Constructs Yale Architecture

David Adjaye

London-based architect David Adjaye, the spring Lord Norman R. Foster Visiting Professor discusses his design approach. He gave the lecture, "Work" on January 9, 2014.

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1. Adjaye Associates, William O. Lockridge/Bellvue Library, Washington, D.C., 2010.

2. Adjaye Associates, rendering of the Smithsonian National Museum of African American History and Culture, Washington, D.C., 2013

3. Adjaye Associates, Moscow School of Management, Skolkovo, Moscow, 2010.

Nina Rappaport As an artist's architect, how did you transition from small-scale house and studio projects to public projects, such as the libraries in London and Washington, D.C., and even larger urban projects? How did this trajectory increase your engagement with architecture as a public and social art?

David Adjaye The trigger was a series of competitions being held in England at a time when the reinvention of the public realm was being discussed. Much of my work had been in the East End of London, a borough where ideas for new library programs were being planned and then came to prominence with committees that launched competitions for several buildings. I had to learn to deal with not only one building but also a new sequence of operations for a bigger infrastructure. I had always been in a community of public intellectuals who have been very inspirational and nourishing in terms of the making of the city, so, when I received my first public commission, I could articulate what I was interested in doing.

NR And then, in Washington, you carried out that creative and social process on a new set of libraries that had to address community needs. How did you engage in the community issues as a non local architect?

DA We had extensive stakeholder meetings, talking first about why it was "architecture" and not just "building." The community realizes that architecture is more than the act of putting something together when there is an engagement in bringing up their collective aspirations. I am always mindful to distinguish between designing *with* the community and letting the community understand what you are doing so that there is confidence in the delivery and the expectation of quality. Community engagement is about opening up what we do and listening to public concerns. It is important to respond to not only practical but also philosophical voices.

NR It's interesting to hear you talk about the design process in this way, particularly in light of the social issues involved in your current work in Africa. There, we can see the benefits of your having grown up around the world in your focus on regional and geographic characteristics, along with the community and the social aspects. How did your decade-long study of African tradition, landscape, and urbanism transition from an understanding of regional work and the environment to inform your own projects?

DA It took years to crisscross the continent of Africa and write the book *Metropolitan Africa,* with Peter Allison, and I learned so much. But what it really opened me up to was the realization that, in my early work, apart from dealing with art, I was focusing on the craft of making. In dealing with the community, I was incorporating the notions of history, place, and patterns. Returning to Africa, I realized that is how I think of geography is more than just a school textbook; it is really the phenomenon of place, or the way in which place conditions communities, cities, and societies that, in turn, form a place. When you move around a lot, you start to realize how explicitly those geographies inform the ways of cities and places. There is a very primary geography in Africa, and it was surprising that the diverse cultures of the continent don't always recognize this. It is very clear in Africa how neighboring cultures are so different from one another. These things—history, place, and patterns—are a very important part of the matrix I negotiate as the driver for my work.

NR Your research on geography and its relationship to people employs an anthropological method as well as a new approach for your work. I wonder how this connection between anthropology and architecture has become important to you as a method of design, not only as a regionalism but as a more in depth and fundamental study?

DA It is an anthropological approach, and it is concerned with how we are evolving now. I am less and less convinced by universal approaches and more and more persuaded by specifics. I think universals can exist in certain mechanics; but, even then, it extends to specific rules.

NR How do you approach the specific characteristics of a place such as Ghana, where you have an office and numerous projects?

DA Ghana is very precise. It's equatorial and coastal. It has both savannah and forest. It also has a very diverse multicultural society. There is a specific hierarchy in terms of the way the people see the world, and they overlay that trope over any mechanism of architecture or social construction. The culture creates a particular scenario that I am very careful about.

NR For the Museum of Slavery and Globalization, in Elmina, in design now, how do you incorporate your knowledge of place as well as the people?

DA Elmina is a very traditional fishing village that sits next to a cosmopolitan city, founded in the seventeenth century, called Cape Coast. It is the site of the old slave castle from which many African-Americans began their voyage. So, we are trying to plan this project to be nuanced about the myriad issues surrounding its multilayered historical engagement with the world.

NR How do you design a project incorporating the heritage of the region without making it nostalgic or trite? And, particularly as an insider-outsider, how do you make it authentic?

DA I use the biology term DNA, and I try to dig deeper than the skin. Cultural rituals need to be repeated, but repetitive symbols or forms become problematic because they lose the agency of their initial power, which derived from their originality, not in repetition. Representative devices are meant to communicate ubiquity. I am always searching for the essence of those systems, which I'm interested in recalibrating within twenty-first-century mechanisms. When it's good, it should be clear. For instance, my Moscow School of Management Skolkovo is a search

for the essence of the Constructivist diagram, and people say it looks like something they've seen before, but there is no similar building in the canon. Rather, it is a collage of painting, strategies by Malevich, and certain thoughts by Tatlin, so it looks familiar. If you simply repeat a trope, you are making a deafened statement; if you think that repeating it communicates its authenticity, then you have completely lost the plot.

NR Your design for the National Museum of African American History and Culture, in Washington, was featured most recently in your *The New Yorker* interview. How has that commission changed your outlook, culturally and professionally, in terms of pushing different design aspects, as well as the program and its content?

DA I think that commission is my career-defining project, in the way that it is related to politics and how the architecture arrives at a form. It's very rare that architecture has a symbolic role that is not trite, but there is a moment when it comes together where symbolism in architecture suddenly makes sense. It's a rare moment, and I think we are lucky enough to have one of those moments in this project.

NR What was it about the program and the issues of housing history that were particularly challenging or rewarding?

DA Sometimes, it takes a stranger—the insider-outsider you mentioned—to look effectively at things that are incredibly emotional to a community. I think that's what I brought—a very wide-angle gaze. I had a clear sense of wanting to present the information in an open way. I also look at it as my heritage: African-American history is black modern history, in terms of its impact on black culture and emancipation around the world. In terms of post-colonialism, the African-American trajectory is the beginning of Modernism. Also, it is part of my history, but it is not my specific history, so I can empathize but also be objective.

NR How are these ideas translated spatially into the visceral hierarchy. How did the form of the building take shape?

DA There are certain concerns I have been working through which the building has

taken on as a narrative, as if it were a collection of experiences that make sense in this grand symbol. In the end, it's about denying particular tropes such as atriums or certain Classical ways of building. There's never a large atrium but a cavity. There's a certain way of experiencing volumes or the section. There's an idea of being between things, so you can see content and your position within it—where the architectural resistance to the labyrinthine creates a conscious relationship. You are always between things. The Classical narrative of a building is that you are fed into it to terminate at something. Mine avoids that strategy by creating a series of scenarios that allow for options that engage you in particular ways while showing you options for disengagement. I would suggest that it is very much a black experience, if I can say that.
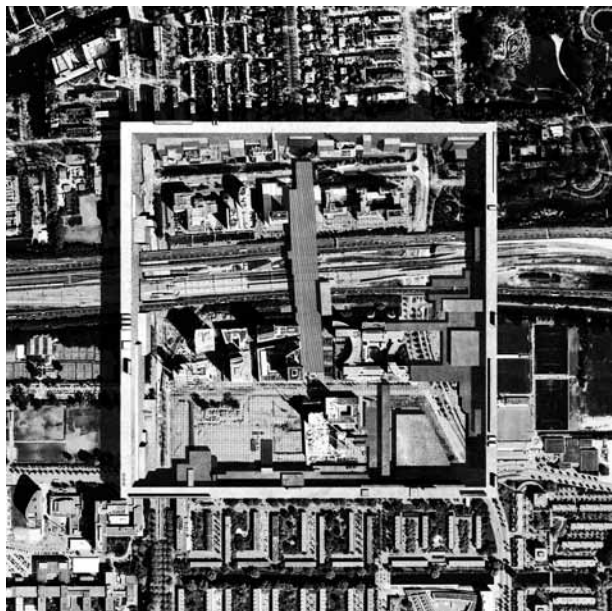
NR What is the focus in your Yale advanced studio regarding the potential for new types of factories in Bangladesh?

DA I am not a full-time teacher, but, every so often, I am compelled by certain parts of the world, and the issues associated with them, so, for me, teaching is a great thinking laboratory in which students experience a project directly while rehearsing it. I will look at the fashion business and the idea of the "other." I am interested in how the idea of architecture moves from one place to another and how factories have been seen as having universal, objective functions, which has created terrible social problems. I'm captivated by seeing the students grasp the idea of labor as a fundamental part of civilization. But the empowerment of that labor structure is really critical in terms of feeling like you are either enslaved or have a sense of purpose. I'm interested to see how architecture in the twentieth century holds up. Several great architects, such as Kahn and Le Corbusier, in India and Bangladesh, for example, have also reacted to place. We will visit their work. One of the lessons of those operations were mistakes that we can see with hindsight, and I am interested in the opportunities and skills that were created, which are possible to use with this generation.

Pier Vittorio Aureli & Peter Eisenman

1. Dogma, A Simple Heart, Amsterdam aerial view, 2011.
2. Dogma, A Simple Heart, Duisburg, aerial view, 2011.
3. Dogma, A Simple Heart, Dusseldorf, aerial view, 2011.

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Pier Vittorio Aureli the Davenport Visiting Professor spring 2014 discusses his work and the idea of the "project" with Peter Eisenman, Charles Gwathmey Professor in Practice.

Peter Eisenman   I think the major question is, what is a project? You would argue that you explain what a project is in your new book, *The City as a Project*. But I have read it, and I still don't know what a project is. Certain architects have had a "project," such as Rafael Moneo, Frank Gehry, Greg Lynn, John Hejduk, Superstudio, Cedric Price. What do you think a project is, and how you would define your own?

Pier Vittorio Aureli   A project is a strategy through which something is brought to light, which necessarily involves not only design-specific issues but a myriad of cultural and social questions that have to be put together. In that sense, a project is something that is more intellectual than technical.

PE   You said a strategy—however, you could say that Richard Meier has a strategy, but he doesn't have a project.

PVA   By strategy I mean that you do not rely on the conventions of the profession, but you keep on redefining them. I think it's different because strategy means that you are not relying on something given, which is basically something that is either a professional mandate or a social role, but you basically strategize architecture from the very premises from which it is created.

PE   Would you say that criticality is involved in a project?

PVA   Inevitably a project implies that you are critical of the existing conditions, no matter whether this is explicit or implicit.

PE   If we talk about solidity, we could argue that your project could be manifest in the word *wall*. You could say that an aspect of your project is the manifestation in a critical context of the deployment of the wall or the plinth. And of course you would argue that a Classical architect would say that the wall has no basis in Greek architecture but has a basis in the Roman vernacular. Yet you would argue for Vitruvius writing about the Greek project, as opposed to Alberti, who is writing about a Roman project. So how do you square this? Your discourse is Albertian as far as I am concerned, and yet you would argue that your project comes from Vitruvius.

PVA   We have to disentangle this. First of all, to talk about someone is not to endorse them. Vitruvius happened to work in a very specific time, a very paradigmatic time; he arrived at his invention of architecture at the very beginning of the Roman Empire. Vitruvius wrote his book to be presented to Augustus, who was in need of a new kind of ruling system, not only in the field of architecture but also in the fields of language and economy: a system that would construct a new universal knowledge.

PE   From a Greek basis…

PVA   When you build a theory, you rely on something that has already been defined.

Vitruvius was actually a great fan of Greek architecture. He didn't like the barbaric kind of mélange that was already Roman. Rome was made at that time, like today, of very different architectural conditions. He conceived of architecture as a practice in which you confront not only technical but also philosophical issues. It is not by chance that Vitruvius is the first to apply what today is called an "encyclopedic" format, through which architecture actually begins as a global project.

PE   Vitruvius set the framework for philosophical inquiry as a categorical treatise, which was followed by Alberti and picked up all the way to the eighteenth century. There are two aspects in the "project" as a historical genealogy. It comes from *why* architecture at a certain point, may even come to disappear, as a form of knowledge and not as a means to produce.

PVA   It won't disappear as a form of knowledge; eventually, it will disappear as a way of production. I'm interested in the invention of architecture as a project and the political and cultural triggers that allowed that invention to happen. I am very interested in the question of limits because I believe one of the fundamental purposes of architecture has not been to offer a shelter, but to create limits and boundaries.

PE   The plinth and the wall are two limits.

PVA   Yes. Any form can be a limit, as long as one thinks about it that way. Today, it is a very critical issue because we have lived through a century in which the denial of limits has produced even more problematic boundaries. The whole phenomenology of globalization is based on this contradiction: the elimination of any kind of boundary so that everything can flow, which, at the same time, creates even more pernicious conditions and boundaries. In terms of walls and boundaries, it is a way to rethink the very purpose of architecture as well as react to this condition. We are left with a kind of theory of modern or contemporary architecture that is unable to confront political and social problems.

PE   There is another important aspect of your thought worth probing—your interest in sixteenth-century painting. How does that influence both your pedagogy and your project?

PVA   It really has to do with my interest in space. When you talk to architects about space, they immediately jump to phenomenology and the understanding of space. This is one of the biggest mistakes because space is, first of all, a mental and conceptual construction and it cannot be reduced to a literal volume of a particular condition. But it also has to do with representation. In a way, representation is not something other than our reality; it is embedded in the way we think about reality. Without the whole construction of perspectival space, our real understanding would be completely different. For me, this problem of thinking about space conceptually is a fundamental focus of painting. There is much more for architecture to learn from painting related to this key conceptual problem of space. One of the most refined

conceptual understandings of space is expressed in "Transparency: Literal and Phenomenal" written by critic Colin Rowe, who was very interested in painting, and painter Robert Slusky.

PE   If you would take some of your heroes—Ludwig Hilbersheimer, Oswald Mathias Ungers—they are what I would call literalists about space, not painters.

PVA   I don't agree. You can hardly understand Hilbersheimer's idea of the metropolis without taking into consideration his deep interest in abstract cinema; he was very close to Hans Richter, and Dada. He understood that the redefinition of space was at risk and that the metropolis was not only a quantitative but also a qualitative definition.

PE   If you were in Ithaca in 1972, as Rem Koolhaas was, you would have had the problem of antagonism between Ungers and Rowe over the definition of space.

PVA   One possible way to answer this question is actually very personal: I have to admit that I'm an extremely voracious and eclectic person in my own way. I never align myself with one direction.

PE   Except that the name of your firm is Dogma.

PVA   Yeah, well . . . What I share with these architects and you is the problem of form. I have always been interested in architects who are either for or against it. There is a huge denial of this particular problem.

PE   Let me ask about a subject we haven't discussed—the question of language. How is this question of idea manifested and appropriated in space and time in a linguistic way? I just finished writing about my Holocaust memorial, and I said that for the first time in my own work I had to experience the space of the design. I couldn't just have an idea of it. In other words, you can't just have literary theory; you have to have a literary work. What about language with respect to the realization of work?

PVA   I think language is not just a metaphor. Our use of architecture relies on a geological accommodation of habits, of coventions. My interest in architectural history is in constantly reconstructing and reinventing it as a language. To me, the most convincing parallel is with poetry, because nobody writes poetry to describe something. Poetry is the manipulation of our ability to speak and to write. Architecture is a way to define space: whether it built, written, modeled, or drawn, it always articulates space. The space without the language would be lost in some undefinable condition.

PE   Can we go back to the question about what is your "project"? You never really said what it was.

PVA   A project is not a means to an end; it is a direction which you have to constantly reassess. The endpoint is something that others, perhaps, will find useful or will reject. My direction is trying to rearticulate architecture as a form, beyond the fragmentation that we have had to move through in the past century.

PE   What you have just said could apply equally to Aldo Rossi.

PVA   Not at all. His main concern was collective memory. There were issues such as the urban artifact, in which implicitly, there is an issue of limits, but the question was never addressed specifically by Rossi. In fact, his research went more directly into the production of archetypes.

PE   And archetypes deal with limits.

PVA   Yes, but indirectly.

PE   That is a limit condition!

PVA   Yes, but in Rossi's project the question of limits was related not only to the question of architecture but also to the problem of urbanization.

PE   Rossi was one of the first postwar architects to talk about the architecture of the city and to try and theorize not what he built but what he theorized. How would you say what your theorizing differs, in the most fundamental sense, from Rossi's?

PVA   I admit my work tries to pursue a line of thought in which that kind of research had stopped. Rossi's work is very much informed by certain historical conditions that no longer exist, which is a problem of urbanization and of the generic, of the fundamental erasure of the possibility of collective memory and of the things that Rossi advances as a remedy to the modern city.

PE   I would have argued that the main difference between a Rossi, an Ungers, a Hilberseimer, and an Aureli is a question of figuration.

PVA   Okay, that is more specific! I have always had an interest in the question of abstraction. But unlike Ungers and Rossi, I am not interested in having a style. This is the critique you made of my book *The Possibility of an Absolute Architecture* when you said, "I don't know how the students can apply what you actually describe in the book." I am not constructing a methodology to produce a certain kind of architecture. I am reading architecture to form a critical framework in which other people might have unexpected interpretations—which is what happens in the book. It is not a manifesto for a certain kind of architecture that might look like my kind of architecture. It is a definition of a critical framework.

Michel Foucault said that research is about moving beyond yourself. I don't think research should be used to defend your existing convictions. When I write a book, it is, first of all, for myself, to test and reformulate my convictions and perhaps see where I am wrong. There is a beautiful epigram in Manfredo Tafuri's book *Theories and History of Architecture,* where he quotes Peter Weiss's *Marat/Sade*: "The important thing is to pull yourself up by your own hair to turn yourself inside out and see the whole world with fresh eyes." The problem is you. If you want to define who you are and how you are working, you must do this. We do what we do because we have to constantly change our life and test our understanding of the world.

Dan Wood

Dan Wood of New York-based practice WORKac is the Kahn Assistant Visiting Professor spring 2014 and gave a lecture, NAME, on January 14, 2014.

Nina Rappaport How did you and your partner, Amale Andraos, start WORKac and combine teaching with practice?

Dan Wood When we started WORKac, from our New York apartment in 2003, we didn't know what our aesthetics were because we had happily been in this big brainwashing machine, working with Rem at OMA, in Rotterdam, where we met. We felt there were two directions we could take: teaching and doing competitions to build up a theoretical side, or being practitioners, which given that the recession at the time seemed to be just about over—we decided to do. Our first five-year plan was to "say yes to everything," just take anything that came our way and discover our work—thus the name of the firm. We had rejected the academic route, but then after a year or so someone asked us to teach and we had to say "yes" to that too. After that, we decided that it was a very important part of our practice. It's like exercise—you have to stay on your feet and respond and yet make sure you are not projecting too much on your students; you don't want to end up with twelve identical projects. We can also explore and think about things we are not commissioned to do. We did a seminar on ecological urbanism, for example, and we were able to research those ideas. I am really interested in how you can hang onto the theoretical and experimental while also engaging in building. At Yale, we are looking at "representational" architecture for the country of Gabon; how infrastructure and architecture can combine to create new institutions and a new national identity.

NR One of your interests is urban vegetable gardens and so-called productive landscapes, which follows on the long trajectory of community gardens: programs such as Operation Green Thumb in NYC, the Brooklyn Grange, and vertical farms. How does urban farming inspire and affect your architectural design projects as well as your conceptual research?

DW A sudden revolution contributed to our thinking about food and architecture. First, it came out of our research for the book *49 Cities*, an outgrowth of our Princeton seminar, where we looked at the history of urbanism and saw the ecological implications of these visionary cities. Many discoveries were found in the projected relationship between the city and its surroundings, and around food production. The Garden City had green zones, and Le Corbusier had urban farming components in Radiant City, where every hundred people would have a resident farmer. Second, we happened to buy a copy of Michael Pollan's book *Omnivore's Dilemma* and became very interested in food. When we were invited in 2008 to do an installation for the Young Architects Program at MoMA PS1, we realized that we could incorporate this research and these interests, putting food and cities together. We called the project PF 1 (Public Farm 1).

NR Producing food in the city was a new framework so to speak; had you ever planted a vegetable garden yourselves?

DW I grew up in the countryside and my parents were hippies, so we had a garden and pigs and that was an influence, but I wasn't really directly engaged in it. Amale is much more of an urban person, so she hasn't any experience at all.

NR Do you see productive landscapes and gardens as a design tool, perhaps a way to insert landscape into the city for sustainability, or rather to integrate farming and healthy food into urban lifestyles?

DW There is excitement in the food world about urban farming, but for us it was a broader examination of the intersection between urban, rural, and the wild—and the give and take from one to the other—as a kind of second nature. Many problems in the world have to do with the relationship between the man-made and the natural, and we hope that we can trigger a different way of thinking by utilizing nature and natural systems and then making those systems visible.

NR The Edible Schoolyard project, initially conceived by Alice Waters, is a perfect blend of interests for your practice, both playful and educational. How did you meet Waters and receive the commission for the project school in Brooklyn?

DW John Lyons, who sits on the board of the Chez Panisse Foundation in California but lives in New York, always wanted to do an Edible Schoolyard here. He was "Principal for a Day" at P.S. 216, where we were to eventually build. He happened to see PF1 and then we met Alice and went out to Berkeley to see her work. Our first project for Edible Schoolyard NYC just opened after five years of planning and construction.

NR Why was it such a long organizational process? How did you integrate the various productive functions of the program?

DW They had to build the Edible Schoolyard NYC organization first and get the approvals from the DOE. The garden has been complete for three years; we added a building that combines a greenhouse, kitchen classroom, a small office for the organization, and the building systems. The roofs are joined together and collect rainwater. The building systems are expressed as a series of sculptural elements at the rear, clad in sprayed blue rubber, and contain all the things that make the building work: a big cistern, a bathroom, the HVAC, and a tool shed. You can see how one roof goes to the next and to the cistern volume and understand the water systems. It is really a micro experiment of all the things we have been thinking about.

NR It sounds like a good prototype for other schools.

DW It is a prototype, and Christine Quinn, as City Council chairman, allocated funds on the condition that we do one in every borough. We are just starting the next one in Harlem, where we installed planters last month while we wait to put in the greenhouse. They have already started the kitchen classes. Edible Schoolyard NYC has an approved curriculum, so it's completely integrated with what the kids are studying—whether its history, math, science, whatever. They see every kid in the school three times a month for the seven years they are in elementary school.

NR You have expanded your commissions internationally through competitions such as the one for the Assembly Hall for the 2015 African Union Summit in Gabon. How are you combining ideas of sustainability and materiality while integrating local needs with new and appropriate construction technology?

DW We got that project by winning an invited competition, for which David Adjaye and Diller Scofidio + Renfro were participants, among others. This was an initiative of Ali Ondimba Bongo, the president of Gabon, who is trying to make the country into an emerging economy that focuses on green issues. His head of National Parks, professor Lee White, is a one of his right-hand people, and previously worked for the Wildlife Conservation Society, and lived in the jungles. So we took those goals as our initial inspiration. Bongo is also a pan-Africanist, if I can say that, and is very interested in the future of Africa and the African Union. Having the African Union summit in Gabon puts it on the world stage. We felt it should have a strong representational side to it, like a mini UN. Instead of looking to Gabon's past, we tapped into the positive side of modernism in Africa, especially in Libreville, where they discovered oil after getting independence from France. So there are all these buildings that represent the super-optimistic ideas of what a country in Africa can be.

NR The cone-shaped organization of the building has a very strong formal quality that seems to be both symbolic, in terms of a gathering place, and functional, in terms of the sloped roof to move the rainwater down. How did you integrate the productive aspects of the building within the project?

DW There is a main auditorium at the heart of the project, and there are three gardens around it, each representing a different local ecology. One of them is aspirational as an edible garden because there is no significant agricultural effort in Gabon, although there are nuts that grow in the forest that can be rediscovered. Then there is the Inselberg, which is a very special type of mountain ecosystem, and a rainforest garden. Because the building is on a hill, as you approach it from the city you can see the three gardens. It rains every day in Libreville, so at the center of the auditorium rainwater can be collected, forming a water feature on the roof where the rain runs down the terraces and becomes a waterfall in the rain-forest garden, and then flows into the cisterns to be reused as a grey water system.

NR The New Holland Island project, in Saint Petersburg, Russia—which you were also commissioned through an invited competition—is another type of cultural project housed within a former industrial complex, dubbed a "city inside the city." How did you arrive at the idea to subtract from the historic building while adding something identifiable? In general how do you combine the historic aspects with the desire to create

something new, and what kind of tensions have resulted?

DW The project has been driven by a deep engagement with history, in that the warehouse buildings, built for the Russian navy, are very repetitive and are quite dense. They were never really meant for human habitation; they were built to dry wood, and façades were added later. But they are robust It is a delicate dance between how much you want to impact historic structures visually and what you chose to preserve. Since they are strong structures, we realized we could cut big holes into them. An interesting aspect is that Norman Foster had an earlier project on the island where they tore down a huge number of buildings, which represented basically everything after the nineteenth century including the radio station where Lenin gave a significant speech during World War I about the fleets being under Communist control; where scientist Dmitri Mendeleev discovered the periodic table of elements, and where the first submarine testing grounds exist. With preservationist Jorge Otero-Pailos as a consultant, we have been working to recapture some of this lost intangible history.

NR How are you doing that, through exhibitions and installations or in more ephemeral ways?

DW There is a pool, a ramp, and an outdoor exhibition space, which takes the form of the old submarine testing grounds, and the use of a balloon like the one Mendeleev used for testing. Jorge is developing an eighteenth-century smell environment, but since smell is so connected to memory we are trying to create new memories, both physical and ephemeral.

NR In this case when you are not working directly on landscape or a productive landscape, do you still try to incorporate landscape in different ways?

DW It is a less important part of New Holland Island, but the big building we are proposing is a landscape on one side with a civic presence on the other. So it has this dual nature, and there is a lot of discussion about trees because they have very long winters and are less used to them. We are also proposing winter gardens inside the buildings.

NR And when you are on an urban site fully built how do you provoke landscape?

DW We just did a big interiors job for the New York-based advertising agency Wieden and Kennedy. We ripped out windows, we cut a big hole in the floor, and put a park inside the building.

Craig Buckley & Marta Caldeira

Craig Buckley is the newly appointed assistant professor in the Department of the History of Art at Yale and is interviewed by Marta Caldeira a lecturer in the School of Architecture and doctoral candidate at Columbia's GSAPP.

1. Theo Crosby and Edward Wright, Pavilion for Union Internationale des Architectes Congress, London, 1961.

2. Hubert Tonka and René Louau, page layout from "La Répression," *Utopie* no. 1, 1967.

3. Hans Hollein, page layout from "Alles ist Architektur," *Bau* 1–2, 1968.

Marta Caldeira   Before joining the doctoral program at Princeton, your academic, critical, and curatorial work explored various practices in the visual arts. Could you talk about this earlier phase of your work, and how, eventually, it may have led you to focus your PhD on architectural history?

Craig Buckley   Actually, I had studied art history and also took part in the Whitney's independent study program. I was interested particularly in the relationships among art, architecture, and the city with respect to the work of artists and architects earlier in the twentieth century as well as of contemporary artists. I had curated a number of exhibitions on contemporary artists and architects in New York City and Europe before embarking on my PhD. I chose the Princeton School of Architecture because I was drawn to the scholarship being done by architectural historians and because, at Princeton, there was a strong exchange between the school of architecture and the department of art and archaeology.

MC   For the past three years, you have taught and directed the department of print publications at Columbia University's Graduate School of Architecture, Planning, and Preservation. Could you tell us about the projects and classes you have led there?

CB   My seminars there included one on the relationships between architecture and printed matter in the postwar period, working with materials from the Avery Architectural & Fine Arts Library to think about the ways in which architects have engaged print media as a part of their practice, and to reflect on the changing culture of communication in the discipline today. I also taught a seminar about architects' manifestos, looking at architecture's relationship to media but also to a particular mode of writing. With Mark Wasiuta, I also taught a multi-semester course that linked research and studio teaching to examine the rise of private collections of contemporary art around the globe over the past thirty to forty years. The students researched institutions, collections, collectors, finances, and the urban contexts to develop ways of visualizing and analyzing the institutions' geographic and cultural territories and ask what role architecture has played and might yet play within them. It brought me into the design studio for the first time as a co-teacher with Mark, which was both a pleasure and a challenge. The first phase of the work was exhibited in Athens and Istanbul last year, and it is being published this spring as a small book.

