in an article on the book that appeared in *Metropolis* (November 2004).

Robert A. M. Stern ('65), dean, opened two of his firm's buildings, the Informatics and Communications Technology Complex at Indiana University/Purdue University, in Indianapolis, and Northrup Hall at Trinity University in San Antonio, Texas, where he also addressed the university as part of the Stieren Arts Enrichment Series. Stern also lectured this past fall at The New-York Historical Society, the Guild Hall of East Hampton, the Institute of Classical Architecture and Classical America, and at Penn State, where his firm's Smeal College of Business Administration is nearing completion. The firm was selected for new projects including the Farmer School of Business at Miami University, in Oxford, Ohio, and the Westport/Weston (Connecticut) YMCA. The firm's LEED-Gold- certified Plaza at PPL Center in Allentown, Pennsylvania, has been honored with awards from the Northeast Sustainable Energy Association, the AIA Committee on the Environment, the Urban Land Institute, and *Environmental Design + Construction* magazine. The firm's Vogelstein Dormitory at the Taft School in Watertown, Connecticut, was honored with *Traditional Building* magazine's Palladio Award.

Carter Wiseman, lecturer, recently spoke at Harvard's Graduate School of Design. His talk, "Beyond Time and Style: The Life and Architecture of Louis I. Kahn," served as a progress report on his forthcoming biography of the architect. In December 2004 Wiseman traveled to Bangladesh and India to continue his research on Kahn's buildings.

Vincent J. Scully, Sterling Professor Emeritus of the History of Art, received a National Medal of Arts from President George W. Bush and First Lady Laura Bush on November 17, 2004, at the White House. The medal is considered the highest honor in the United States for artists and art patrons. Other recipients this year include Ray Bradbury, Twyla Tharp, and the Andrew Mellon Foundation.



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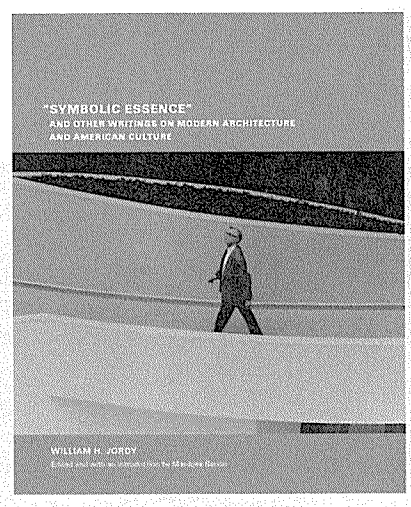

Eisenman in Verona, Venice, and Vienna

Peter Eisenman, Louis I. Kahn visiting professor, presented an installation, *The Garden of Lost Footsteps*, in the garden space of Verona's Castelvecchio Museum (June 27, 2004–March 28, 2005) that Carlo Scarpa created in his 1964 museum renovation. The "excavated" garden, designed with project architect Pablo Lorenzo-Eiroa, reveals not only the striated "floors" that Scarpa introduced into the medieval fortress but also the red grid associated with many of Eisenman's projects. Once unearthed, the grid also pops up in the gap between the floors and walls of the galleries, establishing a dialogue between the two architects. The exhibition is accompanied by the catalog *Peter Eisenman: The Garden of Lost Footsteps* (Marsilio, 2004); the museum is publishing a small monograph in spring 2005.

Eisenman received the Golden Lion for Lifetime Achievement at the *Ninth International Architecture Exhibition* of the Venice Biennale on September 10, 2004. He was also commissioned to install one of nine "episodes" at the biennale, which represented a compression of Palladio, Terragni, and Eisenman projects in one built space. In addition, three Eisenman projects were included in the *Metamorph* exhibition at the Biennale.

Vienna's Museum of Angewandte Kunst (MAK) is exhibiting *Barefoot on White-Hot Walls,* a retrospective of Eisenman's work that runs through May 22, 2005. The exhibit, co-curated by Cynthia Davidson and Emmanuel Petit, transforms the space by introducing a false ceiling only 2.55 meters high with thirty columns to one side that are pierced with openings revealing diagrams of Eisenman's projects within. The exhibition is accompanied with a bilingual catalog, *Peter Eisenman: Barefoot on White-Hot Walls* (Hatje Cantz Verlag, 2005).

In addition, the last stone was set in the Eisenman-designed Memorial to the Murdered Jews of Europe, in Berlin, on December 15, 2004. The formal dedication will take place May 10, 2005.

Advanced Studio Visiting Professors

Tod Williams and Billie Tsien are returning as the Louis I. Kahn visiting professors. Their current projects under construction include the 70,000-square-foot Skirkanich Hall Bio-Engineering Laboratory, at University of Pennsylvania, and the second phase of the expansion to the Phoenix Art Museum, with an 8,000-square-foot new entrance lobby, a 5,000-square-foot renovation, and 40,000-square-foot new galleries for contemporary and Modern art. The firm is completing designs for the UC Berkeley East Asian Studies Library; the Asia Society, in Hong Kong, which includes the renovation of an existing 20,000-square-foot munitions storage building; as well as a private Hong Kong house. Other current projects include the First Freedom Center, an education center for religious liberty, in Richmond, Virginia, and a master plan for offices in Banyan Park, in Mumbai, India.

Greg Lynn is returning as the Davenport visiting professor. His current work includes the completion of the Sociopolis Apartment Building, in Amsterdam; and Habitat for Solidarity, housing and artist studios in Valencia, Spain, which was exhibited at the Architekturzentrum, in Vienna (October 2, 2004–January 5, 2005). Lynn's Ark of the World Visitors Center and Museum is now under construction in Costa Rica.

