Constructs

Yale Architecture

Fall 2011

Contents

2 David Chipperfield in Conversation
4 Grafton Architecture: Shelley McNamara and Yvonne Farrell in Conversation
6 Agents of Change: Geoff Shearcroft and Daisy Froud in Conversation
7 *Kevin Roche: Architecture as Environment* exhibition review by Nicholas Adams
8 "Thinking Big" symposium review by Jacob Reidel
10 "Middle Ground/Middle East: Religious Sites in Urban Contexts" symposium review by Erene Rafik Morcos
11 Commentaries by Karla Britton and Michael J. Crosbie
12 Yale's MED Symposium and Fab Lab
13 Fall 2011 Exhibitions:
Ceci n'est pas une reverie: The Architecture of Stanley Tigerman
Gwathmey Siegel: Inspiration and Transformation
16 In The Field:
Jugaad Urbanism exhibition review by Cynthia Barton
"Permanent Change" symposium review by Brennan Buck
Anne Tyng: Inhabiting Geometry exhibition review by Alicia Imperiale
New Users Group at Yale by David Sadighian and Daniel Bozhkov
Machu Picchu Artifacts
18 Book Reviews:
No More Play review by Andrew Lyon
Architecture in Uniform review by Jennifer Leung
Neo-avant-garde and Postmodern review by Enrique Ramirez
Pride in Modesty review by Britt Eversole
20 Spring 2011 Lectures
22 Spring 2011 Advanced Studios
23 Yale School of Architecture Books
24 Faculty News
Yale Urban Ecology and Design Lab
In Praise of the Obsolete by Olympia Kazi
26 Alumni News
New York Dozen review by John Hill
See Yourself Sensing by Madeline Schwartzman
Tributes to Douglas Garofalo by Stanley Tigerman and Ed Mitchell

David Chipperfield

David Chipperfield Architects, Neues Museum, façade, Berlin, Germany 1997–2009. Photograph by Ute Zscharnt.

David Chipperfield Architects, Neues Museum, staircase hall, Berlin, Germany, 1997–2009. Photograph by Ute Zscharnt.

David Chipperfield is the Lord Norman Foster Professor in Architecture at Yale for the fall term. Nina Rappaport interviewed him in his London office in the spring. He will give a lecture on November 3 at Yale.

David Chipperfield Architects, Neues Museum, staircase hall, Berlin, Germany 1997–2009. Photograph © Joerg von Bruchhausen

Nina Rappaport You have often said that architects don't need to study math or science but rather anthropology, philosophy, and sociology. How do you bring other disciplines to your approach to architecture?

David Chipperfield I start by being highly suspicious of design. Architecture has suffered from being self-referential, and schools have suffered from talking to themselves. The shock of being in a big commercial world is that when you leave school you can't see the connection. I'm slightly old-fashioned in a sense. I was brought up with the idea that architecture is as much about problem solving as it is about making a statement. Architecture today is very much about making a statement, but it's more about the architect than it is about the architecture. I'm of the school that says, "If you don't need to do something, don't do it." I think there is a part of design that is about elaboration—making more out of something—so there is a certain contradiction that relates to care, thought, and consideration about the task that you have already identified. There is the danger that architecture becomes a separate thing, just a decoration. Therefore, it is the architects striving to show how clever they are by achieving what no one else can. Do we all need to fit with them? No, we don't. I start with a highly cautious and skeptical idea about the power of architecture, and then I'm happily surprised by how highly effective architecture can be.

NR What are some of your methods to materialize your ideas?

DC How you materialize and give physical presence to ideas is an intuitive process. We are building at a time when the construction industry is resistant to the traditional qualities of construction. Buildings go up as quickly as possible. And therefore notions of permanence and solidity sound obsolete. However, I don't think as individuals we have necessarily adjusted ourselves completely. Maybe it's up to architects to say, "We are in a modern world, and everything is different." But the truth is that most of us are working in layered cities, and contemporary architecture is just one more layer. You are thus quite aware of architectural history. We have gotten used to tasting the fruit, which has modified our palette and emotions. The architect is in a very strange place, trying to use technology and the habits of the construction industry in the Anglo-Saxon world. We have surrendered most of the territory to the construction industry, and the architect's independent voice has been substantially eroded. Working in Switzerland or Germany is very different from working in America or the U.K.

NR How is it different specifically, and how does it affect your work in terms of quality of construction and attitude toward building?

DC It is not that you can't get good construction in the U.K. We developed our habits in another culture, so when we come to the U.K. we get impatient. In Germany, what would be like falling out of bed requires persuading a British or American contractor to do, and it is a pretty easy way of frightening a commercial client.

NR A significant example of your approach both in design and construction is the adaptation and preservation of the Neues Museum, in Berlin, which has received much deserved attention both in the architecture and preservation communities. It is fascinating that your design insertions establish a dialogue between new and old. By preserving the former museum you also reveal the building as an archaeology while creating something new that works. What was your approach and philosophy for the twelve-year-long project?

DC The philosophy was to keep everything that existed. In archaeology, that's a well-understood notion—no one would try to repair a Greek sculpture by throwing existing elements away and making new ones, claiming they are better than the old ones. So as you would in archaeological excavation, you keep and elevate the existing pieces, the critical treasure. In architecture, that's not so easy, but it has been done in the restoration of fifteenth-century Italian churches. Before, no one would think of repairing such a structure by returning it to exactly what it looked like before. But how can you take that approach with a bombed-out nineteenth-century building? In that sense, the project raised different issues. The approach is clearer for an archaeological object or a fifteenth-century church, because repairing, stabilizing, and minimizing damage are completely understood notions. However, establishing criteria for what should be done with a more modern building or construction isn't so straightforward.

There were lots of opportunities for us to rebuild this structure as it was. Like many postwar buildings, it was built and rebuilt, which is more the norm than what we did. First of all, why not make the building look like it used to? And, second, we had to be sensitive to the fact that it was a war ruin, which centered the discussion on whether or not the design transforms the building into a memorial of a darker side of twentieth-century German history. The question was the validity of the existing material and whether, in terms of the war, we were moving from memory to history. Fifty years later, it had become more of a secular ruin than something with a profound meaning.

NR What was your strategy in terms of new insertions? How did you decide what to maintain, what to excavate, and what to build while also giving identity to the new elements?

DC We basically decided to maintain everything. For the new insertions, we had to build the bits that weren't there. There have been restoration approaches where the historic fabric is stabilized and repaired, and the new parts are in high contrast. We were concerned with not making a project with too much contrast between old and new. At the same time, we wanted to make a new building out of the old one. Therefore, it had to be an expressive idea.

NR A palimpsest?

DC Exactly. You have to listen to the building. You have to understand that the volume and the identity need to be modified slightly depending on where the insertion or intervention is built. If it's a big, autonomous piece, it can be done in one way, but if it's a small gap, then maybe it has got to be done another way.

NR How does your strategy for the Neues Museum, which is like a mini-city, relate to your contextual urban work and approach in general? What did you struggle with in terms of historical exactitude and the basic preservation issue of which date to restore the building to?

DC We set the task for ourselves the way we did because it coincided with the way we work: taking the ruin as context both historically and geologically. It was part of a spectrum of options that ranged from total reconstruction to leaving it as a total ruin. So we considered the history of the building, what the building was originally, its original plans, interventions, and concepts, especially in terms of museology.

But there was also the desire to respond to it as a geological context distinct from its personal history, like a Piranesian concoction of rubble. The damage had created an unintended physical dimension that wasn't a part of its planned history but was part of an accidental one. Therefore, responding to the physicality of the project was just as important, if not more so, than responding to its historical context. If we had just taken an academic approach, we might have ended up with something that didn't quite work. It had to have strong physical elements. We had to be concerned with what it looked like, and we had to make decisions. There are moments where you realize that the right decision isn't the one that looks best. We were required to take an ideological

David Chipperfield Architects, Turner Contemporary Museum, Margate, Kent, U.K., 2006–11. Photograph by Richard Bryant.

David Chipperfield Architects, Am Kupfergraben, Gallery 3, Berlin, Germany, 2003–07. Photograph by Iwan Baan.

David Chipperfield Architects, Hepworth Wakefield Gallery, view from River Calder, Wakefield, U.K., 2006–11. Photograph by Richard Bryant.

path, but we found ourselves wanting to deviate. It was an issue of context, and in that sense we turned the Neues Museum into a contextual project beyond the academic one of poring over historical drawings. The ruin was a starting point; and because it had stood that way for sixty years, it had nearly stabilized itself. It was comfortable with itself as a ruin, and it was quite beautiful. We would have destroyed all of that had we taken a straightforward, academic approach. I think there was a motive for us to engage the less tangible and more emotive qualities of what we found. It was an important part and made the project successful because people could relate to it on all sorts of levels. In that sense, it fits into our work better than I thought it was going to.

NR How did you work with the old to establish a new formal language?

DC What was surprising about the Neues Museum was that the easiest rooms to deal with were those with more architectural form. The ones that had vaults and domes were easy to bring back. Their qualities were so embedded in their form that they didn't need decoration. It reminded me in some ways of the poverty of Modernism and the richness of architectural form and figure in space.

NR And would Carlo Scarpa's approach relate to the project? The issue of appropriateness comes into play here, as his insertions are more autonomous than in a strict preservation project.

DC Of course I've been through a Scarpa phase. But indeed, for this project, we went the other way. We didn't want gaps; we didn't want things to be autonomous or pronounced. With Scarpa's interventions, you could nearly unbolt them. It's a very clear approach that became a standard solution for Modern Italian architecture and spawned a whole generation of bad projects.

NR How has the Neues Museum project affected your work in the architectural world and your attitude toward architecture in general?

DC My experience with it is ongoing and has put me in a very privileged position, but what I've enjoyed most about the experience is working in a culture in which the notion of things meaning something is completely understood: your actions mean something. Architecture means something, and while we've had a period of very fascinating architecture, we've also had a period of terrible urbanism and uncontrolled development. I think there is a universal crisis now—and not just in the quality of autonomous individual buildings. There are plenty of architects who are good at doing that. How can we have a bigger influence on our environment, what our cities look like and what they mean? Those are things we've nearly given up on. We've given up on social housing and public infrastructure; we build office buildings and luxury condos. But does it improve our cities or quality of living? You could argue that those things bring big benefits to their inhabitants, but as we saw two years ago when the economy disappeared overnight, there's a sort of Houdini act—like, where the hell did it all go? A beautiful building or painting is here for life—they are things that never lose their value overnight, like stocks. We're told all the time that architects and painters are dreamers, and that the real people are businesspeople, but it seems like we're dealing with reality, and they're dealing with fantasy.

NR In terms of collaboration, how do you work with consulting structural and environmental engineers?

DC We never set big tasks for structural engineers. I think they're very disappointed with us, because in conventional projects structure is not the lead. However, that doesn't mean the integration of engineering and architecture shouldn't be well negotiated. We have a very collaborative process, as much with cost consultants as engineers. Collaborating on costs is just as important as design: if you don't control costs, you don't control design, and then you fall into the trap that the construction industry sets for architects. Basically, the judgment needs to endure that the architect doesn't go over budget. This is the great construction conspiracy since it suits them to be responsible for costs, and our profession has given up leadership in this respect, which means giving up leadership all around.

NR How do you work with the existing city context, and where have you been challenged in creating urban or public space? For example, how did you incorporate public space into the Ciutat de la Justícia (City of Justice) in Barcelona for example?

DC The Anglo-Saxon planning system is done building by building, and there's very little coordination. Our free-market mentality says, "You have that site, and you negotiate as hard as you can to build whatever you can." It's very unusual to be in a situation where you can do more than an object. We strive to make public space all the time. And of course most of the work has been on a small scale, so it often operates in a context where you can do something.

For Barcelona, we created an urban scale. It was the issue of finding a way to integrate a single institution with a monolithic center in the city structure. We broke the building down into smaller pieces and separated those that could have public walkways. So it is a way to cheat by taking an institution that is fairly impenetrable because of security and giving it the atmosphere of a more permeable public building.

NR You use natural light as a significant design element, which is evident in the Kupfergraben Gallery, in Berlin. How has light become an essential ingredient in architecture for you?

DC Daylight and views are things that confirm an architect's potential to put you in a nice place. I think architecture is, in a way, the most humanist of all the arts, and it should be about the individual. Architecture cradles, mediates, and puts you in a comfortable place. I don't think it has to keep reminding you of how clever it is; I think it should be comfortable, so that after a while you think, "Actually, this is a very nice place to be in." But I don't think it has to hit you in the face the first time.

I think our built world is a substitute for the natural one. I grew up on a farm and still remember all of the physical places, and I would like architecture to be like that. When you are looking for a place to picnic you say, "Well, let's stop here." You choose that place for the view and the light, and you have a wonderful picnic. Architects make things where you go, "Wow!" And there are some moments, such as cathedrals, where you need to do that, but the world isn't only cathedrals.

NR There a visceral feeling that results from your spaces. If for you, light is that evocative material, how are you are not focused on the idea of creating a dramatic effect?

DC I think light humanizes and keeps you in touch with what's going on. It's something we work on very hard, not just technically but also regarding its meaning. If you start with modest ambitions for architecture, you can be slightly more precise about what each thing you do means. I am conscious of how, in some ways, our work is a bit boring, which I think is just a consequence of being cautious and skeptical about the meaning of each outcome. I am not doing it just for effect. Michelangelo used to say that the measure of a good sculpture is to roll it down a mountain and see what's left at the bottom. I feel the same way.

NR Can you picture your buildings as ruins, the way Joseph Gandy depicted John Soane's work?

DC There's a long tradition of that. What we're trying to do is to shape something. I ask my students to imagine the wind blowing hard and all the bits that aren't interesting getting blown off. What's left is a project that will survive, and, for me, that is architecture. My worry is that architecture has tended to put lots of stuff on top so that when you roll it down the mountain, you're left kind of disappointed.

Grafton Architecture

Shelley McNamara and Yvonne Farrell, of Grafton Architecture, are the Louis I. Kahn Visiting Professors for fall 2011. They will give the lecture "Architecture as the New Geography" on September 8 at Yale.

Nina Rappaport How did you come together to start a practice in Dublin, and what does the firm's name refer to?

Yvonne Farrell Shelley and I were at University College, Dublin from 1969 to 1974 and started our practice in 1978 with three other colleagues as a cooperative on Grafton Street, the main pedestrian street in the heart of Dublin. We've been working, building, and teaching since then.

NR As Irish artists and architects, how do you identify with Ireland, a place with strong building and cultural traditions, and as a global practice? How would you define contemporary Irish architecture—is there a cohesion with subtle influences of modern architects, or is it about an architecture grounded in place?

YF We see ourselves as Irish, part of Irish culture and contributing to it and it influencing us. Architecture is part of the bigger picture, so as architects we see each new place as a part of a continuous culture.

Shelley McNamara Modern and contemporary architecture didn't have a strong presence in Ireland. Within the last four generations of architects, contemporary trends have become quite strong through the schools. In teaching, we have been having a conversation about contemporary architecture for the last twenty-five years, and a cohesive architecture movement has developed that's been good to be a part of.

SM There are different strains in Ireland, such as the practice of Scott Tallon Walker, which is influenced by America and Mies van der Rohe; there are practices, for example, whose architects studied in the USA and are influenced by Louis Kahn. Our generation is influenced by Le Corbusier, and the next by James Stirling and Leon Krier. It has been kind of a mixed bag, but I think, over time, there has been a set of values having to do with an interest in culture, place, craft, and continuity that is more a way of thinking than a style.

YF What is amazing, is that although we are on an island, our connections to Europe are very strong.

NR Do you think your work has evolved more from influences of the natural or urban landscape?

KM It's a very interesting question. The landscape is an unconscious presence, but our active world, possibly because of accident or opportunity, has had to do with the landscape of the city. Peter Carl, who used to teach at Cambridge University and is now teaching at the London Metropolitan School of Architecture, talks about James Joyce's *Ulysses* as the most relevant contemporary description of city in terms of describing its layers and richness. We are more of that context.

YF There's another ingredient. We often say architecture is the new geography. Since 2008, more people live in cities than in the country, and our responsibility as architects is to embed the pleasures of landscape within built form. In the Luigi Bocconi School of Economics, in Milan, and in the current project for the School of Economics, in Toulouse, we are actually carving into the earth. In Milan, we excavated nine meters into the ground and brought light down in a primitive way. We don't generally come from that earth-carving mentality. We live in cities; our point of view is not from a hedgerow in the middle of the countryside.

NR What's interesting is that your buildings are a topography made by very strong sections. You make landscapes within them by excavating. In your Toulouse project, there is a strong sense of making space and place, not just putting a building on top: you are embedding it in the cityscape.

YF It is something else, too. New Grange, here in Ireland, is a megalithic burial complex with an inner burial chamber where a shaft of sunlight penetrates deep into the inner chamber exactly at winter solstice. We are interested in this type of conscious connection and how buildings are made. Buildings can enable us to become hyperaware of each particular point on the globe, giving us a sense of the movement of the sun and a connection to the things around us, visually and culturally. It's not just topography for its own sake, but so that, as an individual, as you stand at a particular point on a staircase or at your desk and become aware of that sense of "placed-ness," that particular point on the earth and it's unique effect on you. It's that vision and that distance. Sometimes it will be possible to see the Pyrenees in the distance from one of the terraces we are proposing in the Toulouse project. Our intention is to make you *feel* the place.

NR How does this idea apply to the Department of Finance project in Dublin?

SM Yvonne recently told me that she likes it that people walk by every day and hardly notice it. But when you go inside, your awareness of the city becomes heightened because you move on the edge while the offices are in the middle. There is a rhythm of wall and window that works with the pace of walking; every time you come to a window, the city is framed. It is just a way of making walls and windows that have a grain and rhythm that you see in eighteen-century Dublin.

NR It is an approach to design that re-creates the fabric, texture, and grain of the city, which Kevin Lynch also identifies as a place-making character.

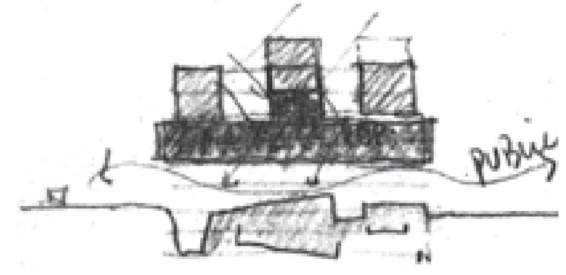
YF There are two things relating to this idea of grain. One is that we're trying to change the use of the word *elevation,* which comes from constructing, elevating something from the ground up. But the perception we want to heighten is "walking passedness," which refers to how much time it takes to walk past a building to appreciate its dimension—passing by a building as it touches the ground and understanding its sense of materiality. In Toulouse, we will build with a traditional brick; in a previous Dublin project, it was limestone, which is often used for public buildings.

NR How did you approach Milan's Bocconi University in terms of tectonics and materiality while maintaining design integrity and the pubic's interest in a new place?

SM That was probably the most difficult thing, and there were a number of challenges. It was a big project, about ten times bigger than anything we had ever done. We came to Milan with a strategy that related to our interest in the relationship between the university and the city, the relationship between infrastructure and the city, and using grain and rhythm to relate to the scale of Milan. Then there was a blockage because we really didn't know how to make the building or represent it. We struggled for weeks trying to see what we could do to make something that felt like it belonged. And then we felt caught in between, although not consciously at the time, the heroic, rationalist tradition of Giuseppe Pagano and Giovanni Muzio, who had already built some of the campus, and Luigi Moretti, who designed an expressive, elemental building nearby. In the end we found we had to let the section and the topography of the project become the form.

We only realized that when we took away the "façade-ism" and the wall and let the thing out of the box. But it also came through when we put an expressive element on the main corner, which was a contradictory thing to do—to put a space that needed silence on the busiest corner. And then we won the competition. A couple of weeks later the client asked us, "What stone are you going to use?" And we said we saw a beautiful stone down on the corner— that we had never seen anything like before— and the client got out a book to identify it. He said, "Well, that stone is really cheap. Do you realize that you're in Italy, and we've got marble and all sorts of things?" We selected it because it felt like it belonged in Milan.

Grafton Architects, Luigi Bocconi University, view from Viale Bligny, Milan, 2008.



Grafton Architects, Luigi Bocconi University, sketch, Milan, 2008.

Grafton Architects, Luigi Bocconi University, foyer space at five meters, Milan, 2008. Photograph by Federico Brunetti.

Grafton Architects, Luigi Bocconi University View of the "nave" and of the main staircase to the office levels, Milan, 2008.

Grafton Architects, Toulouse University of Economics, rendering of night view from Saint Pierre Square, Toulouse, France, to begin construction in 2012.

Grafton Architects, Toulouse University of Economics, rendering of view from the gallery towards the entrance, Toulouse, France, to begin construction in 2012.

Grafton Architects, 7–9 Merrion Row + The Billets, Department of Finance Offices, stone façade to Huguenot Cemetery, Dublin, 2008. Photograph by Dennis Gilbert.

NR How are you working with the client and adjusting the program?

YF It's about making the ordinary extraordinary. In Milan, the client needed offices for a thousand professors, an *aula magna*: an auditorium for a thousand people and five seminar rooms for two hundred to three hundred people—an enormous project, equivalent in size to a small hill town. You mentioned the importance of section: the sketch that describes the Milan project thesis shows two layers: the professors' offices become a suspended matrix, held between the sky and the ground, through which light pours in. There's the client's requirement, and then there's structural capacity. We refer to the infrastructural capacity as a matrix in which things can happen. As non-compositional space, it is a matrix in which life happens. Architecture is a silent language; it is an experiential phenomenon. The most important place for us to stand in the Milan building is under the twenty-two-meter cantilever of the *aula magna*, which hangs over a space dug five meters into the ground. It is a kind of primal space where you can feel all that weight above you while the city is pouring down into this space below. It is that relationship between pressure, cantilever, force, and void. The space is a consequence of other decisions, especially that space below ground.

NR A consequence or simply unexpected?

SM It has a primal quality that we didn't really anticipate. Its force and the diagonal relationship with the space above and below, which are threaded by light. The way the city enters in is much stronger than we imagined: it's like a big mouth that opens up.

YF The issue of the unexpected is important. You can anticipate and make models and know what space will be there. But the feeling of the space and its strength has to be actual. There's something about it: people dance there— it has a force. It's like Peter Zumthor's Vals Therme. Some of those beautiful baths with floating rose petals make you want to sing.

NR It is a visceral space that has to be experienced, not just imagined. I'm interested too in how you make it a piece of the city. The building is both, what you have called, "anchor and animation"; it's solid but so animated that it is a piece of design integrated into the city. Is that something you're doing with other projects now?

SM Yes, we believe in the continuity of public space—the space between threshold and interior where the city comes in with you. The most successful public spaces, even if they are residential, are those that are ventilated by the feeling of the city outside, even if they are secure. In Milan we started with the idea of the floor of the city being made of stone, and bringing that plate of stone into the university made it feel like a piece of the city. As a marketplace, the university inspired a landscape continuing into the city. It's a funny contradiction: it is a very solid building without a front door on the main street; instead, you round a corner and enter into the middle. In a sense it's like lock gates in a canal: it holds the solidity of the streets, and the city comes in at street level, and then the cracks and aperture of the walls give you views out. It's an internalized world hovering above the city.

NR How does the School of Economics at Toulouse—the same program in a smaller complex—compare to the Milan building in terms of connecting with the city fabric?

SM Toulouse is a different kind of city. It is more picturesque, so one wants to be visually connected. The city has a gravitational pull that invites links at every level, whereas in Milan, it happens more on the ground and at lower levels. It is that intense beehive of the research world feeding the public sphere of the building. Toulouse was an extraordinarily difficult project because we were breaching a five-meter-high medieval brick wall, in which there were a number of confluences of different geometries. It was a very particular kind of challenge.

Returning to your question about Irish culture, the way we were educated and the way we have been teaching and making small projects in Dublin allows us to read a place that is as much subject as object. You find things to use that move you. For example, in Toulouse, we loved the big brick buttresses and cloisters, so we tried to make a collage of all those elements, which leads to a language.

YF There are two other parallels between Milan and Toulouse. In Milan, the construction allowed us to make the diagram real. Placing the structure on the roof and hanging the offices allowed a blurred line between the city and campus. However, in Toulouse, it is also about working with the known to make an unknown, as well as the socialization in the buildings. It's about looking at the sections and finding the places where people will bump into one another. The clients requested that sense of overlap, and that's something we tried hard to capture.

One of the big questions in education now is, why bother going to an institution when you could stay home with your laptop and talk via Skype? The role of architecture is more as a social vessel, and our role as architects is to heighten that sense of overlap. If you're going to make a research building—or any building—you have to ask what's the pleasure? I think we're interested in the pleasure component.

NR Returning to the issue of place, how do you teach a sense of place to students who are absorbed with computer and engage them with the site?

YF Shelley uses the term *detective* for when you scrutinize a place for physical realities. To do that, you actually have to go and stand in places.

SM I suppose it's also about teaching students to trust and develop their senses, to know how to look at something, how to see it, how to scavenge it, steal it, and use it. It's like teaching someone how to recognize that something is amazing. But it is no good unless you use it. It is a combination of personal observation and an ability to look, see, record, and find things. When you actually find something, your focus becomes heightened as you interpret and apply it.

YF As humans, we are part of a collective. As a discipline, a huge part of architecture is about continuity, but architecture is also personalized. Simple things such as sketching and drawing and having a few things to respond to help to connect us. We often ask students to make very spontaneous drawings and then ask them to describe from their memory places that maybe can affect what they are designing. It's amazing what's inside an individual person's memory and experience. We have to remember not to drown a human being within the huge body of architecture.

NR Why do you teach, and what do you hope to impart to your students?

YF Architecture is a creative act. We need to actually get outside and experience life— we need to get our boots muddy! The clinical separation of the computer can make an antiseptic kind of world. We teach from belief. As a student, you might not know exactly how to do it, so let's go on a journey together to try and find the answers. When we talk about cultural inspirations or references, we are not talking about giving a contemporary surgeon a timber utensil from medieval times to use in an operation—that's crazy! It's about finding the modern equivalent of continuity.

KM Last semester, a student told us that we had made him dreamy about architecture.

YF He's Portuguese and has such a lovely way of using language.

NR I hope you can make the Yalies dreamy, too.

Agents of Change

Geoff Shearcroft, Daisy Froud, Tom Coward, and Vincent Lacovara, of Agents of Change (AOC), are the Louis I. Kahn Visiting Assistant Professors for fall 2011. Nina Rappaport met with Shearcroft and Froud at their office, near Brick Lane in London, to discuss their work.

Nina Rappaport How did all of you get together as a firm, and what are your backgrounds?

Geoff Shearcroft All of us except for Daisy are architects who studied at the Royal College of Art (RCA). Daisy completed a master's degree in cultural memory, having previously read languages at Cambridge. We started to work together on competitions while teaching at Nottingham University, the Welsh School, Cardiff, the Architectural Association, the Bartlett, and then at London Metropolitan University, where we've taught for the past six years.

Daisy Froud Before setting up AOC I worked in community-led regeneration, to help people make plans and raise funds to change their neighborhoods, and I became increasingly frustrated with the way architects dealt with the information we gave them. Because of our interest in how one engages the narratives of everyday life, we set up what we called a "loose group" to explore how to make better connections between architectural practice and those narratives.

NR So often in Europe there are opportunities for young architects to start small with competitions and then build a firm. It's a way to figure out if you are like-minded and can work together.

GS There was a turning point at the RCA when Tom, Vincent and I had an intense review without any tutors, and realized the potential for a richer conversation when there is an absence of hierarchy and a strong sense of trust. We then became committed to the idea that a collective effort would be a lot better than an individual one.

NR How does brainstorming become a collective design process?

GS We've explored different ways of designing together, but it works best when it's difficult to tell who did what. The desire to lose individual authorship is an important part of our design process. If the hand of the designer is too evident in the finished building, it can be too claustrophobic.

We are quite into James Joyce's idea of using style—as in *Ulysses,* where every chapter uses a different but appropriate style to support the narrative. This can be carried through into architecture by developing a process to identify an appropriate style. We always try to work with an open, participatory process that will allow a number of people to contribute.

NR Would you say this is how your Post-Modernist concepts develop, in terms of cultural identity?

DF We definitely evolved from a Post-Modern consciousness of the world. For me, it comes from literary theory and philosophy—thinking about personal and collective identities, and the relationships between self, language and the world. Concepts like the death of the author are obviously very radical, but in literary studies, it was just the status quo. So in architecture, it becomes more important how buildings are read, perceived, and used, so that people take ownership, rather than the architect. We had many conversations early on about the minimum an architect can do and what strategic elements need to be there, especially in process, to allow space and human life to continue and activate.

NR What were the first projects that established your thinking as a firm?

DF The first competition we entered was not an architectural project. The brief asked us to think of a way to intervene in shrinking cities. Rather than panic over how to immediately transform unused territory creatively, we developed Polyopoly, game that functioned like the inverse of Monopoly. It allowed us to explore regeneration strategies with non-professionals while getting them to think of how to create non-monetary forms of value from creatively tweaking the existing infrastructure.

NR Often architects don't even know their constituents or how to engage a community in meaningful and constructive ways as an aspect of design.

DF Or it gets reduced to being what happens when you have your full set of designs, and you put them up and ask, "What do you think?"

GS Historically, there's been quite a disjunction between architects who are interested in engaging people and those who are interested primarily in form. We're interested in putting the two together. I think Polyopoly allowed us to create a visually strong object that allowed a participative process to happen.

NR But the design component is not just a game. I saw it exhibited at the 2008 Venice Biennale, in the "Experimental Architecture" section of the Italian Pavilion, where I picked up some of the Monopoly cards.