MC   You are now at Yale as an assistant professor teaching Modern architecture in the history of art department. Your focus in media studies on the centrality of the visual object and its particular forms of rhetoric includes the analysis of objects such as Hans Hollein's sequential montage for *Alles Ist Architektur,* the layout of French magazine *Utopie,* and even the typographic work of Edward Wright. This examination carefully connects the details of visual construction and their broader social and political significance in a specific historical moment. How does your focus converge with, or depart from, others in twentieth-century media studies?

CB   My work is informed by the important place assigned to various media at Princeton. If what makes architecture modern, as Beatriz Colomina argues, is its effort to redefine itself in a world increasingly dominated by media of all types—from illustrated magazines to radio, film, TV, and now the Internet—this forces architects and historians to think differently about the traditional priority the field has assigned to buildings. It does not mean downgrading the importance of buildings, as is sometimes assumed, but rather rethinking the relationships among buildings, exhibitions, magazines, films, photographs, and so on. Meanwhile, there has been another trend in recent years that is less about media images than media systems, an effort to think about the larger corporate structures through which media "determine our situation," to use Friedrich Kittler's phrase. My work examines the incredible growth of montage techniques in architectural culture in the 1950s and '60s, within which I am interested in specific media images but also a material history of the types of media apparatus through which they were made—the books, newspapers, magazines, and posters from which images were torn as well as the paste ups and offset presses used to make them into reproducible media.
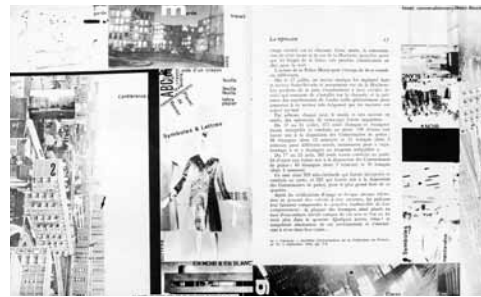
MC   But we could also say that your approach to media goes beyond its material history because you were looking not only at techniques but how they were being constructed and articulated in relationship to design concepts. Your analysis explores a broader field that is like a bridge between a material and an intellectual history.

CB   That's true. The montages are not just assemblies of images; they are assemblies of ideas coming from various fields. What we take to be a visual "image" was often shorthand for a larger intellectual position. Such montages often appeared together with extensive writing, and I have sought to retrace the threads that link these condensed images to larger theoretical debates. The group *Utopie,* for example, deliberately set itself up as a magazine at the crossroads of architecture, sociology, and politics—an intellectual frontier, or "threshold", to use the term they liked to use and that allowed them to appropriate texts and images from a range of sources and incorporate them into a new continuum. Even if much of this material was coming out of the culture industry, the use of montage is not determined in any simple way by these larger systems but, rather, intersects with the emergence of architectural concepts during the 1950s and '60s, from notions of clip-on architecture to theories of dematerialization to the interest in demountable building techniques. I see these composite images as closely related to efforts by architects to rethink problems of assembly.

MC   Your research focuses on the 1960s and '70s and a wide range of practitioners, from radical activists to professionals in art and architecture who consciously challenged disciplinary categories. How do you see the work connecting, contradicting, or reaffirming accepted periodizations that either separate or link these two historical moments?

CB   We think of montage as being invented by the historical avant-garde, but I am trying to step back from the familiar avant-garde/neo-avant-garde framework in a couple of ways. The combination of multiple photographic images into a new composite can be traced back to the nineteenth century. The historical avant-garde does not so much invent montage as endow the process with a name and a new meaning, one closely linked to the consequences of industrialization and the aftermath of World War I. If you think of the longer etymology of the term *montage,* it shifts from the eighteenth century, when it refers largely to elevation, to the late nineteenth, when it came to describe the construction of buildings. Then, in the early twentieth century, it took on the sense of an industrial assembly line. The flourishing of avant-garde montage techniques in the 1920s can be thought of as a transformation in assembly concepts cutting across film, photography, and architecture at a particular moment. My approach is to read montage as part of this longer transformation, stressing its relationships to architectural debates, new media, buildings, exhibitions, and advertising in the 1960s. At the same moment, you

had the rise of offset lithography, by which architects can shape the page more directly through the cutting and pasting of a wide range of materials, from photography and found images to screen tone and transfer lettering, among other things.

MC   The term *assembly* seems to assume a critical value in experimental visual rhetoric. It made me think of the term *fragmentation* and the way it has been explored critically in the analysis of the experimental work of the historical avant-garde. How does the notion of assembly become a larger critical concept for qualifying the way the visual techniques were being used in the 1960s?

CB   One of the Classical readings of montage is fragmentation, or constructions that questioned the idea of the artwork as an organic whole, linking the artist, the work, and the larger culture. Montage would thus be a form of fragmentation that is at the same time a form of assembly. To break something apart—by literally cutting things out of magazines, calendars, and trashy news flyers—was part and parcel of the process of reassembly. In an analogous manner, the assembly of an entirely prefabricated building—very much an obsession of the 1960s—implies that the idea of "building" is already discontinuous and fragmented, conceptualized as a universe of industrial parts. Some of the research is to examine where these visual idioms and ideas of construction affect each other.

MC   It brings to mind the distinction that Robin Middleton made between positive and negative fragmentation and that Manfredo Tafuri made between the different avant-gardes—that is, between those that fragmented to produce ruptures and those that aimed to reconstitute a new whole. But it seems that, with assembly, the attempt to form a new whole is implied, rather than the act of breaking a unity as a conscious and intentional breaking with a sense of order.

CB   I think that is a nice way to frame it, but I would hesitate, from the outset, to draw a firm line between positive and negative fragmentation. Assembly is not necessarily related to the ambition to create a new whole. The younger architects and groups I study cannot identify with the rhetoric of "integration" or "synthesis," terms that Gropius and Le Corbusier sought to promote, respectively after World War II. Montage brings things together, even if there is no longer a strong belief in integration. In this sense, it is highly ambivalent, trying to hold things together at a moment when the faith in unity and wholeness is itself falling apart.

MC   How do you see the study of these visual techniques reflected in your teaching at Yale, not only in the more specialized seminars but in even approaching a survey?

CB   That's a question I am wrestling with. On the one hand, you can't get away from your own obsessions; on the other, you can't neglect the key narratives that have been developed in the field. When I teach my modern architecture survey—covering roughly the 1880s to the 1980s—I try to find places where these obsessions can be brushed against though larger narratives about the Modern movement. Throughout the twentieth century, the architectural historian has often played the role of *monteur,* constructing narratives through the collisions between images. For the spring semester, I am teaching a survey on the architecture of the kinetic image, going back to the early ambivalence in capturing moving images as a means of analyzing motion versus entertainment media. I am also offering a seminar that will take advantage of the incredible archives assembled by Kevin Repp at the Beinecke Library. The Beinecke's effort to collect material related to postwar avant-gardes has yielded an unparalleled collection of material related to the Situationist network and its various extensions across Europe. I think there is a great opportunity for new scholarship to make us think differently about this movement upon which so much has been written, not only about its discourse, but also about its often troubled relationships with art, architecture, and film.

Exhibiting Architecture:

"Exhibiting Architecture: A Paradox?" was the fifth J. Irwin Miller symposium held at Yale from October 3–5, 2013.

What does it mean to exhibit architecture? How does the method—apparently so ill-suited to the subject matter—affect our understanding of what architecture actually is and what it means to practice it in the "real world"? With these and other questions, Yale professor Eeva-Liisa Pelkonen (MED '94) set the stage for a weekend of substantive and lively debate at "Exhibiting Architecture: A Paradox?" Organized with David Andrew Tasman ('12) and Berlin-based curator Carson Chan, the conference, which was initiated in a seminar at Yale, brought together architects, scholars, and curators from no less than eleven countries. Together with a highly engaged audience, they pursued these questions into a fertile yet perilous no-man's land of confusion and controversy, where the safe distance of historical perspective unwittingly gave way at times to the immediacy of infighting over the politics of contemporary curatorial practice. Like some of the more adventurous exhibitions explored in the panels, the conference verged on becoming a kind of "total immersive environment." A memorable and truly kaleidoscopic panorama emerged, one that will likely continue to provoke new research and bold experimentation for a long time to come.

Questions about the relationship between architectural exhibition and practice—and between both of these and the "real world"—surfaced in clarion style from the start. Swiss architect Philippe Rahm jumped in with both feet, splashing wonder and controversy through the crowd assembled in Hastings Hall with his opening lecture, "Atmospherical Cube." The gallery is a space in which art can enact its power to challenge the language of architecture, Rahm observed, and the exhibition is a "laboratory" for testing new ideas about architectural form and function. From "Hormonorium" at the 8th Venice Biennale of Architecture to the "Interior Weather" installation for Canadian Centre of Architecture (CCA) in 2002, and experiments with "climate first" architecture grounded in naturally occurring flows of thermal convection, Rahm traced a dialogue of interactions between exhibition and building design that shaped his own career. Thus, the "Digestible Gulf Stream" of the 2008 Venice Biennale found its conceptual twin in "Interior Gulf Stream," an artist's home built around the ebbs and flows of convection, its spaces, their placement and functions, all defined by optimal thermal requirements, as laid down in Swiss national standards. The mirthful aspects of his work were entirely unintentional, a side effect of earnest "scientific" experiment, Rahm assured, though not without suppressing a mischievous grin at the thought of such happy "surprises."

The following morning a panel of curators and architects convened in the Architecture Gallery to explore the "dialogue" between architectural exhibition and practice, surrounded, appropriately, by the exhibition *Everything Loose Will Land,* curated by Sylvia Lavin, of UCLA. Like Rahm the previous evening, New York City–based architect and Yale professor Joel Sanders linked the impulse behind his first exhibition designs in his case, a focus on the impact of sensory environments and framing inspired by rising critiques of the "white cube" in the art world— to projects such as the House on Mt. Merino (2008), which offers consciously framed views of the landscape made famous by painters of the Hudson River School. Here, the question of "real world" applications ran headlong into another issue, raised by subsequent speakers on the morning roundtable and sustained with growing urgency throughout the rest of the conference: the role of *criticism* versus *advocacy* in architectural exhibition and practice. Embracing the gallery as a tool to bring uniquely "focused attention" to architectural structure, Yale's Brennan Buck noted the potential for heightening public critical awareness through the wily use of devices, such as perspective, in his undulating,

porous S-curve installations; however, he admitted the commodification inherent in the on-demand scalability and portability of these designs. Others seemed more focused on the need for critical intervention via the gallery. "Curating has agency," critic and curator Nina Rappaport said, describing her efforts to achieve a "targeted activation of space" in the varying venues of her traveling *Vertical Urban Factory* exhibition. Designer and Yale faculty member Ariane Lourie Harrison spoke of breaking through the protective shell of spectatorship to evoke a visceral response from the public, whether unaccustomed intimacy or feelings of "tenderness" toward uncanny lambs-to-the-slaughter bagpipe installations, as in her performance piece *Veal.* As an object of exhibition, "architecture" could refer only to "spatial practices" embedded in specific social, economic, political, and cultural contexts, according to critic and curator Carson Chan, who has sought to break down barriers and engage new publics in communities as diverse as Berlin, site of his PROGRAM gallery; Marrakech; and Denver, where he curated biennials in 2012 and 2013 respectively. Once again, audience response was skeptical. Is exhibition space really an effective "feedback loop," drawing the public into a cycle that ends with the production of actual buildings? mused Columbia University architectural historian Barry Bergdoll, reflecting, perhaps, on his own tenure as chief curator of architecture and design at MoMA. Or is it not rather a "parallel circuit" designed and populated by professionals, forever closed off from the "real world"?

Yet it was precisely within the architectural profession that Pelkonen situated the crucial importance of exhibitions, formally introducing the conference at Hastings Hall after lunch. From Hitchcock and Johnson's *International Style* show (and book) at MoMA in 1932 to Theo Crosby's *How to Play the Environment Game,* the particularities of the exhibition as a medium have shaped our understanding of what architecture itself actually is: what it means to practice it, to belong to the profession, and to engage (or not) with broader social issues. The histories of architecture and exhibitions are intertwined. From that point on, the conference's focus shifted away from the politics of contemporary exhibition praxis to a more disinterested consideration of the past, as the first of several panels exploring historical perspectives got under way. Here, the concrete role of media stood front and center. Mari Lending, of the Oslo School of Architecture and Design, sketched the remarkable history of an entire industry devoted to the production and distribution of full-scale plaster casts shipped around the world to fill odd menageries of architectural simulacra, which enjoyed a brief heyday before the market collapsed, at the end of the nineteenth century, under the weight of new calls for "authenticity" and "originals." Around that time, plaster featured prominently—alongside glass—in the resurgence of architectural models as a favored medium in the German exhibition circuit, a development University of Kentucky's Wallis Miller ascribed to the shifting position of architecture vis-à-vis sculpture at the Prussian Academy. Without it, the models of Gropius and Mies van der Rohe could never have played their starring roles at the landmark Bauhaus exhibition (1923) in Weimar, Miller persuasively argued, though with a twist via the Expressionists' creative use of the medium to bring forth new architectural forms from the modeling process. From this perspective, the Bauhaus style can be seen as a radical rereading of an old-fashioned medium (Gropius' white models, for example), while Mies's use of glass takes on deeper significance.

Looking ahead to postwar Europe, art historian Romy Golan, of the CUNY Graduate Center and Lehman College, weighed the role of media at the *Campo Urbano*—not so much an exhibition as a series of citywide street actions and happenings staged in Como, in September of 1969, at two different scales. The monumental simulacra Lending

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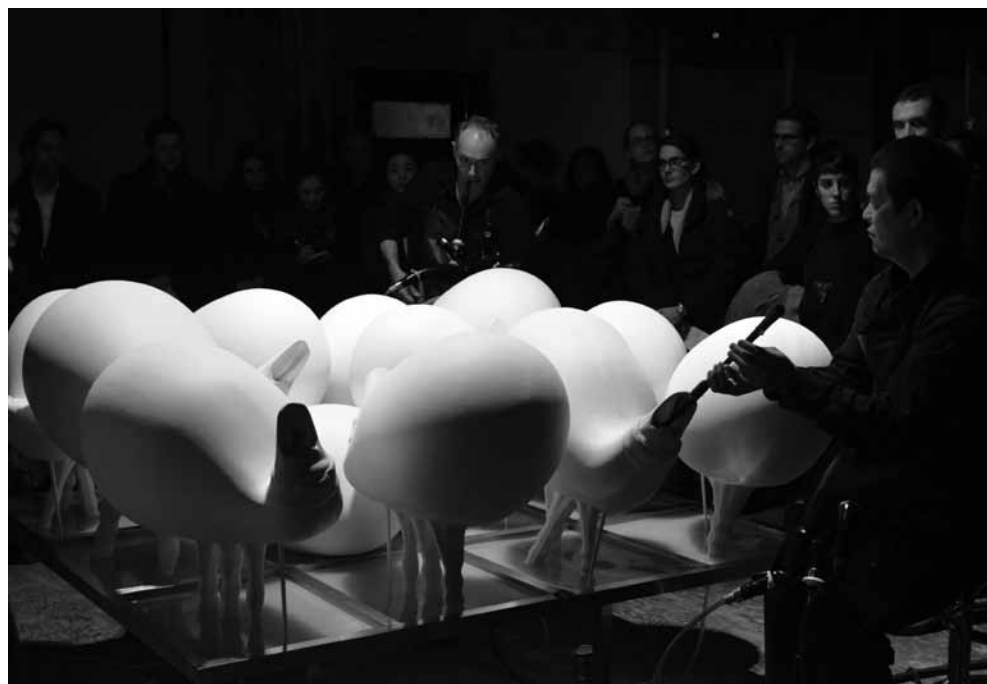
2

described seemed almost tiny by comparison to the medium put into play here, as the architecture of an entire city became a canvas for the "curators." On another level, Ugo Mulas's small but spectacular photo book, virtually the only concrete vestige of *Campo Urbano,* effectively reconstructedthe entire event on paper, by creating the narrative through a series of "flashbacks" to other radical street actions, from May 1968 in Paris, to Situationist plans for an exhibition-cum-*dérive* at the Stedelijk and all the way back to a popular riot in Rome's Campo de' Fiori in 1888. Conspicuously absent from Mulas's photo book was any reference to the Fascist era, however; nor was Giuseppe Terragni's Casa del Fascio (rechristened Casa del Popolo after the war) anywhere in the curators' field of vision. Why not? Perhaps, Golan suggested, because it was not until a few months later, after the Milan bombings of December 1969 put an end to the country's flirtatious dalliance with left-wing extremism, that the icons of Fascism became "relevant" once again in postwar Italian political culture.

The specter of 1960s and 1970s radicalism, having crept into the conversation almost surreptitiously, now stalked the proceedings in Hastings Hall for the rest of the weekend. Bewildering labyrinths, wild disruptive pastiches, and multimedia sensory maelstroms plunged conference-goers into rough waters in the next panel, "Immersive Environments," which not only revived previous questions—exhibition versus practice, exhibition versus the "real world," the politics of curating, and the meaning of it all for the architectural profession—but stirred them all together in a single, volatile brew that bubbled furiously around the contested legacy of 1968. Paula Burleigh, a doctoral candidate at the City University of New York, got things started with a tour of Gianni Colombo's *Spazio Elastico*—a wavering pool of spatial

distortions created through mirrors, lights, and projections onto a supple 3-D grid animated with motors—at the Trigon exhibition of 1967. This project, and others, such as Superstudio's "Continuous Monument" and Hans Hollein's "Architecture Pill" at the next Trigon in 1969, channeled the radical subjectivism of a young generation into an all-out attack on not only the Euclidian rationality of Modernist city planners, Burleigh argued, but also on the very notion of architecture itself.

Youthful discontent with the profession also fueled the impulse of *démontage,* or "disassembly," in Utopie, a group of disgruntled architecture students that formed around Henri Lefebvre and his young assistant, Jean Baudrillard, at about the same time in Paris. Exploring the bewildering (and rather hilarious) jungle of inflatable furniture, boats, tents, and toys—all manner of consumer and professional goods—that Utopie constructed for the *Structures Gonflables* exhibition, in March 1968, Craig Buckley, of Yale's art history department, noted certain affinities with the student rebellion that was beginning to heat up in Nanterre. Yet for all the critique of rigid Modernist totalities in their anarchic displays, the exhibition hardly suppressed the importance of structure, Buckley stressed, underscoring the high visibility of scaffolds and metal supports that sustained this carefully choreographed *dérive.* And despite the anti-capitalist mood of the day, there was obviously a consumerist impulse lurking in the very flexibility and ephemerality of Utopie's throwaway inflatable architecture. If social criticism and the profit motive could live side by side, even in Paris in spring 1968, the two would soon come to blows Columbia University's Mark Wasiuta described, for example, the pavilion that the experimental group of engineers out of Bell Laboratories with artists, E.A.T. ("Experiments in Art and Technology") persuaded Pepsi to build for the Osaka 1970

A Paradox

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1. Theo Crosby, *The Environment Game*, Theo Crosby Archive, University of Brighton Design Archives.

2. Harrison Atelier, *Veal*, performance David Watson and Loren Dempster and installation, 2013. Photograph by Elijah Porter ('11).

3. E.A.T. Pepsi Pavilion at Osaka World's Fair, 1970. Photo: Shunk-Kender © Roy Lichtenstein Foundation.

4. *9 Ways of Being Political*, the Museum of Modern Art, exhibition curated by Pedro Gahano, 2013. Photograph courtesy of the Museum of Modern Art.

World's Fair. Purposely designed to thwart crowd control and short-circuit E.A.T.'s diabolical "antipavilion" assaulted visitors with a reflective interior, fog machines, light beams, floating mobile sculptures, blaring sound tracks, and an electromagnetically charged atmosphere, all programmed to respond to "acoustic wands" delivered into the hands of the unsuspecting visitors. A few months in, Pepsi fired E.A.T., turned off the fog machines, the blinding lights, and the electromagnets and—last but not least—replaced the grating sound track with a continuous loop of "It's a Small World After All."

Conference participants then engaged in vigorous debate over this radical moment in postwar culture and what it had meant for architecture. But first came a bit of comic relief, as the panel's moderator, Yale film studies professor J. D. Connor, projected on a gigantic screen scenes from Paramount's colorful 1955 farce *You're Never Too Young* to illuminate the paradox involved in trying to "exhibit immersion." Trapped in his virtual "aquarium of women," Jerry Lewis scampered back and forth obliquely behind the backs of the panelists, who did their level best to address the issue. Discussion swiftly zeroed in on the legacy of 1968, and passions flared. "It was a *disaster*," Dean Stern insisted, responding to Pelkonen's suggestion that the Trigon had challenged architecture to redefine, rather than attack, itself. Everyone left the exhibitions "totally bemused," he countered. "It was the death of architecture." The radical moment was "a failure," according to Romy Golan, who excoriated the obsession with immersion (both past and contemporary) for rather different reasons. Retreat into aestheticized interiors led only to "pseudo-politicization." Why, after all these years, had architecture still not been able to find its way out of a misguided quest for "illusory participation"?

Questions of politics and profession continued to loom large in Barry Bergdoll's keynote talk surveying the history of architectural exhibitions, which were delivered at the National Gallery of Art last spring. Bergdoll considered the very possibility of putting buildings on display—taking them "out of site" and placing them "in plain view"—and the fundamental role they have played in the rise of architecture as a modern profession. Starting with the first public displays of architectural drawings at the end of the seventeenth century, he traced their gradual emergence from the shadows of the art world to dominance in exhibitions of revolutionary Paris at the end of the eighteenth. Projection of possible, and sometimes utopian,

futures had been the mission in 1794, just as it was in the manifestos and exhibits of Russian Constructivists, as they migrated from the streets into galleries in the wake of the Bolshevik Revolution. Bergdoll dwelled on these moments when politics and profession seemed inextricably entwined, from the English campaigns for public viewing of proposals for the Houses of Parliament, in the 1830s, and to the Arbeitsrat für Kunst (Workers Council for Art) and its goal of establishing venues for "unknown" and unsanctioned architects to exhibit during the revolutionary upheavals in Germany after the First World War. Modern architecture would never be the same. After all, the Bauhaus took up the very same demand in its first manifesto, of 1919, and Mies would become its first beneficiary. "Mies van der Rohe had emerged from obscurity through the mechanism of the exhibition," Bergdoll declared, referring to the landmark Bauhaus show of 1923. The lecture concluded with a list of other "unknowns"—Le Corbusier, Teige, and other upstarts of High Modernism—who played the new rules of the exhibition game with equal personal skill, to the benefit of the entire profession.

The conference reconvened Saturday morning for two panels devoted to postwar Europe, with all the attendant perils and pitfalls of the previous afternoon's debate still fresh in mind. Failure, escapism, and the "rightward drift" of post-1968 political culture cast a dim light over the proceedings, which were pierced occasionally by hints of fugitive longing for a "vanished golden age of cultural activism," as Joel Sanders aptly remarked in summing up the first panel. Alternating between gloom and exaltation, this polarized atmosphere persisted into the afternoon, leaving behind a *chiaroscuro* portrait of the legacy of 1968 that might serve as one of the leitmotifs of the conference. Starting on a brighter note, Simon Sadler, of the University of California at Davis, stressed continuities in the career of Theo Crosby, detecting an "artisanal" idealism behind both the radical designs of his early landmark exhibitions, *This Is Tomorrow* and *Living City*, and the staid "tackboard" displays of *How to Play the Environment Game*. At first "metaphorical," Crosby's model of the "workshop" could be traced to the collectivist zeal of Bauhaus and its "Cathedral of Socialism"; but, by the 1980s, this gave way to more literal and mundane advocacy for arts-and-crafts traditions, most notoriously expressed in his reconstruction of the Globe Theatre on the banks of the Thames.

Turning to a truly spectacular instance of failure, Giancarlo De Carlo's *The Great Number* exhibition at the 1968 Milan

Triennale, Princeton doctoral candidate Federica Vannucchi explained that the angry mobs of protesters who swarmed it could not find a place inside, despite De Carlo's bold invitation, because the curator had long since abandoned his initial goal of "action toward totality"—that is, integrating individuals as active participants in mass society. Instead, *Il Grande Numero* became a static "container" in which every element of society, even wild scenes of rebellion out in the street, was to be classified, described, and put on passive display. Andres Kurg, of the Estonian Academy of Arts, ended the morning's first panel on a more optimistic note with a genuinely fascinating presentation on *Paper Architecture,* an exhibition by dissident Soviet architects, that was first shown in Moscow in 1984. While the exhibition could easily be dismissed as escapism, the little-known "paper projects" movement it represented delivered a withering critique of Communist technotopias in the last years before *perestroika,* Kurg easily demonstrated. Using irony with a brilliance that would have put Superstudio to shame, the movement created new networks for an "alternative discourse" outside official Soviet culture that made for genuine opposition, and its impact on architectural theory and practice in the region can still be felt today.

The porousness of boundaries surrounding exhibitions, already evident in cases such as this, came into sharp relief in the next panel, "Curatorial Acts," which explored shows aimed at breaking down barriers between "inside" and "outside" —and in so doing sometimes blurred the line between critique and complicity—in the experimental era of the 1960s and '70s. Few pushed harder against these boundaries than Hans Hollein, curator of *Alles ist Architektur,* whose "everything-izing" impulse Liane Lefaivre, of the University of Applied Arts in Vienna, traced back to his encounters with John Cage, Allen Kaprow, and the birth of the Happenings scene in New York City, Were Hollein's all-encompassing exhibitions really exhibitions, or happenings? The same is true of pioneering shows at the Moderna Museet under the consummate directorship of Pontus Hultén, described in a delightful paper by Helena Mattsson, of the Royal Institute of Technology in Stockholm. All of these shows—from Niki de Saint Phalle's *She, A Cathedral,* in which visitors were free to watch a movie, enjoy a drink, or wander aimlessly through the interior of a giant sculpture of a naked woman lying on her back (they entered through her vagina), to the vast, noisy playground of Palle Nielsen's Marcuse-inspired *Model for a Qualitative Society,* with its diving platform perched

above a "foam-rubber sea," and Björn Springfelt's complex maze of outbuildings, *ARARAT,* culminating in a workshop in which visitors could roll up their sleeves and start building the future on their own—broke the mold of exhibitions as "curatorial acts" performed on an inert mass of spectators, seeking instead to encourage active participation. In fact, Mattsson pointed out, their designers often referred to them as "curated *demonstrations,*" a word obviously borrowed from turbulent political events happening outside the museum but one that also referred to a "rhetorical strategy" and "spatial practices" built around "architectural configurations on a scale of 1:1."

The line between street action and exhibition was also hazy in Venice, although not for long, as shown by Léa-Catherine Szacka, of the Oslo School of Architecture and Design. Forced to adopt a more inclusive approach after protests disrupted the 1968 biennale with angry charges of "Fascist" elitism and commercialization, organizers abandoned the hermetic model of the traditional art exhibition to explore "the relationship between art and the anthropogeographic environment" with, among other things, architectural installations constructed amid the hustle and bustle of the Venetian streets. The bombs of 1977 and the abduction of former prime minister Aldo Moro, his lifeless body dumped in the streets of Rome the following spring, put an end to a decade of giddy experiments, however, and by the time the first Architecture Biennale of Venice opened, in 1980, the show had once again retreated into safer confines: with its inward-facing façades, the postmodern *Strada Novissima* resembled nothing so much as a shopping mall. Reproduced as simulacra, the "political and social space of the street" had been reduced to "a space of consumption," Szacka concluded, "thus evoking the exhibitionism of one's private life." Tracing a similar development at the Architectural Association of London under the direction of Alvin Boyarsky, design historian Irene Sunwoo, of Bard College, showed how the democratizing impulse of 1960s activism led to a brisk and, in some cases, almost militant expansion of the AA's exhibition program (here, too, displays ultimately spilled out onto the streets). Yet Boyarsky's marketplace, or "bazaar," model in which leaders of the school's newly established "units" competed for attention (and students) with ever more elaborate installations, ultimately lapsed into a kind of fetishized and commercialized aestheticism as the radicalism of the 1970s gave way to the careerism of the 1980s. "Those who wanted to use architecture like an axe left the stage for those who wanted to play it like a violin," Sunwoo

5. From the Victoria and Albert   stave church on the Norwegian   6. Denver Biennale, curated by
    Museum Cast Courts, London   west coast, cast in Bergen   David Chan, 2013.
    showing on the left, the plaster in 1907. Photograph by Mari
    cast portal of the 1070 Urnes   Lending.

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Everything

Everything Loose Will Land in Los Angeles was exhibited at the Yale Architecture Gallery from August 28 to November 9, 2013.