Demetri Porphyrios is returning as the Bishop visiting professor. With his firm, Porphyrios Associates, he has under construction the New Whitman College at Princeton University designed in the Princeton Collegiate style and an addition to Princeton's Ivy Club. He is designing residential developments in Val D'Europe, in Paris; the Fay/Rocco Forte luxury hotel, in Frankfurt; and a residential development for Solidere, in Beirut. The firm also continues to work on the master plan for Trowbridge, England, and the 55-acre King's Cross Central Development master plan, in London, to be completed in 2015.

Yale Book Notes

The Millennium House (The Monacelli Press, 2004), edited by Nina Rappaport and focusing on associate professor Peggy Deamer's seminar and studio, is available in bookstores.

Eisenman/Krier: Two Ideologies (The Monacelli Press, 2005), edited by Cynthia Davidson and including essays by Stan Allen, Maurice Culot, Kurt Forster, Demetri Porphyrios, Anthony Vidler, Sarah Whiting, and Marc Wigley from the Yale symposium of the same name, will be in available in March.

Christopher Tunnard

Christopher Tunnard (1910–1979), who joined the faculty of the Yale University School of Art and Architecture after World War II and directed the City Planning Program, received the Distinguished Member Award from the Alpha Delta Chapter of Sigma Lambda Alpha. The award recognizes Tunnard's role as an early leader of the Modern movement as well as his writings, including *Gardens in the Modern Landscape*, which he wrote while practicing architecture in the United Kingdom. While at Yale he won *The New York Times* Award for his book *Man-Made America: Chaos or Control*. Other books by Tunnard include *City of Man*, *American Skyline*, and *World with a View*.

Groundswell at MoMA

Peter Reed, curator, with curatorial assistant **Irene Shum** ('00), of the Department of Architecture and Design at the Museum of Modern Art, have organized the upcoming exhibition *Groundswell: Constructing the Contemporary Landscape*, February 25–May 16, 2005. The exhibition presents twenty-three landscape-design projects that reveal the surge of creativity and critical debate in the design of public spaces, from small urban plazas to large parks for postindustrial sites to long-range plans for entire urban sectors around the world.

AIA NY Chapter Awards to Yalies

Yale graduates and faculty were honored with AIA New York Chapter Awards this past fall. Of the highest of the honors, the Architecture Awards, which "recognize design excellence across a variety of professional disciplines of varying scale and worldwide settings by New York City architects," half went to Yale affiliates. The jury was chaired by Anthony Vidler with members Merrill Elam, Rick Joy, and Brigitte Shim. Honor Awards went to the firm of adjunct professor **Steven Harris,** for his Weiss House in Cabo, San Lucas; the firm of **Sara Caples** ('74) and **Everado Jefferson** ('73), of Caples Jefferson Architects, for their Heritage Health and Housing facility, in New York; the firm of **Peter L. Gluck** ('65), for the Little Sisters of the Assumption Family Health Service, in New York, and the Scholar's Library, in Olive Bridge, New York; the firm of **Marion Weiss** ('84) and Michael Manfredi, Weiss/Manfredi Architects, for the Museum of the Earth at the Paleontological Research Institution, in Ithaca, New York. A Merit Award was given to **Audrey Matlock** ('79) for the Armstrong World Industries Visitors Center, in Lancaster, Pennsylvania.
Four of seven Interior Architecture Awards acknowledging achievements in interior architecture by New York City practitioners went to Yale affiliates. The jury included Jeremy King/Riccardo Roselli, Patricia Conway, and Charles Terry Shook. Interior Honor Awards were given to the firm of Yale lecturer **Martin Finio,** of Christoff:Finio Architecture, for the Angelo Donghia Material Study Center at the New School University, in New York; the firm of **James Stewart Polshek** ('55), Polshek Partnership, for Zankel Hall in Carnegie Hall, New York City; and the firm of **Andrew Berman** ('88), for the AIA NY Chapter's Center for Architecture. A Merit Award was given to the firm of adjunct professor **Deborah Berke,** for BOX Studios, in New York City. A third category of awards, for unbuilt projects, recognized theoretical and conceptual work; the jury comprised **Peter Papademetriou** ('68), Karen Van Lengen, and Pascal Quintard-Hofstein. An Honor Award was given to the firm of lecturer **Martin Finio**, Christoff:Finio Architecture, for the proposal for the Aqua Center, in Aalborg, Denmark.

Beijing's Architecture Biennial

In summer 2004 the Yale School of Architecture submitted projects nominated for Yale's 2004 H. I. Feldman Prize to Beijing's first architectural biennial for the exhibition *Architecture/Non Architecture*. Of the sixteen projects four received awards. First prizes were granted to **Katherine Davies** ('04), for her Concert Hall for Frank Gehry's spring 2004 studio; and **Abir Ahmad** ('04) and **Britt Eversole** ('04) for their project for Peter Eisenman's fall 2003 studio. **Christopher Yost** ('05) received a third prize for his project "Sectional Exploits," designed for Keller Easterling's spring 2004 studio, and **Abir Ahmad** ('04) and **Liat Muller** ('04) were also awarded third prize, for their work created for Zaha Hadid's spring 2004 studio.