GS We explored the notion of interaction in an exhibition format. People could visit the first six stops along the board and were encouraged to propose various futures for Venice.

DF In 2005, We did a competition for London's Architectural Foundation. It was to be the first freestanding cultural building to be built in the city for a while, so we really went to town with it. Zaha Hadid won that competition, and we came in third, but there was so much press surrounding it that we used it as an opportunity to form something.

These early projects have in common the desire to create spaces of possibility, physical and notional "suggestive spaces." So the game was about using the board as a fertile space wherein different encounters could happen. For the Architectural Foundation, we wanted to create a building that suggests various uses and makes possible multiple spatial encounters between different users—a public house about architecture.

GS We played off the fact that the competition happened just before Christmas and made our presentation board in the form of a fully functional Advent calendar.

NR This narrative aspect of your work is especially potent in presentations. How did you begin that? It's a very pop Post-Modern attitude that engages the public.

GS A reason we established an architectural practice with an interpreter as a founder was because we hoped to improve the relationship between the written brief and the realized building. Drawings are a key tool for interpretation, but the drawing must be appropriate to the individuals involved. We sample drawing techniques from artists, illustrators, directors, architects—whatever seems to work best for communicating with the intended viewers. For many projects, we develop a spatial constitution, a drawn brief, and an assemblage of ready-mades that provides a stepping stone between the user's needs and the our architectural designs.

NR Did this method ever create problems when presenting your ideas to the architecture and design community, especially because of the emphasis on narrative rather than architecture with a capital A? Maybe that is part of your critique, along with the work of firms such as FAT or MUF.

GS Much of our work has been dismissed by other architects as "collage-like," but we have been attempting to create buildings that translate the looseness of our collages into realized buildings. Our Janet Summers Early Years Centre is a collage of found elements, adapted ready-mades, coded surfaces and new materials that seems to invite the same level of interaction and misuse by the users that our drawings and models do.

NR How and why are graphics important in your work?

GS The relationship between the graphic, which can be associated with Pop, and the materiality of architecture is where we're really trying to go. But I guess this goes back to the tension in Post-Modernism between surface and materiality and trying to get them to come together.

Agents of Change, The Architecture Foundation, London, competition

Agents of Change, Spa School, London, 2009–present.

NR Do you ever regret that you've made your work too much fun? As young architects, don't you have to present a more somber front to be taken seriously?

DF Well, yes and no. With regard to competitions, we believe in having a good brief and that, ultimately, the process is about selling an idea with clarity. We know that one of our weaknesses has been producing the immediate winning image. We always put an awful lot into the context and cultures, the brand, and what the building might need to be. But it seems crazy to fix a form to it before you actually work with the client and those involved, and that's been problematic.

GS The seriousness thing is interesting—how can we overcome perceptions of it? One way is to be involved in things outside of our practice. Vincent, for example, also works within a planning department in one of London's boroughs, commissioning projects, developing planning policy, working on master plans, and negotiating schemes with major developers.

DF And I used to organize design training for local politicians through the charity Open House. It is important to council members to think about what good design is before they joined things like planning committees. It was about giving people the skills to argue for design and to combat mediocrity.

GS As we begin to build buildings of an increasing scale and complexity, I think people will realize the serious intent behind our apparent play. We will soon complete Spa School, a new building for children with autistic spectrum disorders. It continues our exploration of the relationship between iconography and weightiness, of image and experience, of critique and construction, but more fundamentally it is on budget, on time and exceeds the users expectations.

NR How do you engage the client or community in the design process? Do you worry about a project not following your design aesthetic when you leave it to the client to fill in the blanks?

DF We strongly believe that the spaces that give you the most freedom as a user are not those that give you the big white box but the ones that leave you little things to respond to. That's the challenge of our projects. We have to figure out how to get enough things in the space to suggest but not prescribe. We don't want people to design things themselves or to be picking colors and shapes as if they are inseparable from the building or place as a whole. But we do want to make very good briefs with people and then work with them to ensure we're making the right decisions and having appropriate discussions. Ultimately, there's a level of aesthetic knowledge that you provide about what will work. In other words, why are they paying you if you don't use those skills?

NR What types of public-realm projects are you working on, and how you do use ideas about civic engagement and participation when designing the public sphere?

DF Southwark Council demolished a decayed 1960s housing estate; it suffered from crime and violence and poor levels of occupancy and maintenance. We were asked to design a master plan that would double the capacity to address the housing shortage. The project also had to be mixed tenure, developed in partnership with the private sector and a registered social landlord. We argued that if the project was to be accepted by both current and future residents, we needed to talk to the local community early on to see how the project would fit in as a new piece of city before development agreements were substantially defined.

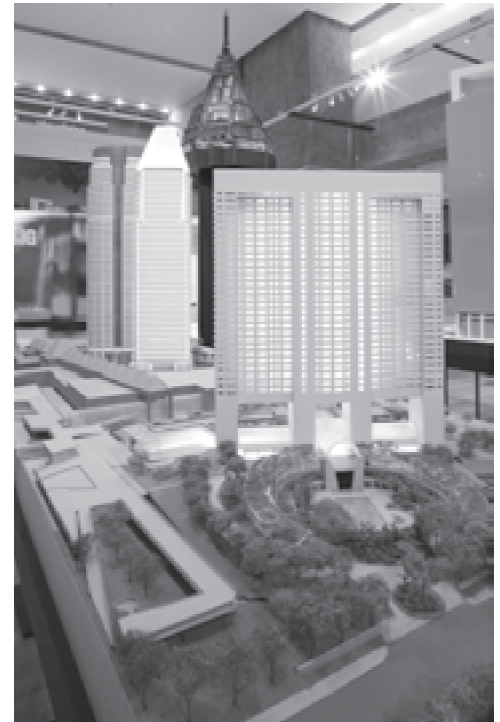
With a public-relations firm, we did a hands-on exhibition in which we explained in diagrams and simple language why, financially, we needed to double the density and why the existing tenants couldn't have the little bungalows they were all dreaming of. Then the visitors were taken through a set of decisions by comparing the different options for density and street character, with an emphasis on public amenity space. They commented on the pros and cons of each. When you do this with people, they take it seriously, and as an aside, they went for the option that supported the more radical development options now being taken forward.

GS Our exhibit was full of bright 1960s colors and large timber models, and the audience really enjoyed it. People enjoy an open and generous conversation. People enjoy playfulness backed up with rigor, and as a firm we're incredibly attracted to architects who can pull that off.

NR People also care more about something if they're a part of the process rather than having something imposed upon them.

DF We learned that drawing on the community was not a matter of being naïve young optimists—people really engage and provide well-reasoned responses.

Kevin Roche: Architecture as Environment



All images: *Kevin Roche: Architecture as Environment*, exhibition in the Yale School of Architecture Gallery, 2011.

The exhibition Kevin Roche: Architecture as Environment, *curated by associate professor Eeva-Liisa Pelkonen, was on display at the School of Architecture Gallery from February 7 to May 6, 2011.*

Kevin Roche: Architecture as Environment is the first comprehensive exhibition dedicated to the Hamden, Connecticut, architectural firm. Responsible for completing the work of Eero Saarinen following the architect's death in 1961, Kevin Roche John Dinkeloo and Associates (KRJDA) has a list of prominent building credits from the 1960s and 1970s (Knights of Columbus, the Oakland Museum of Art, the Ford Foundation); a group of significant commissions in the 1970s and 1980s (Union Carbide, General Foods, Conoco Petroleum, J. P. Morgan); and a large selection of buildings from the 1990s to the present, many built abroad that have not generally found their way into the architectural press. All together the exhibition includes about one hundred projects and completed buildings. Based on the firm's project numbers, that is roughly ten percent of its output. Take it on board: they are remarkably productive.

Exhibiting the work of an active architectural firm with a half-century of work—even one guided largely by a single vision—is a challenge. Should we efface chronology and link building types across time? Or present the work chronologically, exposing the ups and downs of a career? Or would it be better to frame the work within our own containers? What do we do with isolated undertakings? (In the case of Roche, for example, there is but one private house in the exhibition.) All ask a great deal of the visitor; all require diplomacy on the part of the curators. The curators may well have good hypotheses about issues of change and significance, but those should not seem tendentious or overdetermined in evaluating a career still under way. Too little guidance, on the other hand, might leave the visitor puzzled as to why there is an exhibition at all. Any interpretative frame may be troublesome to the exhibition's subject, the architect. How many critics have launched an interpretative gambit to an architect only to be met by stony incomprehension, or worse? A good exhibition of a living architect must keep its options open. "It's too soon to tell" may seem like a temporizing response to the problem—and it is—but in these situations prudence is the better part of valor.

Prudence may even be the hallmark of this exhibition. Ask not, as was posed at the time of its construction, whether the Knights of Columbus Building (1965–69) is inhumane, oppressive, or unapproachable; ask how it relates to the community. Ask not, as was done at the time, whether the shift toward a historicizing Post-Modernism at General Foods (1977–82) was a canny strategy or, as Roche reported, just "the obvious and logical solution to this particular problem." Ask not about the negative judgments regarding the Ford Foundation (1963–68), such as Vincent Scully's description of its "military scale." If we arrive with our minds made up, or if the exhibit tells us what to think, we might as well stay home.

The exhibition divides KRJDA's work by five loose descriptive zones with spacious, relaxed-fit labels: "Spaces for Display and Spectacle," "Workspace and Workflow," "Greenhouse and Garden," "Context and Community," and "Big." Panels hanging from the ceiling or attached to the walls present photographs, plans, and some drawings and publicity materials related to the projects. The models generally show a completed building or a site. In addition to completed buildings there are unbuilt projects, some of which receive considerable wall space. There is still room for a more extensive presentation of a few buildings that bring us even closer to understanding the balance Roche strikes between freedom and control.

Freedom emerges in the intertwined Cor-Ten steel trees in the IBM Pavilion for the New York World's Fair (1964–65). The models and drawings present a playful series of alternatives: some more or less Gorgon-like, others more like an unruly tree by sculptor Harry Bertoia. Roche speaks of exhausting the formal possibilities, though the vocabulary is already relatively slim. Alternative designs for One United Nations Plaza (1969–75) suggest the importance of having control over the systems he developed that could facilitate design. The building was "a beautiful monster created by monstrous economics," according to Ada Louise Huxtable, and the adjustments to the plan are a fascinating study in what Roche saw as possible. In both instances, we seem to stand close to what the curator, Eeva-Liisa Pelkonen, brilliantly defines as Roche's "unrelenting analytical pragmatism." When I first read this statement I thought it oxymoronic, but the more I looked—and most especially, the more I listened to Roche speak about his architecture—the more sense it made.

Contemporary films that feature Roche discussing or illustrating projects provide the glue that holds the exhibition together. There are a number of original slide presentations, some with spoken commentary, others simply a series of changing images. Roche has a compelling modesty that makes it easy to see how he gets the job. In the 1976 film made for the employees of Union Carbide in Danbury, Connecticut (1976–82), Roche starts with a paean to the beauty of the surrounding countryside; his building site demonstrates his respect for the topography. He illustrates how offices have been planned to take full advantage of the site for the benefit of the workers, constructing the argument through shifting geometries. It all seems thoroughly reasonable—as if somehow one could painlessly hide a "sprawling metallic beast" (as Paul Goldberger called the building), Union Carbide's 3,000 employees, and their cars without any cost to the environment whatsoever. The dissonance between the "seductive" explanation of the architect (with background music that seems to come from the NFL film archives—alternatively heroic and bouncy—contrasts, at least in my mind, with the reality of the building. But that is not the direction of the exhibition: the wall labels recount the main outlines of the history of the commission and leave the response to you.

If at first I was surprised by this stance, longing for some red meat—a poetic flight or a stinging quotation—I soon came to appreciate it. This is a gracious exhibition, but not an indifferent one. It argues, for example, that Roche is significant for his recognition of the negative consequences of Modern architecture as well as for his incorporating landscape into architecture. The great landscaped, semi-public atria—from the Ford Foundation to your local mall—seem banal today but were a surprise forty years ago. For these, Roche can claim some credit. The exhibition also presents Roche as one of the first to address the needs of a mass audience in museums, with examples from his four decades working on New York City's Metropolitan Museum of Art.

Some positions only fully emerge as one traverses the exhibition. In the area titled "Context and Community" are the Wesleyan University Center for the Arts (1965–73), still a stirring space; the (near invisible) renovation to the Jewish Museum, in New York City (1985–93); and the Knights of Columbus Headquarters and the Veterans Memorial Coliseum (1965–72), both in New Haven. Community? It is true that iconic and monumental buildings bordering on excess can create urban identity, and the plans for the coliseum foresaw a degree of community engagement never properly realized under its great Cor-Ten frame. But it would be hard to argue that the surrounding environment it creates represents either an effective critique or comes to terms with the negative consequences of Modernism. In their noted 1973 interview with Roche, John W. Cook and Heinrich Klotz called the dour profile of the Knights of Columbus "inhumane," and Roche was at the time largely indifferent to their charge. Perhaps they missed the point.

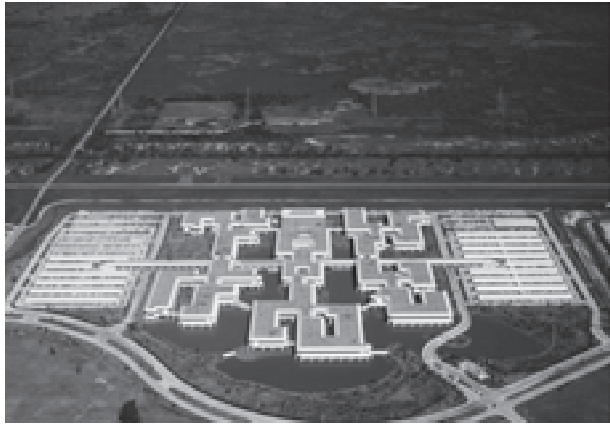
The exhibition keeps its own counsel. And why not? These are the spaces of our world and our time, after all. Even if I have not visited the neo-Baroque headquarters of the Bouygues Corporation, in Saint-Quentin-en-Yvelines (1982–87), I know—or think I know—comparable grand corporate campuses, squeaky-clean buildings in wide-open spaces. The polished mirrored surfaces (a favorite of Roche's) in the Union Carbide lobby have so completely filtered into today's corporate vernacular that we hardly notice them. But do we think to search for their origins? There is clearly a moment when, as Francesco Dal Co observed in 1987, Roche's works "appear obsessed, not so much by the nature of the figures they suggest, but by the possibility of obtaining instant effects." Roche's list of honors tells us that we wanted instant effects, too.

In writing the history of Skidmore, Owings & Merrill, I was often met with skepticism: why work on a firm so enmeshed in corporate culture? From my perspective there is little that is more important. This is the world we created, either by active involvement or by disdain or indifference. Even our taste for brand-name products and convenience contributed something. I thought a lot about Chuck Bassett (1922–1999) as I walked through the exhibition. Like Roche, he was an alumnus of Saarinen's office, he was deeply concerned with the nature of the work experience inside the new rural corporate office, and his client profile was comparable. Buildings such as the Weyerhaeuser Headquarters, in Tacoma, Washington (completed 1971), are the products of similar studies of workplace habits and needs. However, Bassett's plans developed from another place, out of the architect's inspired interpretation of site rather than the product of systems analysis. He left Saarinen after being told his renderings were too important to the firm for him to be allowed to design, so he moved to the firm that most prided itself on modern research methods. He contributed his artistic vision to their corporate works for another thirty years. (Wouldn't an exhibition of Saarinen's disciples tell us a lot?) I wonder too how much Saarinen would have burnished his reputation with another twenty years of practice. Could he have sustained his sensibility in light of the new forms of corporate patronage and the cost cutting of value engineers?

It is not clear the assembled works of KRJDA provide a clear answer: Roche lacks the poetic gene that makes Saarinen so special. Perhaps as a result—though it is no easy matter—comprehending Roche's prodigious career is all the more important. For those willing to take the time to make the connections and to draw on their own experience, this is a powerful and convincing exhibition.

—Nicholas Adams
Adams is a professor of art history at Vassar College and the author of Skidmore, Owings & Merrill*:* SOM Since 1936 (Phaidon, 2007).

Thinking Big


KRJDA Conoco Petroleum Headquarters, Houston, Texas, aerial view, 1979–84.

KRJDA, Union Carbide Corporation World Headquarters, Danbury, Connecticut, aerial view, 1976–82.

KRJDA, New Haven Veterans Memorial Coliseum, 1965–72.

The symposium "Thinking Big: Diagrams, Mediascapes, and Megastructures," the first 2011 J. Irwin Miller Symposium, was held on February 17–19, 2011. It was organized by Eeva Liisa Pelkonen in conjunction with the exhibition, Kevin Roche: Architecture as Environment.

What are the stakes for architecture today? At the conclusion of her Thursday evening address initiating the J. Irwin Miller symposium "Thinking Big: Diagrams, Mediascapes, and Megastructures," associate professor Eeva-Liisa Pelkonen (Yale University) suggested that we ask ourselves this question while examining architect Kevin Roche's fifty-year body of work. *Kevin Roche: Architecture as Environment*, the exhibition and catalog Pelkonen and her collaborators have produced, will undoubtedly help introduce the work of Kevin Roche John Dinkeloo Associates (KRJDA) to both a new generation of architects and the general public. Nevertheless, at the conclusion of the three-day symposium, Pelkonen's challenging initial question remained largely unanswered. In fact, two significant omissions from the conversation—John Dinkeloo and KRJDA's body of work after the early 1980s—suggest that most of "Thinking Big" may not have been about thinking (or building) big after all.

"Architecture as Environment"

The symposium began with the introductory lecture "Architecture as Environment," by organizer Pelkonen, followed on Friday by a public conversation between Kevin Roche and *Los Angeles Times* architecture critic Christopher Hawthorne. In her talk, Pelkonen described Roche as "a man of two overlapping careers," having first been Eero Saarinen's "right-hand man" as design director of the highly successful and acclaimed office until Saarinen's sudden death, in 1961. Roche explained that, after Saarinen died, Dinkeloo—the firm's technical director and head of execution—pulled the office together, convincing Roche and the others to join him in carrying on. While completing a number of Saarinen's unfinished commissions—including the CBS Building (1964) and the Jefferson National Expansion Memorial (1968), in St. Louis—Roche and Dinkeloo began to earn and execute notable commissions of their own. They launched their own practice in Hamden, Connecticut, in 1966; thus began the second, much longer chapter of two overlapping careers.

Pelkonen largely focused on the first ten years of KRJDA's work, specifically mentioning projects such as the IBM Pavilion at the New York World's Fair (1964), the Ford Foundation Headquarters (1968), the Metropolitan Museum of Art Master Plan (1967–71), the Knights of Columbus Headquarters (1969) and New Haven Veterans Memorial Coliseum (1972), One United Nations Plaza Hotel and Office Building (1975), the Union Carbide Corporation World Headquarters (1982), and the General Foods Headquarters (1982). Clearly, something about this particular handful of KRJDA projects must appeal to contemporary tastes since most of the symposium presenters referred to them again and again.

For Pelkonen, these projects—designed and executed during a period of social and political turmoil—demonstrate a design approach that "realized the importance of taking the external forces that shaped the object into consideration—be it the client's needs and opinions, financial constraints, or building regulations. In this model, creativity had less to do with inventing new forms than with the ability to let these constraints spark typological, structural, and formal innovation." As she suggested, it is this tendency to view architecture as deriving from external factors and environments—both man-made and natural—that situates Roche and Dinkeloo firmly within Modern architecture's so-called Third Generation (along with James Stirling, Robert Venturi, and others).

Whether striving for new forms or not, these early projects are doubtless formally bold. However, the remarkable and meticulously constructed slide presentations through which Roche explained the projects both to clients and the public cast even the most extreme architectural gestures as logical and seemingly inevitable responses to the particular constraints and challenges at hand. Perhaps, Pelkonen suggested, Roche's approach to architecture as a hyper-rational "matter of organizing" (to quote from a 1969 Roche interview with John W. Cook and Heinrich Klotz) led him to incorporate systems analysis into his design process, an approach widespread throughout the think tanks, military agencies, and other large-scale organizations of the period. As Pelkonen concluded, it is no surprise that by the late 1970s, Roche had become corporate America's architect of choice. The firm went on to execute projects for Conoco, Merck, General Foods, J. P. Morgan, and Union Carbide, among others.

"New Environments" / "Diagramming the World"

The final day was organized loosely around two general themes: "New Environments" and "Diagramming the World." The morning's speakers focused on issues of scale, image, control, and ambition in Roche's work. Opinions diverged about how to situate this work relative to scale. In his talk "Bigness," Timothy Rohan (University of Massachusetts at Amherst) discussed four projects from the 1960s to 1970s—the Fine Arts Center at the University of Massachusetts, Amherst; the Fine Arts Center at Wesleyan University; the Knights of Columbus Tower; and the New Haven Veterans Memorial Coliseum—describing them as "products of a society that equated size with progress." Citing Kevin Lynch's notion of "imageability"—that buildings had to present immediately legible images if they were to stand out against the chaos and sprawl of the postwar era—Rohan connected Roche's earlier work to the 1960s "megastructure" movement. Despite the fact that none of Roche's projects were included in Reyner Banham's well-known 1976 book *Megastructure*, a project like the New Haven Veterans Memorial Coliseum represents, in form at least, one of the few megastructures actually built during this period. While Roche's rational approach to design was emphasized in Pelkonen's introductory address, Rohan made a case for the dramatic and sublime aspects of these early KRJDA projects, which aimed, he argued, to stimulate the emotions of entire communities. Contrasting Roche's "engaged and excited" attitude from this period with the ascendant "ironic, detached" attitude exemplified by Robert Venturi, Rohan concluded that the demise of these biggest of projects was inevitable as the sensibilities that produced them grew increasingly out of fashion. Nevertheless, Rohan went on to propose that while the 2007 demolition of the New Haven Coliseum seemed to mark the ultimate collapse of (American) Bigness, the recent construction of OMA/Rem Koolhaas's CCTV Building in Beijing suggests that the idea may still be alive.

Offering a different reading of Roche's work in "Lost in Space: Kevin Roche's Interiors," Jeffrey Inaba (Columbia University) argued against associating Roche with Koolhaas's Bigness, but, rather aligned him with subtlety, calibration, and refinement in interior space. He noted that, for Koolhaas, the challenge of Bigness was how to compose and animate a building in the range of one to two million square feet. Koolhaas proposes that architects strategically relieve themselves of the need to control design at every scale to conserve their energies and have maximum impact on a social or urban level. According to Inaba, this is not the approach Roche takes since KRJDA's simple, large-scale forms should be seen as an attempt to maintain control at every level. He cited Roche's eclectic yet highly specific, calibrated, and detailed interiors as evidence of this imperative to control. In "Maintenance Architecture," David Gissen ('96/California College of Art) lent support to this argument, exploring how Roche used state-of-the-art HVAC systems to control massive interior spaces—such as the Ford Foundation interior garden—to "rebuild nature" in the late modern city. Beatriz Colomina (Princeton University), in "Eames + Roche: Mediascapes," further challenged the reading of KRJDA's work as an architecture of sublime bigness. In her view, projects such as the IBM Pavilion at the New York World's Fair and the National Fisheries Center and Aquarium, in Washington, D.C., demonstrated the dominance of the Eameses' mediascape—consisting of elaborate multimedia displays, presentation films, and more—over architecture.

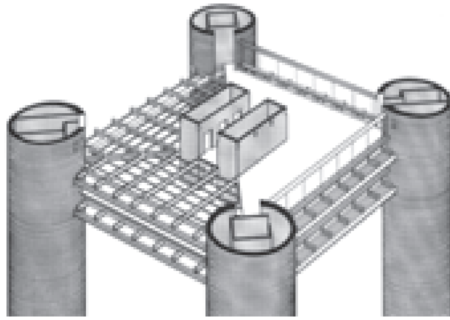
The second half of Saturday was dedicated to exploring broad global issues related to Roche's work under the heading "Diagramming the World," although the actual connection between the work and these larger issues was tenuous at times. In "Beaux-Arts, Mies, and the Third Generation," Dietrich Neumann (Brown University) explored Roche's relationship to his former teacher, Mies van der Rohe. The Cummins Engine Factory (1965), in Darlington, England, demonstrated how Roche was both less respectful of the logic Mies had developed and more willing from an early stage in his career to experiment with classical motifs—in this particular case, the I-beams in the façade, which resemble a dentil frieze with a projecting cornice. Concluding with a quotation from Philip Drew's *Third Generation,* Neumann suggested, "Mies provided a focus for Roche's stylistic evolution, which served as a counterfoil to Saarinen's dynamic imagery. Somewhere between the attractions of these two expressive polarities, Roche was able to define his sovereign interests."

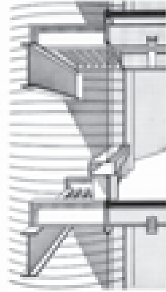
In "Almost Anything," Kazys Varnelis (Columbia University) discussed Roche's work relative to late Modernism and capitalism. He illustrated the overriding importance of iconicity and immediate legibility for KRJDA's early clients, a desire for the "overstated," an easily read external building image made possible by advances in building technologies that divorced form from function. The resulting anti-architecture—a departure from high Modernism—could look like nearly anything. In contrast to other symposium participants, Varnelis examined some of KRJDA's later, historically referential projects, such as the 1989 J. P. Morgan tower, noting that, regardless of aesthetic language, Roche continued to apply a similar tactic, producing overscale, immediately comprehensible designs. But he acknowledged another strand of Roche's work—illustrated by projects such as Union Carbide and Richardson-Vicks—that emphasized interior relationships and infrastructure. Representing a form of "anti-architecture," according to Varnelis, this category of KRJDA projects could be understood as "a step along the way to a network culture, to a re-envisioning of architecture as media and electronic technology."

Felicity Scott and Reinhold Martin (both Columbia University) each attempted to frame Roche's work relative to global forces. In "Environments of Global Governance," Scott sought to examine the Ford Foundation and U.N. Plaza projects and "read these two buildings and their critical reception as symptomatic of Modern architecture's relation to forces of globalization." Echoing Pelkonen and Rohan, Scott argued that, in designing both, Roche was "thinking big," as these projects illustrate "architecture not only operating in the service of clientele with a global reach . . . but also, in effect, as a tool of territorial management and security." In "World Systems," Martin continued this global/political reading of Roche's work. He suggested that while KRJDA's buildings are often monumental, a comparative formal analysis that approaches College Life Insurance and General Food as "systems-based and relational rather than object-oriented" reveals that "both types of architectural systems belong to a 'symbolic form' organizing the work." This, Martin notes, describes a "world system" that relates the core state to a dependent periphery.

Peter Eisenman (Yale University) noted in his closing comments that "what was uniquely missing today was the idea of the diagram" and analyzed Saarinen's 1957 Irwin Miller House, in Columbus, Indiana,

KRJDA College Life Insurance Company Headquarters, Indianapolis, Indiana, 1967–71.


KRJDA, Knights of Columbus Headquarters, drawing of one of the office floors and columnar structure, New Haven, Connecticut, 1965–69.


KRJDA, Knights of Columbus Headquarters, façade detail, New Haven, Connecticut, 1965–69.

KRJDA, Cummins Engine Company Components Plant, Darlington, England, 1963–66.

for which Roche played a leading design role. Identifying this project as one of the earliest shifts away from International Style architecture in America, Eisenman credited Roche with influencing a generation of younger architects, such as John Hejduk, Robert Venturi, and Eisenman himself, who each went on to explore the possibilities of the nine-square grid inspired by what was one of the earliest—and smallest—of Roche's designs.

"What are we really thinking about?" Together the talks were surprisingly similar in two respects: they largely left Roche's partner, John Dinkeloo, out of the story, and they focused overwhelmingly on KRJDA's earlier work, from the 1960s to 1970s, despite the fact that the firm continues to produce significant large-scale projects to this day. While, early in the conference, Roche graciously acknowledged his former partner, and Pelkonen states in the catalog that "Roche's ability to realize even his wildest architectural ideas owes greatly to his late partner, John Dinkeloo," the remaining eleven speakers spoke nothing of Dinkeloo or his contributions to the firm's work. Meanwhile, the overwhelming emphasis on KRJDA's earlier work was such that, at the conclusion of the symposium, Roche rose from the audience and, after thanking everyone in attendance, stated with the barest hint of a smile, "You know, I did not die in 1980."

The omission of Dinkeloo may relate to an observation Neumann made during the concluding panel discussion, saying, "The white elephant in the room is a lack of access to the process and complexity of architectural practice. We just don't know what led to a lot of the decisions in the office." Roche has certainly been the man out front throughout KRJDA's history, leaving historians, critics, and commentators likely to omit Dinkeloo and later partners Philip Kinsella and James Owens from the narrative. This is unfortunate because the projects discussed during the symposium suggest there must be something particularly compelling about KRJDA's work up until Dinkeloo's sudden death, in 1981. For example, the tectonics—the detailing, material selection, and structural solutions—were notable and occasionally highly innovative. After Dinkeloo, the tectonic aspect of KRJDA's work begins to fade, as even a cursory comparison of the Knights of Columbus and the J. P. Morgan Towers demonstrate.

In fact, on this point it is worth contrasting the presentation of these two projects in Francesco Dal Co's 1985 Kevin Roche monograph. The Knights of Columbus Headquarters (1965–69) is explained through a detailed axonometric drawing and section perspective that celebrate the various systems working in concert across multiple scales to produce the tower's distinctive form. The Morgan Bank Headquarters (1983–89), on the other hand, is explained with a series of line-drawing perspectives from an imaginary distant and unobstructed viewpoint, celebrating the overall form of the tower against the downtown Manhattan skyline. While J.P. Morgan was admittedly still under development when the Dal Co monograph was published, the comparison of imagery combined with the built results suggests the increasing dominance of pure form over tectonics in KRJDA's work over time, the result in many cases being buildings and images that remain somewhat iconographic from afar, but which become less compelling up close at the scale of human experience. It seems unlikely to be mere coincidence that this shift corresponded with the departure of KRJDA's renowned head of technical design.