Architecture history returned to the scene of the crime when *Everything Loose Will Land in Los Angeles* opened in Paul Rudolph's A&A Building Art Gallery last August.

When Charles Moore took over as dean of Yale's Architecture School in 1965, the ambitious architect from UC Berkeley poked destructive fun at the heroic Modernism of his predecessor by inserting a Mylar *aedicula*—reflective, flimsy, impermanent, importantly unimportant, and a bit cheesy—in the second-story jury gallery of Rudolph's monumental concrete edifice. Moore was ridiculing the high seriousness of the Modernist program with an elaborate piece of walk-in trivia. Could Mylar take down the whole bush-hammered edifice of space, light, and form?

The A&A Building and its architect were the fall guys in what turned out to be a massive Oedipal reaction during the 1960s and '70s as architecture's self-appointed agent provocateurs turned on their Modernist father figures and dismantled the theology. Sylvia Lavin, director of critical studies in the Architecture and Urban Design Department at UCLA, has curated an exhibition about this breakdown of orthodox Modernism, documenting blows that arrested the Modernist juggernaut that had steamed out of the second World War and conquered the next decade. Tellingly, the show exhibits a still from the documentary *The Great Big Mirror Dome Project* (1969), by Eric Saarinen, son of Eero, about an immersive multimedia environment for PepsiCo at the 1970 Osaka Expo, a Mylar pavilion that hardly followed in the footsteps of Ingalls Rink or the Stiles and Morse Colleges. There is no single fatal bullet in the exhibition, but, eventually, the sum total of the Lilliputian arrows succeeded in taking down Gulliver.

Lavin focuses on the breakdown during the transitional period from the early 1960s through the '70s. Architecture then was in-between. At this interstitial pivot in cultural time, architecture as a field resembled a patient in psychotherapy, undoing a troubled personality in order to construct another: With about one hundred fifty carefully curated exhibits by seventy architects and artists, we see restive signs of a collective architectural unconscious restructuring itself, with many directions proposed and explored but none yet clear. There are moments of minimalism, with Carl André; of maximalism, with Morphosis; of phenomenology, with Robert Irwin; of materialism, with Frank Gehry; of megastructures, with Craig Hodgetts ('67) and Paolo Soleri; of semiology, with Robert Venturi and Denise Scott Brown; and of kitsch, with Charles Moore, who returned to California after Yale to head the architecture department at UCLA.

The show—sponsored by the Getty for last summer's "Pacific Standard Time Presents" program and first exhibited at the Schindler House in Los Angeles (run by the MAK Center)—is the rare architectural exhibition of national scope that dares to position California front and center in the conversations of the time, bringing to light projects, figures, and messages that seldom, as architecture historian Esther McCoy once said, make it back past the Rockies. East Coast critics and historians are famously New York city–centric, chauvinistic, and even provincial, and Lavin produces important material evidence of what happened west of the East Coast during a gestational period that was foundational to the newly emergent cultural postmodernism (not coextensive with architecture's "historical Post-Modernism").

Without institutional support, Los Angeles architects in small practices, along with artists and polemicists, made critiques in an inchoate but thoughtful and provocative period that was Dewey-like in its process of thinking by making. Lavin collects and displays the evidence convincingly in Rudolph's hall, supporting her case

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in the accompanying catalog with essays as carefully curated as the objects in the show. Together, the displays and essays made a powerful argument that proved an incontestable challenge and an irreversible movement: self-released, the architects could not go back on themselves.

Lavin takes her title from Frank Lloyd Wright's theory: "Tip the world on its side and everything loose will land in Los Angeles." Though she identifies a core group of prophetic Angelenos pushing for reformation, like modern Martin Luthers tacking up their theses, she also establishes that, as a provocative environment within an open culture, the city lured many others from out of state and country, especially England, to California for a test-drive of its contemporaneity. The car, the house, the freeway, the private pool, the palms, and the state of mind established an anti-European urbanism in the context of a post-traditional lifestyle fed by media flows without identifiable contours and boundaries. The flimsy stud-and-stucco environment, dingbats and tract houses everywhere, seemed to dissolve in the sun into the antimatter of the new Mylar condition. In her introductory catalog essay, Lavin labels Los Angeles at this time as "an emergent cultural epistemology." It was seriously different, and the difference had to be addressed and absorbed seriously.

Nor was there a reigning theory to resist experimentation. The hilarious video *East Coast, West Coast* (of 1969) features Nancy Holt as a theory-saturated, politically correct intellectual versus Robert Smithson, the rebellious, anti-intellectual artist, in a long farcical debate between the real-life couple, representing the old and new brains from the East and West coasts, respectively. The comedic dialogue shows that, as a matter of principle, there was no one person or theory guiding the reformation in California and the West Coast. "You've got to be aware of the system. ... You have to define yourself," she lectures condescendingly, teeth clenched. The bad boy responds laconically: "I make art. I don't write anything. I get about four hits a day ... and I spin out on acid. I don't care about the system. ... I'm just an artist."

The real Angelenos and the honorary, spiritual Angelenos who made the cultural hajj to Los Angeles were forging a new reality and sensibility by making things in

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agreed, quoting a retrospective review by Robin Evans from *AA Files* (winter,1981–82).

Returning to the present, the final roundtable brought together four curators of architectural exhibitions for a debate about the contemporary situation. While Henry Urbach argued for a blend of advocacy and critical perspectives in his work at the Glass House, Eva Franch, of New York City's Storefront for Art and Architecture, took a more strident position, insisting that "exhibitions don't matter, they really don't." For her, curating is really a matter of architectural practice, integrating the social, political, economic, and formal issues at stake in society in spaces designed to promote "events" and "conversation." Andrea Phillips, who directs the doctoral research programs in fine art and curating at Goldsmiths, University of London, cited the need for spaces conducive to provoking dialogue and the unscripted movement of bodies seeking to learn and explore. While Phillips's work aims at dismantling the "power" of "programmer" over "programmed," Pedro Gadanho, of MoMA, advocated a more forceful curatorial presence. The curator has to confront the public immediately with his or her ideas and positions, he declared. *9 + 1 Ways of Being Political* was a direct response to the Occupy Wall Street movement and architects asking how they could help, Gadanho explained, adding, "Curating is the new criticism." But can exhibitions really break down these walls and engage the public in a critical confrontation with social problems in the "real world"?

Shading imperceptibly into present-day controversies over the politics of curating, the shadows of 1968 loomed larger than ever as subsequent discussion zeroed in on a question posed so often over the course of the conference: Who are we to direct the public on how to engage? Phillips challenged this, recollecting her ill-fated attempt at dialogue with angry mobs at the Istanbul Biennale of 2013. Besides, such exhibitions are "structurally incapable" of doing so. As wonderful as they were, "we don't need to repeat" futile gestures like the "foam-rubber sea" in Stockholm, which succeeded in only reducing the public to child's play. Gadanho disagreed: Times have changed, and maybe the "failures" of the 1960s and '70s should be re-enacted now, but "with a new sensibility."

The unenviable task of bringing closure fell to CCA director Mirko Zardini, who admitted to having "only questions, and no answers," after two-plus days of rich, varied, and at times raucous proceedings. Despite this modest disclaimer, Zardini's well-pitched remarks sailed at just the right height, skirting above the din of detail, noise, and controversy to ask questions that focused attention on the heart of the matter. Why had the politics of exhibiting architecture taken center stage at the conference, and why were so many of the panels devoted to the radical 1960s and 1970s? Why now? Zardini suspected it was because the rigid and depoliticized curatorial regime (or "prison") that had emerged to dominate a world of newly instituted architecture exhibitions in the 1980s and 1990s was beginning to fall apart. It was time to start looking for something to replace it, and while there was much to be learned from episodes such as De Carlo's "successful failure" in Milan, one also needed to remain on guard against the "dark side," not only of the 1960s, but also of our current age. We can't go on addressing burning social and political issues with "an architecture of good intentions," Zardini warned. Nor should one dwell too much on the power of exhibitions, which are just one tool among many. What the new regime would look like was still anyone's guess, but "institutional curatorship" may likely outweigh the acts of individuals, he suspected, and less familiar models from beyond Europe and North America would also play a role. "What we can offer is confusion guided by a high sense of purpose," he noted. Confusion, after all, is the beginning of wisdom. One can only hope that scholars and architects will not shy away from the hard work of resolving the difficult paradoxes and puzzles that have been raised here— and that the conversation will go on.

—Kevin Repp
Repp is the chief librarian of the twentieth century at Yale's Beinecke Rare Book and Manuscripts Library.

Loose Will Land…

1.–2. *Everything Loose Will Land in Los Angeles*, exhibited at Yale Architecture Gallery from August 28 to November 9, 2013.

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the landscape, in their yards and garages, in studios cobbled together by hand. As an artist depicting the city, David Hockney captured what was salient in the landscape by freezing on canvas the splash after someone dived into a backyard pool, with a Neutra-esque house simmering behind in a photon-bombarded blissed-out vacuum. Robert Irwin deduced that what was left after all was said and painted was light. The Los Angeles firm Morphosis clad a beach house in Venice, an epicenter of anti-architectural shacks, in a highly reflective corrugated metal that was all shine and no substance. In 1969, Smithson concocted his "Dearchitectured Project," in which he proposed constructing and then demolishing a building, distributing the body parts as architectural fragments.

Lavin's main catalog essay is called "Studs, Snapshots, and Gizmos: Los Angeles Dearchitectured." In the spirit of the disruptive, highly politicized times, these radicals were "dearchitecturalizing" the reigning Modernist epistemology in order to destructure, open, and invade it. Operating on architecture opened up the anatomy of the larger system: architecture was a patient that stood in for the culture.

Perhaps Los Angeles invited and permitted conjecture and acts of creative destruction because its relaxed, open spaces and unstructured, sketchy urbanism were indeterminate. There was no urban resistance when English architect Ron Herron, of Archigram, parachuted in and planned "Instant City," a collage of striped domes mushrooming beneath the overpasses of the San Diego and Santa Monica freeways. Death Valley proved an irresistible tabula rasa for another "Instant City" of derricks and prefabricated domes and inflatables. Herron's cartoonish Pop proposals for Los Angeles echoed Andy Warhol and Roy Lichtenstein, both ensconced in the halls of art power in New York City. But importing Pop to Los Angeles was a case of bringing coals to Newcastle. Quonset huts still existed, and John Lautner had already built the "Chemosphere" flying-saucer house.

Besides the existing Los Angeles vernacular, which arguably fed into the Pop movement in a feedback loop, there were local proposals equivalent to Herron's. In 1969, Craig Hodgetts, equipped with

perhaps the most finely tuned cultural antenna in Los Angeles, proposed a "Univer-City" of concatenated living capsules, or mobile dorm buggies, serving day-tripping students in multimedia teaching environments with live broadcasting. Several years later, Peter de Bretteville, a Yale graduate living at the time in Los Angeles, designed an orange stacked-cube, pop-up pod for Ajax Car Rental that was perfect for parking lots. It is hard to tell whether Pop was indigenous, imported, or both.

The center no longer held. No authority was left standing; no éminences grises were saying no. Nor was there was an institutional Vatican, such as MoMA was to New York City, with doctrinal clout. Different camps worked in parallel with no intersecting logic or intuition, and some clearly disagreed. Venturi, John Rauch, and Scott Brown proposed a group of low, modular buildings as the Thousand Oaks Civic Center, coyly landscaped with the words "THOUSAND OAKS" inscribed on a hillside berm and an abstract neon tree standing beneath a flag, both symbols that signaled a "civic place" to passersby doing 70 on the freeway. During a lecture by Venturi at the Guggenheim Museum, Gehry whispered mischievously into Claes Oldenburg's ear to ask Venturi just what was the difference between a sign and a symbol. Venturi didn't really know or say. Gehry was not a believer. Meanwhile gadfly, Charles Moore moved back to California to head UCLA's architecture department, where he could continue to bother the profession from the inside.

Among the many voices, there were some that connected in a loose, interdisciplinary network. While Clement Greenberg advocated the separation of disciplines, his orthodoxy didn't really reach Los Angeles, where instead an informal group of artists and architects, some associated with the Ferus Gallery, fraternized and collaborated, influencing one another.

There was no one to tell Frank Gehry that he couldn't look at Ed Moses's stabs at architecture, the artist proposing corrugated metal siding for a house, excavating walls to reveal wood studs, sandwiching studs between planes of glass, chainsawing roofs to expose the sky. To capture this sense of immediacy in a building, Gehry drew loose sketches that rejected the orthodoxies of

the drafting table, even as artists adopted the T-square to properly draw their own ideas. Artists begin to draw like architects and architects like artists. "Both did both," as Lavin writes. They were "working outside professional protocols." The plan was no longer the generator from which the building was extruded.

Artist-architect Peter Alexander and artist Clytie Alexander built the epitome of anti-architecture in Tuna Canyon, where they improvised an ecologically sensitive house out of recycled materials, with Visqueen substituting for window glass. Measured by the Charles Eames standard of enclosing the maximum volume within the minimum of materials, the tall cubic shed's economy of means certainly rivaled the Eames house, but without steel and glass, the essence of Eames's off-the-shelf Modernism. The new materials were impermanent and looked improvised.

Gehry precociously summarized some of the ideas in his installation design for the 1968 LACMA show on artist Billy Al Bengston, a "casual" layout built with everyday materials that recalled an artist's studio—exposed studs, plywood, metal siding—all of which made the environment feel more raw and alive. At the risk of professional alienation from his AIA colleagues, Gehry gave up the slick, chromed Modernism characteristic of Wilshire Boulevard practices and approached the city's urbanism through the back door of Venice's alleys. Materials were no longer noble but cheap, some found or taken straight from the lumberyard, best collaged in pieces rather than ordinated into hierarchical wholes. It looked messy.

Some of the efforts and ideologies represented in the show have led to dead ends. Historical Post-Modernism, all the rage on the East Coast, and perhaps best exemplified here in Moore's work, never really took hold in Los Angeles, and it eventually expired on the East Coast, finally becoming toxic to reputations and largely abandoned. As Hodgetts pointed out, the approach was not based in living contemporary culture, so it was not nourished from the ground up. However, Gehry is a Rauschenberg among architects—in touch with the alleys, the living city, and its detritus—who builds upon contemporary forces, and his vision has proved to be sustainable, even as it has morphed.

Having taken everything apart, some of the architects eventually started putting it all back together in different ways: they rearchitecturalize after dearchitecturalizing. Although essays in the well-edited catalog discuss the architecture that emerged from these two swampy decades, the exhibition holds back from showing how the survivors evolved into the next phase, the critical 1980s. Gehry's Santa Monica house of 1979—a collage of chain-link, wired glass, corrugated metal, raw studs, and plywood—is basically an art installation with a mortgage; within the context of the exhibition, it's the amphibious project that finally makes the transition from water to land, where it holds. However, Lavin leaves it out because it would make a survival-of-the-fittest argument for a show that remains provocatively fuzzy, an open question that does not point to a clear answer. Like Gehry, Thom Mayne will follow (other) avenues of Post-Modernism and post-structuralism in his monumental deconstructions, absorbing and building on the critique that Lavin posits. But, appropriately, she does not include his later work.

Everything Loose Will Land was not an obvious show, but it was a necessary one. Lavin had the insight to identify a period in a place that has long been off-screen, under the radar, and underacknowledged, even though it was critical in laying the non-foundational groundwork that reinvigorated and redefined the field. The fact that the work was deliberately informal and anti-iconic makes it difficult to exhibit. Ideas, not beauty, are the subject. Nonetheless, Lavin has assembled convincing evidence that adds up to a cohesive portrait of a seminal era in an original show put together with insight, discipline, and a telling command of period and place. She has worked with understatement to create a compact, powerful, and unexpected statement that brings to light a missing link in contemporary architecture history.

— *Joseph Giovannini*
Giovannini is a New York-based architectural critic and architect.

Stage Designs by Ming Cho Lee

1. Ming Cho Lee discusses his work in the gallery, November 20, 2013.

2. *Stage Designs by Ming Cho Lee*, exhibited at Architecture Gallery from November 20, 2013 to February 1, 2014.

3. Ming Cho Lee, Boris Godunov, Metropolitan Opera, New York City, 1974

4. Ming Cho Lee, Electra, New York Shakespeare Festival Delacorte Theatre, New York City, 1964.

5. Ming Cho Lee, Myth of a Voyage, Martha Graham, New York City, 1973.

The exhibition, *Stage Designs by Ming Cho Lee*, was on display at the Architecture Gallery from November 20, 2013 to February 1, 2014.

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Stages of Beauty

This winter, Rudolph Hall was the setting for a fascinating display of stage designs by the legendary Ming Cho Lee, professor since 1969 at Yale's School of Drama and one of the most important figures in contemporary American theater. The exhibit was organized by the New York Library for the Performing Arts, with Lee serving as co-curator together with Barbara Cohen-Stratyner, the Judy R. and Alfred A. Rosenberg Curator of Exhibitions at the Shelby Cullom Davis Museum, and Michael Yeargan, co-chair of design and resident set designer for the Yale Rep. Presented in conjunction with the School of Drama and Yale College, the exhibition was installed by Brian Butterfield and his team at the School of Architecture.

The show comprised sixty-five scale models selected from nearly three hundred productions Lee designed in the course of a career spanning over fifty years. Accompanying the models were enlarged photographs of a few of the productions and a selection of twenty-four watercolors. The overall impression was of a prodigious body of work that richly deserves the many accolades Lee has received, including the National Medal of the Arts, two Tony awards, three Drama Desk awards, an Outer Critics Circle award, and a Helen Hayes award, all for scenic design.

Born in 1930 in Shanghai, Lee came to the United States in 1949 to study at Occidental College, in Los Angeles. Against the wishes of his father, he embarked upon an artistic career, building upon his early training in Chinese landscape painting. As his stage designs and watercolors make clear, Lee was also very knowledgeable in Western art history, and his work evinces a sophisticated awareness of major trends in contemporary art. In the late 1950s, he began working as a stage designer in New York City, where he developed the technique of studying proposed stage designs through precisely fabricated models.

The terrific models were the centerpiece of the exhibition. Despite their different sizes, rendered at various scales, they were all installed at eye level or just below, and enclosed in Plexiglas vitrines, each fitted with a pair of reading lights on adjustable stainless-steel arms to act as mini-spotlights, allowing observers to study the thought and craftsmanship that went into each design. Quietly powerful, the models require, and reward, close attention. As Yeargan observes in one of the two videos that accompanied the show, these exquisite models are intrinsically compelling for the pure craftsmanship that Lee—and often his wife, Betsey—lavished on them. They offer lessons not only in technique but also in the essentials of composition: relationships between solid and void, dark and light, ambiguity and clarity, foreground and background. In this regard, their display in the School of Architecture seemed eminently justified for the object lessons they afforded students of design. Indeed, numerous Yale architecture students have taken Lee's seminars over the decades, looking to explore design in terms of the distinctive limitations imposed by the stage. These students were very fortunate, for Lee is a master of spatial composition, and the scale models reveal his ability to refine a design's constituent elements to maximum artistic effect with minimum means.

Visitors to the exhibition—presented in various versions in New York City, Taipei, and Shanghai—followed a generally chronological path through Lee's career, beginning with his work for the New York Sh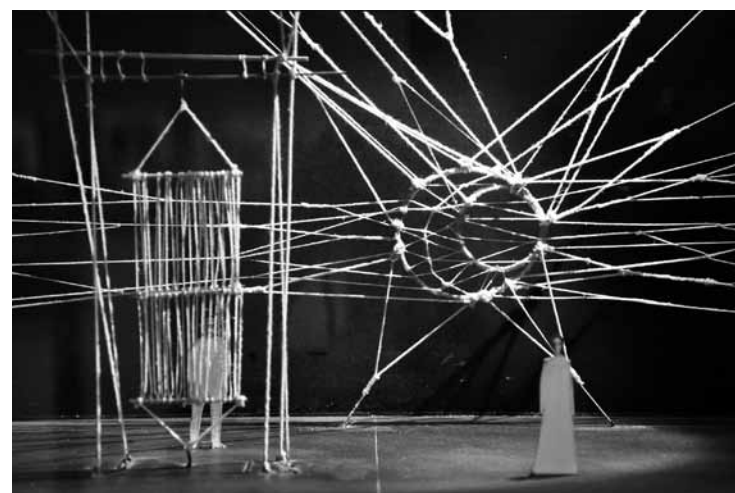akespeare Festival (NYSF), the theater troupe founded in 1954 as the Shakespeare Workshop by Joseph Papp, which has presented free performances of the bard in New York City's parks for sixty years. Lee acted as resident designer for the festival from 1962 to 1972, an intense period of social change and artistic experimentation. As British historian Arthur Marwick observed in his encyclopedic study *The Sixties,* "experimental theater of the sixties was in large measure an invention of the Americans," and no figure was more important than Papp and his burgeoning ensemble. Lee was in the right place at the right time, and his work for Papp is well represented here, consisting of nine models from Shakespeare productions, one for Sophocles's *Electra* and a photograph of the original stage design for *Hair,* the decade-defining rock musical of 1967. Intermingling high and low—the classics and mass culture—was Papp's imperative, and this is apparent in many of the stages Lee designed for the festival. Lee's model for a 1966 production of Shakespeare's *Measure for Measure,* for example, was an abstract version of a generic New York white-brick building fronted by pipework scaffolding that suggests a characteristic fire escape. According to Arnold Aronson, a professor at Columbia's School of the Arts who contributed an essay to the exhibition catalog, NYSF director Michael Kahn wanted to set the play in contemporary New York rather than Renaissance Verona. "He wanted Ninth Avenue, so I gave him Ninth Avenue," Lee recalled of the origins of the rather menacing design. By contrast, Lee's design for a 1972 production of *Much Ado About Nothing,* set in the American Midwest rather than sixteenth-century Messina, was a lighthearted, bravura exercise in Americana, with a folding screen plastered with early-twentieth-century advertisements standing behind a multilevel platform that was a witty condensation of small-town bandstands, gazebos, and Carpenter Gothic balconies.

These designs also exemplify what Aronson considers to be three of the formal innovations Lee introduced into American stage design: verticality, collage, and an emblematic use of sculptural shapes. The sculptural approach is most prominent in Lee's design for a 1964 production of *Electra* directed by Gerald Freedman, one of Papp's closest associates and, later, artistic director of the festival. A series of sculptural panels suspended on vertical pipe scaffolding, the design evoked both massive rock walls and modern, abstract sculpture. The collage technique, by contrast, was important to Lee's designs for two of the most acclaimed productions in festival history: *Hair, The American Tribal Love-Rock Musical,* in 1967, and a 1971 version of *The Two Gentlemen of Verona,* which playwright John Guare and composer Galt MacDermot set to music, referring to their exuberant multi-ethnic creation as "Two Gents." In both productions, Lee used backdrops that collaged contemporary images, such as New York City tenements, photographs of Pop-culture celebrities, street signs, and the ubiquitous arrows of 1960s supergraphics, to create vivid, upbeat settings that appealed to the youth culture the festival courted.

His experience at one of the epicenters of 1960s counterculture must have reinforced Lee's conviction that art must be politically and socially engaged, an aspect Aronson emphasizes in his catalog essay. This strain continues in a design from the later phase of Lee's career: a 2005 production of *Stuff Happens,* David Hare's documentary-like drama about the genesis of the war in Iraq. Here, the photographic collage technique Lee used for *Hair* is deployed in a wall-to-wall photograph of President George W. Bush and his cabinet staring confrontationally, and somewhat oddly—like a record cover for a neo-con version of an indie rock band—at the audience. While it was appropriate to Hare's provocative play, the design seemed a rather unsubtle one-liner.

Lee's ruminative designs are more powerful. For example, his 1974 model for Milcha Sanchez-Scott's *Dog Lady,* produced by New York City's INTAR Theater, one of the most prominent Latino artistic institutions in the country, and described affectionately by Lee as an "ode to the L.A. barrios," the design is a slice of Angeleno life, with rows of working-class housing on either side of a gently curving road bracketed by an encircling overhead freeway. Here, Lee's social concern is apparent in the careful attention he brings to the everyday details of barrio life using a method that evokes the social realism of early American Modernists such as Ben Shahn.

My only criticism of this commendable exhibition was the lack of a strong curatorial presence. The role of Lee and his fellow curators seems to have consisted largely in the selection of models, a task that was no doubt achingly difficult in light of Lee's tremendous body of work. But the models needed to be placed within clearer contexts, with more informative wall texts, to make Lee's milieu accessible to gallery visitors from outside the theater world. The pre-Second World War small-town American setting, in 1972, for *Much Ado About Nothing,* for example, was director A. J. Antoon's concept, and the performance was notable not only for Lee's set but for Theoni V. Aldredge's costumes, Martin Aronstein's lighting, and Sam Waterston's breakout performance as Benedick. The production was eventually filmed for CBS television, a milestone in the festival's fusion of Off-Broadway and commercial theater. Papp's hybrid strategy of accessibility would reach its climax with the popular production of *A Chorus Line,* in 1975. Placing such a production in a fuller context would have helped to clarify Lee's particular contribution as well as flesh out an important era in American theater history. And while most of us can reach back into our memories of Shakespeare in order to comprehend Lee's design decisions for the settings of the bard's plays, this is not the case for all of the models on view. A particularly evocative setting for playwright Marsha Norman's *Traveler in the Dark,* of 1985, for example, remains opaque because we are given no synopsis or information on the play's theme. The model for it is one of the most haunting in the exhibition: a wood-frame farmhouse stands at the extreme right, and the foreground holds the rune-like remains of a collapsed stone wall or well, all against the backdrop of flattened semi-abstract trees. The design is both brilliantly asymmetrical composition and compelling evocation of Gothic "gloomth"—to use Horace Walpole's term. Having the chance to see such accomplished work is one of the many pleasures offered by *Stage Designs by Ming Cho Lee.* Indeed, this master's designs exemplify what Oscar Wilde once described as theater's unique ability to "combine in one exquisite presentation the illusion of actual life with the wonder of the unreal world."

—*Richard W. Hayes*
Hayes ('86) is a New York–based architect and writer.

High Performance Wood

Yale faculty member Alan Organschi ('88) has been teaching and researching new high performance wood and describes the work below.

Is wood the new high-performance material? Recent innovations in structural timber just might hold a solution to a threatening environmental crisis. Through a graduate material research seminar on new timber technologies and applications I have led at the School of Architecture, as well as in a series of interdisciplinary symposia sponsored with the School of Forestry and Environmental Studies and the Global Institute for Sustainable Forestry, under Professor Chad Oliver and executive director Mary Tyrrell, Yale faculty and students have begun to examine the potential symbiosis of sustainable forest management and new scales of building in wood.

As levels of atmospheric carbon surpass critical thresholds and anthropogenic carbon emissions continue to rise at a dangerous rate, students in the "Timber Seminar" have turned to wood as a low-impact alternative to steel and concrete. In linking the carbon cycle of forests to the carbon economics of timber building, designers and environmental scientists are finding common cause in architectural solutions that incorporate new timber manufacturing techniques and innovative structural wood assemblies. Research projects such as a design for a cross-laminated-timber parking garage, by Owen Detlor ('13), that would sequester as much carbon in its structure as the cars that park in it would emit in a given year have provided students avenues for exploring new applications for this traditional material while measuring its potential benefit to the environment.

As a highly renewable, readily available, easily harvested and worked material, wood has been critical to the formation of cities and buildings. However, due to lingering concerns about its durability, combustibility, and strength, its historical applications have been limited to the production of smaller-scale building types, architectural surfaces and finishes, and the deployment of provisional construction systems such as scaffolding, masonry false work, and concrete formwork. In the United States, despite the best efforts by governmental institutions such as the Forest Products Research Laboratory and industry organizations such as the American Wood Council, long-standing cultural associations have either marginalized the use of timber to artisanal and craft-based applications or relegated it to the commercially profitable but relatively modest structural demands of light-framed, low-rise residential construction. On a continent as timber-rich as North America, it is both a conceptual irony and a significant environmental risk that the primary use of this renewable, low-impact material is in the construction of low-density land- and energy-intensive suburban residential sprawl.