Jordy Essays and Event

At Columbia University on the occasion of the publication of *"Symbolic Essence" and Other Writings on Modern Architecture and American Culture, William H. Jordy*, edited by Mardges Bacon (Yale University Press, 2005 with the Buell Center for the Study of American Architecture), there will be a symposium on April 18, 2005. The afternoon seminar, "The Contribution of the Historian," and evening panel discussion, "The Effect of the Historian," will include participants: Stan Allen, Mardges Bacon, David Brownlee, Alan Colquhoun, Edward Dimendberg, Deborah Fausch, Edward Mitchell, Dietrich Neumann, James O'Gorman, and Marta Gutman. For further information, please consult the Buell Center Web site at www.arch.columbia.edu/buell.

William H. Jordy (1917–1997) was one of America's most eminent architectural historians. His books include *American Buildings and Their Architects: Progressive and Academic Ideals at the Turn of the Twentieth Century* (1972), *The Impact of Modernism in the Mid-Twentieth Century* (1972), and *The Buildings of Rhode Island* (2004). At the time of his death, Jordy was Henry Ledyard Goddard professor emeritus of art history at Brown University, where he taught for many years.

Yale Graduates in "30 Deans of Design"

Architectural Digest (January 2005) featured "30 Deans of Design," comprising some of the world's best architects and interior designers. Several Yale graduates were included in the group: **Hugh Newell Jacobsen** ('55), **Stanley Tigerman** ('60), **Charles Gwathmey** ('62), **Robert A. M. Stern** ('65), and **Alexander Gorlin** ('80).

1. Turner Brooks, House in Vermont, under construction, 2004.
2. Gage/Clemenceau Bailly, Architectural Panels, 2004.
3. Alexander Garvin, Beltline Emerald Necklace, Atlanta, Georgia, 2004.
4. Philip Grausman, Exhibition at Yellow Bird Gallery, 2005.
5. nArchitects, rendering of apartment building façade, New York, 2004.
6. Peter Eisenman, The Garden of Lost Footsteps, *Castelvecchio Museum, Verona, Italy, 2005.*

Alumni

Alumni, please send us your news of recent commissions, research, projects, and publications: Constructs, Yale School of Architecture, 180 York Street, New Haven, CT 06520.

1950s

Sidney Sisk ('55) recently transformed a former ranch house in Wellfleet, Massachusetts, into an "Adirondack cabin" for a client who collects Adirondack and Stickley furniture. In Broadbrook, Connecticut, he designed a 350-unit planned development with town houses arranged in a sawtooth pattern.

Hugh Newell Jacobson ('55) with his Washington, D.C.-based firm completed a 34,000-square-foot expansion and renovation of the existing 28,500-square-foot Fred Jones Jr. Museum of Art at the University of Oklahoma, in Norman. The new wing, which opened January 21, 2005, features a 38-foot-high atrium and ten new gallery spaces.

J. Arvid Klein ('58) with his firm, Pasanella + Klein Stolzman + Berg, received the 2004 Public Project of the Year Award from the New York Chapter of the AIA for its design of the Williamsburg Community Center, in Brooklyn. The project was featured in *Interior Design* (August 2003), *Oculus* (summer 2003), and *The New York Times* (July 2003).

R. M. Kliment ('59), principal of R. M. Kliment and Frances Halsband Architects, designed the Franklin D. Roosevelt Presidential Center, in Hyde Park, New York. The new center, which opened last year, is the gateway to the National Historic Site. The 50,000-square-foot building, designed to achieve LEED accreditation, includes an auditorium, a gift shop, a café, and three multipurpose rooms for classes, conferences, and banquets.

1960s

Thomas Bosworth ('60) retired from teaching at the University of Washington after completing its Rome Studies Program in fall 2003. A book on his houses will be published in spring 2005.

Stanley Tigerman ('61), cofounder and director of Archeworks, an alternative design school in the Chicago area, recently worked with curators from the Art Institute of Chicago's department of architecture to select ten architects to promulgate their new visions for the city as part of a larger master plan designed by Tigerman. ouglas Garofalo ('87) is one of the archi- articipating in the "Ten Visions" also wrote the foreword to the *ring Architecture, the vision* y Yasmin Sabina Khan, any, 2004).

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End *and* article us in the anti ctor Patch *Utopia al* s the Dacha, *Wonderland*, ole openings.

There is also a plan for a greenhouse/waste-water treatment center shaped like a sphinx. In an interview between Adams and Sellers in the *Valley Reporter* (April 2004), the architect recalls the doctor stating, "If this isn't the silliest, wackiest thing you've done in your life, start over." Sellers has chronicled his work on the hospital in a book titled *Gesundheit Institute.*

Craig Hodgetts ('67) and his firm, Hodgetts + Fung, were invited to reconceive the 2000 Florida voting booth in the exhibition *The Voting Booth*, at the Parsons School of Design, in New York. On view in fall 2004, the show also included voting-booth designs by **Robert Stern** ('65) and **James Stewart Polshek** ('55). Stern's design was a collaborative effort with **Thomas Morbitzer** ('00) and **Goil Amornivivat** ('00). Hodgetts + Fung's design transformed an actual Florida voting booth into a sculpture of a slot machine. Titled *C*H*A*D (Crapshoot Harms American Democracy)*, it was an attempt to comment on how "chancy" democracy can be. The firm received an Honor Award from the American Institute of Architects Pasadena/Foothill Chapter for their design for the Sinclair Pavilion at Art Center College of Design. Hodgetts + Fung's work was exhibited last fall at the Japanese American Cultural and Community Center, in Los Angeles, and at the A+D Museum in the exhibition *Post Millennium: 30 Los Angeles Architects*.

1970s

Frederick Bland ('72) was recently made managing partner at Beyer Blinder Belle Architects, in New York.