Of course, it could be argued that this shift in the firm's work was the result of a changing construction industry in the United States. As Roche explained in the 2006 interview that I conducted for *Perspecta* 40, "In the Sixties, when we were working on General Motors at Saarinen's office, virtually everything was invented . . .That is quite different now. A curtain wall, for instance, is really an off-the-shelf element . . . what is lost is the individual inventive aspect." While that may be true, one cannot help but wonder how an architect with Dinkeloo's interests and skills would have addressed the challenge. Clearly, he had large-scale ambitions relative to the construction industry, as shown in an address he delivered at the 1967 AIA Convention (quoted in Pelkonen's essay in the catalog), in which he described a future that "would no longer have thousands of manufacturers, subcontractors, and general contractors but probably a few very large organizations, such as the automotive industry, and it would disrupt the entire manufacturing and building setup completely." Dinkeloo continued, "The architect has to find ways of creating teams of engineers, manufacturers, or research potential on a large scale that includes all facets of the industry." Now here is an architect thinking big.

Thus it seems reasonable to at least suggest that the architectural quality of KRJDA's earlier work owes a great deal—more than was certainly acknowledged over the course of "Thinking Big"—to the interest and expertise in building that the firm possessed, and that John Dinkeloo must have been a critical influence in this regard. This expertise in tectonics and the technical aspects of architecture helped give KRJDA the control over the work across multiple scales, which Inaba described in his paper. The fact that the work suffered with Dinkeloo's passing (and when control was apparently diminished) should serve as both an example and warning because the architect's control over building—especially relative to the construction industry in the United States—is very much at stake today.

But how to account for the symposium's omission of the firm's later work? While Dinkeloo's unexplored influence may be indirectly related to the participants' focus on KRJDA's earlier work, few if any contemporary commentators and critics (with the possible exception of Rohan) have made an explicit tectonic or aesthetic argument for the value of the firm's work from the 1960s to the 1970s. Many, in fact, have only praised the projects from this period as examples of boldness, civic-mindedness, programmatic ambition, and the like. Implied in these statements is the notion that KRJDA's later work, and indeed architecture today, is somehow less ambitious, less socially progressive, and, in short, fails to think big. Nicolai Ouroussoff—repeating a variation on what has become his recurrent theme—reflected this view when concluding in his *New York Times* review of *Architecture as Environment*, "The work Mr. Roche created in this period also reflected the end of something. . . . Seen from the perspective of today, with the country's infrastructure crumbling and no one, it seems, able to muster the energy to do anything about it, Mr. Roche's optimism seems like something worth revisiting."

As Pelkonen and Varnelis noted during the symposium, KRJDA's client base began to change toward the end of the 1970s, transitioning from public and institutional to increasingly private and corporate. Furthermore, as Roche explains today, the position of the American architect relative to the building industry, the client, and society in general began to transform during the 1980s. Not only did his access as an architect to the ultimate decision makers surrounding a project—the mayors, CEOs, and board presidents—begin to disappear with the ascendance of full-time client project managers throughout the 1980s, but—to quote Roche again from the *Perspecta* 40 interview—the architect's role in society became curtailed:

> There was once a time when an architect had a position in society and in the culture, where people recognized that the architect had a right to make decisions and could be relied on to produce a significant work of art. Nowadays you, as an architect, get pushed around by the client—very severely—as if you were a draftsperson and didn't really have any particular skills.

While the narrative repeated by Roche, Ouroussoff, Pelkonen, and Rohan—that there was a time when the American public and its leaders thought big, architects could think big, and the work was consequently more compelling than what seems possible today—is on the verge of becoming a truism, I doubt it accounts for why "Thinking Big" omitted the vast majority of KRJDA's later oeuvre. Roche himself has always remained remarkably consistent in his stated ambitions and design approach. A comparison of interviews from the 1970s and the 2000s illustrates this, as does Varnelis's demonstration that, despite an evolving client base, KRJDA continues to produce large-scale iconographic forms, ranging from the pure geometries of College Life to the historical and columnar references of J. P. Morgan. Furthermore, it would be difficult to argue that KRJDA's projects have become programmatically less complex over time or that they have become smaller (as the 1990 Merck Headquarters or currently in-progress Santandar Central Hispano campus demonstrate). Based upon Roche's statements, the symposium, and the work itself, it seems doubtful the architect or his clients have stopped "thinking big."

Perhaps the fact that the firm's later work goes ignored has less to do with the commonly professed post-economic crash interest in thinking big, programmatic innovation, civic engagement, and the role of the architect in society, and a great deal more to do with the simple fact that "vintage" Roche appeals to current prevailing architectural aesthetic sensibilities, while the later work—especially the more historical and contextual projects—does not. The attractive power novelty wields over contemporary architects and the equally repellent power of historical reference cannot be underestimated (and nearly all of the speakers at the symposium were architects by training). And, indeed, vintage KRJDA *does* look good when judged by contemporary standards of architectural taste, which hold in such high esteem the similar aesthetic of the firms OMA, MVRDV, REX, BIG, and the like. The similarity in appearance between vintage KRJDA and a certain strand of contemporary practice—one that is probably not coincidental if stories of Koolhaas's interest in KRJDA going back to the early 1970s are true—makes sense given how so much architecture today, especially commissions won through the public design competition process, is consumed via images. As vintage KRJDA used strong and quickly legible forms to claim "imageability" in an environment viewed from behind the wheel of a speeding car, much of today's architecture uses the same tools in the pursuit of the same goal. Only now buildings are viewed even more briefly while scrolling through architecture blogs and design-competition Web sites.

Ultimately though, the omission from "Thinking Big" of Dinkeloo, who seems to have been a critical factor in building compellingly in America at large scales, and KRJDA's later work, which seems to have been ignored largely on aesthetic grounds, begs a question: as architects affiliated with academia, do we really care about thinking big? If the answer is yes, individual architects who make building big possible (e.g., Dinkeloo) must be acknowledged and their contributions to the work more carefully examined. Aesthetic preferences and prejudices should be suppressed, and there should probably be more symposia dedicated to those practices (e.g., AECOM) that *are* operating and designing at the most massive scales today. If, however, the answer is no, then we should admit what we're really interested in—even if this includes uncomfortable topics such as architectural fashion and the way things look—so that a real conversation can take place. As demonstrated by the shortcomings of "Thinking Big," only by coming clean can we begin to have a chance at addressing what the stakes really are for architecture today.

—Jacob Reidel
Reidel ('08) works with Ennead Architects in New York City. He was a co-editor of Perspecta 40 *"Monster" and CLOG, and his writings have appeared in* Abitare, 306090, The New York Times, *and THE BI BLOG.*

Middle Ground/ Middle East: Religious Sites in Urban Contexts

Sheik Zayed Grand Mosque, Abu Dhabi, 2007. Photograph by Dinj Gao, Wikimedia Commons.

Zaha Hadid and Norman Foster, competition rendering of redesign of Mecca, 2009.

Abdel-Wahed El-Wakil, Corniche Mosque, Jeddah, Saudi Arabia. 1989.

Mohammed al-Amin, Hariri Mosque, Beirut, Lebanon, 2002–07.

Massimiliano Fuksas, Peres Peace House, Jaffa, Israel, 2008.

The symposium "Middle Ground/Middle East: Religious Sites in Urban Contexts" was organized by Karla Britton on January 21 and 22, 2011.

"Middle Ground/Middle East," a symposium held on January 25–26 organized by lecturer Karla Britton and hosted by the Yale School of Architecture, the Yale Divinity School, and the Yale Center for Middle East Studies gathered scholars, architects, critics, and conservators to discuss religious and contested sites in the contemporary Middle East. Panel discussions inquired into the region as an exemplary middle ground—an intersection between past and present, destruction and spectacle, the three Abrahamic religions, and the East and West. Set in the post-secular wake of elevated interfaith tension and a resurgence of religious identities, the symposium positioned the region's holy precincts as anchors for urban structure and the lens through which their inhabitants have understood themselves. The symposium sought a common ground for an issue that generally divides society.

The path to a middle ground is fraught with obstacles, and in his Friday keynote address, Nasser Rabbat (MIT), provided an overarching structure to the political and social issues at hand by first establishing the loss of relevancy of the term *Middle East*—a colonially derived Eurocentric name denoting a postcolonial outcome with boundaries, drawn on napkins by imperial powers, enclosing what are now weak states. Rabbat's speech encapsulated the obstacles many speakers would augment, attempt to refute, and try to resolve: that the "middleness" of the Middle East has eroded.

In "The Fundamentalist City: Medieval Modernity," Nezar AlSayyad (UC Berkeley), discussed today's harsh reality, underscoring religion itself as the fundamental impediment to the realization of a middle ground. Focusing on urban dynamics, he argued that in regions where religious groups fulfill societal needs left unattended by state bureaucracies, exclusionary spatial practices obscure what is otherwise a clear relationship to the city. Often initiated as peripheral tumors, fundamental religious movements infiltrate urban areas and ultimately fragment urban citizenship, causing a *de facto* secession existing outside the state rule. The creation of the "fundamentalist city" questions the inevitability of progress in the search for a middle ground, warning against the threat posed by a combination of an ineffectual state and religion's exclusive nature.

Religion as a vehicle of appropriation and subsequent withdrawal from the urban context was addressed by Rafi Segal (Harvard GSD), in his talk "From Building to Outpost: Religious Sites of Israeli Architecture." Throughout the Jewish diaspora, the synagogue's form reflected its surrounding context, adapting local forms in an attempt to assimilate and disclose its Jewish identity through sparse symbols. With the institution of the state of Israel and the empowerment of the Israeli right wing in the late 1970s and 1980s came a call for a singular expression marking a major transformation of the synagogue to a national project that called for a return to a biblical setting. Settlements rose up outside of urban contexts, appropriating territory as a place of religious significance. The enclosed but permeable urban synagogue was replaced by the conquest of the West Bank's expansive open frontier; its occupation expresses an enactment of piety.

Religious detachment continues along the lines of heritage, segregating the rich cultural past from the present. As Howayda Al-Harithy (American University in Beirut), illuminated in her presentation, "Religious Sites and Heritage Construction," contemporary enterprises that seek to contextualize antiquity's religious relics in the modern urban fabric through conservation projects are problematic because they rarely cater to local inhabitants. The process itself is a negotiation of heritage, a strict scripting of an identity undertaken by those favoring one part of an identity over others. These monuments, once centers of activity and interaction, are disengaged from their contexts when access and worship are restricted. The end result is a prepackaged tourist experience sold to transient populations that no longer translates to its environment.

Al-Harithy argues that, when dealing with the past, one must accept cities as living entities. Freezing a religious monument in time, stripping it of its educational and societal roles, and experiencing it in restricted fashion prohibits urban regeneration. Conservation must be sympathetic to a city's historical sedimentation and aspire to maintain a transparent and interdisciplinary process.

Nasser Rabbat described a contemporary Middle East that injects religious identity into all aspects of daily life so that religious architecture has become a weapon in a cultural tug-of-war. Architect and historian Mohammad Al-Asad, in "Retreating into the Background: Mosque Architecture in the Early Twenty-First Century," saw things somewhat differently when he compared present-day mosques with those in the Arab world of the early 1980s and 1990s, when architects committed themselves to addressing the dichotomy between the trend of modernization and a religion deeply rooted in the past. Despite minimalized ornamentation, simplified masses, and abbreviated extremities, architects expressed both an identity and the vernacular. This approach is in contrast to current practice, as mosques are surprisingly devoid of character. Inspired to position themselves in the global current of "starchitecture," current architects are designing mosques that are neither architecturally expressive nor contemplative. Largely absent from the portfolios of practicing architects, the mosque is approached as a neutral visual form.

This state of affairs is surprising, considering the prominent roles that religion often plays in defining society, culture, and politics. Hashim Sarkis (Harvard GSD), expanded on this position in "No Faith in Architecture: The Case of Beirut." Known for its religious pluralism and numerous rebuilding initiatives, the city is fascinating for its transitional turf for religious structures. As Makram El-Kadi of Yale joked, it is a place where "religion is a national sport." In the current rebuilding of Beirut, Sarkis argued that mosques and churches are beginning to disappear in an otherwise highly articulated building environment. Religious pluralism, Sarkis contends, manifests itself only in rituals, not in space. He attributed this to speculation in Beirut's real estate market. In the current reconstruction, amplification is emphasized and continuity is discouraged. Along with diminishing public space, the building code encourages sameness rather than the differences that religious pluralism would normally assert.

In addressing pluralism, Italian architect Massimiliano Fuksas offered a new approach to the sacred site in his presentation of the Peres Peace House in Jaffa. Located in the oldest harbor in the world—the site fabled to be the very one where Perseus freed Andromeda from the dragon—Shimon Peres commissioned a peace center to foster dialogue between the diverse local populations. Fuksas alternated layers of concrete and glass symbolizing time and patience to enclose the public space. It situated the notion of peace as the spiritual condition, inviting its faithful to take part in rituals of coexistence. Although the optimistic endeavor was designed to effect change through architecture, pragmatic critics detected notes of naïveté and questioned the project's unilateral approach: a significant voice was clearly absent in its conception. From the autonomous patron to the unapprised architect, the initiative romanticized the site and dwelled on legendary antiquity instead of acknowledging the painful reality of a displaced populace and a thorny urban context.

Throughout the symposium, most speakers enumerated the obstacles in the path of a middle ground, but several attempted to harmoniously find a new direction for architecture and re-establish the architect's role as the mediator between ideological aspirations and their tangible fulfillment. In "Background to the Middle Ground: Spirituality as a Redeeming Paradigm in Early Modern Architecture, 1913–27," Kenneth Frampton, Ware Professor of Architecture at Columbia University, directed the conversation to the role of the modern architect as a practicing spiritualist, shifting the discussion from religious architecture to architecture as religion. Frampton reconsidered the history of architectural spirituality beginning with the Middle Ages, when religious structure integrated organically into the urban fabric. He then moved to Modern architecture, where new middle grounds were expressed tectonically and came to embody a new spirituality.

In terms of practicing architects, Frampton commented on Al-Asad's presentation on using architecture to redefine notions of the sacred. He noted that the

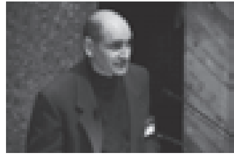
Nezar AlSayyed

Howayda Al-Harthy

Sallama Shaker

Dean Robert A.M. Stern

Fathi Saleh


Mohammed Al-Asad

Vasileios Marinis

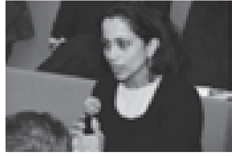
Peter Eisenman

Hashim Sarkis

Makram el Kadi

Lamin Sanneh

Marcia Inhorn


Kishwar Rizvi

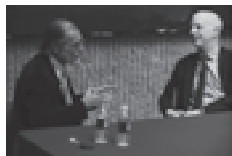
Rafi Segal

Massimiliano Fuksas

Kenneth Frampton

Brigitte Shim

Nasser Rabbat


Abel-Wahed El-Wakli and Paul Goldberger

Karla Britton

contemporary problem rests in the current sectarian paradigm, which prevents religion from being shaped by architecture but allows the contrary. The middle ground is not a reconciliation of religion with the urban context, but rather the evolving form of space as made sacred by and for the architect.

Attempting to connect the idea of heritage to the present, Fathi Saleh addressed the subject of the past in "An Interpretation of Historic Cairo." Saleh, Director of the Center for Documentation of Cultural and Natural Heritage, presented the Center's work, which documents Egypt's heritage to educate both foreign and native people. Treating every aspect of culture and heritage as significant, it records bygone monuments as well as "living heritage." The Center recognizes the multifaceted nature of the Coptic, Islamic, and Pharaonic influences that have shaped the state and disseminates its information with the latest interactive technologies. Saleh's approach initiated a dialogue with the past and celebrated the vibrant present in order to form a potential middle ground.

In "*Parsifal* and the Staging of Contemporary Christianity," Peter Eisenman (Yale) uncovered a modified allegorical middle ground in a new interpretation of Wagner's opera by Stefan Herheim. Stripping away most of the overt Christian ideals, a new staging in Bayreuth (Wagner's acoustic altar) strove to expunge anti-Semitic overtones and seek redemption from its association with the Nazi movement. Eisenman illuminated an experience that was substantially removed from its sacred religious context. While quite secular, the performance was transformational. The resonating impression was that while *Parsifal* involved ideas about religion, it was in fact a secular and not a religious shift that provoked a situation within a palpable sacred context. The deconstruction of Christianity was the mechanism by which the staging reaffirmed notions of redemption. The sacred transformation was marked when ritual was discarded in favor of psychoanalysis: the performance terminates as a giant reflective disk, the symbolic eye of Cyclops, confronts the audience as performers.

As Rabbat described in his keynote, the problematic middle ground is lost in a labyrinth of heads of state flaunting their religions as national traits and expressions of power. He emphasized the fruitless struggle to accommodate the dual identity of the national and ecumenical, expressing hope that this paradigm would be challenged. This presented a two fold criticism of contemporary religious architecture in the Middle East. First, leaders patronize these buildings to make pronounced assertions of Islam and patriotism, a union that Rabbat and many other speakers vehemently opposed. Moreover, the monuments personified a state condensed to one leader-dictator. While leaders claim that these monuments magnify the people, the unprecedented size and superlative ornamentation of the spaces become new thrones for the rulers. Such structures emphasize a reverence for tradition that doubles as a political message asserting the legitimacy of a government. The only subjects in this journey for redemption are the leaders, while the metaphorical audience has the power only to watch.

The pursuit of a middle ground is encumbered by the fact that iconic religious monuments serve only one man and his image, and many of the religious edifices shown throughout the symposium confirmed this act of urban appropriation. Moreover, exclusionary spatial practices are evident in the lack of discussion about gender. In a region where the most orthodox iterations of the three Abrahamic religions exist, a stringent segregated usage of religious space is enforced in which women are excluded from the central framework. Here, little can be done architecturally without an ideological change that addresses this issue.

The symposium coincided with incidents of sectarian conflict: the burqa ban in France and the controversy surrounding the Park 51 Muslim community center in New York City. While the topics centered on the pulse of the region and its current religious atmosphere, many of the participants expressed pessimism about the practicality of the proposed solutions, particularly those requiring profound ideological shifts. Literally days after the symposium, however, the pessimistic were pleasantly surprised as the world bore witness to revolution in the Middle East: the people of Tunisia and Egypt launched an attack on the legitimacy of their leaders and the relevancy of the colonial urban fabric. Therefore, it came as no surprise when Makram el Kadi asked in closing whether the issues were about religion at all and speculated as to whether architecture could come up with a post-religious menu. Many considered the capacity of public space to fill in the void, which would call to mind the importance of Tahrir Square.

Together with autocratic leadership and colonial nomenclature, religious monuments that allude to bygone eras and restrict dialogue to the quotidian are no longer relevant. As Kishwar Rizvi (Yale) noted in her response, there is an expectation for architecture to elevate and to heal. The Middle East needs spaces that insert themselves in the present discourse where all people can participate in the construction of their own beliefs, eliminating the roles of arbitrary borders, oblivious despots, and the past as the sole powers of determination. Future tectonic articulations of the sacred necessitate engaging notions of reaction and use. The architect is expected, therefore, to strive beyond the role of "a mere sculptor" and be an "intellectual, activist, and politician" to better serve the needs of a reborn transnational region.

—Erene Rafik Morcos
Morcos ('09), is a curatorial assistant in the Department of Manuscripts at the J. Paul Getty Museum in Los Angeles, California.

El-Wakil at Yale

Egyptian architect Abdel-Wahed El-Wakil, the 2009 recipient of the Driehaus Prize for Architecture, is a powerful proponent of Islamic architecture whose work has been shaped by refined beauty and traditional forms for some forty years.

As the concluding event of the symposium, El-Wakil participated in a conversation with Paul Goldberger, architecture critic for *The New Yorker*. An impressive image display illustrated the variety of El-Wakil's architecture, including more than fifteen mosques constructed largely in the Middle East, such as the Quba Mosque and the Miqat Mosque, both in Medina, and the King Saud Mosque, in Jeddah, Saudi Arabia. Vincent Scully has noted that, whereas for Le Corbusier and Louis Kahn the sacred is based in the darkness of the cavern and in savage sacrifice, "El-Wakil embodies a more gentle primitivism, something bright and clear." El-Wakil cites the considerable impact of Egyptian architect Hassan Fathy, a mentor who drew him out of a preoccupation with Modern architecture to address the power of vernacular architecture and the realities of the poor.

Dressed as the nomadic wanderer that he is, El-Wakil employed a forceful manner and adamant gestures in elaborating his background and methods. He was particularly animated as he discussed the power of the logical principles in sacred geometry. This expression of personal submission and passionate commitment to an ancient system of architectural ordering entailed a new and dislocating language for many of his listeners. Some found El-Wakil's musings to be idiosyncratic distractions from the constructional subtlety that makes the work most interesting. Yet there is an engaging, self-imposed discipline to the architect's sensibility in which mathematics, spirituality, and material form are inextricably linked. El-Wakil's stance might also be read as betraying an exemplary philosophical dignity closely allied with the work itself—something quietly and heroically subversive in an extraordinary relationship with both the craft and expressive power of architecture.

—Karla Britton
Britton is a lecturer at the School of Architecture and editor of the book Constructing the Ineffable *(Yale School of Architecture, 2010).*

Mosque and State

A Response

What role should the mosque, church, or the temple, or any religious structure play in the modern state? For Nasser Rabbat, Islamic architecture scholar and director of the Aga Khan Program for Islamic Architecture at the Massachusetts Institute of Technology, the answer is unequivocal: for the sake of the state, for the sake of religion, and for the sake of architecture, there should be no connection between religion and the state.

In his keynote address at the Yale's conference "Middle Ground/Middle East" Rabbat recounted the history of the Middle East, which for many years was a cosmopolitan middle ground of different cultures and religions. In the past sixty years, in Rabbat's view, that particular function of the region has eroded, and it has become a collection of nation-states encompassing the respective cultural and religious identities. Though, as Rabbat notes, many of these states choose to build mosques as the manifestation of national identity.

Rabbat cited several recent state-sponsored mosque projects in the Middle East, each one more dazzling and lavish than the last, built to portray the national identity. Many of them are named for their benefactors, such as the Mosque of Hassan II, which overlooks the Atlantic in Casablanca, Morocco. Named for the former ruler of the country, it accommodates more than 105,000 worshippers and is the fifth-largest mosque in the world. Designed by French architect Michel Pinseau, the building is strongly influenced by traditional Moroccan architecture. According to Rabbat, many large, state-built mosque are built in a conservative architectural style because the tradition is seen as part of the nation's identity. Thus, the benefactors of these new mosques are connected to the leaders of the distant past, though timeless materials and craftsmanship.

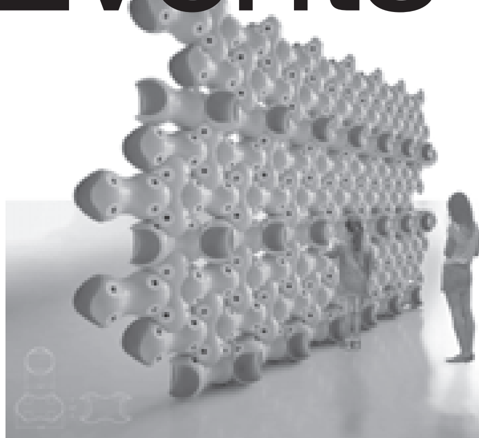
For Rabbat, state support of mosque architecture contradicts the modern idea that nations and religious institutions should be distinct and that architectural quality is compromised if they are not. He pointed out that many state-sponsored mosques have been designed by Western architects whose ignorance of Islamic architecture is "astounding," characterizing such designs as "cut-and-paste" architecture.

However, does state support of religious buildings always result in bad design? Is the separation of religion and the state likely to result in good architecture? State-supported religions throughout such modern nation-states as Germany, Denmark, and Great Britain suggest that state-sponsored religious building can result in fine, sometimes great, architecture. The Congregational meetinghouses built by English emigrants to North America are examples of state-sponsored religious architecture that are held in high esteem as temples of the spirit. Indeed, there must be another, more fundamental reason for poor design in state-sponsored religious buildings: bad architects.

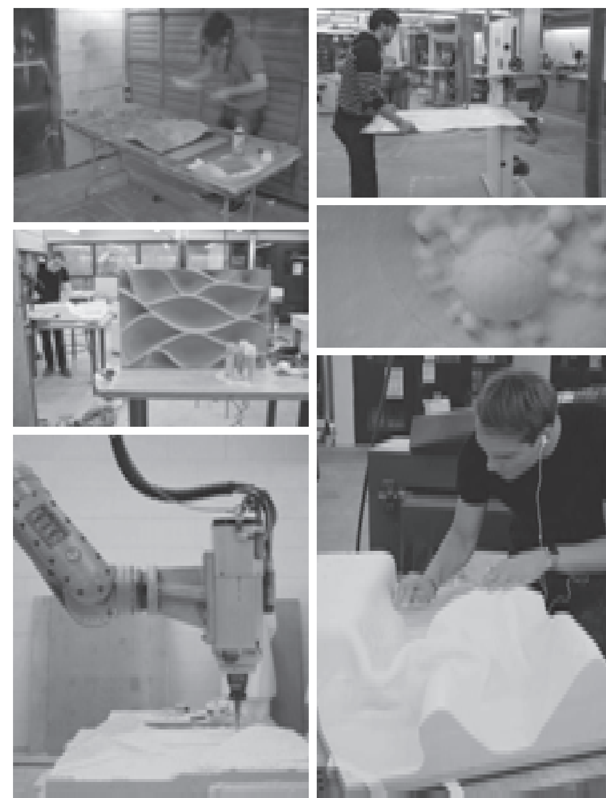
—Michael J. Crosbie
Crosbie is chairman and associate professor of architecture at the University of Hartford and editor of Faith & Form *magazine.*

Spring Events

MED symposium poster


Project from John Eberhart and Ben Pell's Fabrication and Assembly course by Brian Hong ('13).

Light produced in John Eberhart's course by Erik Herrmann ('12).


Fabrication and production processes for Mark Gage's Fall 2010 Disheveled Geometries course.

Fugitive Geographies

MED Symposium Spring 2011

It is a truism repeated by any number of detectives, police officers, sheriffs, and forensic scientists: the perpetrator always returns to the scene of the crime. The site is cordoned off with the notorious yellow tape as the coroner wheels away the body and evidence is carefully collected in small Mylar bags. So what is it about the crime scene? Criminal activity is often a matter of negotiating space: think of the bank robber planning the quickest path to the exit from the vault, or the dark alleyway where the informant sets up the sting. Of course, these are all clichés from any number of detective movies and prime-time television dramas. Beyond serving as the mere backdrop for criminal activity, as so often happens, space and architecture become accomplices in criminal acts. Unlike murderers, thieves, and con artists, architectural partners in crime cannot be brought to justice in the back of the police car or testify before a jury. The issue of architecture and its relation to crime was the subject of "Fugitive Geographies," a graduate symposium that featured papers delivered by students from eight universities. It was organized by Jimmy Stamp (MED '11), David Rinehart (MED '11), Andreas Kalpacki (MED '11), and Eero Puurunen (MED '11).

The symposium grew out of the MED Colloquium of Contemporary Architectural Discourse on the theme "Space, Crime, and Architecture," satirizing Siegfried Giedion's book title. The class was organized around an alternative to time as a criticism of architecture. Ornament, as a manifestation of nostalgia for the past, was a crime in the eyes of Adolf Loos. But in today's post-ideological and liquid modernity, in which history blends with heterotopic stories, the passing of time can't help in understanding the multiplicity of a globalized society, neither as norm nor as crime. Today's ultimate crime occurs when architects transgress the law, when they literally commit a crime or enable it as accomplices. Therefore, the class investigated the relationship between architecture and use, studying the techniques and dynamics that allow crime to happen in a particular place. This notion served as a background to the MED symposium.

The forum's greatest strength was its focus on the liminal nature of spaces occupied by fugitives and those on the run from the law, with several papers addressing the spatial ambiguity that is often part of life on the lam. In following the symposium's directive to understand architecture and the built environment from the perspective of an individual attempting to escape or allude capture, the conference was organized thematically into three sections: "Textual Manifestations," "Borders," and "Geopolitical Strategies." The first examined literary representations of the spaces that the fugitive often inhabits, opening with a paper by Gabrielle Guise, a Ph.D. student in Yale's American Studies Program, titled "Herman Melville's *Benito Cereno* as True Crime Fiction." Guise took as the subject of her analysis the writer's novella in which a ship piloted by New England merchant Amaso Delano happens upon a Spanish vessel carrying slaves from Africa who had mutinied and murdered the crew, sparing only the captain, Benito Cereno. The ship in Melville's novel is thus transformed into a crime scene, with clues provided throughout the story. Guise examined the fluidity of spaces in which the crimes occur as the ship becomes crime scene, getaway vehicle, safe house, and finally the courtroom in which justice is administered.