Unlike steel and concrete, which consume significantly more energy and emit more carbon during extraction and production, trees absorb atmospheric carbon as they grow and store it in the cellular structure of wood until the material either decays aerobically, or is burned. While the uptake and sequestration of carbon by global forests and their underlying soils has long been a subject of environmental philosophy, science, and policy making, the possibility that dense urban building might serve as a man-made carbon sink is a relatively new consideration for the building industry and design professions. As part of ongoing student-faculty work groups on forest carbon and timber construction, first initiated by Arch-FES joint-degree candidates Elise Iturbe and Sheena Zhang, Chad Oliver and I have begun to consider the likelihood that the use of wood in high-density, mid-rise urban building types may offer entirely new means of managing atmospheric carbon. As timber seminar student Paul Soper ('13) projected in his quantitative analysis of timber-production potential in Pacific Northwest forests, where small logging companies and mills currently struggle in the global timber trade, these new urban applications for timber from well-managed forests could prove to be economically as well as environmentally sustainable.

Current research efforts in contemporary forest science, wood biology, and timber technology have begun to converge with rapid developments in the industrial manufacture of high-performance structural timber products. Innovations in computer numerically controlled sawing, milling, and finger-jointing have dramatically increased usable material yields from harvested trees. Cellular modification technologies, such as torrefaction and acetylation, have fortified wood's resistance to aerobic decay and weathering without the associated toxicity of past preservative treatments or over-reliance on selective logging of tropical hardwood species. New refinements in the chemistry of adhesives have increased the strength and durability of glued joints while reducing slash (waste material left behind in the forest during logging operations). Material efficiencies in the manufacture of harvested wood products is falling; the little timber waste left from milling is shredded into densely packed cellulose insulation or pelletized into biofuel.

These advances in wood technology accompany a new, more sophisticated understanding of forests as generally resilient, open systems. Sustainable harvesting techniques coupled with careful management protocols and protective measures can preserve forest ecologies and the environmental services they provide—such as carbon uptake and oxygen production through photosynthesis, rainwater filtration, and soil stabilization—while generating a broad range of wood building products. Environmental policy makers, particularly in Europe, where forest surpluses are the new norm, are offering a variety of financial incentives to deploy this traditional material in radical structural applications.

Of particular focus are the new "mass" timber systems that have evolved in central and northern Europe from time-tested manufacturing methods of wood-glue lamination. Cross-laminated timber (CLT), newly designated as Type 4 Construction in the International Building Code, maximizes the structural capacity of lower-quality fiber from trees of increasingly small diameter while taking advantage of the fire resistance of heavy timber. Research in glass- and carbon-fiber timber composites promises significantly greater spanning capacity in wood beams. Hybrid structural assemblies exploit the lightweight quality, structural elasticity, and tensile strength of wood members in combination with the compressive capacity of concrete slabs.
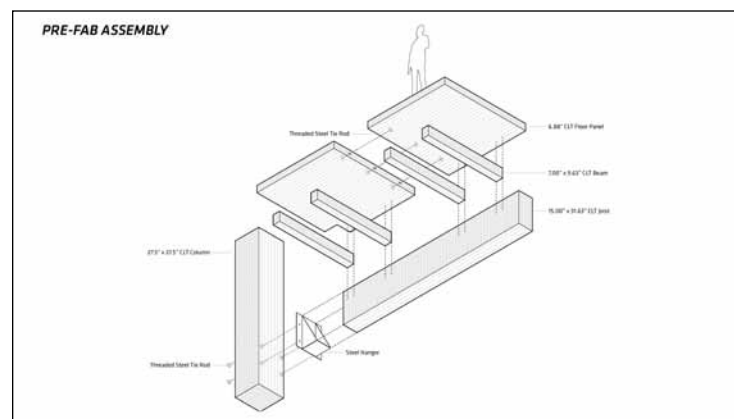
Recent developments in the design and engineering of timber buildings have piqued the interest of architects, policy makers, and environmental scientists who hope to maximize the structural potential of wood fiber while marshaling its capacity to sequester carbon as an offset to the environmental impacts of building operation. In just the past three years, several dramatic buildings have captured the attention of the design community. A nine-story CLT apartment building, by Waugh Thistleton Architects, has risen in London—a city historically (and justifiably) wary of urban fire—blazing regulatory pathways for future timber high-rise construction. In Austria, the Lifecycle Tower, an eight-story residential-office building by R&D consortium CREE, has favorably compared the economy of mass timber to concrete construction while demonstrating the dramatic reductions in a building's carbon footprint that intensive timber use provides. Michael Green and J. Eric Karsh's 2012 "Tall Wood" report and a recent concrete-timber hybrid skyscraper proposal by Skidmore, Owings & Merrill have also garnered widespread interest. New timber arenas and stadiums throughout Europe and Canada and timber bridges in the Netherlands and Germany have demonstrated the efficacy of wood as primary structure in the demanding applications of long-span public assembly space and vehicular infrastructure. Recent design competitions in New York City, sponsored by Parsons the New School with the Association of Collegiate Schools of Architecture, and in Boston, hosted by the Boston Society of Architects, challenged students and recent architecture graduates to develop new building types and construction assemblies using innovative wood technologies.

In New Haven, ground was broken in October for a new arts-and-sciences building at Common Ground High School, an Environmental Protection Agency "Green Ribbon School" serving students from the inner city and surrounding towns. The new high-performance school building—designed by Gray Organschi Architecture in close collaboration with environmental engineering firm Atelier Ten, Canadian CLT manufacturer Nordic Engineered Wood, and engineers and fabricators from Bensonwood Homes—combines cross-laminated timber panels and dense-pack cellulose insulation in new wood-intensive structural assemblies. The first of its kind in the U.S., the building's envelope and structure sequester carbon in tonnage equivalent to the carbon emitted by its heating, cooling, and lighting systems in the first eleven years of operation.

In his provocative claim in 2008, that "timber is the new concrete," British architect Alex de Rijke raised the architectural opportunities and challenges for transformative technologies in wood. Through the forum of the Timber Seminar and joint explorations with the School of Forestry and Environmental Studies, research and experimentation in high-performance structural timber is under way, with an array of guest speakers addressing the potential environmental and architectural ramifications of the intensive repurposing of wood fiber. This past year, lectures by researchers and practitioners—such as professor Mark Ashton, Director of Yale Forests; timber-tower designers Andrew Waugh and Michael Green; mass wood-product manufacturer Jean-Marc Dubois, of Nordic Engineered Wood; and timber fabricator-engineer Christopher Carbone, of Bensonwood—have all contributed to a lively exchange about the architectural potential and environmental efficacy of these promising material applications and techniques. Student research projects have explored a range of topics relating to timber building design: environmental philosophy, forest ecology and silvicultural practice, the political economics of global timber and the governance of our forest resources, plant-based material technologies, and, in a pair of critical analyses by Matt Hettler and Jordan Pierce (both '13), the regulatory and commercial barriers to the adoption of structural timber in high-rise construction in the U. S. Today, with new research connections across several disciplines and students' working knowledge of the life cycle of mass timber construction expanding rapidly, Yale's schools of architecture and forestry lend their respective traditions of experimental building design and forest stewardship, respectively, to the exploration of the complex but promising ecological interdependence of the forests and built environment.

—Alan Organschi ('88)
Organschi is a critic in architecture at Yale and principal of New Haven–based Gray Organschi Architecture.

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PRE-FAB ASSEMBLY

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1. Maicasagi Bridge, Nordic Engineered Wood, Chibougamau, Quebec, Canada, 2012.

2. Stadthaus, 26 Murray Grove, London, 2013, Waugh Thistleton Architects.

3. Project by Owen Detlor ('13) for timber seminar at Yale, fall 2013.

Architectural Forum

In its second year, the Yale Architectural Forum resumed its mission to increase the circulation of ideas between graduate students and faculty in the School of Architecture and the Department of the History of Art. As in previous installments, the Smith Conference Room in Rudolph Hall was filled to the brim as Francesco Casetti, Reinhold Martin, Hadas Steiner, and Brenda Danilowitz presented a range of research topics over the course of the fall 2013 semester.

Francesco Casetti, professor of film studies and humanities at Yale, began the series on September 16 with "Hypertopia, or How Screens Change Our Sense of Space." Conceived as a chapter from his forthcoming book, the presentation began with an account of the spatial transformation of Milan's Piazza del Duomo. Europe's largest media screen in 2007, measuring 54 x 90 feet, spanned the scaffolding of the Palazzo dell'Arengario (now the Museo del Novecento) during its four-year renovation. Thus, media swallowed up a space that has frequently seen political demonstrations;

the stairs that once celebrated the entrance to the Duomo di Milano were desecrated as mere seats for viewing; and the goods sold across the piazza in Galleria Vittorio Emanuele II were devalued in relation to the commodities being advertised. Casetti focused on how contemporary screen environments—including handheld devices, laptops, home theaters, and public displays—have broken off from the traditional social space of the cinema with spatial implications that alter the relationship between screen and viewer. Seen in terms of access, the transformation of public space into a media surface inverts agency: while the viewer formerly approached images, images now approach the viewer. This "hypertopia," as Casetti has termed it, has become inescapable. Near the end of his presentation, Casetti's voice invoked an intimacy among the one hundred attendees as he posed a theoretical question: "Is this space one of freedom or repression, possibility or exhaustion?" The ensuing discussion addressed building-integrated displays and the temporal dimension of media screens in public space.

On October 27, Reinhold Martin, associate professor in the GSAPP at Columbia University and director of the Temple Hoyne Buell Center for the Study of American Architecture, spoke on "The Architecture of the University: Frontier as Symbolic Form." Clearly stated at the outset, his objectives were to sketch a fragmentary history of the American research university as a media system and to consider its longstanding corporate character. Beginning with Vannevar Bush's 1945 report "Science: The Endless Frontier," Martin began a wide-reaching historiography of the frontier as a lens through which to understand the formation of the military-industrial-academic complex. In excavating the history of the University of California at Berkeley, Martin worked backward from the 1960s, when university president Clark Kerr coined the terms *multiversity* and *ideopolis* to explain the collusion of academic institutions and political bodies. Thus, the laboratory usurped the library as the liminal site at which academic disciplines and corporate interests mix. Using this as a point of departure, Martin provided a historical genealogy, beginning with Frederick Law Olmsted's 1865 plan for the campus and followed by Phoebe Hearst's 1898 design competition, won by Émile Bernard. Finally, Martin traced the corporate character of the academic laboratory through John Galen Howard's Hearst Memorial Mining Building, completed in 1907 for the Materials Science and Engineering Department. Following his presentation, the discussion engaged Martin's purposefully controversial use of Panofsky's "symbolic form" and examined the genesis of architecture schools within the university system.

Hadas Steiner, associate professor in the school of architecture and planning at the University of Buffalo, led the forum on November 11 with her working manuscript "From Habitation to Habitat." Her research concerns the expanding ecological dimensions of postwar architecture, and, here, she outlined the evolution of the term *habitat* and its import in Modernism. Beginning with ornithological accounts of the behavior of birds, Steiner proceeded through the sciences and their various conceptions of habitat. Touching on figures including Carl Linnaeus, Charles Darwin, Henry Eliot Howard, François Jacob, Gilbert White, and Charles Elton, she used scientific discourse to frame the ethological versus morphological housing debate in terms of its ecological counterpart, habitat. In 1932, the Zoological Society of London hired Berthold Lubetkin's office, Tecton, to design a space for two Congol gorillas. In what Steiner claims was the first Modern building in the U. K., the spacious new habitat admitted ample light and air, following the prescriptions of recent psychological research. A subsequent commission, in 1934, led Tecton to design a penguin pool with spiraling reinforced-concrete walks. Maintaining the ornithological theme, Steiner offered an account of Cedric Price's 1961 commission to design an aviary for the London Zoo. Evidently inspired by Gilbert White's book *The Natural History*

and Antiquities of Selborne (1789), Price went beyond designing for the interactions of birds and their environs: a slender aluminum structure supporting the thin mesh enclosure constituted the framework for nurturing a network of relationships that, once established, would allow the armature to be removed. As such, the architecture trained its users only to the extent necessary for maintenance. Steiner's presentation prompted questions regarding sustainability in architecture and highlighted the human condition as unique in modifying its own habitat.

Brenda Danilowitz, chief curator of the Josef and Anni Albers Foundation, shared insightful readings in *Anni Albers: The Pliable Plane, Textiles, and Architecture.* As if whispering a secret to the room full of students, faculty, and guests, Danilowitz opened with an account of an unsanctioned class that Albers held for students at the Yale School of Art and Architecture in the pre-dawn hours in 1956. The following year, Albers published the core of her illicit project in *Perspecta 4,* championing the implementation of textiles as architectural elements. The subject of Albers's work resumed on November 18, when Danilowitz chronicled the events that fueled her project. From 1929 to 1962, Albers collaborated with a spectacular cast of architects. Her contributions ranged from sacred ark-panel doors at William Wurster's Temple Emanu-El, in Dallas, and Samuel Glazer's Congregation B'Nai Israel, in Woonsocket, Rhode Island, to the acoustic wall coverings at the Hannes Meyer's Allgemeiner Deutscher Gewerkschaftsbund (ADGB) Trade Union School auditorium, in Bernau bei Berlin, Germany, and Walter Gropius and Marcel Breuer's Frank House, in Pittsburgh, Pennsylvania. Her textiles figured prominently in Philip Johnson's Rockefeller Guest House in Manhattan, and Louis Kahn requested her work for his First Unitarian Church in Rochester, New York, though she would decline the opportunity. Consistent among these diverse commissions was her innovation in using materials such as cellophane, copper foil, plastic thread, and cotton chenille. Somewhat paradoxically, none of these experimental textiles were to be found in Albers's own home, in Orange, Connecticut. Danilowitz described Albers as having a tectonic rather than decorative understanding of textiles: if clothing represents a second skin in its application of textiles, walls exist as a third skin, simply another layer. The discussion invoked Gottfried Semper's and Bernard Rudofsky's principles of cladding and introduced Stanley Spencer as imbuing the redemptive power of cloth in painting.

Adding to the discourse of new spaces for viewing, corporate academic laboratories, ecological habitats, and textiles as architectural elements, Mark Jarzombek, associate dean of the school of architecture and planning at MIT, resumed the conversation on January 27, 2014.

—*Brent Sturlaugson, (MED '15)*

1. Rockefeller House, New York, Philip Johnson, 1950.

2. John Galen Howard, Hearst Memorial Mining Building, University of California, Berkeley, 1907. Mining laboratory, c. 1908.

3. Members of the 155th Brigade Combat Team, in front of a reconstruction of the Ishtar Gate, in Iraq.

4. Einstein Tower, Erich Mendelsohn, 1921, Potsdam, Germany. Photograph courtesy of the Astrophysikalisches Institut Potsdam, Germany.

Architecture Dialogues

Constructing the Invisible: PhD "Dialogues"

Three or four nights every semester, as the lights go down and the studios empty at the dinner hour, the Yale School of Architecture's third-floor Smith Conference Room springs to life. There, the school's small cohort of PhD students gather to host what has become a series of popular evening seminars, the PhD "Dialogues." Now in its third year, the series provides our advanced doctoral students a rare opportunity to share their research with the wider school community, to solicit feedback from faculty and friends on work in progress, and to engage in scholarly discussion with their colleagues on the relationship between abstract architectural thinking and the concrete realities of design practice.

Typically, each seminar begins with a short twenty- to thirty-minute student

presentation—often the seeds of a dissertation chapter, occasionally an idea or set of ideas just beginning to cohere into something substantial—followed by a concise critical response from an invited guest, usually a member of the university faculty, and then questions from the audience of students and faculty.

Joseph Clarke (PhD '15) kicked off the fall semester discussion on October 7, with the talk " 'A Sound Which People Will Interpret as Being in Their Own Heads': Media and Office Design in the 1970s." Clarke's research generally considers the cultural history and spatial effects of sound in architecture. Here, he discussed the evolution and development of Modern "open plan" office design, emphasizing the impact of innovations in management theory, workplace gender roles, and information technology on the design of corporate office environments, which he framed as being a form of communication media. Professor

Eeva-Liisa Pelkonen followed Clarke with a brief discussion of Alvar Aalto and Kevin Roche, both of whom often foregrounded the importance of sound.

On November 4, Kyle Dugdale (PhD '15) presented a paper "TheY are All faK: Souvenirs from Babylon, ca. 1899–2011." Joined by professors Eckart Frahm (Yale Department of Assyriology) and professor Keller Easterling, Dugdale discussed the persistence of the Tower of Babel—one of "architecture's foundational archetypes " and a key focus of his own doctoral research—within modern narratives of both architecture and philosophy, noting its survival, despite lacking physical form, through representations in both text and image. Recent military campaigns in Iraq, Dugdale pointed out, have refigured ongoing debates on the preservation of antiquities in ancient Babylon and elsewhere, positioning the Tower of Babel and its legend within shifting structures of geopolitical power and conflict.

On November 14, Tim Altenhof closed the semester's "Dialogues" with his talk, "The Simultaneity of Clocks, or Space-Time in Art and Architecture." Tracing Modern architecture's fluid relationship to the problem of time in the early twentieth century, Altenhof

noted the role played by Theo van Doesburg, Erich Mendelsohn, and others in bringing the architectural understanding of space into closer alignment with that of modern science. Altenhof's lecture was introduced by professor Kurt Forster, director of doctoral studies, whose brief account of Altenhof's previous work on Proust and memory positioned the lecture in relation to the student's broader research interests. Altenhof went on to discuss the gradual redefinition of form's so-called "fourth dimension" in the modern era, from a geometrically determined spatial construct to a concept more or less equivalent, in the minds of many scientists, to what we now consider time. Subsequent discussion was quite spirited, highlighting the persistently slippery quality of these issues in contemporary architectural discourse. Echoing debates now over a half-century old, the conversation focused on perceived differences—formal, ethical, metaphysical, and polemical—between dueling notions of space and place, and the relative propriety of privileging one term over the other in pursuit of architectural meaning.

—*Surry Schlabs (PhD '17)*

Ghost Town: Representations and Reality

1. Camilo José Vergara, View along East Palmer Avenue towards Chene Street, Detroit, 1995.

2. Camilo José Vergara in 2010.

3. Camilo José Vergara, View along East Palmer Avenue towards Chene Street, Detroit, 2003.

Over the past forty years, Camilo José Vergara has established himself as America's foremost chronicler of urban decline, abandonment, and ruination. He was making photographs of Detroit's majestic ruins long before the more recent publishing boom on the area, and his work anticipated the contemporary interest in "shrinking cities."

On November 13, 2013, Vergara visited the Yale School of Architecture as a Poynter Fellow in Journalism. After spending the afternoon with my urbanism seminar, "Ghost Town: City Building, Abandonment, and Memory," he delivered a public lecture in Hastings Hall that focused on his work in the recently published *Harlem: The Unmaking of a Ghetto* (University of Chicago Press, 2013).

Soon after arriving in the United States from Chile in 1965, Vergara began his obsessive perambulations—always with camera in hand—through the industrial and working-class districts of American cities, then in the midst of the painful process of disinvestment and depopulation. Driven, as he himself has suggested, by his own sense of displacement, Vergara sought companionship in the empty and dilapidated buildings he encountered. He took it upon himself to assemble a monumental study of American urban poverty. In New York City, Chicago, Philadelphia, Los Angeles, Newark, Detroit, and Gary, Indiana, among many other places, Vergara accumulated a vast catalog of images that he has called "The New American Ghetto Archive."

Vergara's work is distinguished by his commitment to return to the same places, over the course of many years, to document how they have changed. By placing these images—taken from the same vantage point—next to one another, Vergara charts the life cycles of buildings and streets. The images, along with his own rich descriptions, observations, and notes from his interactions, have been published in a series of books, including *The Next American Ghetto* (Rutgers University Press, 1995) and *American Ruins* (The Monacelli Press, 2003). The Library of Congress has recently acquired his unparalleled visual inventory of declining neighborhoods.

Vergara's talk was the perfect complement to the "Ghost Town" seminar, which focuses on the political, economic, and cultural factors behind the forms of weathering and disuse the photographer has so persuasively documented. Though usually associated with abandoned mining camps in the American West, the principles of a ghost town can be applied more broadly across space and time: boom-and-bust cycles that comprise capitalist urban development; the social and physical impacts of economic decline; and the alluring aesthetics of ruination that sometimes mask these impacts.

Vergara's work is part of a long tradition in Western visual culture that has embraced the ruin as an aesthetic subject. As part of its educational mission, the Yale University Art Gallery, each semester, invites faculty to propose temporary exhibitions for the Levin Study Gallery. I organized an exhibit—aided by an outstanding curatorial team—titled *Ghost Town: Myth, Memory, and the City,* drawing from the gallery's collection of prints and photographs. Selections included a Piranesi engraving of the ruined Roman Forum; a Canaletto view of Venice; Jerome Liebling's photograph of abandoned tenements in the South Bronx; and a series of photographs of abandoned desert houses by contemporary artist Mark Ruwedel, among others. Each student in the seminar was assigned an image and asked to write a short interpretive essay linking it to the seminar's themes.

Many theorists have speculated on the visual appeal of ruined structures, including Georg Simmel, who, in 1911, wrote: "It is the fascination of the ruin that here the work of man appears to us entirely as a product of nature." This is a gradual process, and the recognition of time's passage is crucial to the ruin's appeal: "[T]he past with its destinies and transformations has been gathered into this instant of an aesthetically perceptible present." Art historian Alois Riegl anticipated this point in his 1903 essay "The Modern Cult of Monuments," in which he identified "age value" as a fundamental aesthetic principle. He postulated that "[m]odern man at the beginning of the twentieth century particularly enjoys the perception of the purely natural cycle of growth and decay."

Judging from the recent surplus of glossy photography books that feature dereliction in Detroit and other places, our enthusiasm for the perception of ruination and decay remains undimmed. These images, however, are sometimes derided as "ruin pornography." Perversely appealing and basically exploitative, this body of work specializes in picturesque representations without attention to the causal forces of ruination and its human consequences. How, then, should we frame the difficult issue of the "beauty of ruins," especially in the contemporary city? It might be convenient to characterize urban decay as a natural force, but the situation is usually more complicated than that.

Simmel wrote that the "ruin strikes us so often as tragic—but not as sad—because destruction here is not something senselessly coming from the outside but rather the realization of a tendency inherent in the deepest layer of existence of the destroyed." The factors that have led to the depopulation and abandonment of large swaths of American cities include suburbanization ("white flight"), corporate disinvestment, economic restructuring, joblessness, and, more recently, a foreclosure crisis. Are these inherent attributes of capitalist urbanization? If so, it would be tragic but also potentially aesthetic, at least to those who are able to observe it from a safe remove.

In his newest work, Vergara's allusion to the "unmaking" of Harlem as a ghetto refers to recent rounds of investment—spurred, in part, by high-profile moves such as Bill Clinton's, who established his offices there in 2000—that have made it a more diverse and less isolated place in the past twenty years. Vergara's photographs beg the question of what is gained by this type of unmaking, and what is lost. Though it is important not to romanticize residential segregation and discriminatory housing practices, it is also true that isolation can be nurturing. As a ghetto in the 1920s, for example, Harlem fostered a flowering in African-American art, music, and literature. Today, the neighborhood's emergent cosmopolitanism is a fragile one, easily put off balance as it becomes more desirable and less affordable. As Harlem grows more racially diverse, how much longer will it tolerate economic diversity? The same question faces other cities in which development pressure has introduced the social tensions of gentrification.

Vergara has written, "In urban America I found the challenge of my life. I became so attached to derelict buildings that sadness came not from seeing them overgrown and deteriorating—this often rendered them more picturesque—but from their sudden and violent destruction, which often left a big gap in the urban fabric." In light of the Harlem pictures, which, in some cases, show a revitalized storefront as the latest chapter in what had been a visual narrative of decline, I asked him, when he revisits a building, if he prefers to find an empty, disintegrated storefront or an active one? Or does he harbor the sanguine expectation that a new proprietor will have fixed it up? Is it possible, in fact, to go about these photographic rounds with complete neutrality, wanting nothing more than to observe?

He paused and smiled, saying, "I'm not going to dodge your question. I do like things falling apart. I'm wired that way. But I do not hedge things to show that, as you can see from the Harlem images. Because, oftentimes, they show improvement, particularly here." Vergara is unapologetically drawn to ruination and not rehabilitation. This predilection raises a final point: ostensibly positive urban change, by way of new investment, can be difficult for those who want to remember a grittier type of city, one in which neglect fostered a diverse and affordable community. Many of us are captivated by this romantic image, and it marks another kind of ghost town: the mythic city of our first encounter, before it was discovered and remade by others. We project our desires for authenticity and belonging upon this fascinating ruin, preserved and enhanced as a memory.

—*Elihu Rubin (Yale College '00)*
Rubin is assistant professor of urbanism at Yale and author of Insuring the City: The Prudential Center and the Postwar Urban Landscape.

Yale Women in Architecture

Alumnae
Yale is one of the first American universities to establish an alumnae-based organization devoted to supporting women in the field of architecture. Toward that end Yale Women in Architecture has been busy setting up a series of programs in response to the success and interest generated by the first YWA symposium, in New Haven, a little over a year ago, organized by Claire Weisz ('89). To begin with, the group created a Facebook page filled with posts, photos, and information that will here to connect multiple generations of Yale women architects. It will also serve as an informal forum for ideas, discussions, and conversations about the news of women in the field.

Last October, YWA sponsored a successful informal happy-hour gathering for women alums at the Rubin Museum of Art in New York City. Museum co-designer Celia Imrey ('89) gave a tour, and then fifty alumnae and friends exchanged ideas at the K2 Lounge. Potential mentors and mentees signed on to share their knowledge and experience, creating the seed for a new formalized YWA Mentoring Program.

YWA and the School of Architecture see a need to deepen the school's connection to practicing women designers. The goal is to expand the visibility of alumnae and to bring their experiences and knowledge into the educational process. To this end, Peggy Deamer has been instrumental in gathering student support and volunteers, and for developing a women's lecture series.

Dean Stern met with Louise Braverman ('77), Celia Imrey, Doreen Adengo ('05), and Nina Rappaport in December to discuss how events and meetings at Yale can help connect the school's community of women and men to the diverse professional alumni context. Some thoughts for implementation included increasing the number and having a wider range of female jurors and critics; portfolio reviews at Yale by invited alumni; and increasing the number of lectures by female alumnae. Opportunities for bolstering the new YWA Mentoring Program were discussed. Also in the works, with Stern's support, is a new program tentatively named "Office Hours," in which female alumnae will offer tours to students and colleagues of their offices and projects. The YWA is a work in progress.

—*Celia Imrey and Louise Braverman*
Imrey is principal of Imrey Studio, Braverman is principal of Louise Braverman Architect both in New York City.

Students
The Yale Women/Gender/Family group is now officially called Students of Architecture for Gender Equality (SAGE). The group, which goes beyond women's issues but considers women as a lightning rod for issues that matter to all of us, met during the fall 2013 semester to determine its priorities, name, and organizational approaches. At that time Frances Rosenbluth, deputy provost for diversity, gave $5,000 to support the group, and the group is most grateful. On YSoA's side, thanks in particular, to Elisa Iturbe ('14) and Danielle Davis ('14) for pulling together an enthusiastic team and an ambitious agenda.

This semester, the group plans both casual and more structured events, including regular meetings to share observations, discuss specific issues within and outside the school, watch films, and share news articles on current issues. There will be moderated discussions, starting with in-house faculty, on topics related to gender in academia and curriculum, practice, and perceptions of gender roles by clients. There will also be more informal gathering with other women's groups. The group will host an evening on March 28 with the YWA alumni group, which has volunteered to meet with SAGE mambers and other enthusiastic women for mentoring.

Everyone involved is excited about the reincarnation of the group formed eight years ago. SAGE counts many of its former members as active participants in the alumni group. We are delighted that this year's class has the highest percentage of women ever—fifty percent. But the charge is on for change in a field that graduates fifty percent women but retains only eighteen percent at the professional level; the profession remains inhospitable to family life because of the difficult hours and insufficient pay and it still reveres a mythical male auteur. Progress has been made and is advancing.