Barton Phelps ('72) and his firm, Barton Phelps & Associates of Los Angeles, completed the Cabrillo Marino Aquarium, in San Pedro, California.

James Oleg Kruhly ('73), with his Philadelphia-based firm, James Oleg Kruhly + Associates, renovated a former piano factory into a loft, which was featured in an article titled "Home Is Where the Art Is," in the home-and-garden section of *Philadelphia Magazine* (fall/winter 2004).

Tom Payne ('74) and **Marianne McKenna** ('76), with their Toronto-based firm, Kuwabara Payne McKenna Blumberg, received the 2004 United States Institute for Theater Technology Merit Award for renovations and additions to Sprague Memorial Hall at Yale University. In spring 2004 they completed the Raether Library and Information Technology Center at Trinity College, in Hartford, Connecticut.

Kazuhiro Ishii ('75), principal of Tokyo-based Kazuhiro Ishii Architect & Associates, recently celebrated the work of his Yale teacher Charles Moore in relation to "Wabi in U.S.," a tea ceremony focusing on perfect beauty, in his teahouse.

William McDonough ('76) received a National Design Award for environmental design from the Cooper Hewitt, National Design Museum in October 2004. His article "Think Green" was published in *Time* magazine (November 2004).

Andrew Robinson ('77), principal of Pelizza-Robinson Architects of Orange, Connecticut, recently completed Blue Cube Billiards & Lounge, which was selected by *Billiards Digest* as one of the "Ten Best New Clubs of 2004" and awarded an Honorable Mention for Architecture & Design for Best New Room.

1970s

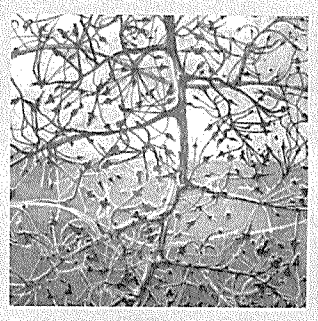
Patricia Patkau ('78) and her firm, Patkau Architects, in Vancouver, completed the Gleneagles Community Centre, which features integrated structural and mechanical systems and is the first building in North America to incorporate a radiant heating-and-cooling system using the Swiss Batiment Isotherme concept.

1.

Gavin Macrae-Gibson ('79) designed a loft in TriBeCa for a Spanish client that was featured in the premiere issue of *Robb Report Luxury Home* (fall 2004). The project converted a raw industrial space into a 5,000-square-foot living area that houses the client's extensive art collection.

1980s

Tony Terry ('82) received the Alice Washburn Award, cosponsored by AIA-CT and *Connecticut Magazine*, for a Gothic Revival house his firm, Terry Architecture, completed along the Connecticut River. The residence was featured in *Connecticut Magazine* (July 2004).



2.

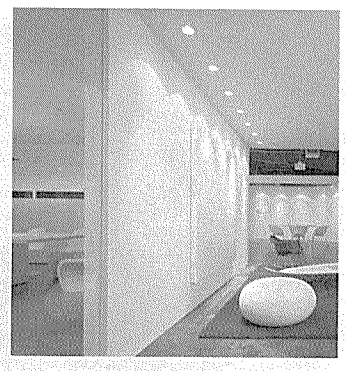
Eve Stockton ('84) exhibited ink-and-charcoal drawings at the H. Pelham Curtis Gallery of the New Canaan Library, in New Canaan, Connecticut, in fall 2004.

Robert L. Bostwick ('85) is principal of Cleveland-based Collins Gordon Bostwick Architects. The firm's Dolan Center of Science and Technology at John Carroll University, in Cleveland, Ohio, was featured in *Architecture and Campus Planning* (March 2004). Bostwick gave a talk at Ohio State University on November 8, 2004, titled "The House Concept: Design Objectives to Maximize the Educational Effectiveness of Living Learning Programs."

Lise Anne Couture ('86) and her partner, Hani Rashid, were awarded the fourth Austrian Frederick Kiesler Prize for Architecture and the Arts, at the Venice Architecture Biennale on September 11, 2004. The international prize is given every two years to artists and architects who maintain Kiesler's innovative belief in the merit of "correlated arts." Their design for the 2004 Venice biennale installation was featured in numerous magazines and publications around the world.

Richard Hayes ('86) is presenting a paper titled "The Black Atlantic and Georgian London" at the annual meeting of the Society of Architectural Historians in Vancouver in April 2005.

Bill Blanski ('87) designed the M.I.N.D. Institute, a research facility at the University of California-Davis dedicated to finding the causes and ultimately a cure for autism and other neurodevelopmental disorders. Last year the project received honors awards from the AIA Central Valley Chapter and the National AIA Modern Healthcare awards program.



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Li Wen's ('88) project, AZ Los Angeles, was featured in *Record Interiors* (September 2004). The 15,000-square-foot postproduction facility in Santa Monica, California, includes a gallery to display the owner's private art collection.

1990s

Mary Cerrone ('90) and her partner, Kevin Wagstaff, received the Pittsburgh AIA 2004 Honor Award for Design Excellence for their L-shaped single-family residence in the Squirrel Hill neighborhood of Pittsburgh. The house features an open living space that overlooks the city's picturesque East End and connects to a large garden.

Lance Hosey ('90) has left William McDonough + Partners to become a principal with Envision, a multidisciplinary design firm in Washington, D.C. The firm's past clients include Greenpeace, the Environmental Defense Fund, and the World Wildlife Federation.