Where Guise focused on the slave ship's ability to switch seamlessly among a number of roles as both criminal accomplice or administer of justice, the next session, "Borders," examined what happens when the ambiguous space of the fugitive is indicative of a larger political and ideological struggle. In "Intolerance: Standards, Codes, and Access," Adam Bandler, a student at Columbia University's Critical, Curatorial, and Conceptual Practices in Architecture program, examined the evolution of the Berlin Wall as a space of ideological ambiguity through which fugitives passed from communist East Germany to the capitalist West. The arrangement of the 1961 construction, with a makeshift barrier of wooden posts and concertina wire, proved to be highly ineffective, as even guards from the communist East abandoned their posts to run for freedom in the West. Bandler's paper was especially interesting for the way in which he described the intensification of the wall's increased density and height, first with a collage of rubble formed into slabs and later with steel-reinforced concrete. He pointed out that, at the same time that the West's barriers were becoming increasingly dematerialized, crossings such as Checkpoint Charlie came to represent official Western acknowledgment of the East-West barrier, using a wall of signs and loudspeakers that advertised the wealth and abundance of the capitalist West. The result was an interesting predicament in which the fugitive fleeing the Communist East fled across the dense materiality of the Berlin Wall to seek protection in the virtually invisible barrier set up by the West.

The ambiguity of walls as both protection and confinement continued into the next session, "Geopolitical Strategies," with a paper by Richard Nisa, a doctoral candidate in geography at Rutgers University. His paper extended the fluid and ambiguous nature of the space inhabited by fugitives to a global scale by focusing on prison camps and the changing nature of confinement in times of war. Nisa described the prison camps constructed by American forces during the Korean War and in Guantánamo, Cuba, to dissect the logic of circulation and control that attempts to impose order on the chaos of war. He noted that, in an age in which conflicts like those in Iraq and Afghanistan have made it increasingly difficult to distinguish friend from foe, detaining and capturing the enemy has become much more complicated too, with portable devices employed, for example, by American troops in Afghanistan to capture the biometrics of friends and allies alike. The result is a massive information database that orders the space of war through data rather than physicality.

The symposium was also an opportunity to collaborate with students in the school's new Ph.D. program by rounding out each of the sessions with responses by Kyle Dugdale (Ph.D. '16) and Eduardo Vivanco (Ph.D. '16). Dugdale's response, "Murder, Architecture, History," was a powerful reminder of the long standing relationship between architecture and the space of the fugitive. He pointed out that the earliest descriptions of space and crime in Western literature are in the Book of Genesis, in which the Garden of Eden is transformed into a crime scene as Adam and Eve become fugitives from the laws of God. Dugdale argued that the very origins of architecture grow from the couple's expulsion from paradise, marking a consciousness of both clothing and space. In becoming aware of their position outside the Garden of Eden, Adam and Eve seek to build a shelter for themselves, thus bringing forth architecture to aid them as fugitives.

Crimes and the fugitives they produce persist. And the presenters at the conference all addressed the ever more complicated nature of crime and the increasingly ambiguous act of fleeing one space in favor of another. More importantly, the conference called into question the very nature of what a fugitive is and where fugitives can be found, an issue raised by Thomas Levin, a professor at Princeton University, who delivered the symposium's keynote address, "Typographies of Elusion." A specialist in surveillance technologies, Levin described round-the-clock camera surveillance programs in places such as Manhattan, a city transformed into a kind of crime scene in which everyday acts are subject to the same scrutiny as criminal activity. And far from the stock characters of police dramas and detective novels who hide in shacks and alleyways, the fugitive is really a more surprising and complex character who begs us to ask of ourselves, What are we running from?

—Matthew Gin (MED '12)

Yale's Fab (ulous) Lab

Exhibition Spring 2011

Yale's Digital Media and Fabrication Lab is a machine in itself, constantly evolving and adapting along with the rapid development of new digital production technologies. It is no surprise that the Fab Lab, as it is known, also commands an increasing presence in the School of Architecture. It was therefore fitting that the spring 2011 exhibit at the school, titled "Exploring the Beauty," showcased student work from three courses that partnered with the lab over the past two years, revealing the investigative nature of the coursework while summing up an impressive range of student talent.

The exhibit focused on design developed at building scale. In John Eberhart's course "Computation and Fabrication," for example, students were taught static, parametric, and scripted modeling paradigms to produce full-scale constructed pieces, such as a flower-shaped lamp or a curvilinear retaining wall. "Fabrication and Assembly," the third of four visualization courses, taught by Ben Pell and John Eberhart, pushed real-world application even further: conceived as supplement to Yale's Building Project, the course focused on the design, fabrication, and assembly of component-based projects, culminating with full-scale prototypes assembled in situ throughout Rudolph Hall.

Often, the most eye-catching work alters patterns that we see in the natural world. In Mark Gage's course, "Disheleved Geometries: Towards a New Rustication," the student work evoked a pseudo-naturalism in the form of wavelike honeycombs and reptilian skins. In addition to its formal innovation, the far-reaching nature of Yale's fabrication classes extend to the Massimo Scolari studio, in which each student designs and fabricates a chair, many of which have been featured as part of the International Contemporary Furniture Fair in New York City.

However, unlike many exhibits of student work, "Exploring the Beauty" represents more than simply beautifully executed designs. On display were a host of operational techniques and material effects describing the wide range of possibilities brought on by the coupling of digital design and fabrication. From scalelike and reptilian to honeycombed or crystalline, the work draws attention to the relationship between design intent and physical reality, and demonstrates that these worlds are becoming increasingly intertwined with one another and throughout the culture of the school.

—Jamie Chan ('08)

Fall 2011 Exhibitions

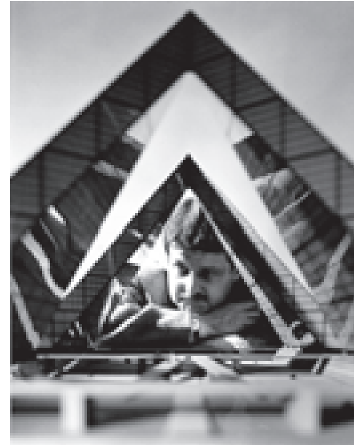
Two exhibitions of renowned Yale architecture graduates on display in the Fall.

Ceci n’est pas une rêverie: The Architecture of Stanley Tigerman

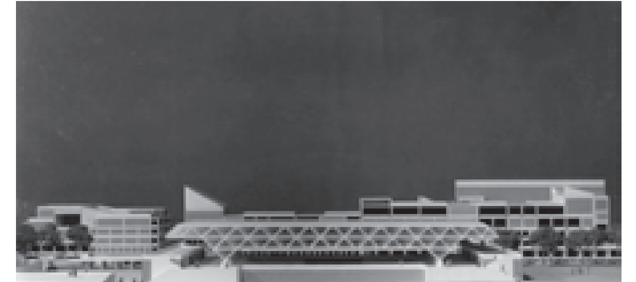
The exhibition *Ceci n’est pas une rêverie: The Architecture of Stanley Tigerman* will be on display at the Yale Architecture Gallery from August 25 to November 4, 2011, and then it will travel to the Graham Foundation’s Madlener House, in Chicago, in 2012. Curated by associate professor Emmanuel Petit with the assistance of David Rinehart (MED ’11) and designed by exhibitions director Dean Sakamoto, the show comprises over 190 original drawings, paintings, sketches, and cartoons, as well as thirty models and other objects designed by Tigerman (B.Arch ’60 and M.Arch ’61) over five decades of his career in Chicago, from 1960 to today.

The exhibition is organized thematically, grouping projects according to a series of conceptual motifs, including “Utopia,” “Allegory,” “Death,” “Humor,” and “Division,” beginning with Tigerman’s bachelor’s (’60) and master’s (’61) theses developed under Paul Rudolph at Yale. Also represented are other projects, both built and unbuilt, such as the Five Polytechnic Institutes, in Bangladesh (1966–75); the Urban Matrix proposal, on Lake Michigan (1967–68, unbuilt); the humorous Daisy House (1975–78) and Dante’s Bathroom Addition (1980, proposal); the Commonwealth Edison Energy Museum, in Zion, Illinois (1987–90); the Park Lane Hotel, in Kyoto (1990, unbuilt); apartment buildings for Belgrade (1990) and Fukuoka (1988–89); tableware for Swid Powell, designs for Cannon Fieldcrest and Alessi, and jewelry for ACME and Cleto Munari. In addition, there are oil paintings from Tigerman’s “I Pledge Allegiance” series of the mid-1960s; “Architoons” and travel sketches beginning in the 1970s. Completed projects —such as the Berlin Wall (1988) and the recently inaugurated Holocaust Memorial Foundation of Illinois (2000–09), among many others—are included with drawings and models. Historical video footage of Tigerman’s lectures and interviews—along with a new interview with the architect and others, produced by Karen Carter Lynch—will animate the exhibition gallery.

The exhibition celebrates the transfer of Tigerman’s drawing archive to Yale University’s Manuscripts and Archives in 2012 and coincides with the publication of the book *Schlepping Through Ambivalence: Essays on an American Architectural Condition* (Yale University Press), a collection of his writings from 1964–2011, edited and with an introduction by Emmanuel Petit. Tigerman’s autobiography, *Designing Bridges to Burn: Architectural Memoirs by Stanley Tigerman* (ORO Editions), will also be released at the show’s opening.

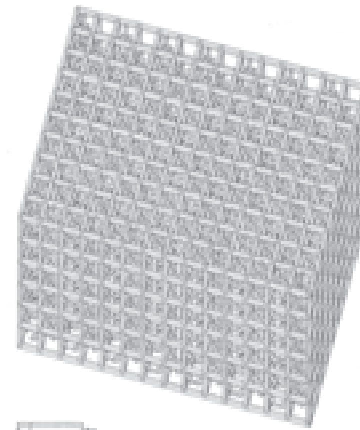


Stanley Tigerman with Instant City model, photograph by Balthazar Korab, 1966.



Stanley Tigerman, Master’s Thesis project model Yale School of Architecture, 1961

Stanley Tigerman, Stanley Tigerman, “Little House in the Clouds,” model, painted, flocked formed plastic, 24 x 24 x 5", 1976.



Stanley Tigerman, Formica Showroom, Merchandise Mart, Chicago, Illinois, axonometric, ink on vellum, 22 x 22", 1986

1 *Ceci n’est pas une rêverie: The Architecture of Stanley Tigerman*

2 *Gwathmey Siegel: Inspiration and Transformation*

Gwathmey Siegel: Inspiration and Transformation

The first museum exhibition of the work of Gwathmey Siegel and Associates Architects, *Gwathmey Siegel: Inspiration and Transformation,* was initiated by the Cameron Art Museum, in Wilmington, North Carolina, where it was on view this spring. Curated and designed by Douglas Sprunt, it will be displayed at Yale from November 14, 2011 through January 27, 2012. The show concentrates on the close relationship between art and architecture emphasizing transitional examples selected from the firm’s more than forty-five years of practice.

Charles Gwathmey was the only child of noted Social Realist painter Robert Gwathmey and Rosalie Hook Gwathmey, a respected photographer and member of the Photo League. The architect met his future partner, Robert Siegel, at the High School of Music and Art, in New York City. Gwathmey studied architecture for a year under Louis Kahn at the University of Pennsylvania and then went on to study and work under Paul Rudolph at the Yale School of Art and Architecture, where he was awarded, after graduation in 1961, a Fulbright grant to research the work of Le Corbusier in Europe. Siegel studied architecture at the Pratt Institute and received a master’s degree from the Harvard Graduate School of Design. The two reconnected while working in the office of Edward Larrabee Barnes, in New York City, before founding their own practice, based on the success of the house and studio Gwathmey designed for his parents in Amagansett, New York (1965–67).

The exhibition focuses on projects in which art is an integral part of the program, whether it creates art in the spaces or displays it. These include the Gwathmey House and Studio and the de Menil Residence, East Hampton, New York (1983); the Bechtler Residence, Zumikon, Switzerland (1993); Glenstone, Potomac, Maryland (2006); and the Yale School of Architecture renovation/restoration and Loria Center addition (2008).

The restoration and renovation of Whig Hall, Princeton University (1973); the Guggenheim Museum renovation and addition, New York City (1992); and the addition to the Fogg Museum, Harvard University (1991) demonstrate the architects’ reckoning with the history of architecture and their mentors’ masterworks. The art associated with these projects is exhibited to demonstrate the broader cultural currents in American modern art and architecture, as well as the more specific inspiration and meaning of the art incorporated in each commission.

The exhibition consists of original architectural drawings, sketchbooks, reproduced drawings, models, and photographs. Artifacts and documents from the personal collections of Gwathmey and Siegel, including Gwathmey’s scrapbook from his family’s tour of Europe in 1949–50 and his Fulbright Grant notebook from 1962–63, provide additional first-hand material.

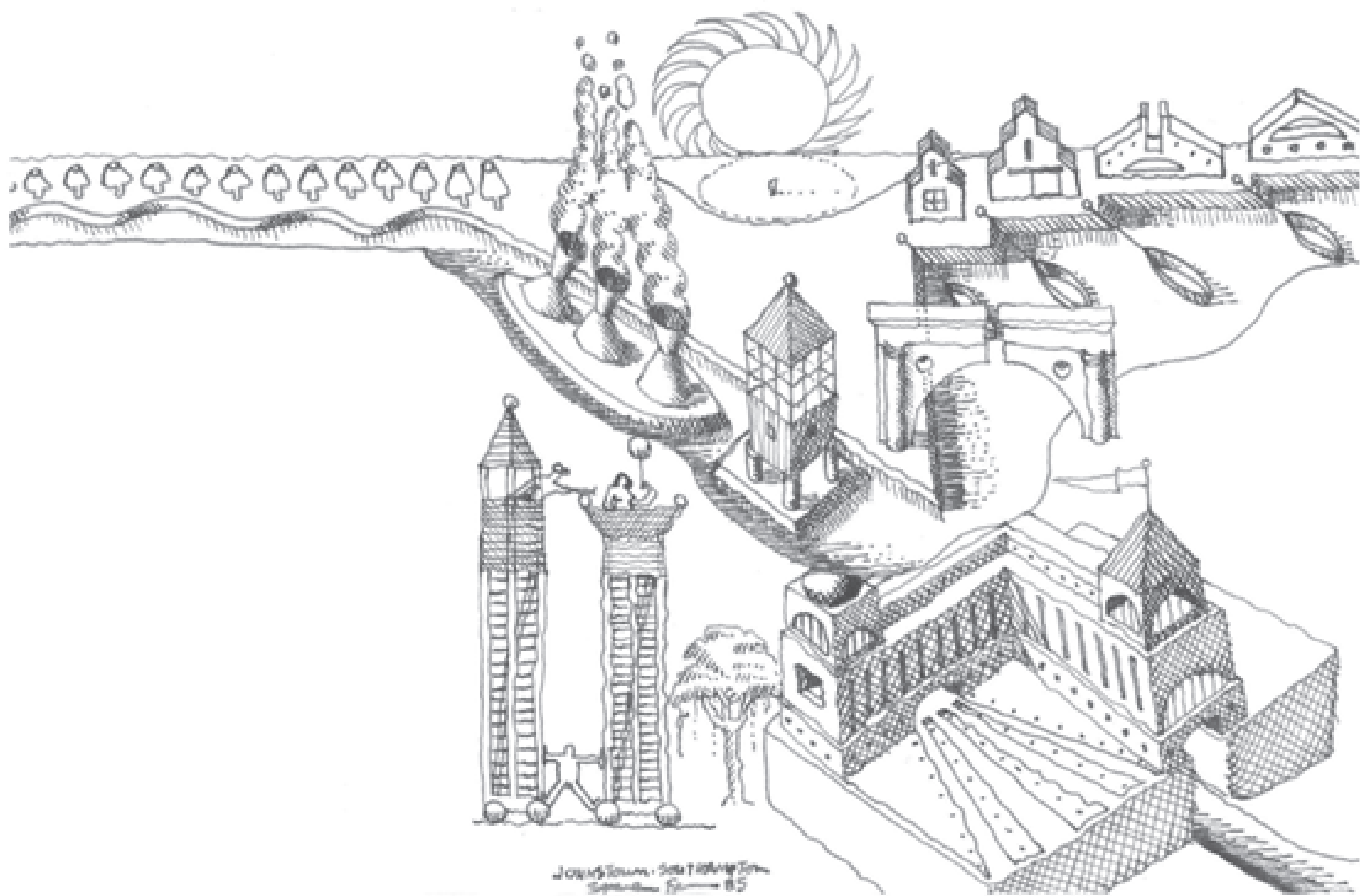
An illustrated catalog accompanies the exhibition, with an essay by architectural historian Stephen Fox of the Rice University School of Architecture as well as interviews with the architects and selected clients by Sprunt, that address the architects’ design philosophy and process, their professional practice and relationships with clients, and contextual information about time and place.

Charles Gwathmey and Robert Siegel in their New York office.

Gwathmey Siegel & Associates, Zumikon residence, Switzerland,1993.

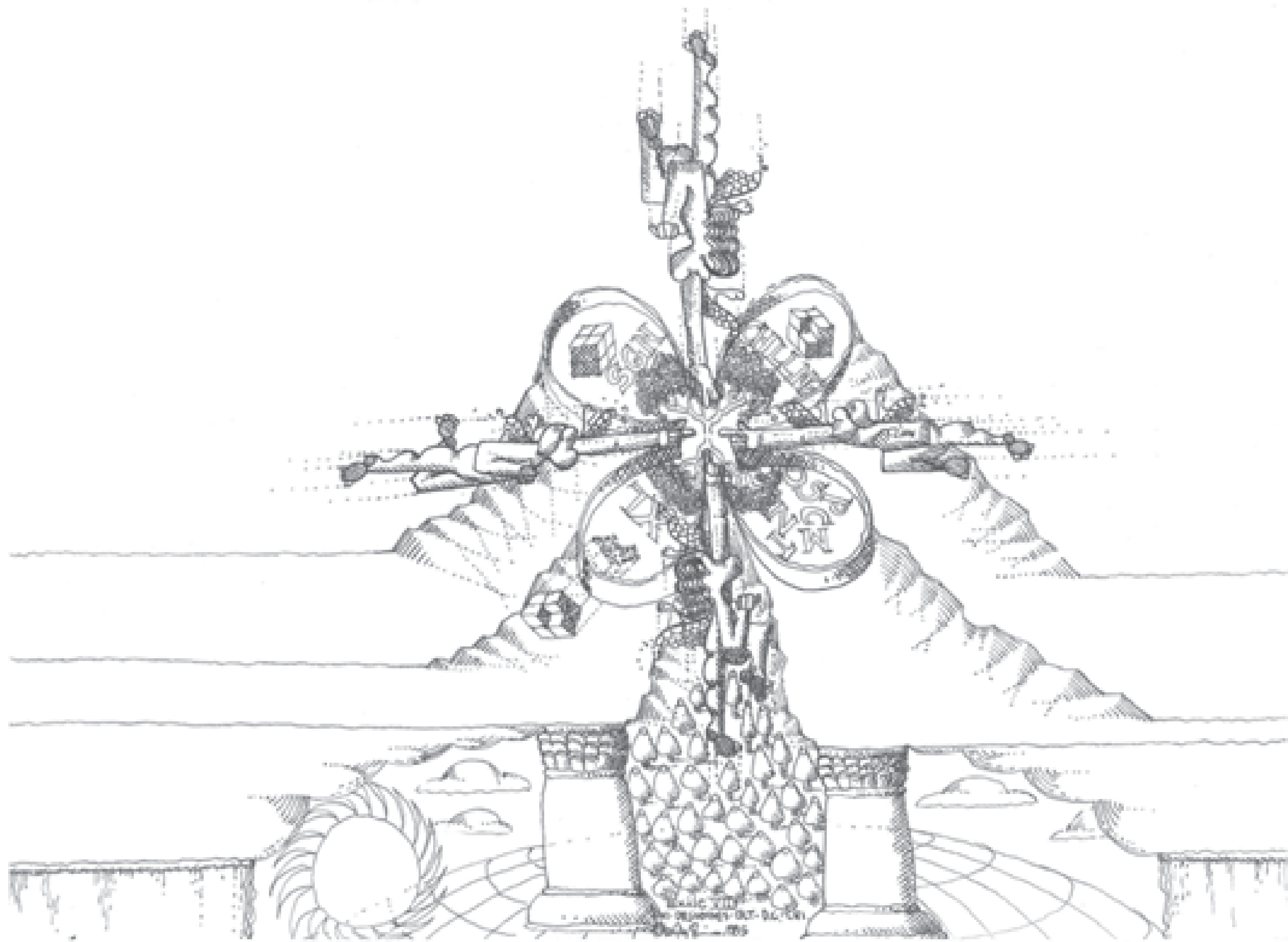
Charles Gwathmey, Pisa page from European Tour Scrapbook, 1949–50.

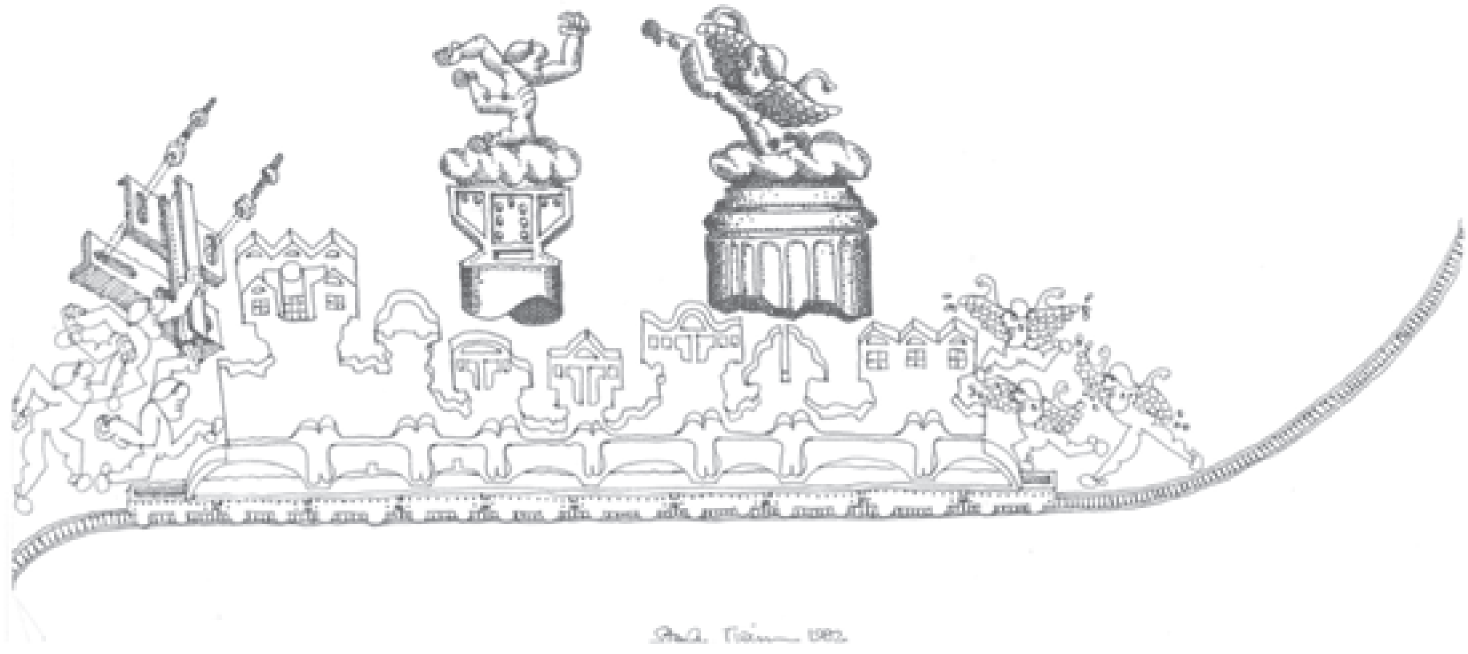
Gwathmey Siegel & Associates, Gwathmey Residence and Studio, Amagansett, New York, 1967.



“Johnstown to Southhampton,” ink on bond paper, 8 x 12", 1985.

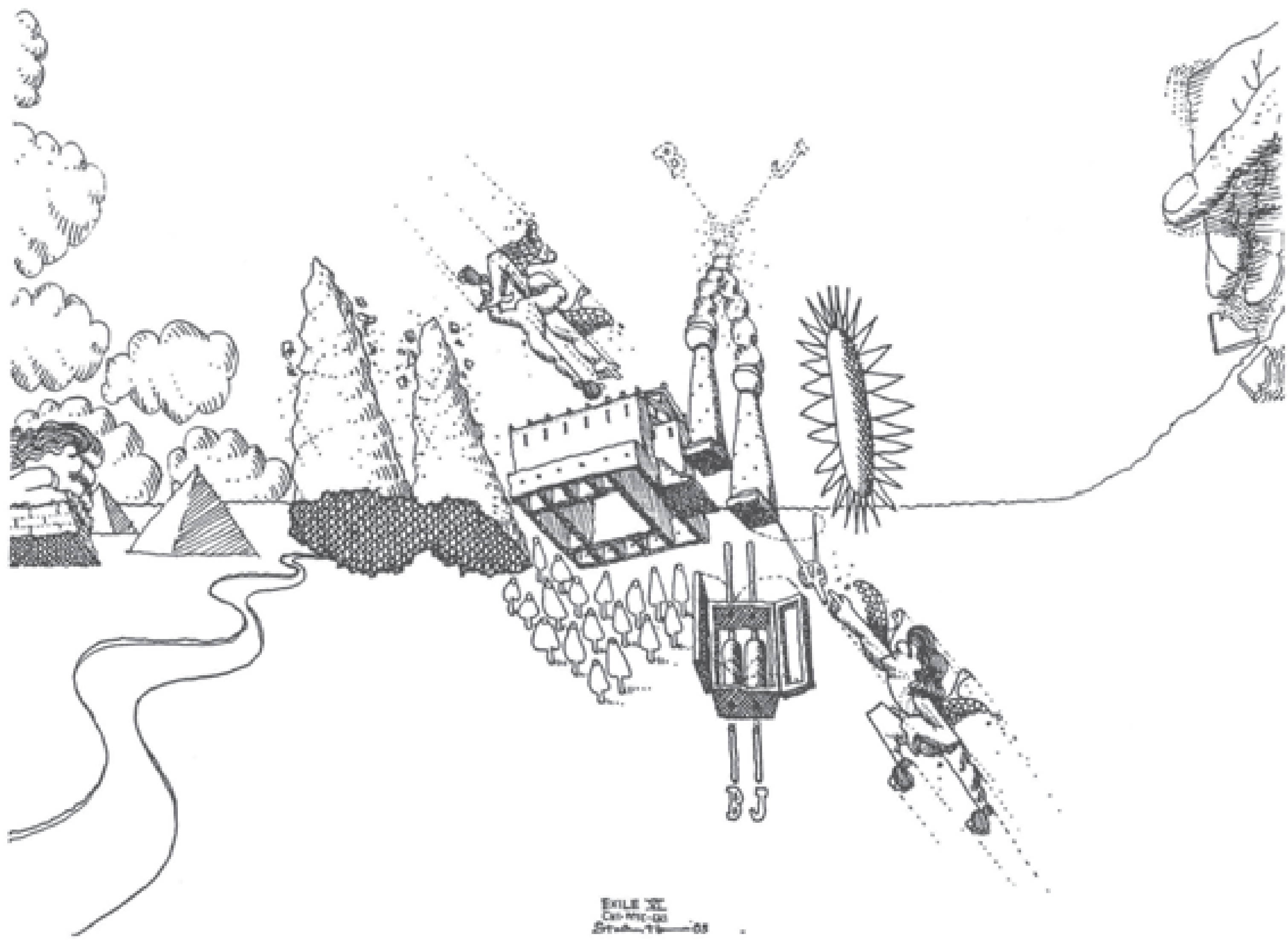
“Exile VII,” ink on bond paper, 12 x 8.5", 1985.





“Versus,” ink on bond paper, 11 x 8.5", 1982.

“Exile VI,” ink on bond paper, 12 x 8.5", 1985.



In the Field

Jugaad Urbanism at the Center for Architecture, New York, 2011.

Mold preparation for Bloom House Lantern designed by Greg Lynn Form. Kreysler and Associates used CNC milled foam molds as a form.

Bloom House Lantern, Greg Lynn Form, installed.

Jugaad Urbanism

Jugaad Urbanism: Resourceful Strategies for Indian Cities (on view at the Center for Architecture in New York City, from February 10 to May 21, 2011) culls a sampling of projects from the streets of some of India's most populous cities: Delhi, Mumbai, Ahmedabad, Kolkatha, and Pune, to name a few. *Jugaad* translates from Hindi roughly as "creative" or "resourceful," and curator Kanu Agrawal (MED '04) selects a spectrum of work that evokes this type of approach to design at all scales. The show's premise is that crowded and impoverished cities call most for *jugaad* approaches, and that, with a projected 590 million people living in India's cities by 2030, such thinking is both urgent and essential.

Winding through the spaces of the Center for Architecture, the exhibit tightly groups projects around spheres where *jugaad* interventions are most necessary —water, energy, transportation, and land— with models, drawings, and videos popping up to display the breadth of ingenuity within each category. The projects stem from necessity; they combine and repurpose available resources to meet basic needs in a part of the world where the scale of the need is staggering. For instance, the show tells us that roughly 400 million people in India do not have access to electricity, ninety million more than the entire population of the United States.

Jugaad design always delivers a whole greater than the sum of its parts, and we see this in devices like the E-Charka machine, which powers a radio and a lamp with the energy produced by spinning yarn. The Incremental Housing Strategy in Pune proposes a residential prototype that meets basic needs while keeping social networks intact. Likewise, a community toilet designed by architects Pankaj Gupta ('97) and Christine Mueller with the residents of Shahpur Jat Village, proposes a series of composting toilets contained within a building that uses rain and sun to drive the filtration process. The structure's artful composition of salvaged bricks and bamboo, along with a roof made from flattened oil cans, would be elegant in any context; here, it would provide privacy and hygiene for an area of New Delhi where 30,000 people live with no sanitation infrastructure.