—*Peggy Deamer*
Deamer is a professor at Yale.
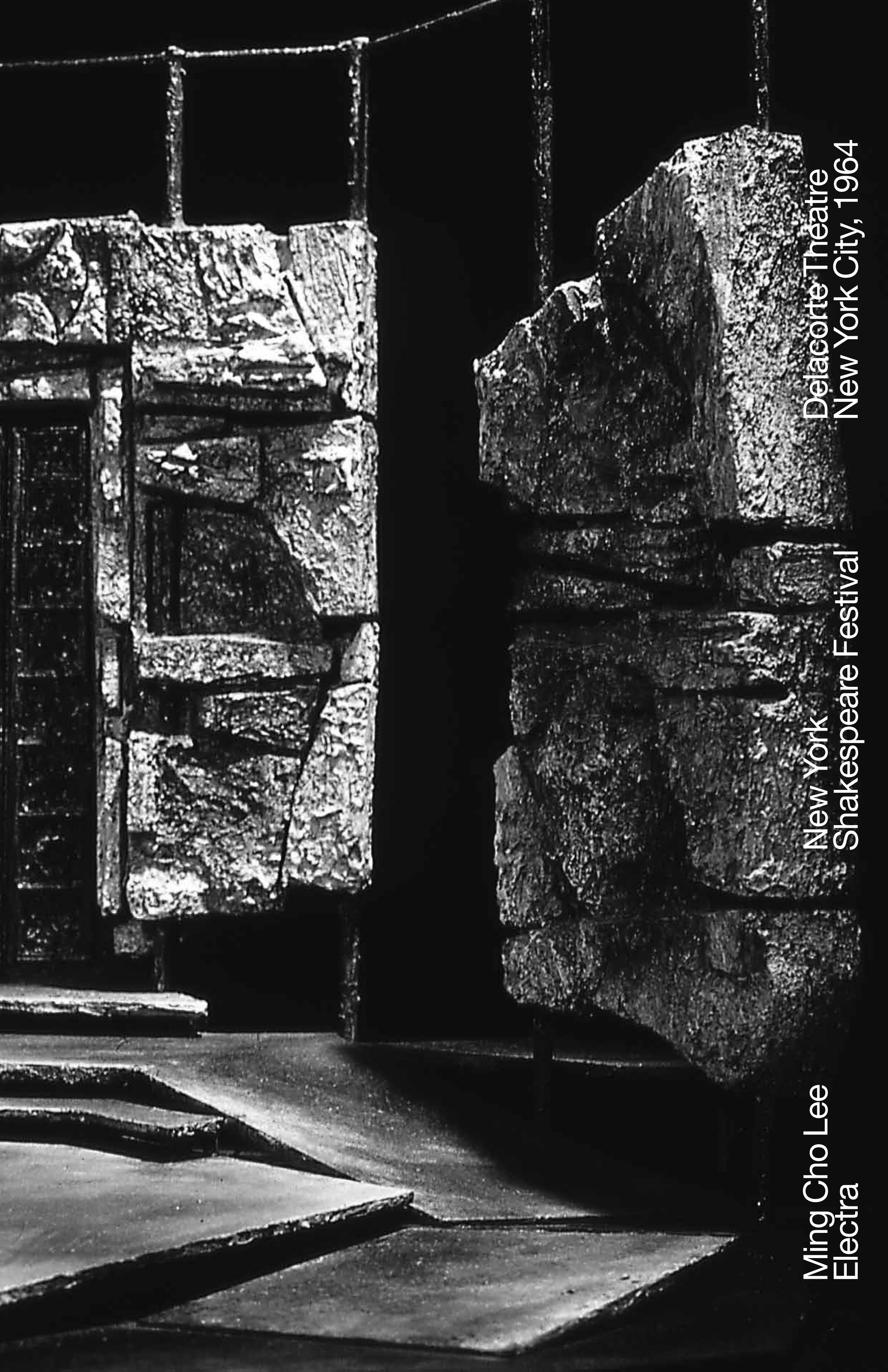
Delacorte Theatre
New York City, 1964

New York
Shakespeare Festival

Ming Cho Lee
Electra

Spring Events

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Archaeology of the Digital

The exhibition *Archaeology of the Digital,* curated by Davenport Visiting Professor Greg Lynn and organized by the Canadian Centre for Architecture (CCA), in Montreal, will be on display at the Yale Architecture Gallery from February 20 to May 3, 2014. Drawn primarily from the CCA archives, the show investigates the foundations of digital architecture in the late 1980s and early '90s by analyzing four pivotal projects for which architects used digital tools in different ground-breaking ways. In each example, either specific hardware and software was sought out or tools were invented to realize a vision. The projects included are Frank Gehry's Lewis Residence, in Lyndhurst, Ohio (1989–95); Peter Eisenman's Biozentrum Biology Center for the J. W. Goethe University, in Frankfurt am Main, Germany (1987); Chuck Hoberman's Expanding Sphere (1988–92) and Iris Dome (1990–94); and Shoei Yoh's roof structures for the Odawara Municipal Sports Complex (1990-91) and the Galaxy Toyama Gymnasiums (1990–92), in Japan.

The exhibition highlights the dialogue between computer science, architecture, and engineering at the core of these early experiments. During the design of the Lewis Residence, for instance, Gehry's office developed the innovative use of digital tools and harnessed the power of computer modeling to fabricate the sculptural elements. These technical innovations later became the core competence of the independent software and services company Gehry Technologies, which developed Digital Project, a 3-D modeling tool for architectural design based on the application CATIA, used in the aircraft industry. Eisenman's Biozentrum tested the computer's ability to generate its own formal language. A vanguard attempt to digitally script the design process, the structure's geometries emerge from abstract representations of DNA structures, manipulated through digital processes intended to simulate genome replication. Another section of the exhibition explores how the scaffold-style roof structures of Yoh's Odawara Municipal Sports Complex and the Galaxy Toyama gymnasium were analyzed and tested for structural integrity through a process of intensive software coding. Engineer Hoberman's design for the Expanding Sphere and Iris Dome—lattice-work structures that smoothly expand and contract using scissorlike movements, led to further explorations in mechanically responsive and adaptive architecture.

The exhibition is part of CCA's larger project to develop an archive of digital architectural materials, including the question of how to display these materials and make them accessible to the public and researchers. Two more exhibitions on digital architecture are planned, the next opening at the CCA in May.

This exhibition has been made possible through the generous support of the Ministère de la Culture et des Communications, the Canada Council for the Arts, and the Conseil des arts de Montréal. The presentation at Yale is sponsored in part by Elise Jaffe + Jeffrey Brown. Jonathan Hares, who is based in London and Lausanne, created the graphic design. An expanded catalog has been copublished by the CCA and Sternberg Press and supported by the Graham Foundation for Advanced Studies in the Fine Arts. Elise Jaffe + Jeffrey Brown supported the oral history project.

Digital Post-Modernities: From Calculus to Computation

A symposium, "Digital Post-Modernities: From Calculus to Computation," will take place on Thursday, February 20 to Saturday, February 22, at the School of Architecture in conjunction with the exhibition *Archaeology of the Digital,* curated by Greg Lynn.
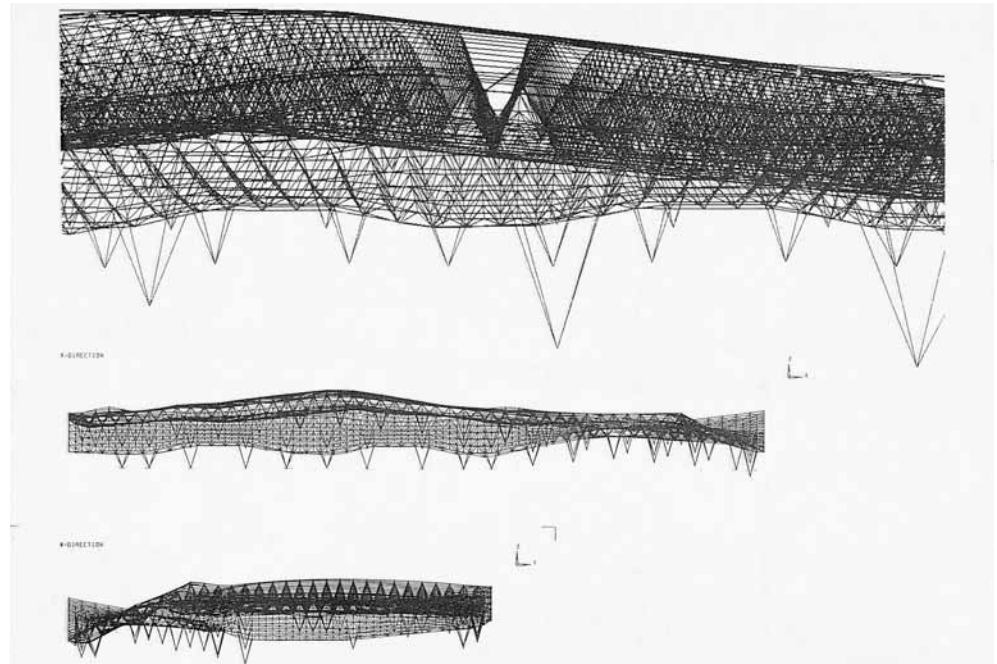
The aim of "Digital Post-Modernities" is to suggest that the digital turn has already gone through stages and phases in the last twenty years. Although some of its foundational ideas, as formulated in the 1990s, seem to have been largely vindicated by present cultural and technical developments, other digital theories and principles, many derived from postmodern philosophy and science, still actively inform new ways to make sense of today's technology and may be once again drastically reshaping our design agendas.

This digital turn in architecture followed, in part, from the development in the early 1990s of new tools—spline modelers in particular—for design and manufacturing and from a new theoretical and ideological context that prompted and accompanied the adoption of these new technologies by the architectural avant-garde of the time. Early digital design theories were famously inspired by Gilles Deleuze's writings on the mathematics of continuity and calculus. The philosopher's arguments were, in turn, mediated and nurtured by the crucible of architectural Deconstructivism, in which the design implications of electronic variability were first introduced into, and questioned by, architectural discourse.

Digital technologies also unfolded and developed within the more general cultural ambit of postmodernity. Just like postmodern thinking, the technologies of the digital age favor differentiation, variability, and fragmentation. By the way they function, digital technologies blatantly contradict all cultural and technical tenets of industrial modernity as well as most of its social and ideological paradigms. In this sense, in a typical techno-cultural feedback loop, the culture of postmodernity can be seen as the "favorable environment" in which digital technologies were bound to evolve in the way they did.

The early theoreticians of the digital turn in architecture often referred to architectural Post-Modernism as one of their sources, acknowledging the influence of Po-Mo theories and thinkers. But while many visual and figural aspects of architectural Post-Modernism, such as iconicity, historicism, and symbolism, were lost in the folds of the digital turn, many of its ideals were revived by the technical logic of digital design and fabrication. Just as in traditional handmaking, but unlike mechanical technologies, digital tools can produce nonstandard variations, using a new postmodern technology of customizable mass production that no one in the 1960s or 1970s could have anticipated. In this sense, too, the digital turn can be seen as a vindication and a continuation of Post-Modernism with new technical means.

Central to the continuity of ideas between architectural Post-Modernism and the digital turn in architecture is the digital reenactment of some philosophical and epistemological topics derived from cybernetics, complexity theory, and systems theory that acquired unprecedented nuances in the digital environment of the 1990s. Known as

theories of "nonlinearity," of emergent or self-organizing systems, these theories brought a robust component of spiritual and vitalistic thinking into the digital field, sometimes accompanied by religious or irrationalist overtones. In many ways, this current represents an unlikely and often unrecognized but fertile conflation of architectural phenomenology and digital design theory.

This spiritual, vitalistic approach to digitality still actively informs aspects of contemporary digital design theory and continues to inspire digital designers, albeit often unconsciously, tacitly, or covertly. It underpins today's digital merger of nonstandard machinic making and manual craft; it is at the basis of the digital reassessment of the "nonlinear" behavioral properties of some building materials and of the resurgence, through digital means, of traditional materials and building-construction technologies. While digital design theory has long been in sympathy with many perceived alternatives to modern rationalism and industrial modernity—from twentieth-century Expressionism and Organicism to historical periods such as the Baroque and the Gothic—this undercurrent of digital phenomenology equally inspires today's digital reappropriation of various pre-industrial "ways of making," sometimes with direct reference to the Classical tradition, sometimes to the medieval tradition and its Victorian, neo-Gothic revivals.

This conference also suggests that today's new computational developments, often referred to as belong to the "big data"

revolution, further vindicate aspects of the so-called postmodern science of complexity and increasingly bring the theory and practice of indeterminism within the ambit of contemporary digital culture. Aspects of this second "indeterminist turn" are already evident in today's digital design theory, and some of the most promising and controversial of today's design experiments deal with aspects of computational indeterminacy—its technology, visuality, and overall ideological and aesthetic implications. The conference will document new research in this area, that is currently being carried out by a younger generation of digitally intelligent designers.

— *Mario Carpo*
Carpo was the Vincent Scully Visiting Professor in the history of architecture between 2011 and 2013.

The conference will include:
Alisa Andrasek, Paola Antonelli, Benjamin Aranda, Phillip Bernstein ('83), Brennan Buck, Mario Carpo, Lise Anne Couture ('86), Peggy Deamer, Peter Eisenman, Mark Foster Gage ('01), Charles Jencks, Matthias Kohler, Sanford Kwinter, Brian Massumi, Frédéric Migayrou, Philippe Morel, Emmanuel Petit, Dagmar Richter, Jenny Sabin, Bernard Tschumi, and Alejandro Zaera-Polo.

1. Chuck Hoberman, Hoberman Associates. *Expanding Geodesic dome,* 1991. Gelatin silver prints collaged on paper board with graphite inscriptions, 22.7 × 59 cm. Chuck Hoberman fonds, Canadian Centre for Architecture, Montréal © Hoberman Associates.

2. Shoei Yoh + Architects. *Odawara Municipal Sports Complex, Odawara, Kanagawa, Japan: Computer-generated images of deformation of roof,* Electrostatic print on plastic, 25.7 × 36.4 cm. Shoei Yoh fonds, Canadian Centre for Architecture, Montréal. © Shoei Yoh + Architects.

3. Peter Eisenman, Eisenman/Robertson Architects, Biozentrum, Biology Center for the J.W. Goethe University, Frankfurt am Main, Germany: Study model, 1987. Cardboard, 35.88 × 151.77 × 103.19 cm. Peter Eisenman fonds, Canadian Centre for Architecture, Montréal

2013 Building Project

In their first-year spring studio, M.Arch I students participate in the Jim Vlock Building Project. A tradition since 1967, it challenges the students to design and construct a dwelling in New Haven that addresses practical building constraints as well as conceptual research. Students collaborate on design, work with a client, and build with traditional platform frame construction, integrating mechanical systems.

For the 2013 Building Project, the Yale School of Architecture teamed up with the local non-profit developer Neighborhood Housing Services and the New Haven Livable City Initiative. Students were charged with designing a housing prototype that could be adapted to virtually any of the more than one hundred narrow nonconforming lots across the city.

During the first half of the semester each student developed a single prototype concept. Instead of focusing on holistic designs, the designs were approached as flexible dwelling systems. In the second half of the semester eight prototypes were selected for development by the student teams, followed by a professional-style design competition in which one of the proposals was selected for construction.

The winning scheme reinvents the traditional architectural hearth. Rather than a centralized fireplace, a hearth-wall spans the length of the house and delivers essential services. Embedded in the hearth-wall are the plumbing, electrical, and ventilation systems, cabinetry, a bathroom, and kitchen appliances.

In early May, ground was broken on the site, and the prefabricated foundation walls were installed. Unfortunately, when construction started, the site was deemed unsafe due to an unfortunate incident, and the site had to be changed. However, through a joint effort of the city of New Haven, Neighborhood Housing Services, and Yale University, a new lot was quickly acquired, and the flexibility of the prototype enabled the students to adapt the house design to the new conditions. During installation of the new foundation, construction was continued at an off-site location, so that, three weeks later, all the walls of the house, which were prefabricated on Yale's West Campus, were ready for delivery to the site. Ultimately, the on-schedule completion of the house was a testament to the effectiveness of the housing prototype and the perseverance of the building project team.

The simplicity of the *parti* distinguishes this year's house design. The total width of the building, from exterior wall to exterior wall, is seventeen feet. The open ground-floor plan allows the dining room, kitchen, and living room to unfold along the length of the hearth-wall. The centrally located kitchen is a light-filled, double-height space. Residents ascend to the second floor along the backside of the hearth wall, which doubles as a shelving and cabinetry unit. The space above the kitchen cantilevers above the side yard, allowing ample space for a children's play area or an office. Through the use of large pocket doors, the bedrooms on the second floor are adaptable as either three singular or one free-flowing space.

The 2013 Jim Vlock Building Project also marks the last year of former director Paul Brouard's ('61) active participation since it began in 1967. He has inspired and taught generations of Yale School of Architecture students how to build responsibility and work together cooperatively.

—*Michael Robinson Cohen ('15)*

There will be an event in Paul Brouard's honor Sunday, February 23, 2014 BAR, 254 Crown Street, New Haven

For further information please email: robie-lyn.harnois@yale.edu

1. Jim Vlock Building Project, New Haven. Photograph courtesy of ©2013 Neil Alexander/neilphoto.com.
2. Interior with stair of Jim Vlock Building Project, New Haven. Photograph courtesy of ©2013 Neil Alexander/neilphoto.com.
3. Interior Jim Vlock Building Project, New Haven. Photograph courtesy of ©2013 Neil Alexander/neilphoto.com.
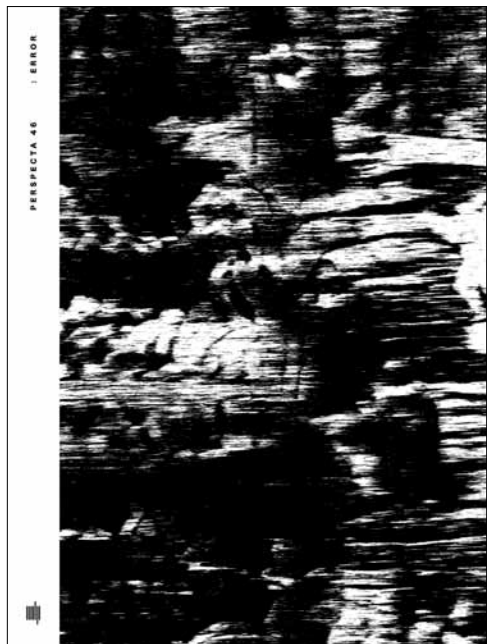
Perspecta 46: Error

Edited by Joseph Clarke and Emma Bloomfield
MIT Press, 400 pp.

In 1814, Pierre-Simon Laplace, the French mathematician who founded the field of probability, imagined what came to be known as Laplace's Demon: an intellect that could have knowledge of the position of all matter at all times and matter's animating forces. Laplace reasoned that, with sufficient analytical ability, the intellect could know the entirety of existence without limit, such that "nothing would be uncertain and the future, just like the past, would be present before its eyes," noted in his 1902 *Philosophical Essay on Probabilities*. Although he conceded that the intellect was necessarily superhuman, the measure of human progress was, for Laplace, its continual advancement toward the intelligence of this demon, toward perfect certainty and, hence, the elimination of error.

In the past two centuries, humankind's continued acquisition of knowledge has, ironically, undermined the Newtonian foundations of Laplace's Demon. As we know from the contemporary world, error—the theme of *Perspecta 46*—is unrelenting and often appears in direct proportion to our efforts to ensure precision. Armed drones, justified by their ability to surgically remove targets, are launched on the basis of a video feed too pixelated for their human operators to distinguish a weapon from a shovel in the target's hand. Data collected by two Harvard economists produced one of the most cited sources in support of international austerity policies since 2008, was based, on a faulty Excel spreadsheet, as noted by Paul Krugman. Florida voting machines and their indeterminate "hanging chads" forever tainted the results of the 2000 U.S. presidential election. Often originating from a source far simpler than the complex mechanisms developed to prevent it, error not only renders knowledge intrinsically probabilistic but also sadistically mocks modernity's fetish for control, all the while making us crave it even more.

Since the emergence of the architect and the conventions of architectural drawing in the Renaissance, architecture has been defined by the expectation that things will go according to plan. For designers, plans are drawn as literal blueprints of the future. For historians, plans serve as portals to the past. Architecture still welcomes Laplace's Demon home, yet architecture's faith in plans appears to be waning. Some architects now bypass them altogether through digital fabrication technologies, while their career plans are increasingly deviating from the profession's traditional trajectory, complicated by uncontrollable economic conditions and unforeseen opportunities to use their knowledge elsewhere.

Perspecta 46: Error presumes that error is inevitable. Thus, editors Joseph Clarke (PhD '14) and Emma Bloomfield ('11) ask what would happen if architecture were to relinquish its penchant for certainty and embraced its fate to err. In this light, the journal participates in the larger, ongoing project to purge architecture of the orthodox Enlightenment thought that underwrote much of twentieth-century architectural Modernism. However, Clarke and Bloomfield resolutely frame error not just as a critical apparatus but also as a generative tool whose intrinsic unpredictability might satisfy modernity's seemingly boundless desire for newness.

The journal itself is most generative in its assembly of an informal history of error in architecture. Daniel Sherer's contributions bring to light the surprising reception of Michelangelo's architecture by his immediate successors as "the very embodiment of error," defined in sixteenth-century Italy by the deviation from Vitruvian precepts. In doing so, Sherer illuminates the historical contingency of error's definition as well as the Janus-faced relationship between error and innovation, a motif that recurs throughout *Perspecta 46*.

Sean Keller offers the journal's most broad-scale speculation on the nature of architectural error and interrogates the possibilities for error under the reign of Modernism. Given Modernism's self-conception as a transgression of historical tradition, Keller asks how architects can incubate error when erring has become the norm, and offers examples of indeterminacy in postwar visual arts and music as provocations. Asli Serbrest and Mona Mahall's examination of Polish philosopher Stanislaw Lem's *Philosophy of Chance* (1968) in the context of the simultaneous developments in cybernetics contributes another example of efforts to circumvent authorial intention, as does Susan Wagner's essay on Dadaist attempts to disrupt conventional experiences of urban space in early twentieth-century Paris.

Bryan Boyer and Justin Cook's article on the Finnish organization Sitra and its design competition for sustainable building strategies suggests a new possibility for error under Modernism. Rather than framing error as a generative tool for making yet another conventionally architectural plan, the authors encourage architects to occupy new territories of practice that err away from the traditional responsibilities that have defined the architect professionally since the Renaissance.

Many other essays elaborate productively on the theoretical quandaries raised in Keller's opening article. Elihu Rubin examines how life-insurance companies' attempts to insulate themselves from error through spatial hedging in their urban-development strategies merely displaces error onto those with less agency. Assessing visual and architectural interpretations of Dante's *Divine Comedy,* Aarati Kanekar highlights the perspectival nature of the boundary between variation and error. Stanley Tigerman ('61) draws on pre-Enlightenment theological epistemology to caution architects to control the inevitable error that will arise in their quest for formal innovation.

The editors also set out to confound our expectations for predictability and desire for control. Unfortunately, John Harwood's identification of architecture's erroneous understanding of the corporation feels insufficiently integrated into the journal's theme. By denying the expectation for analysis of the stakes of this error, the article proves inadvertently frustrating. The interspersing between the essays of film stills and conversation snippets from MOS Architects also confounds—until one arrives at the end of the journal and realizes with delight that the piece runs backward through the volume.

To some extent, one might accuse the journal of succumbing to error. It promises that architecture's investigation of error will be fruitful; yet, by virtue of the indeterminacy of error, written speculation leaves the reader longing to see more. Thankfully, Clement Valla's compelling "Postcards from Google Earth," a collection of found digital images that show the distortions produced by Google's desire to make a seamless, comprehensive flat image of a round planet, demonstrates the visual results of error in architecture. The distortions both transform mundane rectilinear buildings into provocative, warped forms and articulate architecture's unique ability, as an artifact inescapably produced by human reason, to register reason's inevitable error. Thus, collectively, the articles and projects of *Perspecta 46: Error* form an engaging study of this traditionally repressed topic in architecture.

—*Stephanie Tuerk ('02)*
Stephanie Tuerk is a PhD candidate in MIT's history, theory, and criticism of architecture and art program.

Book Reviews
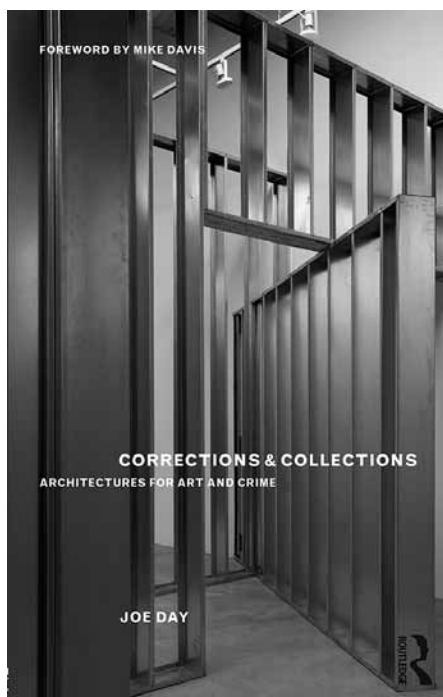
Corrections and Collections: Architectures for Art and Crime

By Joe Day
Routledge, 2013, 320 pp.

This provocative book is as ingenious as it is insistent in its effort to declare architecture's guilt in aiding and abetting some really wicked problems. Joe Day, Louis I. Kahn Visiting Assistant Professor at Yale in 2012, has gathered extensive evidence and deployed an arsenal of devices to demonstrate the surprising ways in which recent prison and museum architecture enables numerous affinities between the penal system and the art world. As the book proceeds through four "sequential but overlapping temporalities"—Minimal (1970s), post-Minimal (1980s), Millennial (1990s), post-Millennial (2000s)—that align roughly with the past four decades the author pursues a kind of paranoid critical forensic analysis in which the two orbits become intertwined in a series of coincidences and complicities. Looking at prisons and museums "as manifestations of prevalent, unacknowledged philosophies, and as repositories of our most overwrought desires and least examined fears," Day conflates them deliberately through the application of conceptual categories and structural diagrams. Ultimately, he aims to challenge our understanding of how architecture operates as an instrument of policy, politics, power, development, culture, subjectivity, and identity.

The logic and content of *Corrections and Collections* is both disturbing and challenging and not only at the level of cultural and political critique. Day's thesis invites serious examination of the motivations and operations underlying the architectural discipline. The book presents a conundrum

and a critical problem: why does architecture engage programs that seem to have radically different, yet radically similar, purposes? Is this paradox simply evidence of the limitations of the architectural repertoire? Or is it evidence of architecture's deep complicity in the actualization of specific historical conditions? Certainly Day believes it is the latter, and not only that: in attempting to explain the conspiracy, he compiles some staggeringly sly statistics implying that architecture is not quite what we think it is.

The proliferation of museums and prisons, since 1975, illustrates how architecture operates as an index and a metric as well as a tool of sinister, absurd, pervasive, and obvious realities. Day's correlation of myriad facts, ideas, and stories is an object lesson in an architectural criticism that insists equally on disciplinary analysis and curiosity about architecture's actual effects and purposes, however uncomfortable they may be. These ambitions are most vivid and entertaining in the section of the book that compares the exploits of Thomas Krens as director of the Guggenheim Museum with those of Don Novey as president of the California Correctional Officers' Union, which reads like a cross between Charles Dickens and Philip K. Dick and unfolds a science-fiction plot of allied mirror worlds that have been the lifeblood of recent architecture even as they have been sucking life as we know it out of our cities and society.

The only unfortunate hedge in this book may be its subtitle, "Architectures for Art and Crime," which seems to aim more at Hal Foster than its truer target, Adolf Loos.

Because if we follow Day's logic to its conclusion, we face a more disturbing, blatantly simple proposition with impossibly complex implications: *today architecture is art and crime.* This is precisely the inverse of Loos's famous polemic, but it may be the most concise synopsis of Day's thesis.

Uncharacteristically for a book that takes pleasure in taking its speculations too far (with fascinating results), Day's one mention of Loos misses the opportunity to match his penchant for the outrageous. If Loos insisted that true architecture must avoid emulating art or consorting with crime and is confined to the tomb and the monument, Day criticizes a contemporary "civilization" with radically different understandings and practices of art and crime, to which architecture's purest appearances are now devoted. Day's most successful and trenchant efforts at conveying that condition appear not in the text but in his comparative drawings (such as "Kimball Art Museum + New Newgate Prison, Plans at Common Scale"), graphs (such as "Prison Population vs. Museum Visitors"), and diagrams (such as "Popular/Nominal Institutions"). Although Day is a talented and stylish writer, his visual explanations are simply brilliant. His project is much more effective and disturbing when the argument goes graphic, becoming explicitly, and excitingly, architectural.