Douglas McIntosh ('90) and his Detroit-based firm, McIntosh Poris Associates, received seven Detroit Home Design Awards (five first-place awards and two citations). Among the recognized projects was the Cohn Tree House, an insulated retreat perched upon a 26-foot-long deck suspended among evergreen trees, which won the award for Best Playhouse/Outdoor Building.

Kevin Wilkes ('91) designed the master plan and one section of "Writer's Block," the transformation of an empty lot into a garden filled with inventive structures, in Princeton, New Jersey. The garden brings together the design and writing communities and pays tribute to several Princeton University professors. The 2004 project received three AIA honor awards for completed projects in New Jersey.

Heather Young ('91), of H. H. Young & Associates, based in East Palo Alto, California, is designing a sustainable Shower House for the Girl Scouts of Santa Clara County's Skylark Ranch. Located deep in the Santa Cruz Mountains, this energy-efficient project features radiant floor heating, solar water arrays, and benches and countertops made from glass (collected by the Girl Scout troops) that has been recycled. Young is also a member of the United States Green Building Council-Northern California Chapter steering committee.

Douglas Bothner ('96) joined Charlie Brickbauer ('54) at Ziger Snead Architects, in Baltimore, Maryland, this year after having worked for three years at **David Schwarz** ('74) Architects. His current projects include the Brown Center at the Maryland Institute College of Art and a sustainable Welcome Center, in Frederick, Maryland.

Victor Agran ('97) was awarded the 2004 Gabriel Prize by the Western European Architecture Foundation to study classical architecture in France. During his fellowship, Agran sketched exquisite drawings of Paris's Jardin des Plantes that were then exhibited during New Haven's fall 2004 Open Studios.

Pankaj Vir Gupta ('97) curated an exhibition of photographs, construction drawings, letters, and journals documenting the introduction of Modernism in India. The exhibition was on view this fall at the Mebane Gallery in Goldsmith Hall, at the School of Architecture of the University of Texas at Austin, where Pankaj teaches. His firm, Vir.Mueller Architects, which combines architectural research, education, and practice, currently has architectural commissions in the United States and India.

Jin Baek ('98) completed doctoral work at the University of Pennsylvania and has taken a tenure-track position at the School of Architecture and Community Design at the University of South Florida.

Heather Bensko ('98), **Eric Clough** ('99), and their multidisciplinary firm, 212box, recently completed the Christian Louboutin shoe store, in Manhattan's Meatpacking District, and the Market at Atlas Park, in Forest Hills, Queens. Their firm has started graphic-design projects, completing a proposal booklet for Alexander Garvin's ('67) concepts for the new park system in Atlanta. The firm has also been involved in New York's bid for the 2012 Olympic Games and last year produced nearly 400 drawings of the proposed Olympic venues.

Holly Deichmann ('98) continues to work for OMA from the Beijing site office of the China Central Television Headquarters project. Since October 2004 she has been working with local architects to develop interior drawings.

Faith Rose ('98) was made senior design liaison at the New York City Department of Design and Construction, a part of the new Design Excellence Program that is modeled after the GSA's program of the same name.

Robert Riccardi ('99) is working at BNIM Architects, in Kansas City, where he is leading the design team on the renovation of a 30-story Art Deco landmark tower and the mixed-use redevelopment of the immediate area around it.

2000s

Kimberly Brown ('00) directs the Carl Small Town Center, a design investigation group affiliated with Mississippi State University, in Mississippi. Her recent projects at the center include proposals for the reuse of dead shopping malls, research on how to design sustainable mobile homes, and designs for an outdoor amphitheater for East Okitbbeha County High School.

Artistotelis Dimitrakopoulos ('00) taught urban design and architecture fundamentals at the Savannah College of Art and Design, in Georgia, last fall. His entry canopies for the 2004 Athens Olympic Games Handball and Tae Kwon Do Stadium were made of lightweight tension membranes flowing along the three sides of the sports facility. He has published articles on Greek architecture and typologies, among other topics, and continues to serve as an editor of *Architektone*, the bimonthly journal of the Chamber of Greek Architects.

Natalie Cheng ('01), at Grimshaw Architects, in New York, is working on the firm's design for the Fulton Street Transit Center Project in Lower Manhattan.

Dana Gulling ('03) has joined the architecture faculty at the Savannah College of Art and Design, after a year teaching at the University of New Haven.

Necrology

Elizabeth Ann (MacKay) Ranney ('46), one of the first women to graduate from the Yale School of Architecture, died last fall at the age of 81. Influenced by the work of Richard Neutra, she practiced architecture in Urbana, Illinois, and Madison, Wisconsin, until her retirement in 1986. She was also an architect for the state of Wisconsin and was appointed by Governor Patrick Lucey to the State Capitol and Executive Residence Board.

Winthrop W. Faulkner ('59), a Washington, D.C., architect who had retired in 2001 from his firm Winthrop Faulkner & Partners, died last October. He had recently started the company Architectural Furniture, specializing in contemporary custom-designed furniture. Faulkner's career included the design of many private residences on the East and West coasts and numerous projects in Washington, including the renovation of the Richard England House originally designed by Walter Gropius; an office building for Brewood Engravers; the Great Ape House and Crocodile Pavilion at the National Zoo, as well as the renovation of the Federal Reserve Board Building. He also designed U.S. Embassy housing in Jakarta, Indonesia.

Book Notes

Sam Davis ('71) has written the book *Designing for the Homeless* (University of California Press, 2004), which describes the policy and design issues involved in building projects for former and current homeless populations.