Jugaad Urbanism is also a study in the interdependency of the various agents of invention. One of the most interesting aspects of the show is the collection of *jugaadus* that are credited for each of the projects. Designers, non-profits, citizens' alliances, municipal governments, technology companies, and multinational corporations all bear some responsibility for the projects. Indian-based micro-enterprise ventures that benefit local entrepreneurs sit side by side with research projects funded by Shell Oil and Argonne National Lab.

Often, shows focusing on design solutions to humanitarian crises present projects of questionable longevity. However, *Jugaad Urbanism* is careful to highlight well-tested projects, such as the Modular Solar Energy System from SELCO, a sustainable financial model that has provided power for over 100,000 families since 1995. There is also a *jugaad* approach to historic preservation, shown in the restoration of a 700-year-old stepwell and water canal in Delhi that will again provide clean water to the people around it and allow them to lease the floriculture beds that are designed to manage storm-water overflow.

The curator is also careful to remind us that *jugaad* cannot always triumph over the constraints that beget it. The Cybermohalla Hub, a community center shown in a towering plywood model, was meant to be a reparation from the government to a population that it had twice uprooted. The land designated for the center and ownership by the displaced was ultimately rescinded, and the uprooted citizens had no recourse but to again settle somewhere provisionally. The investments the government does make are often frustrating failures, such as the pedestrian skywalks that are meant to provide safe passage between transit hubs in Mumbai that but are not accessible to populations that stand to benefit most from being separated from street traffic, such as the elderly and the disabled. Often beginning as a small-scale local solution, *jugaad* is an inexhaustible resource for addressing the problems that come with megacities.

—Cynthia Barton
Barton ('02) is Post-disaster Housing Recovery Program Manager for the Regional Catastrophic Preparedness Grant Program for the City of New York.

What Plastic Wants

Columbia's Spring 2011 Conference

"If you ask plastic what it wants to be, it will say nothing. Or maybe it will say everything" —quipped architect Michael Meredith of MOS, alluding to Louis Kahn's relationship with a famously expressive brick. Spoken at the end of Columbia GSAPP's conference on plastics, it was a concise summation of "Permanent Change: Plastics in Architecture and Engineering." Plastics were the subject of nearly simultaneous bi-coastal conferences (the other was held at Sci-Arch the week previously) on polymer and composite materials this spring and *Permanent Change* both reflected their ubiquity while also maintaining that architects have a blind spot for plastic materials. Throughout the two-day conference, the material stood in for both everything and nothing: evocative of any number of contradictory qualities (natural and artificial, futuristic and nostalgic) and yet without inherent form or structure.

Plastic names the very quality of being malleable, without fixed form. Its ever-expanding use in the building industry might suggest a dissolution of the link between material and form, but in fact, plastic was presented as such a meta-material, that it was hard not to see it as a stand-in for architectural form itself. In this sense, the debate between those who saw plastic as amorphous and unlimited in form or scale, and others who saw is as a discreet molecular or woven assembly with specific formal qualities is an extension of the long-standing discourse on tectonics, this time within the context of material science.

The first speaker to raise a connection between plastic and architectural form was keynote speaker Greg Lynn, who, recently co-edited *Composites, Surfaces, and Software: High Performance Architecture* (Yale School of Architecture, 2011). Lynn suggested that composite materials now hold implications for his work similar to those calculus-based digital form have held in the past. Lynn's composite projects extend his ideas on topological surfaces, irreducible forms that incorporate complexity through continuous change rather than distinguishing each structural element individually. Composites like carbon fiber can be manufactured to accommodate varied load-bearing functions without multiple components. Variations in material thickness, fiber orientation, and the ratio of fiber to resin can be designed to account for load paths within the material itself. This allows smooth transitions between vertical and horizontal or multi-directional and linear spans. When joints are necessary, they take the form of laminated and filleted connections, producing seamless material changes and flush transitions rather than mechanically expressed junctures.

As seamless materials that can take on nearly any form, plastics and composites throw into question the traditional formal logics that stem from material limitations. Rather than distinguishing components and materials, plastic adheres, melts and merges them together. Alternately hard and soft, stiff and malleable, plastics share a viscous continuity with digital form.

Yet a number of speakers found formal specificity and articulation in polymer molecules and composite materials. Polymers are simply large, complex molecules, which occur both naturally and artificially. The material scientist George Jeronimidis described the evolution of polymers as an initial scaling-up of structure at the molecular level. As they interlock to create proteins and sugars, the geometry of these large molecules becomes the fundamental design tool of biology. Performance is a direct result of the hierarchical architectures at each scale. Effects such as the physical color produced by butterfly wings are the direct result of the geometry of the polymers, which interfere with light waves passing around and through them. Jeronimidis suggested that these structures are formed at a scale closer to that of material fabrication than microscopic chemistry. As the precision and customization of plastic and composite manufacturing increases, fabrication using plastic materials is becoming indecipherable from the making of the material itself, allowing architects to exert finer and finer control.

Johan Bettum, who began a Ph.D. on carbon fiber over a decade ago, also argued that composite materials have blurred the boundary between architecture and material structure. Pointing out that materials like geotextile and carbon fiber have a weave large enough to see and feel, Bettum described composite materials as emblematic of difference rather than monolithic sameness. The weaving of fibers held in place by resin maintains distinctions between multiple materials. This difference is described geometrically: the alignments and patterns of fibers are an index of the paths of structural load across the surface. If tectonic expression is primarily a form of communication about the way structure works, it is inherent to composite materials. *Permanent Change* suggested that as plastic materials seep into nearly every aspect of construction, we may be forced to reconsider the potential of tectonic expression, not as a set of diagrammatic dichotomies, but as a logic of incorporated complexity better suited to a discipline ever more reliant on material and digital technologies.

The dueling plastics conferences mark a confluence of material technology, aesthetic culture, and the evolution of computational software. The aesthetic tendency among architects and designers toward intricate figural pattern is widespread and codependent with the growing accessibility of computational software. Computation treats multiple objects or parts like the fibers of a composite surface, as a series of variable spacings and orientations that are articulated individually, but bound by consistent relationships across the entire assembly. Surprisingly, by both absorbing and articulating the complexity of structural load, plastics, together with computation, remove the essential and reductive qualities of tectonic expression, making tectonics more relevant for contemporary architecture rather than less.

—Brennan Buck
Buck is a critic in architecture at Yale and heads the practice FreelandBuck based in New York and Los Angeles.

Installation view, Institute of Contemporary Art, *Anne Tyng: Inhabiting Geometry,* University of Pennsylvania, 2011. Photograph by Aaron Igler/ Greenhouse Media.

New Users Group installation at the Sculpture Gallery, 2010.

Icosahedron with nested cube, *Anne Tyng: Inhabiting Geometry*, Dining Room, Madlener House, Chicago, 2011 © Graham Foundation. Photograph by James Prinz.

Machu Picchu installation in Cuzco, Peru, 2011. Photograph by Elizabeth Morgan.

Anne Tyng: Inhabiting Geometry

The exhibition *Anne Tyng: Inhabiting Geometry*—shown in two parts: at ICA at the University of Pennsylvania, January 13–March 20, 2011, and at Chicago's Graham Foundation, April 15–June 18, 2011—presented a long-overdue focus on visionary architect and theorist Anne Tyng (b. 1920), best known for her collaboration with Louis I. Kahn in the 1950s (when Kahn taught at Yale)—in particular, her research behind the habitable space-frame architecture for the seminal City Tower (1952–57). Indeed, the exhibition highlighted Tyng's lifelong research into geometry, displayed at various scales, from the design of a small house (Walworth Tyng House, 1950–53) to large-scale urban plans (Urban Hierarchy, 1969–71).

Fundamental to Tyng's work is a study of the five Platonic solids—the tetrahedron, cube, octahedron, icosahedron, and dodecahedron—and the dynamic relationships between them. In summer 2010, she worked with curators Ingrid Schaffner (ICA senior curator), William Whitaker (curator and collections manager, Architectural Archives, University of Pennsylvania), and Srdjan Jovanović Weiss (assistant professor, Tyler School of Art, Temple University) in a week-long charrette at the Architectural Archives to develop the overall exhibition. Weiss, who designed the show, worked with Tyng to produce the Platonic solids as human-scale geometric figures in natural plywood, painted white on the interior surface. Tyng intended the figures to be inhabited, although the forms are really only suitable for someone of diminutive stature, and the five solids would have been dwarfed by the high ceilings of the ICA gallery if not for the installation of a soaring, rotating spiral of lightweight plywood fretwork. The display of Tyng's exquisite drawings and beautifully crafted models was arranged on two semicircular tables, a larger version, as Weiss explained, of the table Tyng uses at her home studio.

A display case contained more drawings, maquettes, and publications, including an original copy of the Italian journal *Zodiac* (No. 19, 1969), in which Tyng staked her claim by articulating the radical potential of Classical geometry with the illustrated essay "Geometric Extensions of Consciousness." Up until this exhibition and its catalog, the article remained the most extensive account of Tyng's work.

Also featured were images of Tyng's *The Divine Proportion in the Platonic Solids (*1964), an exhibition of her research, including a full-scale space-frame ceiling structure, displayed at the Graduate School of Fine Arts, and then at Penn's Hayden Hall, and supported partly by an AIA Brunner Grant to research three-dimensional form.

In 1965, Tyng was awarded a Graham Foundation grant to develop the Penn exhibition research into a finished manuscript, with drawings and photographs, titled *Anatomy of Form.* She was a lecturer in architecture at Penn starting in 1968, earned a Ph.D. in architecture there in 1975, and taught at Penn until she retired in 1995.

The installation at the Graham Foundation, in Chicago, was significant on various levels. Director Sarah Herda and Detlef Mertins, former chairman of the Penn Design Architecture Department, initiated ideas for an exhibition on Tyng based on both the *Anatomy of Form* manuscript and the archives. (Sadly, Mertins died on January 13, 2011, the day of the exhibition opening at the ICA.) This exhibition brought to light the extraordinary manuscript, which is the key to understanding the complexity of Tyng's notion of dynamic symmetry and evolving geometric structures. These pages were framed and placed around the perimeter of the lower-level galleries, the Music Room and the Living Room. Models floating on pedestals and drawings for specific projects were displayed in the various second-floor galleries.

The most exciting aspect of the installation was the placement of the Platonic solids in each room of the Graham Foundation's Madlener House. The sculptures resonated within these pleasingly proportioned spaces, in which a corresponding palette of natural wood with areas painted white created an interplay that made the sculptures shimmer, thus reinforcing Tyng's ideas of the dynamic nature of geometry. *Cube* (2010), the simplest of all, was placed in the garden. The others, such as "Octahedron with Nested Cube," were more complex, and their placement in simple rectangular volumes caused a second, similar geometric event. Just as we are to look at the negative space between the cube and the octahedron as a powerful and geometrically precise shape, for example, so we can read the space between the sculpture and the surfaces of the room. The most powerful was the "Icosahedron with Nested Cube," set in the Dining Room, activated by framed views of the street, the luminous parquet flooring, the wood-paneled walls, and the intricately carved, coffered wood ceiling. Here, matter met geometry to breathtaking effect.

—Alicia Imperiale
Imperiale is an associate professor at the Tyler School of Design.

New Users Group at Yale

New Users Group, an interdisciplinary research collaborative, comprises graduate students and faculty from the architecture, art history, and art departments at Yale University. As when the School of Architecture once shared the A&A Building and more actively engaged with MFA students, New Users Group's interdepartmental discussions and workshops aim to explore the relationship of subjectivity to designed objects and architectural environments by examining the use and reception of buildings.

Initiated in fall 2009 as a dialogue between graduate students Peter Harkawik (MFA '11) and Nathan Azhderian (MFA '10) with faculty advisor Daniel Bozhkov—all from the sculpture and painting departments—participation soon expanded to about thirty students. The group's first project took as a case study the Sculpture Building for the Yale University School of Art. The building, located at 36 Edgewood Avenue, was completed in 2007 by architects KieranTimberlake and initially served as a swing space for the School of Architecture during the 2007-08 academic year. Here, in December 2009, New Users Group hosted an exhibition of photographs depicting the building's habitation by its newfound users, the MFA sculpture department, and their ad hoc interventions. The exhibition was accompanied by a panel discussion, entitled "Building Sculpture Building," on workspace design and utilitarian aesthetics, with presentations by Azhderian, Bozhkov and project architect Johann Mordhorst, an associate at KieranTimberlake. Mordhorst presented the formal and functional concepts behind his design and then fielded questions from the audience —all of whom were sitting in a modular structure built by the New Users Group.

Later, the group also collaborated with Mercedes Vicente, curator of contemporary art at the Govett-Brewster Art Gallery, in New Plymouth, New Zealand, on *Darcy Lange: Work Studies,* an exhibition on the New Zealand artist that occupied the Edgewood Sculpture Gallery from December 7, 2009, to January 31, 2010. Lange employed photography, film, and video to record people at work and produced stunning re-creations of work sites in what John Du Carne called "situation retrieval." Lange recorded diverse occupations, such as farmer, teacher, factory laborer, and artist, exploring the idiosyncratic notion of "work" as a thread binding them together. Members of the New Users Group moderated a panel discussion with Vicente on Lange's oeuvre.

As the group continues to evolve, its focus remains: the role of the designed object in creating and altering social relationships and interactions. In what way do the ideological structures that produce a specific object manifest in its use? What kinds of choices are available to the users of constructed spaces and objects? What are the circumstances that call for people to resist and interrupt the functions assigned to them by design? What are the possibilities to reverse-engineer them and set alternative relationships that are not anticipated in their production?

The New Users Group has an open membership and will continue to expand its scope of activities. A catalog documenting its activities and discussions will be published in fall 2011. www.newusersgroup.com

—David Sadighian (BA '07, MED '10) and Daniel Bozhkov

Machu Picchu Artifacts Return Home

The year 2011 marks the centenary of the rediscovery of Machu Picchu by American explorer Hiram Bingham III (Yale College, 1898), a Yale history lecturer. Ann Marshall and Yale School of Architecture graduate Elizabeth Morgan ('07), of Kuhn Riddle Architects, arrived in Cuzco, Peru, on July 24 to oversee the installationa permanent exhibit of artifacts collected by Bingham, titled, *Machu Picchu: Unveiling the Mystery of the Incas*.

Originally created in 2002 by Marshall and Michael Hanke, of Design Division, a Massachusetts-based exhibit design firm, the display uses short films, interactive maps, and scale models of Incan architecture to examine the progress of Bingham's archeological expeditions and the evidence he gathered about Incan life and culture. In addition, hundreds of metal, fabric, stone, ceramic, and bone artifacts provide insight into both the life and death of Machu Picchu.

After debuting in 2003 at the Peabody Museum, the exhibit toured the United States for two years, including the Field Museum, in Chicago, and the Carnegie Museum of Natural History, in Pittsburgh. Upon its return to Yale, a portion of the exhibition was on display at the Peabody.

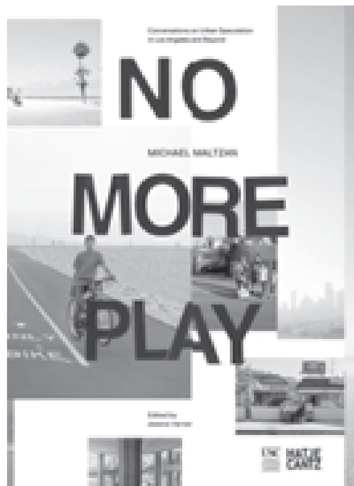
In November 2010, Yale University and the government of Peru negotiated an agreement to repatriate the vast majority of the thousands of artifacts collected by Bingham. As part of this accord, in February of this year, Yale and the National University of San Antonio Abad in Cuzco agreed to establish an international center for the study of Machu Picchu and Incan Culture, where the collection will continue to be studied and preserved.

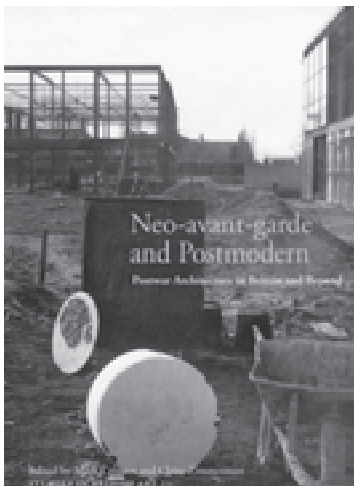
Yale co-curators Richard Burger and Lucy Salazar asked Marshall, Hanke, and Morgan to adapt their exhibit design for its final location in Cuzco. In addition to coordinating a team of American and Peruvian architects, lighting designers, audiovisual engineers and graphic designers, the greatest challenge was spatial. The architects had to reconfigure elements of the original exhibition to respond to the particular properties of the historic venue. The first floor of the former Inca palace Casa Concha, where the new study center is to be housed, is composed of three-foot-thick stone walls surrounding a central courtyard. The compound was later expanded by the Spanish conquerors into a colonial palace.

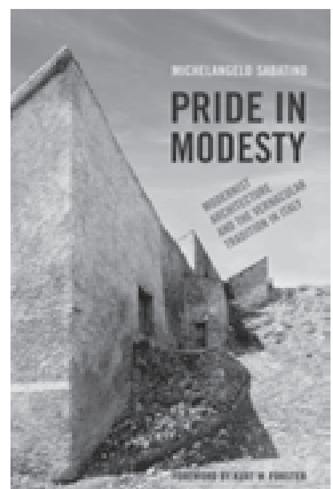
In the original exhibit,displays were encountered sequentially, within a singular space, at Casa Concha, the elements had to be redistributed among twelve non-continuous rooms on two levels. And so the exhibit was reconceived as a series of experiences—like beads along a string—with spatial coherence achieved through color, lighting, and wayfinding devices. The richly layered Incan and colonial architecture provides an evocative backdrop to the story of Machu Picchu's construction, dissolution, and rediscovery.

—Elizabeth Morgan ('07)

Book Reviews







No More Play: Conversations on Urban Speculation in Los Angeles and Beyond

By Michael Maltzan and edited by Jessica Varner
Hatje Cantz, 2011, 240 pp.

I was wasted / I was a hippie / I was a burnout / I was a dropout / you know I was out of my head / I was a surfer / I had a skateboard / I was so heavy man / I lived on the strand
—"Wasted" by the Circle Jerks band

The book *No More Play: Conversations on Urban Speculation in Los Angeles and Beyond* is a series of conversations about Los Angeles as a city undergoing dramatic change. Supported by the University of Southern California School of Architecture and edited by Los Angeles-based Michael Maltzan and Jessica Varner ('08) with students in a seminar and studio, this book is refined through conversations about L.A. between Maltzan and artists and architects including Catherine Opie, Sarah Whiting, Charles Waldheim, Matthew Coolidge, Geoff Manaugh, Edward Soja, James Flanigan, Mirko Zardini, Charles Jencks, and Quingyun Ma.

What could have been a series of non-sequiturs has become a cohesive vision. Michael Maltzan's thoughtfully composed questions articulate a view of L.A. as an open framework for exploration. The conversants further Maltzan and Varner's development of Los Angeles' inner workings as a city laboratory for economics, urbanism, and architecture. They also portray L.A. as a city that has reached psychological, if not physical, limits. The forum describes communities, public gatherings, and new neighborhoods that are becoming denser rather than more diffused. The argument is delivered through a palimpsest of images and discussions designed beautifully by Julie Cho.

Catherine Opie discusses documenting the radical outcomes of gentrification in Korea Town. Matthew Coolidge considers the delicate use of resources, and Edward Soja surveys the recent political landscape of the city. Iwan Baan delivers an overall visual essay of the faces, colors, and complexity of the changing landscape. All of these short dialogues explore how Los Angeles has experimented in urbanization, outsourced resources, and generated global links.

Opie's is the most personal interview as her photographs expose tears in the fabric of the city. She describes living in an urban fabric of subcultures and subdivisions, saying, "I'm afraid of fragmentation of the public space, that public space will no longer be able to hold a public" (p. 55). Opie describes empty freeways as spaces that are for the individual and the collective (p. 51). Her photograph "Untitled #41" depicts the empty 105-405 interchange and compares freeways with pyramids, reminding us that these ruins of inhabitation are devoid of any public. Opie's newest work depicts formal gatherings in informal public spaces. In them, the juxtaposition of a political voice in the open fabric of Los Angeles seems at first glance optimistic in terms of the possibilities of activism, but ultimately one is left to reflect on the range of forces pulling communities apart or pushing them into new, conflicting territories.

In the section "Land Use," Coolidge describes his first experience in Los Angeles, noting after the 1992 riots, "Whoa, I didn't know American cities were capable of this anymore" (p. 94). He describes the direct redistribution of wealth between the classes, the poor simply taking the things they can't afford. This "economic correction" (p. 94) defines Coolidge's way of seeing Los Angeles as a political economy of redistribution and conflicted wealth: immigrants develop cheap toy empires, Signal Hill creates private wealth, and resource management takes us all the way back to the city's claim on the water of the Colorado River. Coolidge provides a unique and complex reworking of the Los Angeles region that redefines it in terms of its national and global reach.

Soja describes what many Angelenos could not imagine: the political organization of transit riders to change the public-transit system. In relaying the story of the Bus Riders Union, he takes a city known for its preference for private transportation and offers a new vision of one with a radical and active public ridership. Conversely, Soja describes the Community Benefit Agreements as a strategically optimistic private enhancement of the public realm. He espouses a kind of private-public community-centered deal, a reversal of the public-private Reaganite agenda, allowing organized communities to benefit by sidestepping the complex political system.

No More Play describes Los Angeles as a laboratory, and Maltzan and Varner go to great lengths for a call-and-response that builds on this framework. Today, the city is vibrant, its downtown bustling with crowds during the weekly Thursday Art Walk. Boyle Heights is home to young design studios, artists, taquerias, and an established Latino population. The rail-expansion transit-oriented developments have created densities similar to that of Wilshire Boulevard from Long Beach to Pasadena and out to Burbank. Reflecting on the book's positioning of Los Angeles as a laboratory for the future brings me back to the Circle Jerks lyrics, which, for me, present the clearest description of the city of my birth. It has been given many labels, but each one is wasted as soon as it's uttered. Los Angeles is a moving target, so take aim and see it anew for yourself.

—Andrew Lyon ('06)
Lyon works in the New York City office of Nicholas Grimshaw and Partners.

Architecture in Uniform: Designing and Building for the Second World War

By Jean-Louis Cohen, co-published by the Canadian Centre for Architecture and Éditions Hazan, distributed in the US by Yale University Press (the catalog accompanies the exhibition presented at the CCA, April 13–September 18, 2011), 448 pp.

The twentieth century comes into relief both for its incommensurable achievement in the arts and for what Peter Sloterdijk notes as three singular and incomparable features that constitute the originality of the era: the practice of terrorism, the concept of product design, and environmental thinking:

"With the first, enemy interaction was established on a post-militaristic basis; with the second, functionalism was enabled to re-connect to the world of perception; and with the third, phenomena of life and knowledge became more profoundly linked than ever before." (*Terror from the Air*, trans. Amy Patton and Steve Corcoran, Los Angeles: Semiotext(e), 2009, p. 9.)

From this contemporary vantage point, it is easy to see Jean-Louis Cohen's book that accompanies the exhibition *Architecture in Uniform*, with its relatively novel periodization of the war years 1939–1945, and broad presentation of themes that compare simultaneous national mobilizations, as not only an archival companion to the wealth of scholarship regarding postwar architecture but also a retroactive manifesto.

In the first case, Cohen begins to articulate a topology of the near and far, of peace and wartime architectural efforts that privileges the architecture of war as opposed to that of reconstruction. Citations are as divergent as the fluidity or opportunism of Le Corbusier's "environmental thinking" in replacing the hygiene argument of his 1925 Plan Voisin with that of defense against aerial attack in his 1930 Moscow Plan, to the marginalization or anonymity of the architect in the fortification of the Atlantic Wall and Maginot Line—at the time Europe's largest construction sites. The former puts work like Beatriz Colomina's *Domesticity at War*, Peter Galison's *War on the Center*, and Samuel Weber's *Targets of Opportunity* in context as movements that return from defense back to hygiene, from front line to home front, from enemy to self. The second prefigures disciplinary questions about architecture's role in contemporary cultures of ubiquitous "product design."

Ultimately what sets Cohen's efforts apart is his insistence on the profession itself as the test subject or probe by which to clarify certain assumptions about the wartime mobilized environment. Whether architects were conscripted or interred, marginalized or bureaucratized, whether they became specialists in the new (megastructures and continuous interiors) or literal defenders of the old, field strategists or aberrant illusionists (*camoufleurs*), in Cohen's telling the war years did not so much produce Modern architecture as a set of critical, formal, aesthetic, or ideological precepts but served to modernize the profession as the organization of labor, material, and sensory thresholds under strategically produced conditions of scarcity and lack.

In the second case, the diversification of the architect's worldly endeavors during the war years was not only duty-bound or part of the larger redirection of civilian production, but also an a priori being-in-the-world that served as the rehearsal for various forms of counterpractice. Cohen emphasizes that "architecture was put to the test" in the literal alignment with dominant protocols of applied science and the scenario-based futurology of the military-industrial complex. From that point on research and design, simulation, fieldwork, optimization, and other experiment-based criteria of evaluation would be implicit to practice. However, Cohen's is not an argument for the diffusion of the architect's agency by submission to scientific rationalization or technological prostheses; but neither is it a lament for a loss of disciplinary autonomy.

In fact the exhibition catalog self-consciously leaves open the door to further scholarship by reference to historical exhibition, forms of architectural media, pedagogy, and provocation of the titular "uniform" —an overdetermined term that opens onto questions of surface technologies, form, mass production, standardization, heraldry, and camouflage. Faced with Cohen's ambitious and densely cross-referenced undertaking, it also seems natural to complete his methodology of the cross-section by reflecting on certain foundational disciplinary questions: namely scale, ground, and classification. The previously unseen scales of total industrialization and gas warfare, as well as unspeakable categories of "obscene and unimaginable numbers," challenged the profession to exceed the physical scale where matter and energy remain separate, and the political scale between bodies and worlds. The precedents of bunker and demountable installation—each in unitized or monumental forms—fissure the dependent stereotomic-tectonic conception of ground into discrete typological lines, which are perhaps themselves rendered forever moot by the transformation of ground to dust in the atomic cloud. Lastly, the question of classification can be brought to bear on Cohen's intellectual project from the perspectives of both form and content. But perhaps most interestingly, this publication collects and enters into the public domain architectures that at one point or another were classified as top secret.

—Jennifer W. Leung
Leung is a critic in architecture at Yale and practices architecture in New York.

Neo-avant-garde and Postmodern: Postwar Architecture in Britain and Beyond

"Studies in British Art 21"
Edited by Mark Crinson and Claire Zimmerman
Yale University Press, 2010, 432 pp.

It is hard to think of any labels for architecture that have inspired as much critical caterwauling as the distinction between neo-avant-garde and postmodern. These labels are convenient devices that only entrench and ossify existing positions. Consider, for example, K. Michael Hays's *Architecture's Desire: Reading the Late Avant-Garde* (2009) and Reinhold Martin's *Utopia's Ghost: Architecture and Postmodernism, Again* (2010), two books that use the terms *avant-garde* and *postmodern* to offer contesting claims about architecture's disciplinary status.

Readers who think that the most recent entry to this literature, art historians Mark Crinson and Claire Zimmerman's edited volume *Neo-avant-garde and Postmodern,* is an exception will be disappointed. Instead of clarification, one finds complication. This ambitious tome features sixteen essays demonstrating how familiar distinctions between pre- and postwar, modernity and postmodernity, Modernism and Post-Modernism, and even modernity and late modernity, have been too facile. The placing of complicated aesthetic trends and practices into discrete periods blurs our historical sensibilities. Crinson and Zimmerman claim in their introduction that the collected essays offer a timely reconsideration of postwar architects, artists, critics, and historians such as Alison and Peter Smithson, Robert Venturi and Denise Scott Brown, Eduardo Paolozzi, James Stirling, Reyner Banham, and others. The end result is what the editors label "a better explanatory contraption" for understanding postwar architecture's theoretical and historical domains.

As the book's title indicates, Crinson and Zimmerman's "contraption" is regionalist in scope and execution. The essays look to 1950s Britain as a proving ground for a thesis that asks, generally, whether British postwar art and architecture practices represented a new, troubling relationship with prewar avant-garde practices such as collage, montage, and assemblage, or was it a cultural response rooted in ideological and political resistance to the past?

The editors have organized the essays into thematic chapters that hint at an intellectual, but not exclusively historical, trajectory. The first, titled "New Brutalism and Pop," starts with essays devoted to practices recognized as signature "first" moments of emerging art and architecture practices in postwar England. Alex Potts's examination of the seminal exhibition *This Is Tomorrow,* at the Whitechapel Art Gallery in 1956, and Ben Highmore's study of the Smithsons' development of their "streets in the air" approach to building circulation in Robin Hood Gardens form the chapter's core. These are followed by the first revisionist piece: Stephen Kite's study of Colin St. John Wilson's historicisms, a piece that reprises the author's earlier research from books such as *An Architecture of Invention: Colin St. John Wilson* (with Sarah Menin, 2005) and introduces readers to little-known aspects of Wilson's work. These essays establish the intellectual bedrock supporting the rest of the book. The authors revisit familiar tropes and mine them for historical complexities. Pop's negotiations with popular culture and advertising media and New Brutalism's use of materials and its volumetric earnestness become more than styles or moods. They are thus presented as instances wherein art and architecture appear as highly articulated modes of social engagement.