— *Mark Linder (MED '88)*
Linder is an associate professor and Chancellor's Fellow in the Humanities at Syracuse University School of Architecture.
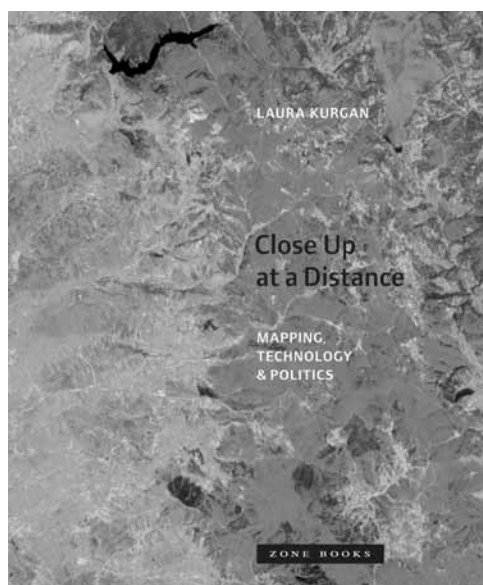
Close Up at a Distance: Mapping, Technology, and Politics

By Laura Kurgan
Zone Books, 2013, 228 pp.

In recent architectural discussions interdisciplinary engagement has come to the fore. These investigations have expanded the limits of architectural knowledge in relation to the changing demands of the globalizing world and its accompanying social and environmental challenges. Ideas regarding geographic scale, infrastructure, landscape, and territory have provided a framework for analysis: for instance, explorations of landscape-ecological urbanism; a renewed interest in the politics of territory, infrastructure, and transnational systems; and the pervasive "design as research" or mapping phenomenon.

It is within this framework that Laura Kurgan's book *Close Up at a Distance: Mapping, Technology, and Politics* is essential. A professor at Columbia University's Graduate School of Architecture, Planning and Preservation, the author has depicted nine speculative mapping projects she has produced since the early 1990s. The book contains a section titled "Lexicon," which presents and contextualizes the imaging technologies she has employed—such as global positioning systems (GPS), remote sensing satellites, and geographic information systems (GIS)—as well as the political implications of her work. In addition, the introductory chapter includes two short essays describing the theoretical implications of her work.

The introduction and "Lexicon" provide a context for the general premise of Kurgan's larger project, and their content is crucial in terms of the book's contribution to the above mentioned geographic tendencies. Indeed one of Kurgan's most important contributions to the field is the problematization of the idea of data in relation to recent mapping practices. While the ability to access and visualize data (such as environmental and global flows, infrastructures, and related systems) has inspired fascination within contemporary architectural discussions,

the terms *mapping, resource management,* and *design research* have been used interchangeably in both academia and practice. Be it for a contaminated waterfront, an obsolete landfill, or a new urban development located in an extreme climate, "data visualization" is sometimes a tool for justifying projects through problem solving. Within the pervasive topic of sustainability, this limited interpretation of data presents the risk of pure pragmatism and neo-environmentalist do-goodism. In that context, Kurgan's caveat regarding the redundancy of the term *data visualization* is vital. Not a mere polemic, this warning lies at the base of all her projects. Kurgans writes: "The word *data* in this book means nothing more or less than representations, delegates or emissaries of reality, to be sure, but only that: not presentations of the things themselves, but representations, figures, mediations—subject, then, to all the conventions and aesthetics and rhetorics that we have come to expect of our images and narratives. All data, then, are not empirical, not irreducible facts about the world, but exist as not quite or almost alongside the world, they are para-empirical. To put it another way, there is no such thing as raw data."

As shown in Kurgan's book, since global imaging technologies were originally designed for governmental and military use, the data they contain present various contradictions when they become available for public use. Kurgan's first project, the installation *You Are Here: Information Drift,* skillfully depicts the dilemma of military versus civilian use of GPS mapping technology, a network of location satellites developed for the U.S. military that became fully operational at the beginning of the first Gulf War. Designed for display in 1994 at the Storefront for Art and Architecture, in New York City, *You Are Here* portrays attributes of the disorientation and confusion inherent in the location data produced by this technology despite

its ideology of accuracy. Another example is the aesthetic abstraction portrayed via the contested territories in the project *Monochrome Landscapes,* which comprises four satellite images, each characterized by a color depicting a five-by-five-mile surface of the Earth: green (trees), blue (water), yellow (sand), and white (snow). Here the contradiction lies between the aesthetic purity of the four monochrome images and the discord characterizing the geopolitical realities those monochrome images represent, distort, and occlude: Arctic National Wildlife Refuge, in Alaska (white); the "zero-zero" point of latitude and longitude in the Atlantic Ocean (blue); the illegally logged Cameroonian forest (green); the Iraqi desert (yellow); where two U.S. helicopters flew during the second week of Operation Iraqi Freedom of 2003.

If the 1972 image of the Earth transmitted by the NASA orbiter, and its visualization of the world at this grand scale, can be taken as a driving force of environmentalism in the U.S., it also marks the beginnings of a positivist and technocratic understanding of the environment. Kurgan's book fastidiously contradicts these typical tendencies in relation to global imaging technologies by shedding light on the intricate politics behind them and the questions they evoke regarding certainty versus ambiguity, surveillance versus transparency, the political versus the aesthetic, and the virtual versus the physical.

Situated between art, architecture, and geography, Kurgan illustrates that actual research through practice can be as radically critical as it is projective.

—*Neyran Turan (MED '03)*
Turan is an assistant professor at Rice University School of Architecture.
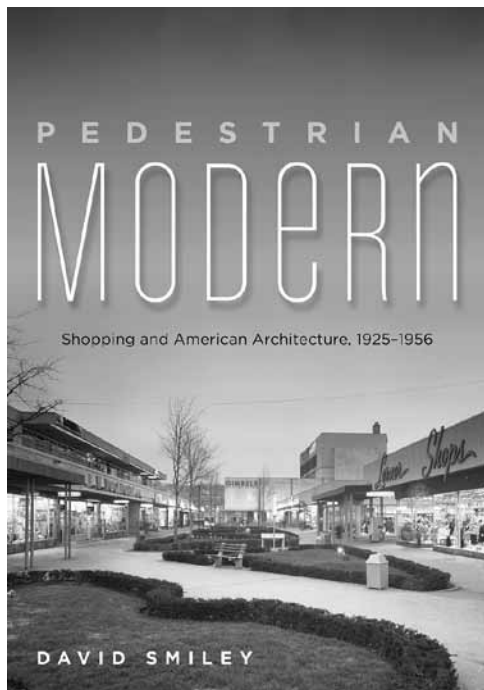
Pedestrian Modern: Shopping and American Architecture, 1925–1956

By David Smiley
University of Minnesota Press, 2013, 357 pp.

In this new book David Smiley argues persuasively that throughout the middle of the twentieth century, American stores and shopping malls were a nexus of experimentation with Modernist architectural ideas, playing an important role in the distribution and popularization of Modernist precepts across the continent. Rational planning and unitized management were perfect bedfellows for the science of merchandising, and suburban shopping centers became a testing ground for new kinds of urban forms that later found their way into the city. Shopping-center architects, in turn, played a critical role in the process of developing these new models.

As the title suggests, a primary concern of *Pedestrian Modern* is the reconfiguration of the pedestrian (and by implication, public) realm by architects and planners to support ever greater levels of consumption. According to Smiley, in the hands of shopping-center architects the pedestrian realm became an instrument for organizing the space of shopping, as well as a symbol of efficiency, rationality, and order. Free from the traffic and noise of the city, it was a model of Modernity that could be applied back on the city itself.

But *pedestrian* also references the persistent, prosaic, secondary status shopping-center architecture has held historically within the architectural field, tainted as it is by association with selling and the financial bottom line. This is a status that Smiley's text forces the reader to reconsider, by presenting various architectural and planning innovations across a spectrum of scales from the 1920s through the '50s.

Smiley's smooth, readable prose presents the story in a neutral way. The illustrations—culled from periodicals such as *Architectural Record* and *Architectural Forum*, including plans, renderings, diagrams, and advertisements—are a highlight of the book. Copious endnotes accompany the text, as well as an extensive bibliography.

The book's six chapters are arranged historically with each focusing on an episode in the development of shopping architecture and moving gradually outward from the city core. Some of the most engaging material is in the early chapters of the book, detailing innovations to storefronts in the 1920s and '30s. Applications of modern materials like sheer glass and metal curtain walls, and formal techniques such as continuous architectural elements that penetrate the shopfront, dissolved the boundary of the shop and opened up the space of shopping to the public realm of the street. Exterior vestibules and arcades further blurred the boundary between street and shop by multiplying the shopfront and producing an extension of the pedestrian realm into the deep façade of the store.

Later chapters move quickly beyond the material techniques of architecture to detail the evolving role of modern architects from designer to logistical expert, orchestrator of flows of traffic, pedestrians, and goods, and creator of pedestrian realms in total environments. The general historical framework will feel familiar to many readers, but what Smiley gives us is a new and detailed perspective on the importance of the architectural discourse around these projects as they developed over time into a new typology, and the more idealistic civic, educational, and artistic aspirations architects such as Victor Gruen, Morris Ketchum, and Morris Lapidus believed this architecture was capable of.

Smiley concludes with the reintroduction of rational pedestrian-mall logic to the city through projects like Gruen's Fort Worth master plan. *Pedestrian Modern* may not fully legitimize shopping malls as architecture, with a capital A, but it goes a long way in reframing them as a critical part of the process of modernizing the American landscape, both suburban and urban.

—*Andrei Harwell ('06)*
Harwell is critic in architecture and assistant director of the Yale Urban Design Workshop.
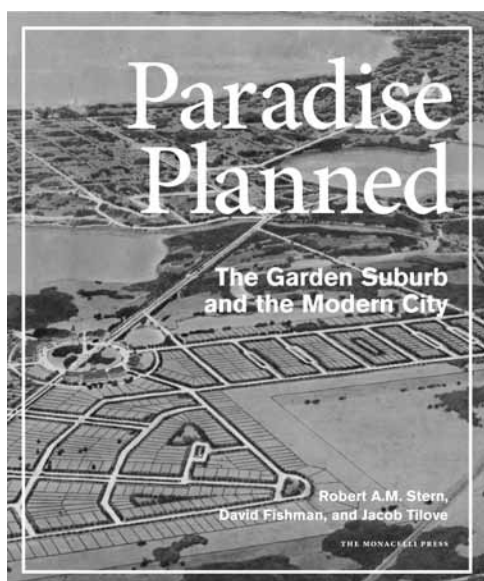
Paradise Planned: The Garden Suburb and the Modern City

By Robert A.M. Stern, David Fishman, and Jacob Tilove
The Monacelli Press, 2013, 1072 pp.

"Another damned fat book, eh Mr. Gibbon? Scribble, scribble, scribble, eh Mr. Gibbon?" England's King George III addressed that rude geniality to Edward Gibbon on receiving yet another volume, of an eventual six, of the magisterial *History of the Decline and Fall of the Roman Empire*. The size of a healthy unabridged dictionary, *Paradise Planned: The Garden Suburb and the Modern City* results from the intensely productive research and scribbling of David Fishman, Jacob Tilove, and Robert A.M. Stern. It has Gibbon's monumental heft and could just as well be titled *The History of the Ascent and (Short-Lived) Triumph of the Garden Suburb Empire*. Stern and his co-authors narrate an anatomy of the worldwide attempt, over the century and a half before 1940, to design edenic living places separate, but arising from, industrializing cities before both garden suburbs and their cities were transformed, paved, and parked for the automobile.

Beyond the authors' roll call and marshaling of legions of facts and places in a complicated international history, form and content connect to send a contemporary message. "Another damned fat book, eh Mr. Stern?" There are several reasons why.

The authors begin with the chapter "Origins" and follow it with eight more and an epilogue. They parse out hundreds of projects of all sizes, mostly built but with some conceptual ones, sorted by type (garden green spaces of different definitions and variously paired with cities, villages, and suburbs; then, garden villages with industry), by location (the United Kingdom, America, Europe), and by period (various durations between 1750 and 1940). The aim for all the permutations and combinations is systematic and panoptic, offering both a ready reference and a comparative narrative. The chapter on "The Globalization of the Garden City and the Garden Suburb, 1900–1940" is probably the most original contribution to planning literature. It collects Garden-based projects from countries one would expect, such as Canada and Australia, but also nets far-afield examples of the species in Russia, Egypt, Zambia, and Japan. The longest chapter is "The Garden Suburb in Europe, 1900–1940," a dauntingly long freight-train run beginning in Germany, then loading on information from disparate archival and secondary sources and heading for France, Belgium, the Netherlands (with a strange, beautiful Flying Dutchman mandala, the World Capital Foundation of Internationalism, by K.P.C. de Bazel), Scandinavia, Switzerland, Italy, and Eastern Europe. The chapter is heroic, both in terms of writing and reading.

Returning to the first chapter, *Paradise Planned* points immediately at George III and Gibbon's era and place as the garden suburb's origin, "when horse-drawn stages for the newly prosperous merchant class, aided by an extensive paved road system, fostered the development and growth of small, once-remote villages." The systematic trek then sets off through transit-connected, locally walkable English garden villages and estate developments of the late eighteenth and nineteenth centuries. The chapter sets the local pattern, within the overall organization, which is repeated through the book. The text names a project and place, conscientiously gives the relevant names, dates, and data, some concise analysis and well-chosen detail, and moves steadily on. There is always a group of plans and photographs for each project. This should make for a stately juggernaut of a reading experience, but, because few of the illustrations are on the same two-page spread as the relevant text, a lot of back-and-forth page flipping is necessary to see what is being written about. In other words, the book has two big ambitions that do not always square with each other. On the one hand, it would like to be a compendium to be dipped into as desired, an enormously expanded and multinational version of the groundbreaking "The Anglo-American Suburb" (1981, an *AD Profile*) which Stern edited with John Montague Massengale, and which featured text and images almost always on the same spreads. On the other hand, it wants to present a continuous, internally coherent, chronological narrative history of garden settlements within each of the countries and periods covered. The issue—not a trivial one, since it affects how, whether, and how well readers come to understand the garden city—is still small in comparison with *Paradise Planned*'s overall achievement in both detail and grandeur. In fairness, too, the problem is ubiquitous today; instant QR wiki grab or six-volume Gibbon? What's offered here is the luxury, complexity, and challenge of a conceptual and physical hybrid.

But again, why the heft? Certainly, part of it is to counter, through sheer quantity, worthiness, and ubiquity of examples, those who dismiss as lightweight this kind of planning—the transit- and pedestrian-based garden suburb that became the good green partner of the metropolis, not its antithesis. The book is a lengthy rebuttal to the idea that urban form or content needs "no connective tissue" an idea that was proclaimed, for example, by Rem Koolhaas in his *S, M, L, XL* (1995). It is right that *Paradise Planned* has the scale of Stern's five earlier collaborative volumes, which cover New York City from 1880 to 2000 as a prototype world city, since it complements those just as a garden suburb does its metropolis. *Paradise Planned* is the unacknowledged last volume of the set, filling it out to the Gibbon standard of an epic, damn fat six.

—*Patrick Pinnell*
Pinnell ('74) is a Connecticut-based architect and planner and author of Yale University, a Campus Guide.

Fall 2013 Lectures

The following are excerpts from the fall 2013 lecture series.

JOHN SPENCE
Edward P. Bass Visiting Fellow
"5-Star Hippie"
September 9, 2013

I am a university dropout, the least educated person in the room. I am not a developer, and I am not really a hotelier. I am an entertainer—I always wanted to be an entertainer—and a salesman, and we view our job as entertaining clients. We don't view ourselves as being in the lodging business. We think when people come to stay in a resort, they need to be entertained from the time they arrive to the time they leave.

Our company, Karma Resorts, is the leading independent resort developer in the Asia-Pacific region. We have now developed twenty-nine resorts and six are in planning—although that is a variable number because we keep adding more—and we have resorts and sales in four continents. We will soon be coming to North America. We have 55,000 members—a lot of our business is about creating a member base—which equals about 150,000 people, and we have five million people in our database, that is, in our sales operations.

What do we do? We pretty much have three stages of business. First, we are a developer and a property sales company. We acquire land or resorts in prime locations—usually good land to be ahead of the game because you cannot compete with the megacompanies—and we lock it away to masterplan or renovate and improve it. But whatever we do, we throw our magic fairy dust on it and make it into a product that is better than the one we acquired. We then sell the units to individual clients. So, our goal is to find a good land or resort, make it sexier, and then sell it.

Stage two is working as a hotel and/or resort operator. We lease the properties back in some form, manage the resort like any hotelier, and build relevant on-site amenities, such as restaurants, bars, and spas. In stage three, we are an ancillary and brand-related service provider. We finance and facilitate sales through our own finance company, operate third-party beach clubs and spas, and own concierge services and holiday clubs. We are vertically integrated and laterally diversified.

What we are doing now is picking up assets in Europe, renovating them, and marketing them back to the Asians, who saw the *Sound of Music* and spent their youth dreaming about going to the Alps and the Scottish Highlands.

SYLVIA LAVIN
"Architecture that Is Near and Architecture that Is Far"
Brendan Gill Lecture
September 12, 2013

The 1970s were really at the cusp, the breaking point, between the past and the present, a moment in which we thought we knew. It is a period that many of the people in this room lived through and know in a certain way, but it is also passing into a historical frame, which means we have to understand it in a different way.

There was a lot of traffic between Yale and Los Angeles back then, lots of characters going back and forth. We have to understand that it was not just people like Peter Cook and Craig Hodgetts that were moving back and forth across the country, but architecture itself was being mobilized and uprooted from a relationship to place through the development of publications. In fact, the thing that is interesting about Los Angeles is that it became the new Italy, the place where architects had to go to finish or begin their postgraduate education.

All of this moving around not only mobilized architects and architecture but also significantly transformed what you might think of as the devices of design. It was no longer pencils and models. . .but automobiles, helicopters, and cameras. Those tools became part of the standard repertoire of architectural equipment, just as today, you would not be able to do your site documentation without an iPhone. When you think about these systems of mobilization, you can understand the relationship between art and architecture and the different kinds of perspectives: views from above, thinking about the ground plan in a different way, really transforming the discipline from within. Materials were being activated and transformed. … There is probably no more famous material in Los Angeles than the stud. We think of Los Angeles as the city of studs: architects go crazy for studs. They build houses with too many studs. They fantasize about buildings without any clothes on, with the studs open and exposed. Lots of architects and artists still fight among themselves over who was the first one to expose the stud.

The 1970s was also the moment in which the do-it-yourself movement became significant, both in terms of activating new publics for architecture and for rethinking how architects designed, moving them away from a fascination with the final object and toward processes, developing production manuals, taking beams out of manuals to educate clients about what it was they were purchasing.

I think the 1970s was exactly that moment of potential when many things are up for grabs and, therefore, full of possibility for the present. So, they seem very near, and they are very far, and in that distance is a kind of a gift that is well received by young architects today.

PHILIPPE RAHM
"Atmospherical Cube"
Paul Rudolph Lecture
October 3, 2013

Why do I have a link with art? It is not with plastic art but more to find a place where it can challenge the language of architecture. As an architect, you use a language, sometimes one that already exists and sometimes one you have invented, to ask new questions and maybe to find some new solutions—and I think the art gallery is a place where you can challenge this language. Maybe my interest in architecture—and why I want to challenge its language—stems from my dissatisfaction with the idea that everything was linked to the solid, the visible, and the façade, and I thought that, instead, architecture is really related to the void, the emptiness, the space. This is the most important difference between sculpture and architecture: sculpture is a solid object that you are in front of; space is an object you go inside of. If we want to define the space itself, we know that it is not only air; there is a chemical quality to this air, there is an electro-magnetic quality to this air, there is some biological value to this air. The body is not neutral inside this space: you receive something, perhaps some light, and you have some reaction. Focusing on the main target of architecture, the space itself, the exhibition was the place where we started to analyze some new tools to establish a new element of architecture.

In France, we tried to take the reality of the interior as a kind of climatic pocket space in which you are protected from the rain, cold, and wind. We designed the indoor atmosphere so that, during the winter, the house is twenty degrees Celsius, which is to jump, in one second, into a tropical climate, like going to Spain or Morocco, when it is cold outside. The idea is to start to design a climate and then find a program from the function, so architecture is a background—a geographical or atmospherical background—and everybody is free to have their own interpretation of the space. Like when you are in a natural landscape and a tree protects you from the rain, so you are free to choose the atmosphere, and this is what I tried to do.

BARRY BERGDOLL
"Out of Site: In Plain View: The Symbiosis between Exhibiting and Projecting the Modern"
George Morris Woodruff, Class of 1857 Lecture
October 4, 2013

In the past few years, the spectacle of architecture has been everywhere, even if the press is filled with discussion of the eclipse of starchitects. Indeed, with Koolhaas's appointment as the director of the 2014 Venice Biennale of Architecture, one might wonder about our current period of "Starcurators," in which curators are often as famous as contemporary artists and architects and the word *curate* has been applied to everything from meals to clothes. But what does it mean to exhibit architecture? Isn't architecture already on display once it is built?

The architectural exhibition is—with few exceptions, as perhaps in the case of the plaques of the New York City Landmarks Commission—a radical deracination of architecture. The architectural display starts, then, from some might even say a lack, in the case of fragments, of an act of destruction or violence and from something that is a poor reflection of the monumental grandeur and place-making of the art of architecture.

But what, I asked myself, would it mean to craft a history not of the poor substitute that is an exhibition condemned to work with placebos but of the potentialities of the architectural exhibition? I wanted to ask why the habit of exhibiting architecture in the gallery first became common practice during the Enlightenment, in London in the 1760s, soon after in Paris, and then, by the end of the eighteenth century, in Berlin, St. Petersburg, and nearly every other European city in which there was an academy—with isolated and quite specific cases half a century earlier, notably in Papal Rome. And I wanted to ask to what extent did the phenomenon of displaying architecture change the very nature and possibilities of architecture? With "Out of Site: In Plain View," I propose that part of the very essence of a self-consciously Modern architecture is wrapped up in the ability to put it on display—to take it out of its original site and return it to plain view—and that, in fact, the exhibition has been a vital instrument to some of the greatest features of Modern architecture since the Enlightenment: the emergence of a critical discourse on the public character and responsibilities of architecture; the invention of a history of architecture with its consequences for the exploration of architectural meaning and its capacities to build national, regional, and local identities; and the capacity of architecture to project entirely new programs and environments that we associate with the very condition of the avant-garde. At nearly every step of architecture's modern history and of the history of architecture as Modern, exhibitions have been an integral part of the life of architecture, an enabler as much as a reflection. Today, I see new potentials for the architectural exhibition since, inevitably, I speak to you in a hybrid voice, as both historian and curator.

TIMUR GALEN, NADER TEHRANI, SCOTT COHEN
Myriam Bellazoug Memorial Lecture
"Client Building"
October 10, 2013

Timur Galen: Being the Goldman Sachs guy, I am going to sketch the business case…. I am going to start in the mid-1990s. In anticipation of becoming a public company, Goldman Sachs went about a very purposeful structured program to invest in a corporate infrastructure it thought necessary to compete in the securities business. … What did we bring to the engagement of 200 West Street? A 75,000-square-foot site, with about 1.8 million square feet of FAR, a very complicated planning history, a very rigorous business plan, over two billion dollars to invest, a management team with a growing sophistication in its understanding of the business and its ability to execute in the marketplace, but, most importantly, an abiding conviction that design, both physical and operational, was

JOHN SPENCE

SYLVIA LAVIN

PHILIPPE RAHM

BARRY BERGDOLL

TIMUR GALEN, NADER TEHRANI, SCOTT COHEN

MARCELO SPINA

TONI GRIFFITH

BIJOY JAIN

ARNOLD ARONSON

the essential ingredient in taking what might otherwise have been a corporate commodity and turning it into a strategic asset for the firm and its people.

Nader Tehrani: In being asked to do a project for Goldman Sachs on that particular site, we were very conscious of the uniqueness of New York City, a place where things are big, monumental, and colossal. We were locked in on the eleventh floor in what would be a corporate interior but could have the memory of some fine public rooms, such as Grand Central Terminal. At the same time this was occurring at a moment when we were all very conscious of the particular nature of the site, on the oblique corner directly overlooking the tragedies of 9/11. The character and urgency of that moment was with us, even though I do not remember Timur ever having brought it up.

Scott Cohen: At first, Henry Cobb asked me to apply for one of several interior projects for 200 West but, given that I am naturally attracted to peculiar and tightly constrained sites, I liked this site between the building and a neighboring hotel. In this geometrical narrative, I was not particularly interested in Cobb's original plan for a flat, sloped, rectangular canopy constrained within the straight part of the passageway. I wanted the canopy to be a separate geometric entity lodged between Goldman and the hotel.

There is a tension between two kinds of sponsorship: patronage and clientship, a distinction brilliantly articulated by Robert Gutman, wherein the first confers virtue involving benevolence, such as the production of civic and community space, and the latter sees the building as a commodity measured by its exchange value.

MARCELO SPINA
Louis I. Kahn Visiting Assistant Professor
"Current Dichotomies and the Predicament of the Whole"
October 14, 2013

We live in a field prone to dualisms, oppositions, and strong categorizations. So while I think not everything is completely compatible and some things should come to violence, there are many important oppositions to be debunked. The tectonic approach involves engaging some of these dualities, accepting inconsistencies, and working through productive incongruities. Our interest in constructive dichotomy stems from the possibility of challenging fixed notions of part-to-whole relationships, producing new authenticity as well as new audiences for architecture, that can question the role and the status of the icon and, more importantly, its architectural image. Our projects tend unequivocally toward a unified whole in which internal dichotomies create formal, scalar, material, or grammatical labels; for instance, monolithic forms always undergo moments of continuity, transition, and estrangement, either by accepting or by being disturbed by other objects or forms.

Figures and voids and the idea of interstitial space are quite important, especially in relation to mass, as is the condition of how these buildings and certain congruities as a robustness on the outside but also imply an interiority that is maybe different, as well as the figurality of that difference as it reveals the possibilities of tension.

The form of the object is not just the object itself—or the building—but also the field around it, including the cultural and historical habits, behaviors, and customs that configure and impinge upon the object. The most important thing about this dichotomy is the single character, so the idea of practice on one side—the personality of the architect trying to think within the world and all of the things that relate to the building and discipline—and the mutual relationship between the things, the idea of actually working, but also to have a certain autonomy and be able to challenge it.

The issue of mass is at the center of what we are interested in and one of the things that defies easy categorization. The sort of finitude of the building, its shape in the context, and the pressures on its exterior are not just purely problems of volume, but those of volume inflected by internal conditions of the building, and the instrumentalities of such, in terms of building codes.

TONI GRIFFITH
"Detroit Future City"
Eero Saarinen Lecture
October 31, 2013

Eero Saarinen's father, Eliel, who practiced urban planning in Europe, wrote the book *City: Its Growth, Its Decay, Its Future.* I was elated to see a connection to Michigan and Detroit in his prediction of a future: in light of the current increase in civic decay, it is apparent that if things are not conducted in a manner that will lead to proper decentralization, the future will surely bring sad consequences. Unless surgery of decentralization is undertaken in time and conducted in an organic way, coming generations will witness constantly growing slum areas. Saarinen predicted this in 1943.

Saarinen's design studios were suggesting something called "organic decentralization," in which even within the city limits, you would be much more prescriptive about how you would save and harness assets and try to order the city in a much more efficient way.

What we needed was an operational and functional yet aspirational strategy for how to transform Detroit into something different, something that could be more productive now for the 700,000 people who remain there. So, *Detroit Future City* was a three-year planning process with a comprehensive team of consultants from the United States and abroad in the fields of urban design, planning, architecture, economics, real estate, and finance.

Our plan looked at five framework elements: the equitable city (economic growth), the image of the city (land use), the sustainable city (city systems), the city of distinct neighborhoods, and a strategic approach to land assets. One of the things that was also very important to this work was recognizing that the transformation of Detroit was not going to happen overnight, so we would have to build a framework strategy that imagined different horizons of implementation.

And we only have to remember Rome, one of our most famous shrinking cities, which was nearly double its size, area, and population many hundreds of years ago. It is now a thriving city—and we hope that someday Detroit will be in same space.

BIJOY JAIN
Norman Foster Visiting Professor
"Praxis"
November 7, 2013

After studying in the United States and then returning to India, I was looking for some way to find a space…where more than fifty percent of the landscape is actually built outside the scope of formal architecture, outside of what we do. … I remember the first project I did was a series of formal drawings… and not a single drawing was used. It was all done through gestures, communications, storytelling, and drawings on a wall because most of the people who build in India do not actually know how to read drawings. So, you can see here the density of the formal and the informal, and how they overlap.