Aaron Betsky ('83) co-authored with Adam Eeuwens the book *False Flat: Why Dutch Design Is So Good* (Phaidon, 2004) using historical, anecdotal, and cultural accounts of the evolution of the Netherlands' design aesthetic.

Soo Chan ('87) of the multidisciplinary design firm Soo Chan Design Associates, in Singapore, published a monograph of his work, *The Architecture of Soo Chan* (Images Publishing Group, 2004), which includes theoretical studies and photographs of residential and commercial work, furniture, and product designs. Several houses, including the Fifth Avenue House, the East Coast House, and the Sennet House, are featured in detail. Aaron Betsky ('83) wrote the book's foreword.

Ann Marie Brennan (MED '00) and **Roy Kozlovsky** (MED '00), Ph.D. candidates at Princeton University, have essays in the book *Cold War Hothouses: Inventing Postwar Culture, from Cockpit to Playboy,* edited by Beatriz Colomina, Ann Marie Brennan, and Jeannie Kim (Princeton Architectural Press, 2004). In a series of comprehensive essays, the book describes the impact of technological innovations on American life after World War II.

The book *Transsolar Energietechnik* (Birkhauser, 2003) features the work of Yale lecturer **Thomas Auer**'s firm, including detailed descriptions and analyses of projects that optimize thermal and visual comfort and stress low-energy consumption using natural climate ventilation, solar energy, and intelligent climate engineering. The Stuttgart-based Transsolar works with architects such as UN Studio, Murphy/Jahn, Frank O. Gehry & Associates, Auer + Weber, and Behnisch, Behnisch, & Partner to effectively integrate building and energy concepts.

Prefab Yale Grads

Two Yale graduates are breaking new ground with prefabricated construction. **Alex Barrett** ('97), director of design and development for AS Realty Partners, in New York, is currently working with Urban Space Management (USM) on the design of 372 Lafayette Street, which will house ground-floor retail space and apartments. As part of the design Barrett will employ recycled shipping containers, as USM has done in the London Docklands area. This project, which is currently being reviewed by the Landmarks Preservation Commission, proposes six stories of containers, reconfigured to meet New York code requirements for light, air, and safety.

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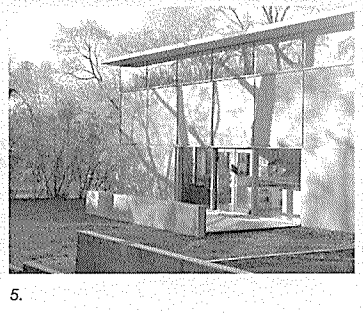
In Minneapolis, **Charlie Lazor** ('93) has begun a spin-off of his company Blu Dot, called Lazor Office, which has developed the prefabricated house system Flat Pak. He has used a rich palette of concrete, glass, and wood, creating panels that are cut, shaped, and assembled with industrial fabrication technologies. Unlike most prefabricated house-building systems, Flat Pak is configurable to unique sites and needs. The first Flat Pak was recently completed in Minneapolis, where Lazor and his family are the "test family."



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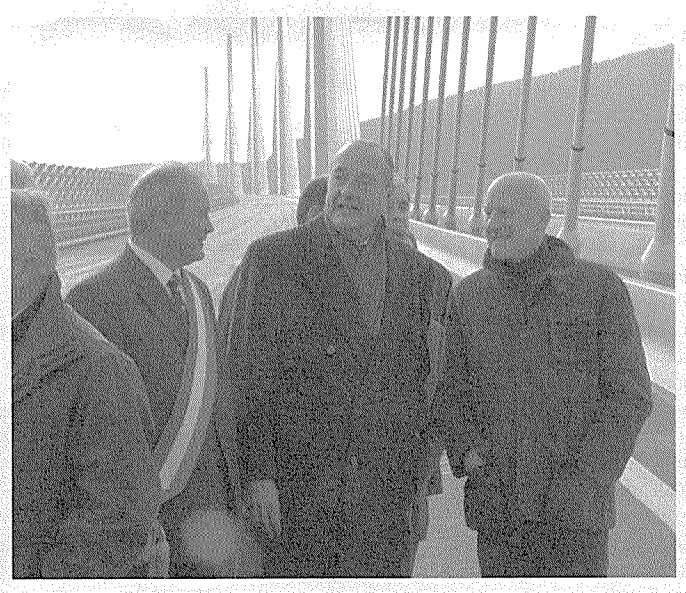

6.

Foster, Rogers & Polshek

Lord Norman Foster ('62)
Foster and Partners, together with a French engineering group led by Michel Virlogeux, celebrated the opening of the Millau Viaduct, in France's southern Aveyron region, on December 14, 2004. French President Jacques Chirac officially opened the viaduct, which completes the A75 motorway across the Massif Central, creating a direct link between Paris and Barcelona. The bridge, funded privately by the construction company Eiffage, the descendant of Gustave Eiffel's firm, spans the 2.5-kilometer-wide Tarn Gorge. It is the highest viaduct in the world, with 1,125-foot-high pylons. "We were attracted by the elegance and logic of a structure that would march across the heroic landscape, and, in the most minimal way, connect one plateau to the other," Lord Foster explained. The bridge is remarkable for its speed of construction (three years), use of innovative materials (new high-grade steel instead of concrete), and use of satellite global-positioning systems. Three days later Foster's Sage Gateshead performance center opened on the River Tyne near Newcastle, England. With a dramatic shell-like form, the glistening stainless-steel-clad building unifies three separate auditoriums and supporting facilities under one roof.