Other essays build upon this and offer both new and revealing narratives as well as major reinterpretations of known topics. One of the best examples is Martino Stierli's piece about Denise Scott Brown's time in London during the early 1950s; it uses photographs she took while a student at the Architectural Association to lend new insight into her becoming one of architecture's most outspoken pop ideologues. Although Stierli considers his topic using normative methods of archival research and formal analysis, other essays begin to claim new territories and demonstrate how the writing of architecture history elucidates contemporary conditions. Zimmerman argues for the beginnings of a transatlantic exchange in which Modernism "returned" back to Europe from the United States in the form of images published in important American publications. She focuses on how images of Mies van der Rohe's Chemical and Metallurgy Building, at the Illinois Institute of Technology (1945–46), were important points of reference for the Smithsons' career-defining Hunstanton School (1949–54), a first instance of a now familiar condition in which international image-based networks are important for the mediation and creation of architecture. In other examples, a philosophical or critical-historiographic point of view takes center stage. Here, the real standout is Michael Osman's ('00) study of Reyner Banham's concept of "ecology," an urgent, inspired piece that asks us to reconsider the scale and range of Banham's historical writings while confronting the work of contemporary theorists such as Bruno Latour and Peter Sloterdijk.

As satisfying as it is, *Neo-avant-garde and Postmodern* is by no means perfect. Though Crinson and Zimmerman have brilliantly mapped out a new set of contours for architecture in postwar England, one wonders if their methods could be applied to countries such as the United States, Germany, France, or Japan. This is only a minor quibble, however. The fact that figures such as the Smithsons and Stirling appear and reappear as éminences grises throughout the volume is a more immediate cause for concern, only because they may eclipse the brief significance of contemporary (and momentary) developments such as Hubert de Cronin Hastings and Nikolaus Pevsner's resuscitation of English Romanticism as a new foundation for urban design in Britain. However, the questions the editors have begun to ask in this volume quickly transcend such small complaints. Though Hays and Martin have demonstrated the importance of mapping out postwar architecture developments in their books, the question remains as to what the discipline will do with this knowledge. As Crinson and Zimmerman have shown, history is valuable not only because it reveals or clarifies what was previously unknown, but also because it reminds us of how architecture once grew out of its institutional garments, transcending its disciplinary boundaries to take on a more prominent role in society. Yet this stability is illusory, succumbing to shifts and attitudes that the historian must detect, interpret, and communicate.

—Enrique Ramirez (MED '07)

Pride in Modesty: Modernist Architecture and the Vernacular Tradition in Italy

By Michelangelo Sabatino
University of Toronto Press, 2010, 341 pp.

Recently awarded the American Association of Italian Studies first prize, Michelangelo Sabatino's *Pride in Modesty: Modernist Architecture and the Vernacular Tradition in Italy* is a fascinating genealogy of vernacular practices within and against Italian Modern architecture. Sabatino challenges common narratives that reduce twentieth-century Italy to a Classicism-versus-Modernism dialectic or leap from Futurism and rationalism to the neo-avant-garde while condemning, as Reyner Banham did, postwar traditional paradigms as "regressions." Instead, the book surveys, from around 1910 to the 1970s, the continuity and rediscoveries of what he calls "marginal" practices that coexisted with Classical idioms and flowered during the midcentury.

The opening chapter breaks new ground by paralleling the vernacular's significance to the turn-of-the-century rise of ethnography and problems of national identity. Subsequent chapters chart dialects within picturesque traditions that were often dismissed by Modernists as tasteless eclecticism—*Stile Floreale* architects and those associated with classicist undertones, such as Marcello Piacentini, are cast in a new light. Sabatino goes on to reveal the vernacular's genetic code within the Italian avant-garde and throughout Modernism's interwar years, showing common influences between the nomad Bernard Rudofsky and architects such as Giovanni Michelucci and Giuseppe Pagano, who are better known as Modernists.

Emphasizing cultural organizations, state policy, legislation, and exhibitions—for example, Pagano's 1936 Triennale installation *Architettura Rurale Italiana*—Sabatino recalls how institutions and politics conditioned the reception of architectural traditions and how the vernacular empowered polemics outside the heroic camps struggling for Fascism's approval. He continues this trajectory beyond World War II, summarizing the complex debates over the vernacular's inspirational sway, from democratic aspirations during neo-realism to the rise of Post-Modernism. Sabatino also demonstrates the Italian vernacular's international cachet: cross-pollinations with America and Scandinavia show that traditional idioms are essential for understanding Italy's contribution to, not its withdrawal from, global culture.

Exemplified in his deft parsing of the vernacular's terminological spectrum, including the primitive, archaic, rural, and Mediterranean, rather than overemphasizing architectonic languages, Sabatino's history celebrates the vicissitudes of words and struggles over the changing meanings of tradition and history. As such, he underscores the vernacular's permanence and instrumentality—that is, how architects, intellectuals, and politicians appropriated everyday narratives to position themselves in regard to the present.

One of *Pride in Modesty's* strengths is the force of Sabatino's historical method, which the author highlights in his introduction, crediting historian Manfredo Tafuri's influence but writing, "I do not fully subscribe to his approach." Rejecting Tafuri's deterministic, counter-enlightenment analysis from a working-class viewpoint, Sabatino instead innovatively assumes the vernacular's viewpoint. Recasting it as a living history subject to its own dynamic self-transformation, Sabatino's approach elevates the vernacular's perspective from inside history's flow as opposed to historical methods in which modernity's predisposition for novelty distantiates history herself. Like George Kubler's historical model in *The Shape of Time* (1962) in which change is progressive and serial rather than cyclical or event-based, there are no ruptures or returns of the repressed, only the *longue durée* of continuity. Whereas this method yields a provocatively and polemically monocular history, it also leads Sabatino to discover vernacular patrimony everywhere, from kissing cousins in the projects of Michelucci and Adalberto Libera to resemblances only a parent could see in Enrico Prampolini's Futurist Pavilion. But as the book's title suggests, Sabatino's interest is comportment toward history; hence, he implicitly indicts historians' biases for novelty and named architects, which colored false narratives of history's "regressive" return and dismissed the significance of anonymous builders' informal techniques.

In the final pages, as Sabatino abandons his objective voice to endorse recent traditional paradigms against "pompous formalism," this methodological critique becomes moralistic and his focused approach loses its clarity. Neither technology nor mass culture deflowers Sabatino's vernacular, whose durability props up the truncated final chapter on domestic and international postwar revalorizations of vernacular practices. Because it tapers off with Aldo Rossi's "architectural modernity of resistance" via the "ordinary things of the city and countryside," one expects the epilogue to conclude the book. Instead, Sabatino surveys recent American appropriations of Italian historical and traditional allusions as counter-models to Modernism's apparently pejorative formalist legacy. As his argument shifts to contemporary critique, omitting criticism of building standardization's effects on traditional architectural languages (codified during Italy's neo-realist experiences), American Post-Modernism's simulation of the vernacular and the consumerism of tradition-as-commodity seem problematic. Further, instead of maintaining his method and presupposition of the vernacular's resistance, Sabatino might have come to a more modest conclusion by questioning the vernacular's contemporary instrumentality, whether its "subversive" potential is still alive and how our polemics differ from those of prewar Europe's.

All architecture is instrumental to other ends, but what about history? Sabatino argues that while architects often distort the vernacular, "historians and folklorists tend to be more inclusive and less self-serving." At odds with his conclusion in which he insinuates his history into the design community's battles to declare the vernacular's contemporary subversive potential against vanguard elitism, how, precisely, historians of the everyday are *de facto* immune from the operative impulse to use history to indicate future tendencies is left unclear. But it is the methodological implications for historical practices raised by Sabatino's *longue durée* that brings up questions. Is methodological clarity sufficient for ensuring the historian's objectivity toward his or her subject? Conversely, can one construct a method that works objectively and operatively—that is, are objectivity and operativity always at odds? Can today's historian be genuinely modest or are we now all operative critics? Michelangelo Sabatino's *Pride in Modesty,* like its subject, will undoubtedly endure. Still, it seems proper to ask the author a question raised by his writing: How are historians instrumentalizing history to position themselves and to what ends? Paraphrasing the interwar critic Raffaello Giolli, it is dangerous to believe the problems of architecture are separate from the problems of architects. Likewise, can we really separate the problems of history from the problems of historians?

—Britt Eversole (M. Arch '04 and MED '07)

Spring 2011 Lectures

Vincent Lo

Kristina Hill

Makram el Kadi

Hanif Kara

Nasser Rabbat

The following are excerpts from the spring 2011 lecture series. Drawings by Victor Agran, critic in architecture at Yale.

Vincent Lo
Edward P. Bass Distinguished Visiting Architecture Fellow
"Superblock/Supertall Developments in China and Hong Kong"
January 6

One of my dreams has always been to come to the East Coast to lecture, and I've been waiting for your invitation for a long time. What I want to try to do today is examine why China is urbanizing in such a big way and some of the solutions to this boom. China has a need to urbanize. But why? What's happening? If you look at the figures, it's mind-boggling: 36 percent of China's population lived in urbanized areas in the year 2000, which is 459 million people. But this year, it's already 635 million people, or 47 percent of the entire country. That's an increase of roughly fifteen million people a year.

Unfortunately, China has a lack of land. The amount of buildable landmass in China is about the same as it is in the United States. With this shortage of land, urbanization is going to create a lot of different problems. That is why we need very dense development. A traditional city block in Shanghai is walkable and mixed usage, and there is a lot of history and culture there. But it cannot meet the needs of today. There is very low efficiency, and the buildings are basically obsolete.

Our solution in Shanghai was the Xintiandi development. Before we started our development, it was dilapidated, old stone-gate housing, an architecture style unique to Shanghai. In 1996 I engaged Skidmore, Owings, & Merrill to do a master plan and participated very heavily in the planning process. I knew that Shanghai had very high aspirations to become a thriving international center, so we designed Xintiandi to respond to that need around the existing urban fabric.

Kristina Hill
Timothy Egan Lenahan Memorial Lecture
"Beauty or the Beast: Design and Infrastructure"
January 10

With infrastructure, we make decisions about dynamics in space. It is always about flow, and then we behave around and naturalize it. I often refer to infrastructure with my students as "the beast" because I'm always interested in how it asks us, "What kind of commitments have we made?" and "What's in our basement?" Take the drain lines under the streets of every city: there are the main lines, the laterals, and the homeowner's big-ticket item, the side sewer. If it breaks, you have to pay for it, but taxes pay for everything else. This is the beast, and no one is going to take it out and start over again. It's a latent beast. It isn't something that we're just going to take out and adjust. It needs to feed. Maintenance dollars rain on the beast constantly. And the question always is, how we can use that money to do something more innovative? That's the big budget that feeds the beast, and the beast is not going away.

I remember a professor at Harvard in the 1980s who had been a Fulbright scholar in Stuttgart the first five years or so after World War II. He said the people there were thinking about how the city was ninety percent destroyed and that they could re-organize the street layout. Finally, they realized it didn't make sense to re-organize the streets because the one thing they had left was the beast. It was latent capital that was invested in that city—everything else was gone. It is very difficult to take out the beast. It is the mundane beast, the fairly pleasant beast, the beast that only breaks in little pieces. But then there are also examples of seduction—ideas or projects like the Dutch dykes—where it's hard to say what the beast is. Is the beast the dynamics of the ocean environment? Is the beast the structure of the dykes? There's a little bit of a blur there. It might be both.

Makram el Kadi
Louis I. Kahn Visiting Assistant Professor
"Potentially Dangerous Space"
January 13

The interest we have as a practice in dealing primarily with contentious areas comes from the fact that both my partner, Ziad Jamaleddine, and I grew up in Lebanon, where we did our undergraduate degrees in architecture. But it's also part of our interest in viewing architecture with a more socially conscious activist role. In that sense, we see our practice, L.E.FT, as being both historicist and contextual. The way we understand historicism is in a twofold proposition. The first one is a more passive one in which certain practices in architecture use contemporary materials, construction techniques, or new software to create a new passive relationship between architecture and culture. Our way of understanding our practice is proactive in terms of the relationship between architecture and culture. We actively seek to create the operational usage of architecture to imbue our projects with a certain distinct and productive relationship between the two.

We also see ourselves as contextual, but not in the normal sense of the word. We understand the importance of having architecture that pushes the envelope from a stylistic or formal perspective, but we also want to understand the context in which we build from an economic, social, and, ultimately, a political perspective. In our projects, we try to go back to notions of architecture that have been discredited since the Modern movement, such as typology, program, and function, and redefine them in more contemporary ways. Instead of looking at architecture only in its proportion and form or in its more independent aspects, we try to militarize it in a way that would give it another dimension, one that is more dangerous. We understand the political act occurs at a number of different levels—state, city, and building—but we approach politics in a way that relates to three different scales of architecture: there is the detail level, which we call the "body politic"; there is the building level, which we call the "spatial politic"; and there is the scale of the urban, which we call the "geopolitical."

Hanif Kara
Gordon H. Smith Lecture
"Within Architecture: Design Engineering"
January 20

I see engineering as a very young discipline. We never did building calculations for thousands and thousands of years; architects let us be born about two hundred years ago, and then we started complicating things for you. From here on, I'm going to be full of contradictions and talk about the strange combination of passion, business savvy, self-improvement, language, passive construction engineering, and dramatic structures. Most of these are side effects. My contribution is to understand the redefinition of the architect in each of these cases, and my work is a side effect of all that the architect does. I'm not here to tell you how brilliant my work is; I'm here to tell you how brilliantly I support the architect. Our practice started in 1996, during the last recession, and we have chosen to focus on quality and innovative products. Nothing else has really mattered to us.

As an architect, you're confronted with all sorts of things. It takes ten years to judge an engineer because it takes that long to make sure things stand up. Architects can write a book and do nothing else. Although I am not great at theorizing engineering except as a way to articulate our story, my practice produced a book and exhibition after ten years of work. The new things we're having to engage as design engineers—ubiquity, banality, distressed sites, packing—we can all blame on the Lehman Brothers, but I think there's a bigger issue related to the split between design education and construction, for which our financial market is often blamed wrongly.

One of the things that my practice has focused on is taking away the pain from the architect. However, it's not that simple: we take the pain for you, but we let you feel it a little. Early on, I studied how architects think. Zaha used to say that doing things like that just makes it difficult, but it was a way of understanding what happens in the head of an architect so that we can understand what we're doing.

Nasser Rabbat
Brendan Gill Lecture
"Architecture Between Religion and Politics"
Delivered as the keynote for the symposium "Middle East/Middle Ground"
January 21

The Middle East is an exemplary middle ground, located between Europe and Asia and Africa, between Christianity and Islam, and between history as destiny and history as dialectical process. It is the place where civilizations intersected since at least the time of Alexander the Great. These junctures left their indelible marks on its topography and architecture as well as the compositions and cultures of its populations.

The middle-ground position, however, has been noticeably eroding in the last sixty years. A general mood of religiously inclined monoculturalism has recently infiltrated the region with pockets of ferociously protective communities brandishing their religious, ethnic, or linguistic differences as national traits. Religious architecture has consequently become a weapon of choice in this tug of cultural war between hardened religious identities and equally unyielding but weak political regimes trying to cover up their weakness by playing the religion game. The regimes have been sponsoring monumental state mosques both as markers of their religiously sustained authority (even if they politically teeter between religion and pseudo-secularism) and as appeasement for the growing popular piety, expressed through various channels of public behavior and political engagement.

The religious architecture in the modern and contemporary Middle East (but also in other places around the world) has been struggling with a duality of identity, national and ecumenical, imposed on it by politics. Designers and patrons have been trying, somewhat whimsically and hardly ever with any real design flair, to accommodate those conflicting domains of signification. The real challenge in the current wave of mosque building is rather ideological: how to separate the political from the religious and recognize their mutual autonomy. To allow the political and the religious to intermingle and overlap as state mosques by the very nature of their contradictory composite

Thomas de Monchaux

Eeva-Liisa Pelkonen

Peter Eisenman

Thomas Levin

John Patkau

names and aims inevitably results in a double-pronged impoverishment, architecturally and civicly.

Thomas de Monchaux
Myriam Bellazoug Memorial Lecture
"Seven Architectural Embarrassments"
February 10

Embarrassment is different from its colleagues, shame, and humiliation. Shame primarily connotes an awareness of ethical failure, the direct point of index from which virtue arises. Humiliation, as opposed to humility, which is the virtue of sidestepping hierarchy altogether, connotes extreme differences in power between its participants. It may be that all humiliation is shameful, or it should be, but embarrassment is distinct from both. Although it is potentially rich in ethical and powerful content, its etymology is remarkably spatial and pornographic and, therefore, architectural. The borrowing of the word is the same that we find in *bar*, *barrier*, *embargo*, and last but not least, *baroque,* that which hampers, hinders, or ultimately establishes thresholds of organizational legitimacies. Through a parallel development, we also have the embarrassment in the sense of excess, meaning the indulgence of luxury, which comes to us through an inflection of the word toward complexity and confusion, indecision and inaction. The embarrassment of riches—and embarrassment in general—is not the way one encounters it, but just because one does not know what to do with embarrassment doesn't mean embarrassment doesn't know what to do with us.

Eeva-Liisa Pelkonen
"Kevin Roche: Architecture as Environment"
February 17

In many ways, Kevin Roche can be considered a quintessential architect of the constant instability of "postindustrial society," which Daniel Bell, writing in the 1960s, considered characteristic of the new socioeconomic condition of the late twentieth and early twenty-first centuries. Indeed when embarking on independent practice during that decade, his work started to reflect the economic and cultural shifts that still characterize our era and have continued to do so today. Conceiving architecture as part of a larger environment is emblematic of the desire to engage these dynamic conditions. The ceiling of the lobby at the General Food Headquarters building, completed in Rye, New York, in 1982, captures the sense of how everything at the time was constantly changing and shifting, and how as a consequence it became harder and harder to separate the real from the effect.

As we have seen, many of Roche's buildings demonstrate that understanding architecture as part of such a dynamic field questions the very status of the architectural object. At one end of the spectrum, architecture often gets reduced to its basic components, to the bare minimum, to almost nothing, as in the case of the Wesleyan University Arts Center, a series of limestone walls forming spaces and courtyards. The IBM Pavilion at the 1964–65 New York World's Fair might represent the most extreme case: the building consists mainly of a 1.6-acre canopy carried by tree-shaped steel columns. Here, the architectural goal was to provide the minimum setting for human interaction and activity by simulating the atmosphere of a forest. At the other end of the spectrum, architecture envelops all aspects of our lives by becoming so big that we hardly notice it's there. The immersive interiors of the Ford Foundation, Union Carbide, and the unbuilt project for the Royal Bank of Canada exemplify how architecture becomes a kind of all-encompassing state of mind.

However, looking at Roche's architectural output during the past fifty years, we should ask, what are the stakes for architecture today? Roche would probably be the first to admit that big ideas and big buildings come with a certain risk. Yet while some of his buildings certainly make us wonder whether utopia was ever meant to be real, they still manage to evoke a sense of awe and nostalgia for a time when architects still aspired to progress and change.

Peter Eisenman
Charles Gwathmey Professor in Practice
"Wither Architecture? The Time of the Site"
April 7

What I have presented here is neither a justification nor an apology for what I do. It is a fact that our time is a late moment. I do not, however, believe we are at the end of ideology, as many people think. On the contrary, I believe architecture is still ideological and very much political and, therefore, quite relevant. Indeed, one could argue that architecture is an important discipline today because its relevance lies somewhere other than what it does in law or business. It is a way of explaining—metaphorically, in space and time—the many crises we face. But in order to do so, to act politically and critically, an architect must first have an idea, or, in other words, an architectural project as opposed to a mere design. The temporal concept of the site is as a project concerned with architectural ideas, which in themselves are inherently critical and ideological.

Unfortunately, political discussions in architecture today only seem to be about sustainability, LEED certificates, parametrics, and so on. But I often wonder whether they argued about sustainability when Borromini did San Carlino or Sant'Ivo, for example. I don't think so. Clearly those are "sustainable" projects in that they are still here today, but their importance to architecture lies in their critical differences and not in their relationship to some marketable current trend. This is not an argument against sustainability, but sustainability is not what animates an architectural idea.

I was recently reminded of something Daniel Burnham said: "Make no little plans; they have no magic to stir men's blood." Today it would seem that many of our politicians have very little desire to stir anybody's blood. But architecture does have that capacity. Architecture can stir reaction and movement. So what I am doing tonight is trying to give you a little insight into why I am optimistic about the future of architecture. I hope this brief presentation will in some way clarify what it can mean to be an architect, and, in particular someone like you today, entering school in what is a moment of lateness and also a period of economic downturn. I was not unlike you; after all, I was born in the Depression, lived through the downturns of 1972 and of 1982, and started my practice at the moment of an economic downturn. Remember, economic downturns don't last forever. But if you don't have an education and if you don't continue to believe in the future as the present, then you will always be in an economic downturn. Architecture matters. Don't squander that legacy.

Thomas Y. Levin
David W. Roth and Robert H. Symonds Memorial Lecture
"Topographies of Elusion"
Presented as keynote address to the symposium "Fugitive Geographies"
March 24

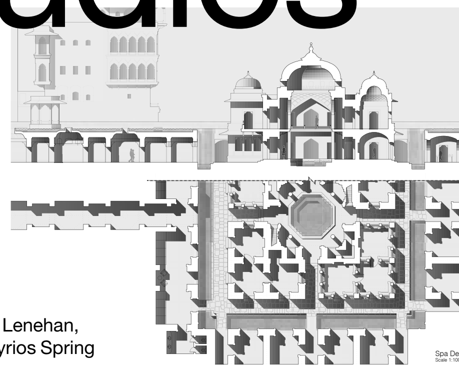
The compelling question I want to raise is, what is exactly is the relationship between fugitive geography as a thematic concern—i.e. films about people on the run—and the tendency of such films towards what one could call hetero-generic, multimedial, polymorphous hybridity? What would it mean to think of topographies of illusions as an image, in which space itself is on the run? Perhaps then what is being killed in *Natural Born Killers* is in fact a certain kind of narrative space, a certain spatial regime of the image. This implies that what we need to think when we think about topographies of illusion are new forms of image practices, in which what is on the run is nothing less than the cinematic image as such. For example, data mashing appears as mass cultural idiom on our cultural landscape at a time of great anxiety about the digital image. This is an anxiety fueled by the unreadability of the digital, in practices such as synthetic videos produced at the MIT Media Lab, where one's speech can be synthetically generated out of a pre-recorded phonetic catalog. The specter, having video of people saying things they never said, in languages they don't speak, gives the foreground in pixel bleeding of the data mashing video an almost reassuring quality. Simultaneously, the aesthetics of the compression pack, is also effectively engaged in an important retooling of our sensorium, producing new perceptual literacies and articulating new spatio-temporal logics that are what is most important, exciting, and urgent about new media.

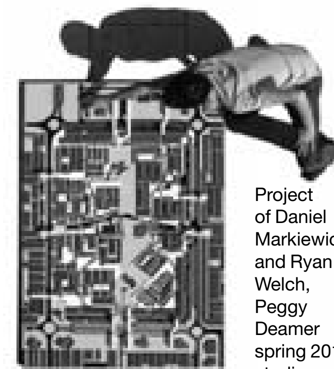
John Patkau
Lord Norman R. Foster Visiting Professor in Architecture
"Buildings/Projects/Competitions 2009–2011"
April 14

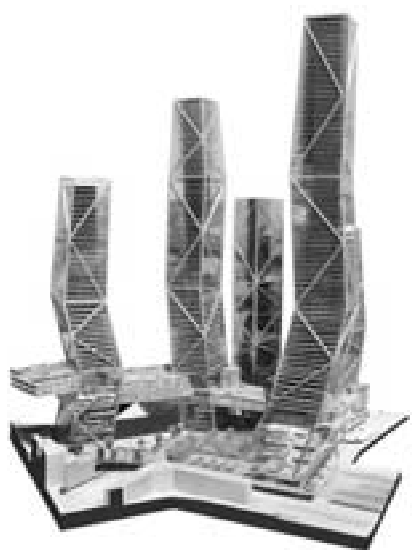
In my last lecture at Yale, I made the argument for architecture as form-finding and something shaped by circumstance. I described how at the outset of our practice, my partner, Patricia, and I often initiated a project by searching for what we called "profound retention:" those aspects of site, climate, building context, program, or local culture that would facilitate the development of an architectural form that was evocative of circumstance. The result of this approach was that individual projects often took on distinct identities in response to circumstance. Consequently, the corporeal relationship between our projects was loose at best. To us, this was an appropriate expression of the diversity within which we work. This year, my Yale studio takes as its operational assumption the somewhat more completely expressed notion that architecture arises from the synthesis of circumstantial considerations through the act of imagination. This act of imagination can take many forms. For Patricia and me, this imagination can be personal and idiosyncratic. However, it is more commonly an expression of cultural meaning and purpose, formal analogy, or an expression of an environmental response in construction and technology. The more inclusive the imagination is to the diversity of circumstances, the closer the imagination relates to the creation of architecture.

Excerpts compiled by Matthew Gin (MED '12)

Advanced Studios Spring 2011


Project of Kate Lenehan, Demetri Porphyrios Spring 2011 studio


Project of Daniel Markiewicz and Ryan Welch, Peggy Deamer spring 2011 studio

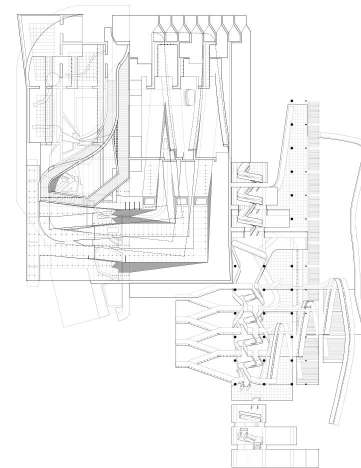

Project of William Gridley, Vincent Lo and KPF spring 2011 studio

Project of Erin Dwyer, Makram el Kadi spring 2011 studio

Project of Vivian Hsu, Thomas Beeby spring 2011 studio

Project of Mark Gettys, Greg Lynn spring 2011 studio

Project of Jacqueline Ho, John Patkau spring 2011 studio


Project of Alexandra Tailer and Kipp Edick, Emmanuel Petit spring 2011 studio

Vincent Lo

The seventh Bass Fellowship studio—led by developer Vincent Lo, of Hong Kong–based Shui On Land, and Saarinen Visiting Professors Paul Katz, Jamie von Klemperer, and Forth Bagley ('05), of New York City–based Kohn Pedersen Fox, along with critic in architecture, Andrei Harwell ('06)—examined dense, vertically oriented urban architecture in China's expanding western region to design mixed-use buildings combined with Chongqing's central rail station. The studio responded to the prediction that, in the next twenty years, China's urban growth will increase as 350 million people move from the countryside to cities.

The students visited China to see Vincent Lo's 2001 mixed-use development Xintiandi, in Shanghai—a shopping, restaurant, and art-gallery complex housed in and around traditional Chinese buildings—and high-rise projects that have informed his and KPF's work. After rigorous precedent studies, the students worked individually to multiply the programmatic building blocks of Xintiandi, creating buildings that maximized density and reconciled the desire for leasable area with the need for public and private spaces to enhance the area's identity and foster sustainable lifestyles.

The studio challenged the students to identify alternative models for density with projects that wove together skyscrapers, a multilevel podium connection, sky bridges, atria, and rooftop or sunken gardens. Many mitigated the vast size and scope of the project by creating clear transit infrastructure networks, fluid circulation routes, and multiple architectural solutions that broke down the large scale and rebuked assumptions about the potential for single mixed-use blocks. At the final review, the projects sparked intense discussion from a jury composed of John Alshuler, Albert Chan, Larry Ng ('84), Patricia Patkau ('78), William Pedersen, Alan Plattus, Demetri Porphyrios, Alex Twining ('77), and Qiu Shuje and Ma Hu Chongqing city officials.

Makram el Kadi

The Louis I. Kahn Assistant Visiting Professor, Makram El Kadi with Ziad Jamaleddin led a studio focused on the changing role of the mosque as both a religious and secular space. Conducted in parallel to Yale's "Middle Ground/Middle East" spring symposium, the studio addressed the new potential for a hybrid community program that aims to redefine the mosque beyond its current liturgical and prayer functions by considering the relationship between its physical space and the social realm of Islam. Though domes and minarets are typological elements that identify mosques, they are not stylistically inherent to the archetype. So the students investigated different typologies, definitions, and categorizations, placing the mosque's history in relation to contemporary Islamic discourse.

Challenged to combine programs that could be added to the building's function, the students were asked to propose mosque designs for a site that was part of Tripoli's Permanent International Fair, originally designed but not completed by Brazilian architect Oscar Niemeyer, in 1962. Programmatically, some projects explored a social approach to mosque design that risked a banalization of the "sacred" nature of the project, in turning students toward the "everyday" but thereby making religion more accessible. The conflation of mosque and housing created a new typology of social housing wherein religion could be performed from the comfort of a domestic space. Pursued in a variety of projects, this method led to a gradual integration of the mosque with the cultural, commercial, and leisure life of the city, ultimately juxtaposing the mosque with the transportation network of the city. The projects were presented to a jury of Michelle Addington, Tom Coward, Alishan Demirtas, Teman Evans, Jennifer Leung, Emmanuel Petit, Nassar Rabbat, Michelangelo Sabatino, and Beth Stryker.

Greg Lynn

Greg Lynn, Davenport Visiting Professor, and Brennan Buck asked their students to design a hypostyle high-speed-train station along the proposed San Diego–Los Angeles–San Francisco–Sacramento rail network. After studying various precedents and visiting cities along the proposed rail line, the students selected their project sites with the goal of developing porous indoor and outdoor spaces and dense civic space, redefining figure-ground in a contemporary manner.

Since columns characterize hypostyle halls, the students first designed a column that could be occupied, for either program or circulation, enclose energy and building systems, and express structure through a "composite" rather than "tectonic" sensibility. The hypostyle halls incorporated requirements of the future transportation grid, a multimodal electric charging station, and a power plant for the high-speed-train network.