In the last twenty years, there has been rapid economic growth, and a kind of juggernaut has taken over. My interest has been in the idea of a potential overlap, not of whether it is traditional or contemporary culture, but that the two poles are not actually opposing each other; instead, they are meeting and moving away, meeting and moving away.

If you have been to India, you know that everything lies between a yes and a no. So if you are asking a question, and there's a nod—is he saying yes? And he says no. Is he really saying no? And, again, it's the nod of the head, this gesture that works between the yes and the no. What is interesting is not one or the other, but the resonance of those two points.

Studio Mumbai is set up with a few architects and a lot of builders; they are professional artisans, some of them with a lineage of ten, fifteen, twenty generations. (Some of them exaggerate and say fifty generations.) More than fifty percent of Indians know how to build in some way, and we should find a way to tap into that resource.

This idea of ebb and flow is in the nature of how things are carried out in the country, where there is a large exodus to the villages before the monsoon season. These people are, primarily, the builders of these constructions. You can pay them as much money as you like, but they will return, and so this idea of movement, which is based on a lunar tide, results in a system of an intuitive, sort of tacit know-how.

In this ten-story building all of the materials are hand-cut recycled—the bricks, the steel, the concrete, everything—and they actually make a cut like this on the three sides. Then, these guys will stand on the slabs, and, at the point where there is a weakness and it is going down, they will all jump off. It makes an incredible space. And my interest is to build with this technique, this idea of making cuts and openings—in a sense, sculpting a building. Louis Kahn said, "A brick wants to be an arch." I am saying, "What if a brick is not allowed to be an arch?" That is what it can do.

ARNOLD ARONSON
"Ming Cho Lee and the Transformation of American Stage Design"
November 21, 2013

Ultimately, what allowed Lee to develop a unique style was his ability to absorb a wide variety of disparate influences, many from outside the American scenic vocabulary, and synthesize them into a coherent approach.

Of all Lee's contributions to American scenography, perhaps the most important is sculptural. *Measure for Measure* pushed Lee in a new direction. Director Michael Kahn wanted to set it in the meat-packing district of Manhattan—at the time a gritty neighborhood, not the chic enclave it is today. The result was fascinating. Lee used the same vocabulary—an upper stage at the rear, that was reached by stairs on either side—but the scaffolding and pipes were industrial and functional, stripped of any decorative sensibility…The metal structure above, supported by vertical pipes, provided the vertical thrust necessary to emphasize the volume of the stage. It was a jarring, almost threatening juxtaposition to the romanticism of the park. I think many people do not realize the centrality of Lee's responsibility for introducing an industrial sensibility to the American theater.

Nine Songs is based on a poem cycle by Qu Yuan, from the third century BCE. Lee created a series of panels that flew up and down and moved from side to side. Together, they formed a painting of a lotus blossom, by noted Taiwanese painter Lin Yu-san, that got deconstructed as the panel sections moved. The orchestra pit was turned into a water tank upon which lotus blossoms floated. Once plucked from their roots, lotuses will wilt within two hours, even in water, and the dance was timed to the wilting of the leaves. At the end of the dance, Lin added an homage to Chinese martyrs from ancient times to Tiananmen Square: The dancers fell one by one until the stage was covered with bodies and then began to rise slowly and move off, returning over and over with lighted candles until the stage was filled with four hundred candles in an undulating pattern. The back scrim then rose to reveal a curved ramp covered with another four hundred lit candles that seemed to merge into an infinite sky of stars. "The dance doesn't really end," Lee says. "After the applause, it just continues. There were people who sat in the audience for ten minutes or more just watching the candles."

—*The lecture excerpts were compiled by Nicholas Kemper ('15).*

Advanced Studios Fall 2013

Thom Mayne enthusiastically grabbed a black marker and drew over the student's work pinned up on the fourth floor of the Rudolph building during the Marcelo Spina and Georgina Huljich's studio to make his point. The scene was emblematic of the lively reviews at Yale last semester.

Marcelo Spina and Georgina Huljich

Spina and Huljich, Louis I. Kahn Visiting Assistant Professors, and Nathan Hume ('06) confronted their students with the dilemma of the contemporary icon in the design of a new building for the Academy Museum of Motion Pictures at the Los Angeles County Museum of Art (LACMA) campus. They based their program on Renzo Piano's proposed museum addition to the existing May Company Building, on Fairfax and Wilshire, which includes a 1,000-seat theater, over 10,000 square feet dedicated to cinema history, a public piazza, the museum lobby, a café, a gift store, and a two-story space for visitors to experience film-making. During travel week, the students visited Los Angeles to see the site and absorb the regional architecture and art.
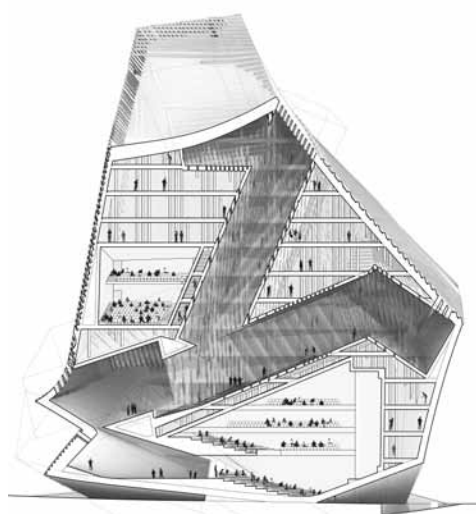
Working individually, the students were asked to address aspects of muteness and monolithicity, including weight, instability, discreteness, objecthood, abstraction, and autonomy. This approach entailed a certain rawness, ignoring context and ground and favoring indifference and independence. In the place of ornamentation and articulation, the projects employed a high level of texture, coarseness, and grain using representational methods of orthographic or axonometric drawings. Thus, the students avoided perspectival articulation and wishful sculpturalism. Most of the projects treated the auditoriums as part of the larger internal volumes, but rather indistinctively from the rest of the program. That made the a priori volumes of the auditoriums completely non-discrete within a larger mass of slabs. The resolution of openings, windows, and apertures was another source of polemic because, in order to preserve the weight of mass, students had the challenge of incorporating a realistic number of openings without altering the monolithic nature of the surfaces.

The students presented their concepts in models and black-and-white drawings—brutal and sophisticated, pervasive in their formalism, and withdrawn in sensibility—to a jury comprising of Anya Bokov (PhD '16), Winka Dubbeldam, Hernan Diaz Alonso, Mark Gage ('01), Timothy Hyde, Ferda Kolatan, Keith Krumwiede, Thom Mayne, John McMorrough, Ed Mitchell, John Patkau, David Ruy, Michael Speaks, and Michael Young.
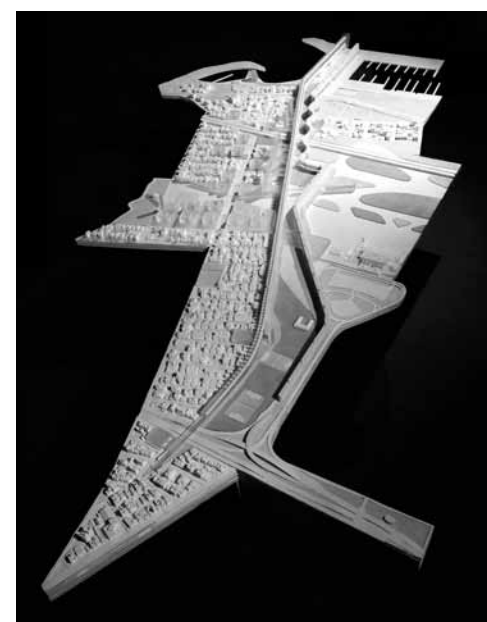
Elia Zenghelis

In the studio of Davenport Visiting Professor Elia Zenghelis and Andrew Benner ('03), the students responded to the challenge of creating a mixed-use development for the massive 1,309-acre site of the former Athens airport, in Ellinikon on the Saronic Gulf, ten kilometers from the Acropolis, in order to reclaim the uninhabited site and add a public green area to improve the city's environmental quality. Numerous studies and competitions for the realization of a twenty-first-century urban park of exceptional scale have never come to fruition; the site lies dormant because of the current Greek financial crisis.
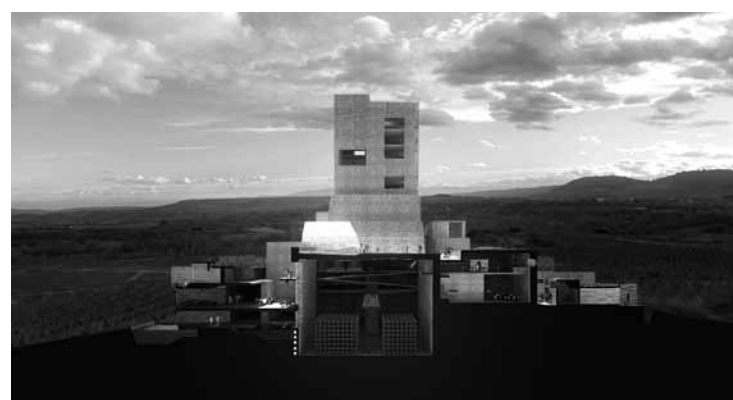
In addressing the idea of a municipal park that would become another node in the city connecting to housing, public amenities including civic buildings, a convention center, and a hotel complex on 247 acres of the site, the students took into account the restoration of 1930s Modernist villas and the 1960 air terminal designed by Eero Saarinen, integrating existing or planned infrastructure. Confronted with a bland and sprawling city fabric of five-story residential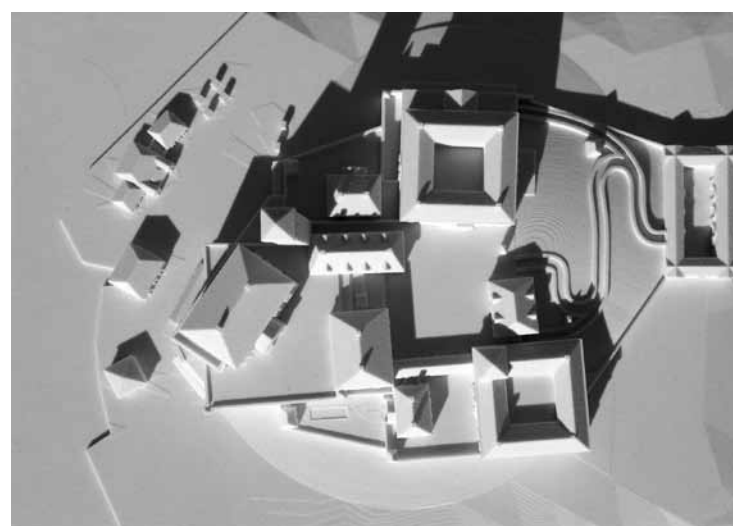 buildings, the students sought to densify housing at a mega-scale for a polycentric city while embracing the advantages of the waterfront site as a linear city and filtering the urban fabric into the former runways.

Initially, the students worked on individual master-plan concepts, and on the studio trip to Athens they investigated the site and organized a design review with local architects. On their return they developed a piece of their project to an eighth-inch scale, including detailed apartment layouts, finding potential for variety in large-slab aggregated common spaces among vast housing estates. The concepts ranged from an animal reserve for re-wilding the land to housing incorporating a series of courtyards, or a residential spine organizing the convention center and commercial functions. Other students repurposed the runway as a Formula One racetrack that could be used for other large-scale events and integrated housing with the tarmac. Students grappled with the desire to preserve the site's scale while creating a new urban form between the sea and the mountains.

The students presented their projects to a jury composed of Ioanna Angelidou (PhD '16), Phillipe Coignet, Cynthia Davidson, Peggy Deamer, Monia De Marchi, Keller Easterling, Peter Eisenman, Maria Giudici, Chris Marcinkoski ('04), Emmanuel Petit, Marcelo Spina, and Georgeen Theodore.

John Spence, Andy Bow, and Patrick Bellew

John Spence, the Edward P. Bass Visiting Fellow; Andy Bow and Patrick Bellew, the Eero Saarinen Visiting Professors; and Timothy Newton ('07) gave what has come to be called the "developer" studio, working on a site for a winery in Rioja, Spain, with a hotel and restaurant integrated into the complex. The winery was to use a biodynamic process that would produce 500,000 bottles annually and have its processing facilities visible to visitors. Key to the project was the desire for sustainable product development, and the Spanish climate provided the students numerous opportunities to explore solar gain, recycled-water systems, and earthbound storage. Additionally, the students were asked to make the complex a tourist attraction to help boost the fragile Spanish economy.

On their studio trip to Spain the students visited the site in Rioja, near the town of Haro and the Bodegas Dinastía Vivanco, along the Ebro River. They gained inspiration and research from visiting other wineries in the region and attending the annual harvest festival of San Mateo. Working individually, the students began the semester with the design of their dream hotel guest room, which, in turn, influenced the formal language of the hotel designs they incorporated into their projects. Some students designed projects that followed the topography, while others built more iconic, multistory hotel units. One student integrated the landscape as rammed earthen walls so that the winery and hotel acted as a natural continuation of the landscape. Some focused more on the production process of biodynamic wine, in terms of integrating storage within the project design and the site's orientation to lunar and solar events. Others focused more on adding attractions, such as a cooking school or a sculpture park, in an effort to engage with the community.

The students presented their projects to a jury of Michelle Addington, Deborah Berke, Anthony Fieldman, Dana Getman ('11), Georgina Huljich, Mark Loeffler, Joeb Moore, Alan Organschi ('88), John Patkau, Demetri Porphyrios, Mark Simon ('72), Amir Shahrokhi, and Hugo Urquiza (of Rioja).

Demetri Porphyrios

Demetri Porphyrios, Louis I. Kahn Visiting Professor, and George Knight ('95) organized a studio around the idea that, eventually, the European Union will dissolve and be reconfigured as the Confederation of European States, thereby needing an embassy in a neutral territory such as Switzerland. The studio was asked to locate the embassy in Zurich and design a building that would embody a European identity and have various uses—offices, private meeting areas, public event space, cafés, and exhibition spaces—distributed as an ensemble that support and represent the values of the entity on a waterfront site on Lake Zurich.
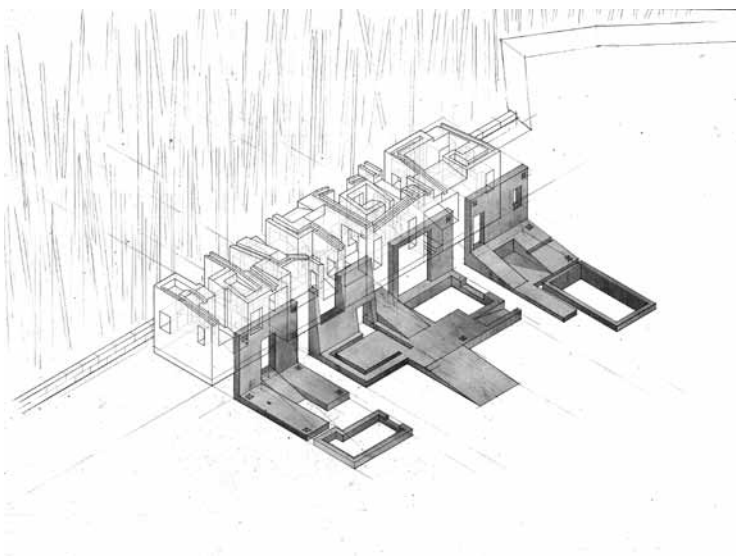
Students began by looking at non-European examples of transcultural occupation of space, such as Japanese palaces and Indian funerary and political buildings, as precedents. The essence of the project was to find the venustas (Latin for "beauty") of the diverse cultures and grasp the understanding of spatial organization for the program in sequences from public to semipublic to private spaces.

During travel week, they visited the site in Zurich and used the compressed geography of Switzerland as a way to explore the Italian, German, and French cultures as expressed aesthetically in architecture. The students also visited Ledoux's Saltworks, in Arc-et-Senans, France, for inspiration.
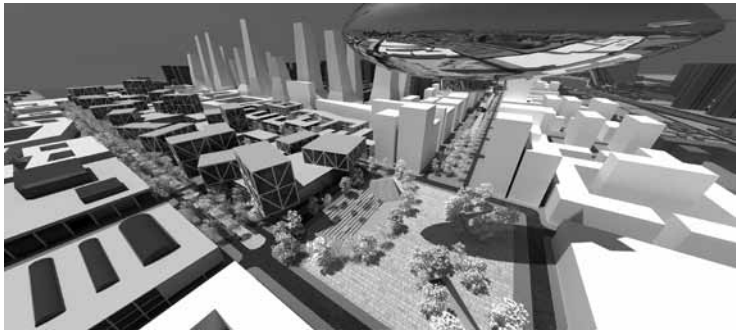
The project challenged the students to manifest an architectural expression that could embody Europe but also be an embassy for today. Many students made a building compound, with pedestrian access along the lakefront or dug into the adjacent hillside. They incorporated security technologies and concerns with the more publicly accessible landscapes and promenades. Some sited the embassy within the public promenade, incorporating a theater, library, and café as new destination features. Others made a hill town in a play of section, including below-grade services and parking. Some provided more open access to the embassy to make it a visually prominent feature of the city. Students presented their projects to a jury of Tom Beeby ('65), Kent Bloomer, Judy DiMaio, Kyle Dugdale (PhD '15), Bryan Fuermann, Bijoy Jain, Marieanne Khoury-Vogt, Barbara Littenberg, Alec Purves ('65), and Jaque Robertson ('61).

Bijoy Jain

Bijoy Jain, the Norman Foster Visiting Professor, with Tom Zook ('95) focused their studio on the relationship between
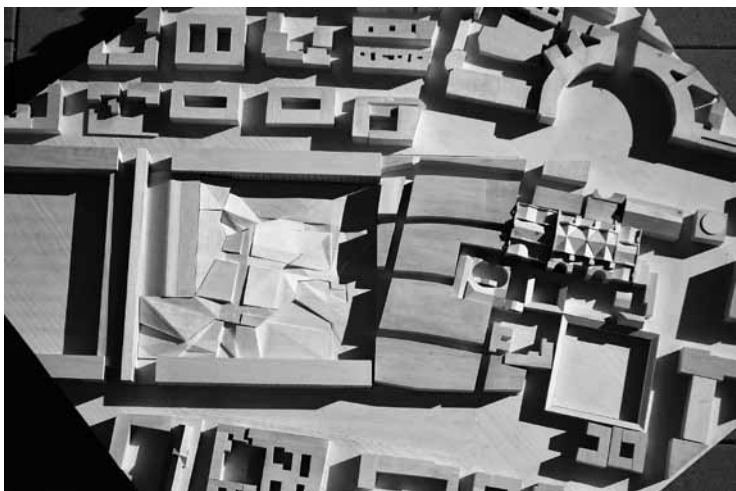

1. Project of Constance Vale, Marcelo Spina and Georgina Huljich fall 2013 advanced studio.

2. Project of Bryan Maddock, Elia Zenghelis fall 2013 advanced studio.

3. Project of Katie Stranix, John Spence, Andy Bow, and Patrick Bellew fall 2013 advanced studio.

4. Project of Ann Morrow Johnson, Demetri Porphyrios fall 2013 advanced studio.

5. Project of Daniel Jacobs, Bijoy Jain fall 2013 advanced studio.

6. Project of Tyler Collins and Ian Farr, Alan Plattus fall 2013 advanced studio.

7. Project of Karolina Czeczek and Kate Lisi, Edward Mitchell and Aniket Shahane fall 2013 post-professional studio.

8. Project of Brandon Hall and Evan Wiskup, Peter Eisenman fall 2013 advanced studio.

water and architecture in terms of geography and personal perception, asking each student to reveal, though their own process, the site and program through a series of guided explorations.

The studio traveled to four cities in India to explore the myriad of spatial conditions generated by water and its spiritual and cultural relationship to built form. They visited the Banganga Water Tank and Temple, in Mumbai; the rural water tanks in Alibagh; step wells and astronomical observatories, in Delhi; and the sacred sites along the Ganges River, in Varanasi, The travel ignited the students imaginations via total immersion in this unique density of spatial relationships between water and the human habitation.

The students chose sites based on a critical relationship with water, or its absence, and their own personal history and fascination. Working individually, each student was asked to invent a device with which to carefully observe and measure their own perceptions. With precise documentation, in both an iterative and intuitive process, students represented the dialog between the site and personal perception using a variety of drawing and photography techniques as well as three dimensional materials including sand, wax, wood, plaster, and metals—to give form to experience. The students were asked to create a spatial architectural landscape where ten people could live and work, generated by a common activity or aspiration connected to water.

Site-derived projects varied from New England waterfronts where a student questioned the cultural definition of "the natural" and another created infrastructures for seaweed harvesting. One project proposed a 2,000-foot-long swimming facility relative to the existing structures and history of the East River in New York. Ocean front projects engaged programs of social history and music production, while another became a surf club derived from memory. A project sited in the Florida Keys measured the passage of time via an abandoned developers cut into the earth. One student accepted the lack of water in West Texas, producing a massive earthwork for a natural oasis at a seasonally dry creek.

The studio reinforced the ability to create architecture starting from individual perception as a point of reference presenting a series of models, drawings, objects, and installations to a jury including Sunil Bald, Nancy Clark, Alan Plattus, Surry Schlabs (PhD '17), Stanley Tigerman (B.A.'60, M.Arch '61), Billie Tsien, and Tod Williams—who engaged in a discussion of materiality and the visceral.

Alan Plattus

Alan Plattus and Andrei Harwell ('06) led the fourteenth China Studio, in its third year of collaboration with Beijing's Tsinghua University School of Architecture, investigating urban development on three sites along the historic north-south axis of the city. The goal was both to emphasize models of sustainable mixed-use and neighborhood development and to think critically about the urban significance of the unit of development. The first studio focused on a site adjacent to the Forbidden City, while the second focused on a northern section adjacent to the third ring and Olympic Park.

This year's site was the southern extension of the axis, just south of the reconstructed Yongding Gate, outside of the historic Ming Dynasty city. It includes a mix of institutional, commercial, and residential development on 146 hectares and is characterized by its association with the low-end garment trade and new transit systems that are meant to encourage development.

As in previous studios, Yale students traveled to Beijing to tour the site and other related places, met with local planning officials, and collaborated with their counterparts—graduate students at Tsinghua University—to develop preliminary site analyses and design concepts. Working in pairs, the Yale students were asked to consider the changing meanings of Beijing's historic axis, the relationship of the site to the axis, and the potential for sustainable urban development at the levels of the district, neighborhood, and project.

Yale student projects included diverse approaches: a convention and exhibition center dispersed and extended into a district; and a film-and-media center connected to the South Station through a new commercial and business district; a creation of a new social urban district to support a high influx of urban migrants and entrepreneurs. Some focused on strategies for bridging the axis itself; in one case, a method for new development with a string of linked public space, and in another, bridging the axis with lateral public spaces connected to new mixed-use and density.

Tsinghua students and faculty participated in final reviews at Yale, presenting their projects alongside those from the Yale students to a jury comprising Patrick Bellew, Joseph Clarke (PhD '14), Dai Songzhuo (Tongji University), Alexander Felson, Piper Gaubatz, David Kooris, Liu Jian, Gary McDonough, Dennis Pieprz, Joel Sanders, Karen van Lengen, and Zhu Wenyi (Tsinghua University).

Post-Professional Studio
Edward Mitchell and Aniket Shahane

For the past several years, the Post-Professional studio, led by Edward Mitchell, Fred Koetter, and Aniket Shahane ('05), has been engaged in exploring several urban initiatives currently under consideration in and around Boston. This year the studio engaged representatives of developer Twining Properties and CBT Architects to speculate on the future of the Central Square area, in Cambridge.

Development pressures in Central Square are growing due to a number of factors, including the need for lab and research facilities at MIT, Harvard's expansion plans, and increased demand for new housing. Addressing these issues involves negotiating between developers and the local community; between the lower and higher densities that could be instituted by a proposed rezoning plan; and between Central Square's banal architecture and its few exceptional buildings. Perhaps most importantly, it questions the notion of public space (or lack thereof) in Central Square today. As evidenced by the social media marketing technologies coming out of Cambridge, the city is being reconstructed not so much by the classic "citizen" but by a complex targeting of consumer groups in which developers, architects, and marketing agencies all play a hand in crafting the city and its public.

Students began the project by visiting and analyzing the cities of Boston and Cambridge, focusing on the design of public space and urban structure. Working in teams, the students transitioned ideas about the contemporary city into their own architectural and urban proposals. One of the challenges they faced was deciding whether something should be done at all. The results were as interesting as they were varied. One team played up the intricate and "messy" urbanism of the area in order to eradicate any hierarchy of public space in future development; another proposed rerouting Mass Avenue to create a new common that would structure future development; a third team proposed a megastructure project in which the increment of development was driven by a set of relationships between existing and new structures, light and air, public and private space, and horizontal and vertical circulation.

The students presented their projects to a jury of Brian Healy ('81), Susie Kim, Fred Koetter, Michael Kubo, John McMorrough, Alex Twining, Kishore Varanasi, and Sarah Whiting.

Peter Eisenman

Peter Eisenman, Charles Gwathmey Professor in Practice, and Amy DeDonato ('12) challenged the students to redefine the term *aggregation* as a critique of algorithm-driven design, which has become synonymous with homogeneous, continuous space. Students aimed to formulate a theory of aggregation as a means to question part-to-whole relationships originally put forward by Alberti in the fifteenth century and arguably still prevalent in digital work today.

Working within Piazza dei Cinquecento, adjacent to Stazione Termini and the Baths of Diocletian, in Rome, the students began the studio with an analysis of the historical layers of the site and its relationship to Pope Sixtus V's plan for the city. Large-scale urban diagrams were translated into the design of a 20,000-square-meter library complex, transforming the unstructured state of the existing piazza. Students were asked to mediate between the additive, modular logic of the ancient bath complex and the linear logic of the modern train station to produce a third site condition. Some student pairs structured the space by reframing the piazza and designing buildings that articulated varying types of edge. Other teams challenged the idea of ground, designing mat systems that aimed to create difference through self-similar repetition.

Pier Vittorio Aureli, the Davenport Visiting Professor, guided the studio trip to Rome. Students walked the Pope Sixtus V route and visited canonical works from the sixteenth and seventeenth centuries by architects such as Bramante, Rainaldi, Borromini, and Michelangelo. Day trips were taken to Viterbo, Caprarola, and Palestrina.

Students presented their work to Lucia Allais, Andy Bow, Mario Carpo, Harry Cobb, Preston Scott-Cohen, Cynthia Davidson, Peggy Deamer, Emmanuel Petit, Ingeborg Rocker, Stanley Tigerman, Anthony Vidler, Sarah Whiting, Mark Wigley, Elia Zenghelis, and Guido Zuliani. The review raised questions regarding contemporary definitions of aggregation and differences between aggregation and prior methods of heterogeneous space-making, such as composition and Postmodern collage.

Faculty News

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Michelle Addington, Hines Professor of Sustainable Architectural Design, was invited to participate in a Moscow workshop to develop a strategy for education-industry partnerships in Russia's high-tech sectors. In the fall, she was invited to the Ecuadorian Amazon to help the government determine priorities and pedagogy for a new university devoted to sustainable development. Addington was on an advisory committee overseeing faculty hiring for the ETH Zurich and was recently appointed to Yale's advisory board for the Center for Engineering Innovation and Design. She was also invited to join the advisory board for a new school in Costa Rica devoted to sustainability and social justice. Addington delivered the keynote address at the ACADIA 2013 conference, in Waterloo, Ontario, and an opening lecture to the inaugural class of Yale/NUS students. With cochair Brad Gentry, she presented this past October the vision and objectives for the new Sustainability Council at the university president's kickoff for Yale's sustainability plan.

Sunil Bald, assistant professor adjunct, participated on the panel discussion "Small Firms/Global Reach," at the New York Center for Architecture, which discussed the benefits and challenges of operating internationally as a small practice. In November the Rhode Island School of Design opened the show Studio SUMO: Japan Projects, a survey of his firm's work in that country over the last decade. During the fall, Bald and his SUMO partner, Yolande Daniels, lectured at RISD, City College of New York, and the University of Cincinnati. Newly commissioned projects include a renovation of the Wakefield Branch Library, in the Bronx, and new offices for the Queens district attorney, both awarded through the New York Department of Design and Construction's Design Excellence Program.