Richard Rogers ('62)
Richard Rogers Partnership (RRP) has two projects in New York: a new studio for Silvercup Studios, on the western Queens waterfront just south of the Queensboro Bridge, and a plan for the East River in Lower Manhattan. The firm's current European projects include the Antwerp Law Courts (1998–2005); Terminal 5, Heathrow Airport, London (1989–2012); and two projects in Spain: Las Arenas, in Barcelona, with coarchitect Alonso Balaguer y Arquitectes Associats, transforms a nineteenth-century bullring into a 70,000-square-foot mixed-use entertainment complex near Montjuic; and a one million- square-meter building for the New Area Terminal at Barajas Airport, Madrid. To be completed with the Spanish firm Estudio Lamela and

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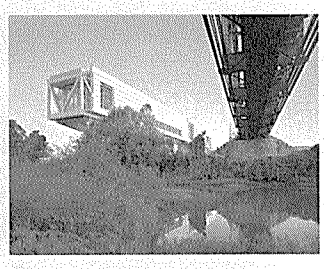
the engineering companies Initec and TPS, the design includes a kit of standard components similar to those used for the Pompidou Centre. According to Rogers, "Our aim has been to create an airport that is fun, with lots of light, great views, and a high degree of clarity."

James Stewart Polshek ('55)
In November 2004 the Polshek Partnership opened the William J. Clinton Presidential Center in Little Rock, Arkansas. Its elevated, bridgelike form, situated perpendicular to the Arkansas River, allows for a new 27-acre park to flow beneath the structure and link up with an existing chain of parks along the waterfront. The building echoes both the six bridges of the city and the metaphor that Clinton used for his progressive goals throughout his presidency. The 240-foot-long building is clad in glass and a perforated steel sunscreen. Within, a permanent 20,000-square-foot exhibition space and a replica of the Oval Office, as well as temporary galleries are supplemented by an education and media center and a Great Hall for large gatherings. A separate stone-and-concrete archive building conserves documents belowground, with offices clad in glass and a perforated corrugated steel screen above. This building also includes a penthouse apartment for the Clintons.



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The firm has also just published *Polshek Partnership Architects*, edited by Susan Strauss and Sean Sawyer (Princeton Architectural Press, 2005), which examines sixteen key projects and seven recent works, including Scandinavia House and the Clinton Presidential Center.

1.Gavin Macrae-Gibson, TriBeCa Loft, 2004.
2. Eve Stockton, exhibition at the H. Pelham Curtis Gallery, 2004.
3. Li Wen, AZ Studios, Los Angeles, 2004.
4. Urban Space Management with Alex Barrett, rendering of project 372 Lafayette Street, New York, 2005.
5. Lazor Office, Flat Pak, Minneapolis, 2004.
6. Norman Foster with French President Jacques Chirac at the opening of the Millau Viaduct, Aveyron, France, 2004.
7. Richard Rogers Partnership, Barajas Airport, Madrid, Spain, 2004.
8. Polshek Partnership, William J. Clinton Presidential Center, Little Rock, AR, 2004.

Yale School of Architecture Calender
Spring 2005

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

The spring lecture series is supported in part by Elise Jaffe and Jeffrey Brown.

Gerald Hines
Edward P. Bass distinguished visiting architecture fellow
Monday, January 10
"From Local to Global: Urban Development for the Twenty-First Century"

Hal Foster
Brendan Gill Lecture
Thursday, January 20
"A Little Dictionary of Design Ideas"
This lecture is supported by the Brendan Gill Lecture Fund.

Jörg Schlaich
Monday, January 24
"The Joy of Structural Engineering"

Billie Tsien and Tod Williams
Louis I. Kahn visiting professors
Monday, January 31
"White Out"

Morgan Dix Wheelock
Timothy Egan Lenahan Memorial Lecture
Monday, February 7
"Dancing with Nature"
This lecture is supported by the Timothy Egan Lenahan Memorial Lecture Fund.

Setha Low
David W. Roth and Robert H. Symonds Memorial Lecture
Thursday, February 10
"The Architecture of Fear: Gated Communities in Urban/Suburban America"
This lecture is supported by the David W. Roth and Robert H. Symonds Memorial Lecture Fund.

Stephen Wolfram
Eero Saarinen Lecture
Monday, February 14
"A New Kind of Science"
This lecture is supported by the Eero Saarinen Fund.

Sara Caples and Everardo Jefferson
Thursday, February 17
"New Mix"

Mario Gooden
Louis I. Kahn visiting assistant professor
Monday, March 21
"Unspoken [SPACES]"

Peter Gluck
Thursday, March 24
"Buildings and Building"

Alexander Gorlin
Monday, March 28
"Hard Work"

Robert M. Rubin
Monday, April 4
"Jean Prouvé: Legend and Legacy"

Stefan Behnisch
Eero Saarinen visiting professor
Monday, April 7
"Concepts and Approaches"

Elizabeth Diller and Ricardo Scofidio
Monday, April 11
"Work in Progress"

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

Light Structures: The Work of Jörg Schlaich and Rudolph Bergermann
Through February 4

Jean Prouvé: A Tropical House
February 14–May 6

Year-End Exhibition of Student Work
May 20–July 29

Symposia
NonStandard Structures: Irregular Geometries, Hybrid Members, and Chaotic Assemblies of a New Organic Order
Friday–Saturday, February 11–12
Hastings Hall

Keynote Address
Friday, February 11, 6:30 p.m.
Chris Wise
Gordon H. Smith Lecture