Students proposed widely differing solutions: some situated their main public spaces in the bays between columns; several enlarged the columns to contain a central hall; others shredded the column grid, allowing the main hall to flow through both the column bays and the columns themselves, in section. Designs explored anthropomorphic forms with smooth surfaces, which jurors thought were reminiscent of Saarinen's TWA Terminal, as well as thickened skins on columnar structures that allowed for experimentation with moving circulation systems that worked from the inside out, revealing the layers of the train station.

A discussion of infrastructure as dynamic space in a new typology for transit engaged the jury, which included Thomas Beeby ('65), Aine Brazil, Mark Gage ('01), Keith Krumwiede, Joel Sanders, Raffie Samach, Galia Solomonoff, Enric Ruiz Geli, and Richard Schulman.

John Patkau

John Patkau, Norman Foster Visiting Professor and Timothy Newton ('07) asked students to design the Whitney Academy, a "school for inventors," as part of the Whitney Museum and Workshop, in Hamden, Connecticut. Located at the edge of a dam, the academy responds to the unaddressed educational needs of gifted 15- to 18-year-old students who cannot thrive in a conventional academic setting and learn best with hands-on problem-solving.

Patkau asked the students to consider the site's architectural and industrial history, the current condition, and the cultural and programmatic objectives of the museum and workshop. Using a variety of media, students investigated topography, building envelope, and structural and environmental systems at a variety of scales. They also were inspired by significant works of architecture, which they visited during the travel week in Barcelona, including the work of Gaudì, Enric Miralles, and Enric Ruiz-Gueli.

Some student designs incorporated studio spaces, theaters, offices, and workshops in scattered buildings; others created "mixing chambers" with natural light and ventilation via light-wells or rolling roofs. One student constructed an elevated bar-shaped building across the river. Another employed cellular hexagons for individual programs, and others integrated the building with the landscape of riparian rings and public paths that engaged the ecological system.

The diverse projects were presented to the review critics: George Baird, Tom Coward, Cynthia Davidson, Anthony Fieldman, Kenneth Frampton, Vincent James, Joeb Moore ('91), Patricia Patkau ('78), Raymund Ryan ('87), and Adam Yarinsky.

Peggy Deamer

Peggy Deamer's studio, "Chandigarh: A Contemporary Utopia," with Christopher Starkey ('09) challenged the students to investigate the viability of utopian planning in the context of contemporary economics, material exchange, and politics to determine which aspects of Le Corbusier's utopian plan for the Punjab capital can be sustained today. Students chose the site, program, and scale of their intervention after visiting Chandigarh and learning about contemporary urban issues.

Most of the students chose to address ways to manage Chandigarh's growth, given that the aim of its original planners to limit its size and preserve its boundaries by a greenbelt has long since been violated. A few took on the issue of the virtually dysfunctional capital complex; some confronted the issue of "boundary" as a more generic condition of both Chandigarh and utopianism. In all cases, the students had to deal with the tension between a systems approach to environmental and economic viability and a local, space-specific situation. They also learned to establish the difference between a utopian approach and good planning, determining the virtue of one over the other in light of Chandigarh's sustainable future.

Among the various ways in which the students developed their schemes—whether government-building expansions, technical parks, follies, sustainable integration of building and land, elimination of cars—the feedback from the jury of George Baird, Kadambari Baxi, Deborah Gans, John Patkau, Vikram Prankash, Vyayanathi Rao, Moshe Safdie, Michael Sorkin, and Stanislaus von Moos indicated that either utopianism was a red herring in terms of a future Chandigarh or that Chandigarh was a red herring for thinking through a contemporary utopia.

Demetri Porphyrios

Demetri Porphyrios, Louis I. Kahn Visiting Professor, and George Knight ('95) led a studio focused on designing a large-scale, high-end resort along a restored lakefront on the outskirts of Jaipur, the first planned city in India and the cultural capital of Rajasthan. Students informed their designs for new programs by studying local building precedents, such as the palace, the fort, and the *haveli*—a traditional building type derived from the private mansion.

In the third week, the studio group went on an intensive study trip to Delhi and sites such as the Jaipur City Palace, Jal Mahal, Deeg Water Palace, Amber Fort, the Taj Mahal, several step-wells, the mosque and palace quarters of the Mogul city Fahtephur Sikri, and their studio site in Jaipur. The group also visited several *haveli* in which schools, shops, homes, police stations, temples, workshops, and offices are now housed.

The midterm presentation of the precedent studies was a *parallèle* of large posters that followed a common scale and graphic format to foster comparison. Students dissected each building's history and speculated on the future adaptability of the traditional typologies according to the preliminary master plans. During the second half of the semester, each student selected a specific building or complex within their master plan to design using the program requirements of hotel, food services, entertainment amenities, and retail spaces.

The plan of Fahtephur Sikri, for example, inspired a project that incorporated a series of discrete, private residential courts. The ancient Indian typology of the step-well influenced the design of a project organized around a central atrium descending toward the lakefront. The design of a multi-cellular courtyard hotel, sited amid a series of urban blocks and a waterfront promenade, was influenced by the *haveli* residential typology.

Students presented the final projects with their precedent schemes and 3-D digital fabricated models of the historic buildings to a jury including Ben Bolgar, Albert Chan, Paul Katz, Barbara Littenberg, Steve Mouzon, Larry Ng ('84), Alan Plattus, Jaquelin Robertson ('61), Michelangelo Sabatino, and Jamie Von Klemperer.

Tom Beeby

Tom Beeby ('65), Bishop visiting professor, asked the students to design a prototype infill house for inner-city neighborhoods in Chicago, where the number vacant lots has been rising due to foreclosures resulting from tax delinquencies.

Since schools are often the focus of urban neighborhoods, and all Chicago city employees are required to live within the city limits, Beeby proposed that the municipality underwrite the financing for housing near schools in the interest of rebuilding a desirable urban structure that would allay crime while stabilizing the tax base.

The students immediately attacked the architectural problem through code analysis and trial designs, adding a self-imposed sustainability requirement. A tour of Chicago's neighborhoods gave them a good sense of the urban context. Many students put to use the knowledge they gained in the Vlock Building Project as first-year students. Some designed elongated houses that filled the site with roof gardens and terraces, providing additional private outdoor space; others created minimal Modernist concrete designs focused on a flexible modular system. The emphasis on circulation, privacy, and shade led to numerous variations of carving out a box to fit a standard urban lot.

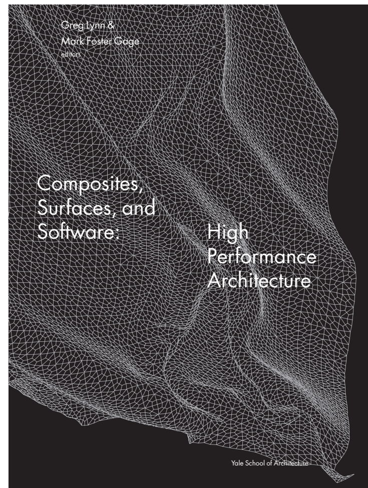
At each phase of the design, the students were asked to enlarge their models, from 1/8" = 1' – 0" to 1/2" = 1' – 0", in order to display structural competency as well as interior finishes at ever-increasing detail. Many of the final physical models included furniture and landscaping. The projects were presented to a jury of Deborah Berke, Peter Bohlin, Judy DiMaio, Peter Gluck ('65), Dolores Hayden, Stephen Kieran, Greg Lynn, and Jonathan Levi ('81).

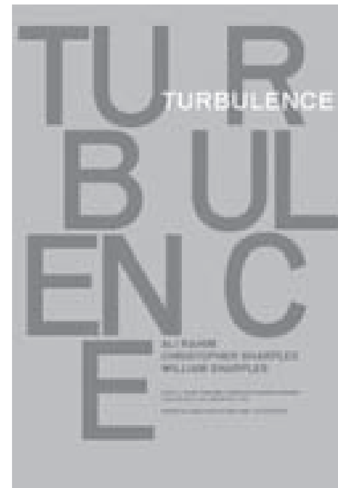
Emmanuel Petit

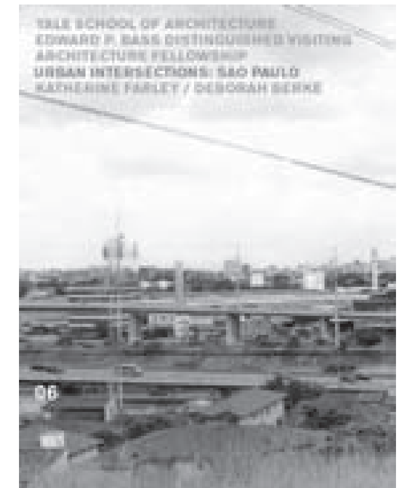
Students in associate professor Emmanuel Petit's studio formulated a position in relation to Zygmunt Bauman's theory of "liquid modernity," which postulates that institutions today are more fluid and unstable compared to the solidity and certainty of modernity. The specific program was for an urban commercial incubator, including hotels, a conference center, shopping, and a clinic for medical tourism on one of two sites in Rio de Janeiro, Brazil—the Centro Cruise Ship Terminal or the Santos Dumont City Airport—to find a synthesis between the city's infrastructure and superstructure.

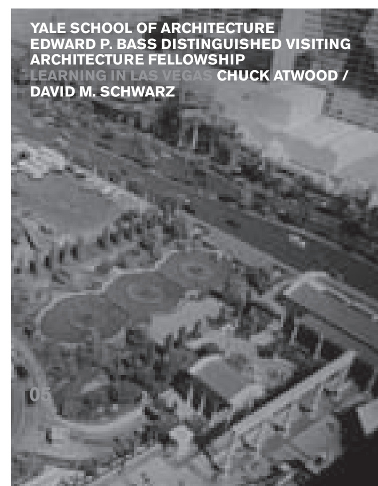
After a visit to Rio, students began to understand the site as belonging to the city and simultaneously being detached from it. Students worked in teams of two. One team conceived of the project as an outgrowth of a major Rio street system and looped the infrastructure through the airport to contain a conference center, located out in a bay hovering over the water, to allow the visitor a view of the skyline in the distance. Another project used a triumphal arch as a point of relief and as a monument in the urban landscape, extending the infrastructure across the city to the water's edge at the cruise-ship terminal site. Another team designed a huge, cantilevered truss system over the water, under which boats would dock. Other students echoed the logic of the cloverleaf highway by experimenting with negative spaces at the airport site. The detailed and expressive work inspired a discussion about diagramming and the potential for new paradigms with a jury, composed of Forth Bagley ('05), Gabriel Duarte, Arindam Dutta, Makram El Kadi, Peter Eisenman, Terman Evans, Mark Gage ('01), Sean Keller, Ariane Lourie Harrison, Ralitza Petit, Ingeborg Rocker, and Stanislaus von Moos.

Yale SoA Books









Composites, Surfaces, and Software: High-Performance Architecture

Composites, Surfaces, and Software: High-Performance Architecture, edited by Greg Lynn and Mark Foster Gage ('01), with Stephen Nielson ('09) and Nina Rappaport showcases the intersection between technology, aesthetics, and function and offers a multidisciplinary approach to cutting-edge, performative technology explored in a Yale studio with essays by Frank Gehry, Lise Anne Couture, Chris Bangle. The book was designed by Jeff Ramsey and distributed by W. W. Norton in 2011.

The July 2011 issue of *Architectural Record* features a review, and in June, the book was presented at the Center for Architecture as part of the "Oculus Book Talk" series hosted by the New York Chapter of the AIA. On October 17, an event will be held to celebrate the publication. Watch for details at www.architecture.yale.edu.

Just released: Fall 2011

Turbulence
Ali Rahim, William Sharples, Christopher Sharples, Louis I. Kahn Visiting Assistant Professors. Edited by Nina Rappaport and Leo Stevens ('08), the book is designed by MGMT Design and distributed by W. W. Norton, 2011.

Turbulence is the third School of Architecture book featuring the work of the Louis I. Kahn Visiting Assistant Professorship, an endowed chairmanship to bring young innovators in architectural design to the Yale School of Architecture. This book includes the advanced studio research of Ali Rahim of Contemporary Architecture Practice in "Migrating Coastlines: Emergent Transformations for Dubai," Christopher Sharples of SHoP Architects in "New Formations: Airport City," and William Sharples of SHoP in "Beyond Experience: Spaceport Earth." It features student projects, interviews with the architects about the work of their professional offices, and essays on the themes of their studios.

A release event will be held at 7:00 p.m. on Wednesday, September 7, at the Trespa Design Centre at 62 Greene Street in New York City. Please RSVP to turbulenceRSVP@gmail.com.

Urban Intersections: São Paulo
Katherine Farley, Edward P. Bass Visiting Architecture Fellow, and Deborah Berke Edited by Nina Rappaport, Noah Biklen ('03), and Eliza Higgins ('10), the book is designed by MGMT Design and distributed by W. W. Norton, 2011.

The sixth in a series, *Urban Intersections: São Paulo* documents the collaboration of Katherine Farley, senior managing director of the international real estate developer Tishman-Speyer, with architect Deborah Berke, assisted by Noah Biklen, at the Yale School of Architecture. Farley and Berke guided a group of Yale students in spring 2010 to explore potential design and development ideas for a mixed-use community in São Paulo, Brazil. The book features their ideas for this rapidly growing global city, with all its attendant vitality and contradictions. Featured projects consider a diverse range of approaches for combining residential, cultural, and commercial programs located on an abandoned urban site between the center and periphery of São Paulo. The work engages the development issues of schedule, phasing, risk, sustainability, value, and density, along with the architectural issues of scale, formal clarity, envelope articulation, use of color and texture, and the relationship of building to landscape. This book includes an interview with Farley and Berke, an essay on urban growth in the city, and discussions about the projects from the jurors.

BIM in Academia
Edited by Peggy Deamer and Phillip G. Bernstein ('83), designed by Kloepfer–Ramsey, and published and distributed by the Yale School of Architecture, this book will be available as the school's first digital book. Check the schools Web site in October.

This book compliments *Building in the Future,* published in 2010 and distributed by Princeton Architectural Press. It features a collection of essays by educators and practitioners on how Building Information Modeling (BIM) should be taught in architecture schools in the United States. The essays are divided between those that look at the larger pedagogical issues raised by teaching BIM (is it an advanced technique layered on top of the traditional education? Or is it a fundamental game-change, introduced at the early stages of design education?) and those that provide examples of BIM-centered courses, some within traditional M.Arch programs and others in cross-disciplinary programs that combine architecture with construction management and/or engineering and landscape. In all the essays, the excitement of exploring the implications of BIM while examining the tensions it introduces to conventional education (and production) is palpable. Check www.architecture.yale.edu for ordering information.

Recently released

Learning in Las Vegas
Charles Atwood, Edward P. Bass Visiting Professor, and David M. Schwarz Edited by Nina Rappaport, Brook Denison ('07), and Nicholas Hanna ('09), designed by MGMT Design, and distributed by W. W. Norton, 2010.

This book documents student projects for a pedestrian-friendly urban design of Las Vegas featuring a studio led by developer Charles Atwood and Washington, D.C.–based architect David M. Schwarz ('74). Using the framework of the original 1968 Yale Las Vegas studio, Atwood and Schwarz asked students combat Las Vegas's lack of street-oriented urbanism by using what they learned from other cities. Assisted by Brook Denison ('07) and Darin Cook ('89), students created master plans for hundreds of acres extending from the intersection of Las Vegas Boulevard and Flamingo Road. The book includes essays on Las Vegas and original photographs by Robert Venturi and Denise Scott Brown: and it narrates the process of research, analysis, and design in the world's premiere themed playground.

Constructing the Ineffable: Contemporary Sacred Architecture
Edited by Karla Cavarra Britton, designed by Think Studio, the book is published by the Yale School of Architecture and distributed by Yale University Press, 2010.

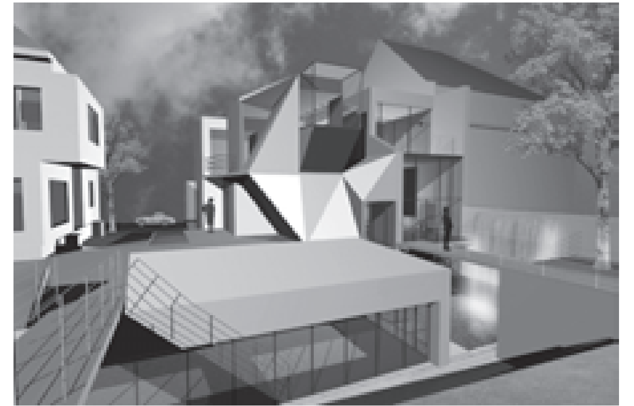
This book features a series of essays which analyze sacred buildings by their architects, such as Peter Eisenman, Moshe Safdie, Stanley Tigerman, placing them in dialogue with essays by scholars from the fields of theology, philosophy, and history, such as Kenneth Frampton, Vincent Scully, Miroslav Volf, and Jaime Lara, to raise issues on the nature and role of sacred space today. Essays call attention to Modern architecture's history of engagement and experimentation with religious space and address expressions of sacred space in landscapes, memorials, and museums. This book was reviewed in *Architect* in June 2011 and in *Architects Newspaper* in September 2011.

Faculty News

Sunil Bald with Studio SUMO, Mizuta Museum of Art, exterior view, Saitama Prefecture, Japan, 2011.

Anibal Belliomio with Pelli, Clarke, Pelli Architects, The Landmark competition proposal, Abu Dhabi, 2011.

Turner Brooks, The Cushing Center, Yale School of Medicine, 2010.


EPISTEME, rendering for a house in Luxembourg, 2011.

Michelle Addington, Hines Professor of Sustainable Architectural Design, was a member of the research team that received a gift of $25 million from Lisbet Rausing and Peter Baldwin (Yale College '78) to establish the Institute for the Preservation of Cultural Heritage on Yale's West Campus. Addington will be using her portion of the grant to build and staff an architectural research lab to investigate discrete thermal micro-environments and solid-state lighting. Addington's other major research project, directed toward developing a new international building metric, is entering its second phase; she and her collaborators in engineering and economics have installed a prototype wireless sensing system in Rosenkranz Hall and are evaluating the resulting data.

In February, Addington served on the jury for *Metropolis* magazine's "Next Generation" awards and delivered a "manifesto" on sustainable design in the "Manifesto Series 3: Eco-Redux," held at New York City's Storefront for Art and Architecture. She also gave a public lecture at Florida International University in Miami and delivered a presentation at "Material Beyond Materials: A Composite Tectonics Conference on Advanced Materials and Digital Manufacturing," a symposium held at SCI-Arc, in Los Angeles. At Yale, Addington gave lectures on sustainable design in three workshops organized for Women Leaders of China, visiting Chinese mayors, and members of India's Parliament. In June, she served on the national committee to select the recipient of the Building Technology Teaching Award for Emerging Faculty.

Sunil Bald, critic in architecture, gave the talk "Capture of the Floating World" at an international symposium for the study of *Ukiyo-e* (Japanese woodcuts) in Tokyo. The design for an important *Ukiyo-e* collection at the Mizuta Museum of Art, in Saitama prefecture, Japan, will be completed in December by his office, Studio SUMO. The *Journal of Transnational American Studies* (Stanford University) republished Bald's 2001 essay "Memories, Ghosts, and Scars: Architecture and Trauma in New York and Hiroshima" with a new postscript by the author; his review of *Design on the Edge* was published in *ArcCa* (AIA California chapter). In March SUMO, the design architect on a team led by Ralph Appelbaum Associates, was awarded the commission for exhibition design at the Smithsonian National Museum of African American History and Culture, on the Mall, Washington, D.C. Other recent SUMO projects include an invited competition for a new-media school and fossil museum in central Tokyo, three vacation homes in Campinas, Brazil, and a roller-skating rink for an elementary school outside of New Delhi.

Anibal Bellomio, lecturer, designed the competition proposal for the Landmark, at the intersection of Corniche Road and Khaled Bin Al Waleed Street, in Abu Dhabi. A building project awarded in 2004, the 72-story, mixed-use tower comprises of 32 floors of office space, 26 floors of residential units, and a restaurant on the top two floors. The plan's geometry is rooted in the complex Islamic patterns of the dodecagon.

Deborah Berke, adjunct professor, with her New York City–based firm, Deborah Berke & Partners Architects, is currently designing two 21c Museum Hotels. A 100,000-square-foot new hotel for business travelers and art enthusiasts, will open in fall 2012 in Bentonville, Arkansas. The 21c Museum Hotel in Cincinnati, Ohio, is a renovation of the 99-year-old former Metropole Hotel, recently listed on the National Register of Historic Places. The firm is collaborating with Pittsburgh-based Perfido Weiskopf Wagstaff + Goettel, which is noted for its experience in historic-preservation projects, one of whose principals is Leonard Perfido ('62).

Turner Brooks ('70), adjunct professor, continues work on the Cushing Collection museum, archive, and seminar room, at the Yale Medical School Library, which has been featured in a number of periodicals, including the *Architect's Newspaper.*

Brennan Buck, critic in architecture, with his office, FreelandBuck, received the Arch Is Prize together with the firm PATTERNS from the AIA Los Angeles. His work was featured in two exhibitions this spring—at the Superfront Gallery and the Woodbury University Hollywood Gallery, in Los Angeles—and in the *Architect's Newspaper* and design magazine *Bob*. Buck gave a lecture in the Sliver Lecture Series at the University of Applied Arts, Vienna.

Peggy Deamer, professor, published "Practicing Practice" in *Perspecta 44*; and "The Changing Nature of Architectural Work" in *Harvard Design Magazine 33: Design Practices Now Vol. II.* She co-edited the Yale book *BIM in Academia*, with Phil Bernstein (see page 23). Her ongoing architectural work includes a ranch-house renovation in Petaluma, California, and a house addition in Yonkers, New York, both to be completed by January 2012.

Alexander Felson, assistant professor in the School of Environmental & Forestry with a joint appointment at the School of Architecture, is part of the 2012 exhibit "*Foreclosed: Rehousing the American Dream*" with Zago Architecture organized by the Museum of Modern Art and Columbia's Buell Center for American Architecture. He was awarded a grant from the NYC Department of Environmental Protection to develop a green roof research station at 42nd Street and Third Avenue with the Durst Organization. He is constructing bioswales as collective stormwater applications in Seaside Village Bridgeport, Connecticut, funded through the Hixon Center. With professor Jim Axley, he submitted a preliminary patent through Yale for a constructed wetland systems that functions as an engineered "geothermal wetland." He is also working with YCEI and with the Nature Conservancy on local land-use planning and the development of land-use scenarios based on the TNC new coastal resilience interface for Connecticut.

Martin Finio, critic in architecture, with his New York-based firm, Christoff:Finio Architecture, is featured in the new book *New York Dozen,* by Michael J. Crosbie, launched in June at the Center for Architecture, in New York City (see page 26). The firm recently completed a competition entry for the Beton Hala Waterfront Center, in Belgrade. A 20,000-square-foot renovation of the Brooklyn Supreme Court building was completed over the summer. Finio's office is currently collaborating with artist Jenny Holzer on a piece for a house in Amagansett, New York. Finio was an invited juror at the 2011 AIA Chicago Design Excellence Awards.

Alexander Garvin (BA '62 and M. Arch '67), adjunct professor, recently published *Public Parks: The Key to Livable Communities* (W. W. Norton, 2011). The book draws on his background in urban planning and real estate development to trace the history, preservation, and future of parks in American cities.

Steven Harris, adjunct professor, recently completed a duplex penthouse overlooking Central Park and a new town house on the Upper East Side, in New York City. His firm's work was recently published in *Elle Décor*, *AD France*, *AD Spain*, and *World of Interiors*; cover features included a Horatio Street town house in January's *Interior Design* and a Croatian residence in August's *Ville & Casali*. Harris also hosted a segment on NBC's *Open House* about a West Village town house the firm designed for a Brazilian client.

Ariane Lourie Harrison, critic in architecture, with her firm, Harrison Atelier (HAt), had the design for the performance *Anchises* featured in *Architecture* (January 2011) and "The Perfect Incorporation," in *A+A China* (January 2011), following the studio's selection by *The New York Times* and *New York* as among the top ten events of 2010. She co-authored two articles with partner Seth Harrison: "Designing a New Anchises," in *Speciale Z* (summer 2011) and "Performance Design and the Ecology of Aging," in the book *New Aging, Changing Aging Through Architecture*, edited by Matthias Hollwich (Actar, 2011). The firm's current work in performance design includes a set for the new piece *Plasticity*, with choreographer Catherine Miller. The piece builds on the shorter *Pharmacophores,* shown in December 2010 at the Storefront for Art and Architecture, in New York City. Ongoing architectural projects include the Environmental Education Center at Talisman, Fire Island, New York which has been integrated into the National Parks Service General Management Plan Alternatives.

Andrei Harwell ('06), critic in architecture, presented the paper "The Jordan River Peace Park: An Infrastructure for Shared Regional Heritage" in May at the international conference "Why Does the Past Matter?" hosted by the University of Massachusetts Center for Heritage and Society. In October, he gave the lecture "Churaevka: Experimenting with Community in Russia Abroad" for the annual Perry House Foundation lecture series, in Stratford, Connecticut. As project manager of the Yale Urban Design Workshop, Harwell recently concluded a year-long sustainable planning study for Seaside Village, in Bridgeport, Connecticut, a World War I-era emergency wartime housing development. Currently, he is collaborating on the design and construction of experimental green public infrastructure at Seaside Village.

Dolores Hayden, professor, gave the keynote for a March conference at Connecticut College, "Smart Growth: Social and Environmental Implications," and lectured at MIT on her book *Building Suburbia.* She has articles forthcoming in the *Journal of Urban History* and the *Yale Review* and an exhibition review in the *Journal of the Society of Architectural Historians.* Hayden organized a panel on "Poets' Landscapes and Sense of Place" and delivered the paper "The Poet, Scale, and Spatial Imagination," at the June conference "Exploring Form and Narrative," at West Chester University. She has given readings from her newest collection of poems, *Nymph, Dun, and Spinner* at several Connecticut public libraries and the Rutgers MFA conference.

Keith Krumwiede, associate professor, published the essay "*[A]Typical Plan[s]*," a reconsideration by redaction and reconstruction of Rem Koolhaas's "Typical Plan" essay, in *Perspecta 43 "Taboo".* It was also presented at the "Flip Your Field" conference in Chicago last October. He also presented the lecture "Home of the Brave" at the University of Hartford in October 2010; "The Bauhaus Tweets," an imagined twitter war between Max Bill and Asger Jorn, was published in *Log 22: The Absurd* in June 2011. "Freedomland," a (satirical) ideal-city project was published this summer in *306090: Making a Case*. He also completed the design for a renovation of an historic row house in Brooklyn.

Edward Mitchell, adjunct assistant professor, will publish the essay "Pits and Piles," on his work in Luzerne County, Pennsylvania, in the book *After Urbanism* (Syracuse University Press, 2012). Project work from his office is also featured in *Fast Forward Urbanism* (Princeton Architectural Press, 2011). This fall, Mitchell is advisor and judge for Shift Boston's competition "Why Stop," focused on the South Coast rail lines, the subject of his studios at Yale. He will also be a peer reviewer and panelist for the Association of Collegiate Schools of Architecture conference on urbanism at MIT. Mitchell's office is currently completing residential projects in New Haven.

Joeb Moore ('91), critic in architecture, with his firm, Joeb Moore + Partners Architects, has been selected by *Residential Architect* as one of the fifty top residential architects in the United States. His firm's project PL 44 is included in the Taschen book *Architecture Now! Houses 2* (2011). An article on the firm's work in sustainable architecture appeared in *Barnard Magazine* (spring 2011). In addition, PL44, Spiral House, and Bridge House were featured in *Archdaily* earlier this year. Moore traveled to Cyprus in the spring as a member of the academic advisory committee for the University of Nicosia.

Ben Pell, critic in architecture, gave a talk in April at the Harvard Graduate School of Design. His New York City practice, PellOverton, has recently started construction on a house on the eastern shore of

Pirie, Turlington Architects, restored Fred Olsen Jr. House, 2010–11. Photograph by Paul Butkus.

Vertical Urban Factory exhibition curated by Nina Rappaport, installed at the Skyscraper Museum, New York from January through July 2011. Photograph by Christopher Hall.

Yale Urban Ecology and Design Lab designed by Gray Organschi Architects, 2011.

Van Alen Books on 22nd Street in New York designed by LoTek.

Virginia and is designing offices and a chapel for Unity of New York, in Manhattan.

Emmanuel Petit, associate professor, curated the traveling exhibition *Ceci n'est pas une rêverie: The Architecture of Stanley Tigerman,* on display at Yale in the fall and then at the Graham Foundation, in Chicago. He also edited the book *Schlepping Through Ambivalence: Essays on an American Architectural Condition,* a collection of Tigerman's writings from the 1960s to the present, to be published later this year. Petit gave a lecture at the Société Française des Architectes and the CNRS's conference "Théorie et Projet," in Paris, in May, and presented a paper at the Tate Britain conference "Reassessing Jim Stirling," in London, in June. His text "Irony and Postmodern Architecture" will appear in the exhibition catalog for the show at the Victoria & Albert Museum in the fall. Petit also received a grant from the Graham Foundation for his forthcoming book *Irony, Or, the Self-Critical Opacity of Postmodern Architecture*. With their architectural practice EPISTEME, Emmanuel and Ralitza Petit are working on the design of a house with a pool in Luxembourg City.

Nina Rappaport, publications director, curated the exhibition *Vertical Urban Factory* first displayed at the Skyscraper Museum in New York from January through July 17. The show was designed by Michael Tower ('00) and Sarah Gephart (Yale MFA '00) and included models fabricated by Yale graduates, Patrick Delahoy ('11), Nicholas Gilliland ('10), and Kurt Evans ('10). The exhibition was reviewed in the *New York Times*, *Architects Newspaper*, *Metropolis*, *Architecture Review, Daily Dose*, and *Architect* among other publications. It will travel in the spring to the National Building Museum. As part of the project she organized public programs, including a series of panel discussions, tours, and curator talks. Rappaport's articles on the vertical urban factory and urban manufacturing appeared Urban Omnibus.org (May 2011), and *Slum Lab* (September 2011). She published a piece in *Pin-Up* on Buckminster Fuller's vertical cotton mill (Spring 2011). She was interviewed on WNET about the project. She also received an exploration grant at the Hagley Museum and Library for fall 2011. Rappaport is part of Natalie Jeremijenko's team for the Civic Action project and exhibition to be on display at the Noguchi Museum and Socrates Sculpture Park, from October 5, 2011 through March 2012.

Joel Sanders, adjunct associate professor, traveled to London to serve as the keynote speaker for "FLOW," a conference hosted by Kingston University. He delivered a lecture on architecture, landscape, and interiors. This fall, he will give the keynote address at an AIA Colorado conference about professional practices pursuing larger-scale international projects. Sanders is also co-editor, with Diana Balmori, of the book *Groundwork: Between Landscape and Architecture,* to be published by Monacelli Press this fall. Currently, his office, Joel Sanders Architect, is designing three academic projects scheduled for completion this year: the renovation of Julian Street Library, at Princeton University; the new Academic Resource Center at NYU; and the Franklin Field Student Study Lounge, at the University of Pennsylvania.

Dean Robert A.M. Stern ('65) was elected to membership in the American Academy of Arts and Letters in May 2011. It was celebrated with a month-long exhibition of his work at the Academy's galleries at Audubon Terrace in New York. His firm Robert A.M. Stern Architects has several new commissions, including an office building at Five Crescent Drive at the Philadelphia Navy Yard, which will serve as headquarters for the North American operations of pharmaceutical company GlaxoSmithKline, for developer Liberty Property Trust; a new home for the LeBow College of Business at Drexel University in Philadelphia; student residences on Chestnut Street, also at Drexel, for developer American Campus Communities; and a new Chapel for the Ages at Virginia Theological Seminary in Arlington. The Clarendon, a residential tower in Boston, and new buildings for the Santa Monica—UCLA Medical Center and Orthopaedic Hospital were completed. The film "Robert A. M. Stern: 15 Central Park West and the History of the New York Apartment House" will premiere at a benefit for the Sir John Soane's Museum Foundation and the Checkerboard Film Foundation on September 20 at the Union Club in New York; the film will have its festival premiere at the Architecture and Design Film Festival, also in New York, on October 22. The WTTW-Chicago documentary "Robert A.M. Stern: Presence of the Past" will air nationally on PBS on October 9.

Paul Stoller ('98), lecturer and principal at Atelier Ten Environmental Designers, recently spoke at the Building and Construction Authority's "Leadership in Green Building" lecture series, in Singapore, as well as at Autodesk's "Green Building Design and Strategies" seminar, in Kuala Lumpur. His talks focused on the challenges and opportunities of designing toward carbon-neutral sustainable development, such as his work targeting net-zero energy for the Kohler Environmental Center, Choate Rosemary School in Connecticut, designed by Robert A. M. Stern Architects. Construction will finish this year on the new Law School Student Center at Harvard University, another collaboration with Stern, which is targeting LEED Gold certification. Stoller is also working on the newest building at the NYU Langone Medical Center, the LEED Gold–targeted Kimmel Pavilion, and on the new Vietnam Veteran Memorial Visitor Center, in Washington, D.C., both with Ennead architects. He is leading the sustainable-design effort for the Business School at Sydney University, designed by Woods Bagot; the U.S. headquarters for LG Electronics, with HOK; and the framework for sustainability guidelines at Washington University, in St. Louis.

Laura P. Turlington ('89), lecturer, with her office, Pirie Turlington Architects, had the restoration and addition of the Tony Smith House in Guilford, Connecticut, featured in the book *Tomorrow's Houses: New England Modernism,* co-authored by Alex Gorlin ('80) with photographer Geoffrey Gross (Rizzoli International, 2011).

Yale Urban Ecology and Design LAB

A spring party to celebrate the opening of the Urban Ecology and Design LAB (UEDLAB) for faculty from the Yale School of Architecture (YSOA) and the School of Forestry and Environmental Studies (F&ES) provided a glimpse of the future at the cross-disciplinary program's headquarters. The UEDLAB, designed by Lisa Gray ('87) and Alan Organschi ('88), was built through generous support from F&ES, is a center of exchange for integrating basic and applied ecological research with urban design, planning, landscape, and infrastructure projects to be conducted with YSOA and led by Alex Felson, who teaches in both schools. Coincidently, the UEDLAB also occupies a Paul Rudolph building, Greeley Memorial Laboratory (1959).

The UEDLAB hosts a wet laboratory for urban ecological research, including vegetative and soil analysis capabilities associated with the Million Trees NYC Project, for which Felson is a principal investigator, as well as for research on amphibians, the focus of his dissertation. It also functions as a design studio and decision theater, with extensive multimedia capabilities for working meetings. Open to those interested in studying and reshaping human settlements and urbanization patterns through research, design, and stewardship, the UEDLAB emphasizes scales of projects that relate to property owners, parks, neighborhoods, transportation hubs, and infrastructure. Through group-based work and interdisciplinary teams, it tackles a variety of urban ecological research and design projects that engage city dwellers by enhancing ecosystem functions and the quality of public spaces.

Located at 370 Prospect Street, between the old Winchester factory and the Leitner Observatory, the grounds include the Marsh Botanical Garden, a historic landscape designed by Beatrix Ferrend and faculty, including George Nichols, garden director and botany professor. The combined aesthetic is still evident; hopefully the UEDLAB will spawn more interdisciplinary discourse between students and faculty of the two schools.

—Alexander Felson
Felson is joint faculty School of Forestry and Environmental Studies and School of Architecture.

In Praise of the Obsolete

We've seen it happen again and again: economies change and technologies evolve; things that seemed science-fictional yesterday become the new norm. The search, almost a fetish, for the new and improved seems to drive everything and everyone. Rarely do we stop and wonder what such relentless seeking leaves behind: the no-longer new is immediately, unmercifully consigned to the dustbin of history.

Van Alen Books is an experiment that consciously—and perhaps unconscionably—heads in the wrong direction. At precisely the moment when digital readers such as Kindle, Nook, and iPad are racing one another to become the next gizmo of choice, online booksellers are poised to take over the book market, and physical bookstores have become a thing of the past. We at The Van Alen Institute decided to open an architecture bookstore—a very real one, not a digital one. The bookstore, everyone tells us, is obsolete; new technologies have made it so. We believe that reports of the bookstore's death are greatly exaggerated. We wager that bookstores, "traditional" physical spaces in the city, still matter.

Located at Van Alen Institute's headquarters at 30 West 22nd Street in Manhattan's Flatiron District and opened in April 2011 with seed funding from Furthermore: a program of the J. M. Kaplan Fund, this storefront space is New York City's only book emporium and gathering place devoted solely to architecture and design publications. Designed by LOT-EK, the store features a 14-foot-tall seating platform crafted from a stack of recycled doors, which step up to create an amphitheater overlooking 22nd Street through glazed storefront windows. The triangular installation evokes the steps of Times Square's TKTS booth, an iconic project originated through Van Alen Institute's 1999 design competition.

In creating Van Alen Books, we've been guided by two principles: first, the wish to ensure that in the future there will be possibilities for accidental, physical encounters with books. The sanitized experience of perusing an Amazon preview or an online aggregator cannot substitute for the old-fashioned analog experience of browsing around a bookstore. Van Alen Books does not compete with online booksellers but offers readers something the internet cannot do: the promise of discovering books by chance, of stumbling on books and magazines you didn't know about. Our other guiding idea was to re-imagine the bookstore as a public space. At once an experimental installation and a reading room, Van Alen Books encourages people to come in and read, ask questions, and discuss architecture and design. We want our bookstore to be a sort of parlor (another obsolete space) in which you may engage in debates on architecture, whether by listening to architects present their work and books or by sharing, say, your latest zine, a quirky object, or a handmade notebook for the next passerby to discover.

As a space in which architecture books are read, sold, discovered, and discussed, Van Alen Books is ultimately a project in public architecture. A city without bookstores—and especially without public spaces for discovery and encounter—is an impoverished city. If this is an obsolete idea, so be it: the bookstore is dead, long live the bookstore.

—Olympia Kazi
Kazi is the executive director of the Van Alen Institute.

Van Alen Books, located at 30 W. 22nd St, New York, NY, is open Tuesday through Saturday, from 11:30 a.m. to 7:30 p.m. Call (212) 924–7000 for more information, and visit www.vanalen.org.

Alumni News

Davies Tang & Toewes, Bathouse Pavilion, Cupsuptic Campground, Oquossoc, Maine, 2011.

Leroy Street Studio, Bay House, Long Island, New York, 2011. Photograph by Scott Frances.

Ennead Architects, National Museum of American Jewish History, Philadelphia, 2010. Photograph ©Jeff Goldberg/Esto for Ennead Architects (formerly Polshek Partnership)

C+C Architecture, restaurant, Jersey City, New Jersey, 2011.

Hodgetts + Fung, Hollywood Bowl replica by Gardener Elementary School, Los Angeles, 2011. Photograph by Hodgetts + Fung.

Alumni News features reports on recent projects by graduates of the school. If you are an alumnus, please send your current news to: Constructs, 180 York Street, New Haven, Connecticut 06511 or to constructs@yale.edu.

1960s

David Childs ('67) was featured in "The Best Architecture in 2011," in the *Guardian* (January 3, 2011), for his design for One World Trade Center, whose topping-off ceremony is planned for fall 2011.

Craig Hodgetts ('67) and his Los Angeles–based firm, Hodgetts + Fung, helped honor Gardener Elementary School's one hundredth anniversary by working with students to build a replica of the Hollywood Bowl. The firm, which completed the renovation of the famed outdoor concert venue in 2003, built the miniaturized version out of PVC pipe and polystyrene. The structure was completed on the school's playground and will serve as a museum to display historic photographs during the school's anniversary celebration.

1970s

Stephen Glassman ('75) was appointed president and CEO of the Community Design Center of Pittsburgh (CDCP) in May 2011. The appointment comes after many years spent in both private practice and the non-profit sector. For the past twenty-five years, Glassman has headed Art and Architectural Design, a firm based in Pennsylvania and Maryland, while also serving as chairman of the Pennsylvania Human Rights Commission. At CDCP, he will develop designs and planning strategies to aid the economic and environmental growth of communities.

David Waggonner ('75) was highlighted in the June 2011 edition of *Architectural Record* for "The Dutch Dialogues," a series of conversations he initiated about using natural flood-mitigation systems rather than artificial barriers in New Orleans. Waggonner's project recently received 2 million dollars in funding from the Louisiana Office of Community Development's Disaster Relief Recovery Unit and the U.S. Department of Housing and Urban Development.

Audrey Matlock ('79) will be a speaker in New York City at *Architectural Record's* November 2011 "Innovation" conference, which will focus on the theme "Crossing Borders/Disciplines." Along with panelist Thom Mayne, of Morphosis, she will discuss how American architects can work in foreign countries.

1980s

Charles Dillworth ('83), principal of the San Francisco–based firm STUDIOS Architecture, won a 2010 AIA New York State Award of Merit for its work on a new headquarters for Grey Group, a marketing agency based in New York City. The project challenged the firm to develop a new configuration for the office that called for a 90:10 ratio of open to closed space. It has also been highlighted for the way it addresses acoustical concerns in a large, open, loft-like space.

1990s

Louise Harpman ('93), a clinical associate professor at New York University's Gallatin school, and principal of Specht Harpman Architects, organized a symposium at NYU this spring, titled "Global Design: Elsewhere Envision," which focused on reconciling global and local environmental and infrastructural concerns. Speakers included Sanford Kwinter, Bjarke Ingels, and Daniel Barber (MED '05).

Robert Young ('94) is the design director for Perkins + Will's Washington, D.C. office and is working on the master plan for the re-use of the Walter Reed campus in the district, as well as critical-care hospitals, and a small gallery for the Newseum, which was one of his last projects before leaving Polshek Partnership (now Ennead Architects). His last project with Polshek Partnership, the National Museum of American Jewish History, in Philadelphia, opened in November 2010.

Alex Barrett ('97) and his firm, Barrett Design and Development, completed and sold all units at 25 Carroll Street, a 17-loft residential project, which he designed and developed, in Brooklyn, New York. The building is the former manufacturing facility of the Brooklyn Macaroni Company, and the firm incorporated the original raw masonry and timber in the design.

Edgar Papazian ('99) appeared in the June 2011 edition of *ReadyMade* magazine, which documented the process of renovating his home in Portland, Oregon.

2000s

Frederick P.H. Cooke ('00) has a New Jersey-based practice with his father Caswell Cooke ('67) that is working on the designs for an organic supermarket, a live-work artist residence in Jersey City, a school for the developmentally disabled in Ghana, a community theater, and a streetscape improvement project in Newark. Frederick has been teaching studios for the past five years at New Jersey Institute of Technology's College of Art & Design.

Shirly Glat Robins ('00) and her husband, David S. Robins (Yale College '89, M.Arch '94), lived in Singapore the past two years. Shirly taught at the National University of Singapore (NUS) Department of Architecture and owned SGR Courses, an architecture education company for students in both local and international schools. She recently returned to Israel, where she teaches at the Shenkar College of Engineering and Design and is designing residential interiors and an addition to a multi family residential building. In Singapore, David was an associate principal for Moshe Safdie Architects & Planners, leading the design and construction of the ArtScience Museum, Crystal Pavilions, and Marina Promenade at the recently completed Marina Bay Sands.

Trattie Davies (Yale College '94, M. Arch '04), Frederick Tang (Yale College '99, M. Arch '03), and Jonathan Toews (Yale College '98, M. Arch '03) have formed Davies Tang & Toews, a design partnership based in Dumbo, Brooklyn. They have been working with the PARC Foundation/David Deutsch on a Bathhouse Pavilion at the Cupsuptic Campground, in Oquossoc, Maine; "TENTSTOP: An Urban Camping Proposal," exhibited at the New Museum Festival of Ideas for the New City in May; and the design of a Linear Park, in Hudson, New York. Davies is also a critic in architecture at Yale School of Architecture.

Elizabeth Morgan ('07) won the 2010 Honor Award of Western Massachusetts AIA for a modern vernacular residential project designed in collaboration with her Kuhn Riddle Architects colleague Ann Marshall. Morgan is an adjunct faculty member at the University of Massachusetts, Amherst, where she designed a 15,000-square-foot building for the Minuteman Marching Band, to be completed in spring 2012.

Jessica Varner ('08), who works at Michael Maltzan Architects, co-edited *No More Play: Conversations on Urban Speculation in Los Angeles and Beyond,* by Michael Maltzan, Hantje Cantz, 2011 (see page 18).

2010s

Nicholas Gilliland ('10) formed a Paris-based partnership with Gaston Tolila. The practice, T+G Architecture Urbanisme Design, is renovating Le Temps des Olivides, a restaurant in Paris.

Bradley Baer ('11) started Zoko, a social networking program that forms "dinner co-ops" wherein people within various groups take turns hosting a meal. Zoko was recently selected by Betaspring, a start-up accelerator company, as one of ten projects the company will invest in.

Digest Trifecta

The August 2011 issue of *Architectural Digest* features articles on the last house designed by Charles Gwathmey ('62) before his death in 2009; as well as the Bay House designed by Morgan Hare ('92), Marc Turkel ('92), and Shawn Watts ('92) of Leroy Street Studios; and a pool house designed by Gil Shafer III ('88).

New York Dozen: Gen-X Architects

By Michael J. Crosbie, Images Publishing, 2011, 224 pp.

A June 2011 report by the Center for an Urban Future (Giles, David. "Growth by Design", 2011) on the impact of architecture and design on New York City's economy asserts that the city has "the largest collection of architecture firms of any city in the U.S.," with over eight percent of the nation's architects and more than 1,300 architecture firms: moreover, the number of designers working in the city has almost doubled in the past decade. This density and diversity of talent makes singling out particular architects a difficult task, but Michael J. Crosbie, chair of the Department of Architecture at the University of Hartford, has taken it upon himself to highlight a dozen young offices that are emblematic of their generation in the early days of the twenty-first century.

Inspired by the popular 1972 book *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier*—nominated the "New York Five" by then *New York Times* architecture critic Paul Goldberger—Crosbie's "New York Dozen" includes Andre Kikoski Architect, Architecture in Formation, Arts Corporation, Christoff:Finio Architecture, Della Valle Bernheimer, Leroy Street Studio, LEVENBETTS, MOS, nARCHITECTS, Studio SUMO, Work Architecture Company (WORKac), and WXY Architecture. Many of these firms have Yale connections as either graduates of or teachers at the school. Crosbie was also inspired, in a different way, by another former *Times* critic, Nicolai Ouroussoff, who asserted—in an article on August 23, 2009, marking Charles Gwathmey's death—that in the decades since the "New York Five," the country's creative energy shifted to Los Angeles, nurturing a younger generation of architects without equal in New York City. (The next day, Andrew Bernheimer, one of the "New York Dozen," penned an open letter to Ouroussoff, in the *Design Observer,* challenging the critic's assertion.) This collection of fifty projects by twelve firms clearly shows that some of the best architecture of this generation is being created in New York City, be it installations, interiors, houses, apartment buildings, or ambitious unbuilt projects of various types. Like any list, Crosbie's is definitely open to debate, but his semi-objective methods (referencing MoMA PS1's Young Architects Program and AIANY's *Oculus* journal, in particular) have yielded a diverse yet representative crop of architects who embrace collaboration, social and environmental responsibility, and experimentation.

In the introduction, Crosbie calls *Five Architects* "the first self-promotional publication to appear in the new age of media attention to architecture." Self-promotion in architecture is at an apparent saturation point today, with print and online media encompassing monographs, contemporary collections (of which *New York Dozen* is a part), magazines, blogs, and architects' own web pages. In essence, Crosbie's book resembles the latter in the way it collects photographs, drawings, and the architects' own words. Concise statements by members of the dozen on their values, philosophies, and practices are helpful lead-ins to the projects, but the content could have been pushed even further beyond what can be found online. Of course, in the current print-to-digital content shift, that is becoming harder every day.

—John Hill
Hill, author of the forthcoming Guide to Contemporary Architecture of New York *(W.W. Norton, 2011), is editor of www.American-Architects.com and writes the* DailyDose *Architecture Web site.*

See Yourself Sensing

See Yourself Sensing: Redefining Human Perception, by Madeline Schwartzman ('86), associate professor at Parsons School of Design and adjunct professor at Barnard College, is an explosive and timely survey that explores the relationship between design, the body, technology, and the senses. Recently published by Black Dog Books, it embraces cyborgs, post-humans, mediated reality, and cutting-edge sensory interventions that allow one to see with the tongue or plug the nervous system directly into a computer. The book features experiments with interaction design, cybernetics, neuroscience, art, and architecture, illustrating how humans see and sense and how artistic interpretation can undermine our fundamental perception of the world and ourselves. Schwartzman includes the work of key innovators in this field, from Haus-Rucker-Co.'s mind-bending headgear and Rebecca Horn's mythical wearable structures to Stelarc's robotic body extensions, and Carsten Höller's neurally interactive installations, as well as the work of contemporary artists including Daito Manabe, Hyungkoo Lee, and Michael Burton. One can almost imagine wearing solar-powered contact lenses that augment reality, LED eyelashes, and goggles that allow one to communicate with electric fish—all featured in the book and created with the purpose of transforming and provoking the wearer's sensory experience. (Watch for a full book review in the next issue of *Constructs.*)

Doug Garofalo

August 1, 1958–July 31, 2011

Chicago's cutting-edge architect Doug Garofalo died peacefully at his home the day before his 53rd birthday.

A fellow of the American Institute of Architects, he received the AIA Chicago Young Architect Award in 1995. He received his bachelor's of architecture degree from the University of Notre Dame in 1981 and acquired his master's degree from Yale University in 1987. Doug was a tenured professor at the University of Illinois at Chicago, serving as acting director from 2001–03, and he also assisted in the co-founding of ARCHEWORKS, an alternative design school focused on social cause. Shortly after receiving the Young Architect Award, he was published in *Metropolis* for an innovative project in the Chicago suburbs. I had always been enamored with Doug's approach and was quoted saying, "He's at once practical and theoretically charged, and [these traits] feed each other. Doug doesn't compromise, but he's able to use the crappy materials young architects get stuck with and make them look as if they were bearing fruit from the rich theoretical materials of his mind. Doug doesn't come from a lot of money or pretention—he listens, he's not dogmatic, he's not attitude-laden . . . with a little luck, in ten years, he'll be one of the architects to contend with."

Doug was a lightning rod for young emerging talent. Among his built projects are the award-winning Korean Presbyterian Church of New York, in collaboration with Greg Lynn and Michael McInturf, a project that gained international notoriety as the first building truly conceived and executed with digital media and because it represents an alternative solution to adaptive reuse; the Hyde Park Arts Center, and numerous residential projects. His unbuilt designs include a gateway in *Visionary Chicago Architecture,* published in 2005; housing for Chicago's 2016 Olympic bid; and an urban design for Roscoe Village, in collaboration with Xavier Vendrell, in a forthcoming book and exhibition titled *Designs on the Edge: Chicago Architects Reimagine Neighborhoods* sponsored by the Chicago Architecture Foundation.

Doug's recent professional honors include the "Emerging Voices" program at the Architectural League of New York in 2001; a one-person exhibition at the Art Institute of Chicago in 2006; a Chicago AIA Distinguished Building Award and Driehaus Foundation Award for Architectural Excellence in Community Design for his Hyde Park Arts Center in 2007; being awarded a United States Artists Fellowship in 2008 and named a University Scholar for 2009–12 by University of Illinois at Chicago

Bob Somol, director of the School of Architecture at the UIC, is quoted, saying, "In addition to his professional accomplishments and teaching excellence, Garofalo is tireless in his service to the university and larger architectural community . . . along with his increasing national and international acclaim, [Garofalo] continues to be one of the most generous and dedicated members of the unversity and school community." Zurich Esposito, executive director of the Chicago Chapter of the AIA, added that, "Doug was a shooting star and always ahead of most. We are only just now starting to understand everything he was moving forward in design. His recent absence from the practice was palpable. His death is a huge loss for our community."

He is survived by his wife, the artist Chris Garofalo; his parents, Armand and Carol Garofalo, of Clifton Park, New York; his brother, Brian Garofalo, of Washington Crosssing, Pennsylvania; his sisters Karen Hassett, of Lancaster, Pennsylvania and Janice Baldyga, of Clifton Park; his nieces, Amy Garofalo and Kiri Hassett; and his nephews, Ryan Garofalo, Max, and Teddy Baldyga.

—Stanley Tigerman (B. Arch '60, M. Arch '61)
Tigerman is principal of Chicago-based Tigerman McCurry Architects.

Douglas Garofalo

Doug Garofalo Davenport Visiting Professor at Yale in 2001. Photograph by Stella Papadopolos ('01).

Doug Garofalo Architect, House in Spring Prairie, Wisconsin. Photograph by Nathan Kerman, 2003.

Doug Garofalo: A Tribute

For those who knew him, his long list of accomplishments and contributions to many outstanding institutions—Yale, the University of Illinois Chicago Circle, Archeworks—aptly defines him as a significant figure in the architectural community. His life and career as a designer ended much too early, cheating us out of what would likely have continued to be a unique and often brilliant voice, just beginning the transition from quirky and joyous private design commissions to larger-scaled public work.

For Doug's peers, he was a guiding light, always a step ahead in wrestling with the physical travails and triumphs of establishing a practice, finding unexpected discoveries and new challenges in built work. For all of us, especially for many younger architects who came under his mentorship, he was generous with advice, enthusiastic, and full of humility. As Ben Nicholson once said to me, "I want to work for Doug so that I can learn how to be a real architect." He paved his way to success with no outside influence of money or power but rather by retaining his individual vision, generously bringing clients, builders, and his fellow Chicagoans along for the parade. With Doug there was only his special talent, a great belief in the power of architecture to make a positive influence on people's lives, and a tireless drive to be better without intellectual malice, selfishness, or ego.

For his friends, and there are many, the loss is even more profound. Doug and Chris—his immensely talented and heroic wife and fellow artist—made Chicago a special little corner of the endless Midwestern grid. It has always been a treat to visit their laboratory of experiments, a menagerie of plausible fictions made up of Chris's subaquatic creatures, Doug's playful models and furniture prototypes, their library of literary specimens, and their collection of strange and beautiful new life forms which we all desperately wanted to be part of. They opened the doors of their wondrous world of imagination and made us, an equally quirky collection of oddities, at least for a short time, feel right at home, drifting on the prairie fantasy of Chicago we all maintain in our waking dreams.

A few years ago, when Doug was in the midst of his battle with illness, he took me and fifteen students on a four-hour tour of the Loop, giving us his personal interpretation of an "organic" architecture that included the best of Root, Sullivan, Wright, and Mies but also a manhole that saved the city from a flood that would have engulfed the hidden labyrinth connecting most of the downtown. Doug was successfully projecting himself into that universe of ideas. I knew, at the time, that Doug was overextending himself beyond what was prudent, but selfishly I knew his boyish enthusiasm needed to be conveyed to a younger group of future architects, who I hoped, could benefit from his passion and his belief.

Doug Garafalo was a prince. He will be sadly missed but most of all fondly remembered. He gave us much to learn about architecture and, most of all, about being human.

—Ed Mitchell
Mitchell is an assistant adjunct professor at the School of Architecture.

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

Volume 14, Number 1
ISBN: 978-0-9826385-7-6
Fall 2011
Cost $5.00

© Copyright 2011
Yale School of Architecture
P.O. Box 208242
New Haven, CT 06520

Telephone
(203) 432-2296

Email
constructs@yale.edu

Web site
www.architecture.yale.edu/constructs

Constructs is published twice a year by the Dean's Office of the Yale School of Architecture. Back issues are available online: www.architecture.yale.edu/constructs

We would like to acknowledge the support of the Rutherford Trowbridge Memorial Publication Fund; the Paul Rudolph Publication Fund, established by Claire and Maurits Edersheim; the Robert A.M. Stern Fund, established by Judy and Walter Hunt; and the Nitkin Family Dean's Discretionary Fund in Architecture.

Dean
Robert A. M. Stern

Associate Dean
John Jacobson

Assistant Deans
Bimal Mendis
Keith Krumwiede

Editor
Nina Rappaport

Graphic Design
Kloepfer–Ramsey

Copy editors
Cathryn Drake
David Delp
Jamie Chan ('08)

Student editorial assistant
Matthew Gin (MED '12)

School photographs
John Jacobson
Erik Herrmann ('13)
Yang Guang ('11)

Cover
David Chipperfield Architects, Am Kupfergraben Gallery, View from the Eiserne Bruecke, Berlin, 2003–07. Photograph by Ioana Marinescu.

Constructs
Yale University
School of
Architecture
PO Box 208242
New Haven, CT
06520–8242

Non Profit Org.
US Postage
PAID
New Haven, CT
Permit No. 526

www.architecture.yale.edu/constructs

Yale School of Architecture

Fall 2011 Events Calendar

Lectures

Unless otherwise noted, lectures begin at 6:30 p.m. in Hastings Hall (basement floor) of Paul Rudolph Hall, 180 York Street Doors open to the general public at 6:15 p.m.

25 August
Stanley Tigerman
"*Displacement*"

29 August
Agents of Change, (Geoffrey Shearcroft, Daisy Froud, Tom Coward, Vincent Lacovara), Louis I. Kahn Visiting Assistant Professors
"*Sampling and Synthesizing*"

1 September
Emmanuel Petit, Associate Professor, Yale School of Architecture
"*Scaffolds of Heaven: On Tigerman*"

8 September
Grafton Architects: Yvonne Farrell and Shelley McNamara, Louis I. Kahn Visiting Professors
"*Architecture as the New Geography*"

20 October
Joel Kotkin, Brendan Gill Lecture
"*The American Landscape in 2050*"

27 October
Film Screening, "*The Last Dymaxion*"
Noel Murphy Productions

3 November
OPEN HOUSE
David Chipperfield, Lord Norman Foster Visiting Professor in Architecture
"David Chipperfield Architects: Recent Work"

4–5 November
Symposium: "Catastrophe and Its Consequences: The Campaign for Safe Building"
This symposium is sponsored by the Shelley and Donald Rubin Foundation.

10 November
Keith Krumwiede, Assistant Professor and Assistant Dean, Yale School of Architecture
"Freedomland"

17 November
Kenneth Frampton, Brendan Gill Lecture
"*Gwathmey Siegel: Form and Counterform*"

Exhibitions

Exhibition hours: Monday–Friday, 9:00 a.m.–5:00 p.m. Saturdays, 10:00 a.m.–5:00 p.m. The Architecture Gallery is located on the second floor of Paul Rudolph Hall, 180 York Street, New Haven.

Ceci n'est pas une rêverie: The Architecture of Stanley Tigerman
August 25–November 4, 2011

Gwathmey Siegel: Inspiration and Transformation
November 14, 2011–January 27, 2012

Ceci n'est pas une rêverie: The Architecture of Stanley Tigerman is supported by the Graham Foundation for Advanced Studies in Fines Arts, Elise Jaffe + Jeffrey Brown and the School's Exhibition Program is supported in part by the James Wilder Green Dean's Resource Fund, the Kibel Foundation Fund, the Nitkin Family Dean's Discretionary Fund in Architecture, the Paul Rudolph Publication Fund, the Robert A.M. Stern Fund, and the Rutherford Trowbridge Memorial Publication Fund.