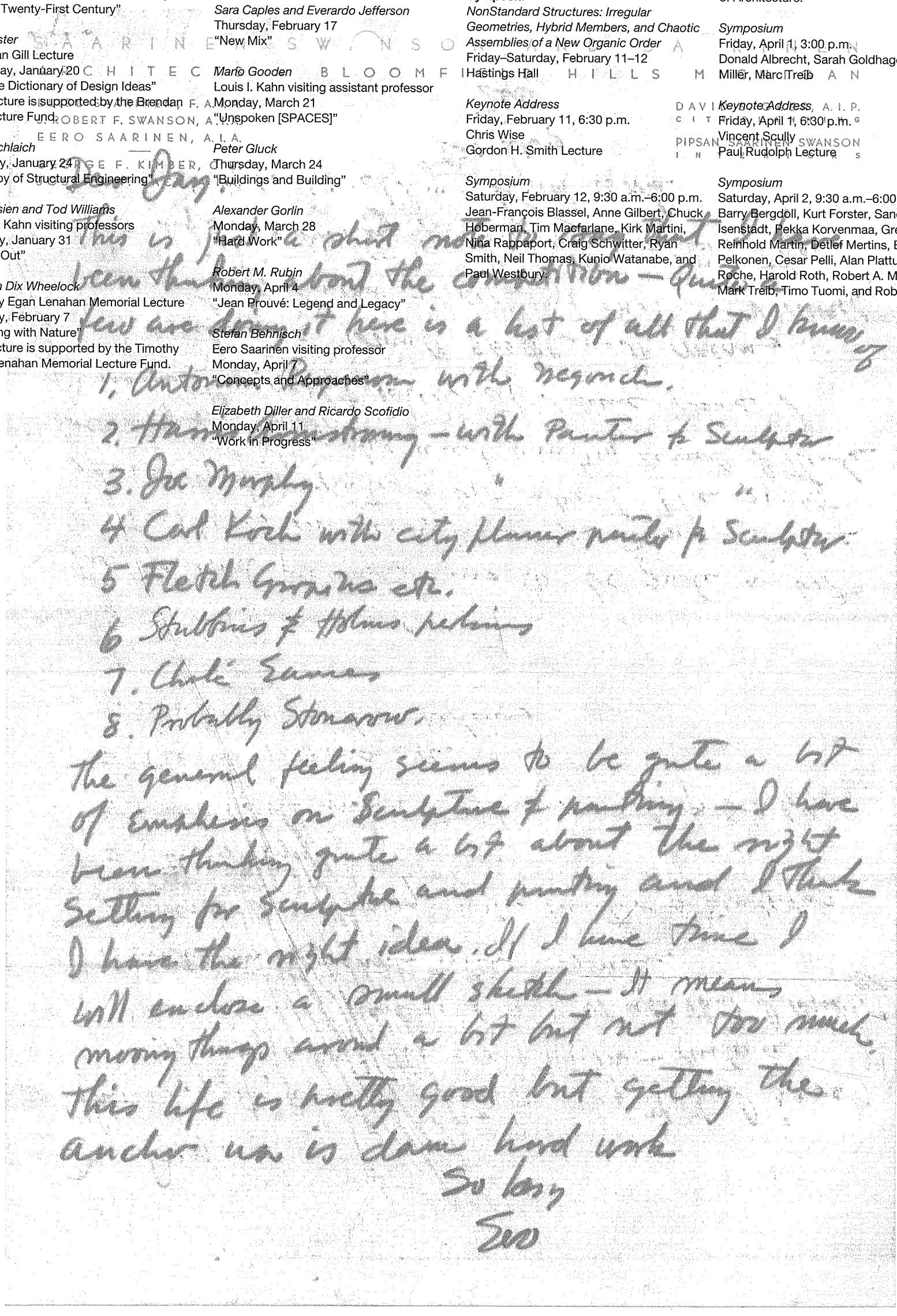
Symposium
Saturday, February 12, 9:30 a.m.–6:00 p.m.
Jean-François Blassel, Anne Gilbert, Chuck Hoberman, Tim Macfarlane, Kirk Martini, Nina Rappaport, Craig Schwitter, Ryan Smith, Neil Thomas, Kunio Watanabe, and Paul Westbury.

Eero Saarinen: Form-Giver of the 'American Century' Friday–Saturday, April 1–2
Hastings Hall
This symposium is supported in part by Corbin Russwin Architectural Hardware, Sargent Manufacturing Company, the Edward J. and Dorothy Clark Kempf Memorial Fund, the Nitkin Family Dean's Discretionary Fund, the Robert A. M. Stern Fund, the Paul Rudolph Lecture Fund, and by a collaborative research grant from the Getty Foundation. The symposium is part of a project co-organized by the Finnish Cultural Institute in New York, the National Building Museum, the Museum of Finnish Architecture, and the Yale School of Architecture.

Symposium
Friday, April 1, 3:00 p.m.
Donald Albrecht, Sarah Goldhagen, Will Miller, Marc Treib

Keynote Address
Friday, April 1, 6:30 p.m.
Vincent Scully
Paul Rudolph Lecture

Symposium
Saturday, April 2, 9:30 a.m.–6:00 p.m.
Barry Bergdoll, Kurt Forster, Sandy Isenstadt, Pekka Korvenmaa, Greg Lynn, Reinhold Martin, Detlef Mertins, Eeva-Liisa Pelkonen, Cesar Pelli, Alan Plattus, Kevin Roche, Harold Roth, Robert A. M. Stern, Mark Treib, Timo Tuomi, and Robert Venturi.



Yale University
School of Architecture
180 York Street
New Haven CT 06520–8242