Phil Bernstein (B.A .'79, M.Arch '83), lecturer, gave presentations at the Bartlett School of Architecture's "BIM and Pedagogy" symposium, at the University of Campinas, in Brazil; the Design Technology symposium "Intent to Artifact," at the California Institute of the Arts; and the Los Angeles symposium "Politics of Parametricism: Parameter Value." Bernstein also lectured on "The Human Side of BIM" at BIMForum, in Denver; "Heuristical and Procedural Technology," at the Lean Construction Institute Design Forum, in Colorado Springs; and both "Where to Go Once Your Firm Has Arrived" and "Leading by Design," both at the AIA National Convention in Denver. Bernstein gave lectures at the symposia "The Entrepreneurial Design Firm: Exploring New Value in Architectural Practice," with Brian Kenet, at the EFCG Symposium, in New York City; and "Parameter Values: Computational Process and Business Outcomes," at Autodesk University's Design Computation Symposium, in Las Vegas. He also delivered talks at the Singapore Building Construction Authority's "International BIM Standards" conference and at Target Corporation's "Target Design Month" talk on digital technology futures. Bernstein has also written chapters for the fifteenth edition of the AIA Handbook of Professional Practice, including "Project Delivery Methods," "Emerging Issues in Project Delivery," and "Rethinking Architectural Education."

Turner Brooks (B.A. '65, M.Arch '70), professor adjunct, and his firm, Turner Brooks Architects, recently completed a small house located in the Catskills near the Delaware River for two geologists. The basic L-shaped plan provides privacy from the road and opens the house up to the valley below, while a tower filled with two stories of bunks provides a tiny "getaway" room, with a desk and spectacular views. The firm also started construction on a 4,000-square-foot community building for the Cold Spring School, New York, with athletic, drama, music, and other facilities. It is also working on a new building for the Burgundy Farm Country Day School, in Alexandria, Virginia, to house the school's arts programs and define a new outdoor space at the heart of the campus.
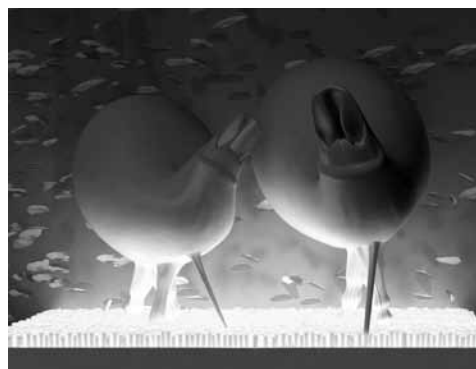
Karla Britton, lecturer, was speaker and session chair at the fall 2013 London conference "Sacred Spaces in Modern Britain," sponsored by the Twentieth Century Society, Docomomo UK, and the U.K. Society of Architectural Historians. In October 2013 she spoke at the Baltimore Architecture Foundation in association with the School of Architecture and Planning at Morgan State University. She also gave talks at the Yale Club of New Haven and at the Yale Divinity School's Reformed Studies Group lecture series. This fall, Britton reviewed books for Visual Resources' Encyclopedia, "Camera Constructs" on the topic of architecture and photography; reviewed Le Corbusier's sacred architecture as part of Sacred Concrete for Marginalia (published in association with the LA Review of Books); and wrote an essay for Faith & Form based on the exhibitions James Turrell, at the Guggenheim, and Le Corbusier: An Atlas of Modern Landscapes, at MoMA, which also addressed class visits to the exhibition by her Yale students.

Luke Bulman, lecturer, presented a selection of work from his Yale seminar "Books and Architecture" in the exhibition 16,392 Images That Matter to Architecture, at the 2013 New York Art Book Fair, at MoMA PS1. The show was supported by Elise Jaffe + Jeffrey Brown, with additional assistance provided by the School of Architecture.

Alexander Felson, assistant professor, published five peer-reviewed articles in 2013, including the cover feature on design experiments for the November issue of Bioscience. He also had a feature in Landscape Architecture Magazine, a correspondence article in the journal Nature, and articles in Frontiers in Ecology, and the Journal of Applied Ecology, in addition to penning a BBC Futures feature. Felson completed work on the Coastal Resilience Plan for Guilford, Connecticut, has received funding through YCEI for coastal adaptation, and has been written up in both Urban Omnibus and the Connecticut Mirror. Felson organized symposia for the American Society of Landscape Architecture, the Ecological Society of America, and the Society of Restoration Ecology, and he spoke at MIT's Department of Urban Studies and Planning. He is working with the Ecological Society of America, the American River Parkway Foundation, and the Sacramento County Parks Department to develop an integrated ecological research-and-planning project for 2014.

Martin Finio, critic in architecture, together with his partner, Taryn Christoff, has been named to Architectural Digest's biannual AD 100 List, which recognizes the "trail blazers and standard-bearers whose work is imaginative, intelligent, and inspiring." Their exhibition design for Leger: Modern Art and the Metropolis is on view at the Philadelphia Museum of Art through March 2014. Their renovation of the Brooklyn Historical Society opened in the fall. Currently on the boards is a new preschool building for Williamsburg, Brooklyn; a house on Shelter Island, New York; and a master plan for Bennington College. Their work was recently published in the book Haus & Auto, by Andreas Vetter, and in the September 2013 issue of Interior Design magazine.

Professor Peggy Deamer's book Architecture and Capitalism: 1845 to the Present (Routledge, 2013) led to a panel discussion at the Storefront for Art and Architecture in November. Her book The Architect as Worker: Immaterial Labor, the Creative Class, and the Politics of Design has been accepted for publication by Bloomsbury Press. Deamer presented a paper at the CalArts conference "The Politics of Parametricism" in November and was a panelist at the fall Municipal Arts Society's Jane Jacobs Forum "Women as City Builders." She has also organized the Architecture Lobby, a group to advocate for the value of architecture as both a discipline and a set of labor practices.

Mark Foster Gage ('01), associate professor, recently started his new firm Mark Foster Gage + Associates (MFG+A) after ten years as a founding partner of Gage / Clemenceau Architects. His new office is collaborating with British theater consultancy Charcoal Blue on an interdisciplinary performance building for Bard College, adjacent to Frank Gehry's Fisher Center. Other projects include an observation tower for High Ground Park, in Knoxville, Tennessee; a house in Staatsburg, New York; and continued work for the apparel company Diesel.

Stephen Harby (B.A. '76, M.Arch '80), lecturer, was featured in an article by Max Gillies, "When Architecture and Art Converge," in Fine Art Connoisseur, which focused on his architectural watercolors. During the summer, he served as the European adviser to the Western European Architectural Foundation, providing guidance to the recipient of this year's Gabriel Prize, in France. Harby conceived and led scholarly architectural study tours to Burma, Vietnam, Laos, Cambodia, and Rome, and, during the past year, he lectured on cruises in the Middle East, the Baltics, and the South China Sea.

Steven Harris, professor adjunct, and the work of his firm, Steven Harris Architects, have been featured in Architectural Digest, Financial Times, WWD, Elle Décor, Luxe, Interior Design, and New York magazine over the past few months. The firm recently completed the renovation of several floors of Barneys New York, on Madison Avenue and in Beverly Hills, and is in the process of redesigning Fred's Restaurant, in New York City. It is also restoring the Edward Durell Stone Conger Goodyear House, on Long Island, and renovating a Greenwich Village townhouse redesigned by Paul Rudolph in the 1980s. Two multi-unit condominium buildings in New York City are under construction, on West 24th Street, near the High Line, and on Harrison Street, in TriBeCa. Work is also proceeding on projects in Pune, India, and Taipei, Taiwan.

Ariane Lourie Harrison, critic, and Harrison Atelier cofounder Seth Harrison recently completed the essay "Why Cosmopolitics Is Performed" for a book edited by Alejandro Zaera-Polo and Albena Yaneva on Princeton University's symposium "What Is Cosmopolitical Design?" Harrison Atelier's competition project for a water-condensation plantation and Water Mogul's mansion, which won the 2013 competition by ECAL, was selected for exhibition at UV2013, at the Middle Eastern Technical University, in Ankara, Turkey. In September 2013, Harrison Atelier's performance installation VEAL was exhibited at the Royal Welsh College of Music and Drama, in Cardiff, and has been selected for display at ACSA 102, in Miami, in April 2014. The firm is currently developing its fourth performance installation, Species Niches.

Dolores Hayden, professor, received a national award for teaching and mentoring younger scholars from the Society for American City and Regional Planning History. She served as a consultant to the new National Museum of African American History and Culture, due to open in 2015. Hayden took part in panels on suburbs and photography, at Yale's Whitney Humanities Center, and on teaching the built environment, in Toronto. Her writings are forthcoming in several creative journals, including Raritan Quarterly Review.

Joyce Hsiang (B.A. '00, M.Arch '03), critic in architecture, and Bimal Mendis (BA '99, M.Arch '02), assistant professor adjunct, assistant dean, and director of undergraduate studies, were selected for the 2013 Hong Kong-Shenzhen Bi-City Biennale of Urbanism/Architecture. Their installation Urban Sphere, which modeled the present and future population density of the world as a large-scale immersive topography, was the centerpiece of the exhibition, which runs through February 28, 2014, at Hong Kong's Kwung Tong Ferry Terminal. The exhibition team comprised Mirka Brooks ('12), Henry Ng ('13), Tal Liu ('13), and Nicky Chang ('12). Hsiang and Mendis were also invited to participate as special guests of the U.S. Embassy in Copenhagen at the "Urban Futures Forum," a high-level roundtable on new options for sustainable urban living, in October 2013. They both chaired sessions at the forum, organized by the Danish Ministry of the Environment in collaboration with Futureperfect Association and the Bjarke Ingels Group.
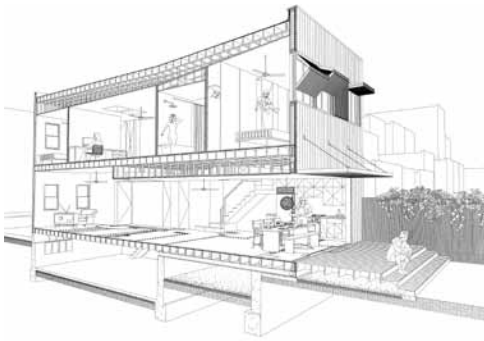
Jennifer W. Leung, critic, presented the paper "Subtropical Capital," which continues current research on architecture, urbanism, and unstable environments, at the 2013 ACSA fall conference "Design Interventions for Changing Climates." She published the essays "Notes Toward a Botanical Urbanism," in the Dutch journal MONU, and "Gasket Architecture," in the inaugural issue of Third Rail. The architectural work of LCD Studio, Leung's design partnership, was featured in Metropolis, in May 2013, and was exhibited in "Design by New York: 2013 Subway Show," organized by the Center for Architecture (October 2013). Her studio's design for an AIDS memorial park in the public space outside of St. Vincent's Hospital was also included in an exhibition at the Center for Architecture (March 2013). LCD Studio completed residential commissions in the West Village and the Upper West Side, in New York City. Working with the strategy and innovation company Prophet, the firm
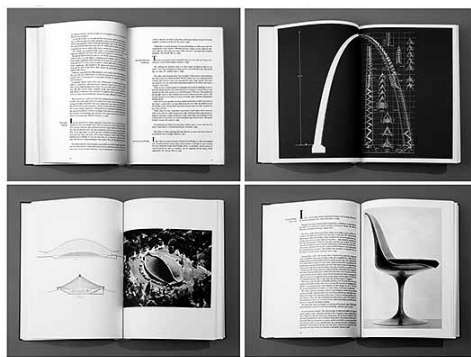
Alvin Eisenman, Architecture & Graphic Design

The physical environment in which Alvin Eisenman (1921–2013) formed the first university–based graphic-design program, in 1950, was remarkable in many ways, not the least of which was the support that Yale's sixteenth president, A. Whitney Griswold gave in terms of innovative architecture. When I arrived in fall 1962, the graphic-design program had been in Louis Kahn's Yale Art Gallery's basement since 1953. In September 1963, Paul Rudolph's Art & Architecture Building was completed. In each case, graphic designers and architects were working within the same building. It was within this presence of extraordinary architecture and the proximity of architectural and graphic design students that Alvin Eisenman created the enduring, and possibly everlasting, connection represented by graphic-design graduate students and the architecture students producing together, the journal *Perspecta.*

From the start, as both a teacher and director of studies in graphic-design, Eisenman's work was centered within his extensive knowledge of typesetting and printing equipment. He showed prescience, for example, in his early acquisition of the first "vanilla" Macs and in his choice of rising, as well as established, stars in the field of graphic design to commit to teaching at Yale each week, among them Paul Rand, Bradbury Thompson, Herbert Matter, Walker Evans, Alexey Brodovitch, and the intrepid book binder Polly Lada Macasrski. Each in their own way contributed to shaping the study of design, printing, and publishing during the graphic-design program's first forty years.

Alvin Eisenman's pedagogy was marked by a striking characteristic: His most fascinating information was conveyed in passing—in an exceptionally understated and casual way as he looked up and stared into space while speaking. Most often the subject was typography, paper, printing presses, or publishing, all of which still comprise the heart of graphic-design study at Yale. As the head of the department, Eisenman seemed to be in the background, while other faculty members were far from unobtrusive. Possibly the most amazing aspect of Eisenman's presence was the graciousness and apparent ease with which he welcomed me when I was appointed director of the graphic-design program that he had founded and nurtured, filling it with the faculty he admired. The students in the program from 1956 to 1990 may well represent his life's work, with each of us in our own way acknowledging the role his Yale program played in our professional lives.

For four decades, Eisenman's life's work was the context he produced for his students. He brought to Yale the finest teacher-practitioners in the graphic arts and concurrently developed design, printing, and publishing opportunities for his students throughout Yale's colleges and organizations. Undoubtedly the most sustaining and mutually rewarding working relationships have been those between the students in the schools of art and architecture, in which the interdisciplinary pedagogy of publishing continues. Students in architecture and graphic design choose to work together earlier in the conceptualization, editing, and design process. In addition to *Perspecta,* they also work together on *Retrospecta.* One of the most vivid markers of the value of our experience here at Yale is the unbroken continuity of graphic-design graduate students and graduates working with their colleagues in architecture on publications around the world.

—Sheila Levrant de Bretteville DeBretteville is the Caroline M. Street Professor and director of the graphic-design program at Yale.

completed design studies for Cathay Pacific and AbbVie. Leung is currently working with the Storefront for Art and Architecture to organize a week-long series of pop-up events, in Taipei.

Edward Mitchell, associate professor adjunct, edited the book *A Train of Cities,* on the history of the south-coast cities of Massachusetts, with work and research from the Post-Professional Design Studios, this past spring as a Yale Studio book (see page 27). He also edited the two-book set *New Ecologies/New Constellations,* documenting the ACSA national conference, which he cochaired last spring. His work and an essay are featured in *Formerly Urban: Rust Belt Futures* (Syracuse University, 2013). Mitchell lectured at the California College of the Arts, in San Francisco. Last fall's Post-Professional Design Studio on development in Cambridge's Central Square will be exhibited, in Boston, in the spring.

Eeva-Liisa Pelkonen (MED '94), associate professor, organized the Yale symposium "Exhibiting Architecture: A Paradox?" together with David Tasman ('13) and Berlin-based curator Carson Chan (see page 6). Pelkonen is an adviser for an Alvar Aalto retrospective at the Vitra Museum, in Weil am Rhein, Germany, to open in September 2014. In fall 2013, she published the essays "What about SPACE," in *(Non-)Essential Knowledge for (New) Architecture: 306090*; "Josef Albers: The Great Art and Architecture Swindle," in *AAFiles*; and "Back to Nature?" in the Swiss magazine *Archithese*.

Ben Pell, critic in architecture, with his office, PellOverton, received an AIA Design Award of Merit from the AIANYS chapter for the Blue School, in New York City. The firm recently completed a residential project on the Upper East Side of Manhattan and is currently designing the new, 25,000-square-foot space for the Kennedy Child Study Center, in Harlem. PellOverton was recently commissioned by Blue School to study a 7,000-square-foot expansion project. Pell's essay "Pump It Up" was included in a recent publication on the state of architectural education, *Fresh Punches: Experimental Architectures,* organized by the Web site Suckerpunchdaily.

Emmanuel Petit, associate professor, had the book *Irony, or the Self-Critical Opacity of Architecture* (Yale University Press, 2013) nominated for the Gustave O. Arlt Award in the Humanities by the Princeton Graduate School. In summer and fall 2013, he gave the lectures "Spheres and Labyrinths," at Sci-Arc, in Los Angeles, and "Double Play with Modernism: Philip Johnson's Pennzoil Place," at the ETH Zurich. Petit participated in the conference "In Pursuit of Architecture," at MoMA, in New York City. He also participated in the symposium "Issues," organized by the Faculty of Architecture and the Center for Ethics, Law, and Applied Philosophy at the University of Belgrade. Petit published "Architecture in the Age of Disentangled Authorship: Textile Impulses since the Sixties," in the exhibition catalog *Art & Textiles: Fabric as Material and Concept in Modern Art from Klimt to the Present,* published by the Kunstmuseum Wolfsburg. He also published "Involution, Ambiance, and Architecture," in *Log 29,* and "Five Theses for the City of Spheres," in *CLOG Sci-Fi,* as well as two reviews in *Architectural Review*, "The Rotunda of Wonder: James Turrell at the Guggenheim" (September) and "The Gate of Creation: Tadao Ando's Design School in Mexico" (November).

Alexander Purves ('61), professor emeritus, had a solo show of watercolors at the Blue Mountain Gallery, in New York City, in October 2013. The exhibition focused on his observations of nature and the ephemeral quality of light.

Nina Rappaport, publications director, has been selected for the committee of *Cuaderno de Notasa,* a journal of the School of Architecture at the Polytechnic University of Madrid. She lectured on industrial urbanism at the Northeastern School of Architecture, in Boston; the Deutsches Architektur Museum, in Frankfurt; the Lausanne School of Architecture's PhD program; and the urban design program of ETH Zurich. She also gave a talk on photographer Ezra Stoller at the University of Hartford. In October, Rappaport presented at the Yale conference "Exhibition Architecture" and coordinated the panel discussion "Greening the Glass Box," for Docomomo New York/Tri-State." A related essay will appear this spring in the organization's new journal, *MOD*. Rappaport was also quoted in *New York* magazine, about manufacturing in NYC on January 6, 2014. She is on the advisory committee for the upcoming exhibition *Making It Here,* opening at the Brooklyn Navy Yard in May.

Elihu Rubin (B.A. '00), assistant professor, was awarded the Kenneth T. Jackson Prize from the Urban History Association, for best book on an American topic, as well as the Lewis Mumford Award from the Society of American City & Regional Planning History, for best book, for *Insuring the City: The Prudential Center and the Postwar Urban Landscape*. He has given lectures at the schools of architecture at the University of Texas, Austin, and the University of California, Berkeley. Rubin's essay "Hedging Your Bets: Actuarial Science, Architecture, and Urban Development" was published in *Perspecta 46: Error*. In fall 2013, he curated a selection of photographs and prints at the Yale University Art Gallery in conjunction with his seminar "Ghost Town: City Building, Abandonment, and Memory."

Aniket Shahane ('05), critic in architecture, with his Brooklyn-based practice, Office of Architecture, begins construction this summer on a beach house in Watermill, New York, that looks to maximize views and square-footage in the smallest volumetric footprint. A Brooklyn row house currently under construction investigates the two-family housing type and its ability to absorb the shifting requirements of the owner and tenant units over time. The firm's TriBeCa Loft was one of ten New York City projects featured at the fall AIANY Interiors event.

Joel Sanders, professor adjunct, and his firm, JSA, together with critic in architecture Brennan Buck's firm, Freeland Buck, received first prize in an invited international competition for the design of Kunshan Phoenix Cultural Mall, an 80,000-square-meter corporate headquarters and cultural complex, in Kunshan, China. JSA designed the exhibit *A Queer History of Fashion: From the Closet to the Catwalk,* at the Museum at the Fashion Institute of Technology (MFIT); articles about the show were published in *Vogue, W Magazine, OUT, New York Times,* and *429.* Sanders gave a lecture at a symposium concerning topics in the exhibition. In September his project "The Commons Senior Retirement Community" was included in *The International Exhibition of 100 Architects of the Year,* at Korean Cultural Services, in Shanghai. JSA's 25 Columbus Circle project was published in the winter 2014 issue of *New York Design Hunting* and received a 2013 International Property Award as well as a Society of American Architects Design Award. JSA's Bedford Residence was featured in *Residential Architect,* as House of the Month, and in *Architectural Record* and won a 2013 Chicago Athenaeum American Architecture Award. Sanders lectured at the Clemson Center for Architecture in October 2013.

Daniel Sherer (B.A. '85), lecturer, published the articles "Error or Invention? Critical Receptions of Michelangelo's Architecture from Pirro Ligorio to Teofilo Gallaccini," in *Perspecta 46* (2013); "Heidi on the Loos: Ornament and Crime in Mike Kelley and Paul McCarthy's *Heidi,*" in the book *Adolf Loos: Our Contemporary*; "Entropic Engines and Retooled Appliances: Michel de Broin and the Technological Unconscious, 1993–2013," in the catalog for the show at the Musée d'Art Contemporain de Montreal; and "Edgar Allan Poe's Philosophy of Furniture (1840)," in *PIN-UP 15*. Sherer was one of five recipients of the Young Kiesler Award, given by the Friedrich Kiesler Foundation and awarded by the city of Vienna, for his contribution to the fourth-year design studio at Cooper Union.

Robert A. M. Stern ('65), dean, with his professional practice, Robert A. M. Stern Associates, saw the groundbreaking in fall 2013 of a number of projects, including the new Immanuel Chapel, at Virginia Theological Seminary, in Alexandria; the Gatton College of Business, at the University of Kentucky, in Lexington; a hotel and residential tower at 30 Park Place, in Lower Manhattan; and the Barkli Residence, a development of two apartment towers in Moscow, where Dean Stern participated in a public panel discussion with architectural historian Vladimir Paperny and Moscow's chief architect, Sergei Kuznetsov. Stern presented the lecture "Yale Reconstructs," at the Bedford Historical Society, in Bedford, New York, and was honored by Common Ground, the New York City-based nonprofit supportive-housing provider, at its annual gala. Last autumn also saw the publication of *Paradise Planned: The Garden Suburb and the Modern City,* written by Stern and co-authors David Fishman and Jacob Tilove (see page 19). In the spring, Stern will present lectures based on the book for the Institute of Classical Architecture and Art, the New-York Historical Society, and the Congress for the New Urbanism.

Alumni News

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Alumni News reports on recent projects by graduates of the school. If you are an alumnus, please send your current news to:

Constructs, Yale School of Architecture
180 York Street, New Haven, CT 06511
By email: constructs@yale.edu

1960s
Allan Greenberg ('65) has completed a new monograph of his firm's work, *Allan Greenberg: Classical Architect*. He was featured in *The New York Times* in the article "Closet Modernist" (December 18, 2013), and his firm was selected for the "AD 100."

1970s
Marc Appleton ('72) and his firm, Appleton & Associates Architects, have been selected for the "AD100." The firm has also been chosen to transform the aging San Vincente Inn, in West Hollywood, California, into a luxury resort.

Buzz Yudell (B.A. '69, M.Arch '73) and his partner, Tina Beebe, were featured in *The New York Times,* in January, with a story on their near-net-zero home in Santa Monica. Yudell's firm, Moore Ruble Yudell, received an honorable mention in *Architect Magazine's* "2013 Annual Design Review" for its 2802 Pico Housing project. The firm's Fire Services Training School, in Hong Kong, is currently under construction, and both the St. Edward's University John Brooks Williams Natural Sciences Center and the UMKC Henry W. Bloch Executive Hall for Entrepreneurship and Innovation opened this past fall.

Sara Caples ('74) and Everado Jefferson ('73) and their firm, Caples Jefferson Architects, had their Weeksville Heritage Center published on the cover of *Architects* magazine in October. The project also received its first post-construction prize, an Honor Award for Design Excellence, from the National Association of Minority Architects.

Toni Harp (MED '78) was elected, in November, as New Haven's first female mayor in the city's 375-year history.

1980s
Alexander Gorlin ('80) released a new book, *Kabbalah in Art and Architecture* (Thames and Hudson, 2013), which was reviewed in *Architizer, The New York Times,* and *Architectural Digest.* Gorlin Architects was also selected as part of *Architectural Digest* magazine's "AD100." The firm was chosen by Somerset Development as architects for the redevelopment of the former Bell Laboratories complex, in Holmdel, New Jersey, originally designed by Eero Saarinen and Kevin Roche.

Thomas A Klingerman ('82) and his firm, Ike Klingerman Barkley Architects, were featured in *Revista Living,* for a beach house in Cabo San Lucas, and in *Architectural Digest,* for a swimming pool designed last year. The firm was also selected for *Architectural Digest's* "AD100."

Michael Marshall ('84), together with his partner, Paula Moya, and their Washington-based firm, Marshall Moya, was featured in *Architect Magazine's* annual design review and as part of a feature in the magazine's "AIA Voices." The article discusses the firm's organic growth as a business with a diverse staff of fifteen from six different countries. Diversity is also apparent in the firm's varied focus on architecture, product, and graphic design. Marshall Moya recently completed a renovation of the historic Howard Theater, in Washington, D.C., as well as two schools.

Marion Weiss ('84) and her firm, Weiss/Manfredi, had the Krishna P. Singh Center for Nanotechnology, at the University of Pennsylvania, published on the cover of *Architectural Record* (November 2013) and reviewed in the *Philadelphia Inquirer* by

architecture critic Inga Saffron. The building opened with an official dedication ceremony in October.

Robert L. Bostwick ('85), president and director of design at Bostwick Design Partnership, has been awarded by the Ohio Chapter of the American Institute of Architects, the Gold Medal Firm Award for 2013 the highest honor it can bestow on an architectural firm.

Virginia Chapman ('85) will serve as the next director of sustainability at Yale. In her current role as director of facilities for sustainable initiatives, she has provided leadership on a number of key strategies, including sustainable building design and construction, the development of the "Sustainability Supplement to the Framework for Campus Planning" and the "Sustainable Stormwater Management Plan," as well as more-sustainable land-use practices. Chapman has been at Yale since 1995.

Raymund Ryan ('85) published "Modifying Earth and Sky: The Architecture of Soo Chan" in the monograph *SCDA Architects II,* documenting the work of Soo Chan ('87) and his essay on Ada Karmi-Melamede's work appears in the book *Marking Ground*. Ryan also received an honorary membership in the Royal Institute of the Architects of Ireland (RIAI) this past November.

Marc Turkel ('86, M.Arch '92), Morgan Hare ('92), and Shawn Watts ('97), and their firm, Leroy Street Studio, were selected for *Architectural Digest's* "AD100." The firm's project for the Charlie Bird Restaurant was featured in the magazine's "Daily AD" blog last summer.

Richard W. Hayes ('86) was named Visiting Fellow of Clare Hall, University of Cambridge. While in the United Kingdom, he gave lectures at Oxford, the University of Reading, and Strawberry Hill, in Twickenham. Hayes published a chapter on E. W. Godwin in the book *Aesthetic Lives* (Rivendale Press, 2013). He also received a fellowship to Yaddo, the artists' colony in Saratoga Springs, New York, where he is in residence this spring.

Gil P. Schafer III ('88) with his firm, Gil P. Schafer Architect, was selected for the "AD100." In addition, Schafer won two Stanford White awards from the Institute for Classical Architecture & Art for his excellence in classical and traditional design for 2013.

1990s
Drew Lang ('97), with his New York-based firm Lang Architecture completed the design for Hudson Woods, twenty-six eco-homes on 131 acres, in the Catskills near Hudson, New York. The project was featured in the *Wall Street Journal* as well as in *The New York Times*, Home section, on January 16, 2014.

Alisa Dworsky ('92) exhibited a new installation and drawings in the group exhibition *Flat/Not Flat,* at Artspace, in New Haven, last fall. Dworsky builds installations with rope, ribbon, paper, and wire; for this exhibition, she constructed a site-specific piece with an open-weave technique.

Granger Moorhead (B.A.'91, M.Arch '95) and his brother Robert Moorhead, of Moorhead & Moorhead, saw their project "WaterWorks!" constructed in collaboration with the nonprofit PlayHarvest, in the schoolyard of Brooklyn New School. The modular, water-based element is designed to benefit students as a learning tool through play. Additionally their "INSIDE-OUTSIDE: Dekton Pavilion," commissioned by Cosentino S.A., was on display at the Center for Architecture, in New York City last fall.

2000s
Ben Bischoff ('00), of the firm MADE, was honored in October by New York's Decoration & Design Building as one of its 2013 "Stars on the Rise" in the field of architecture and design.
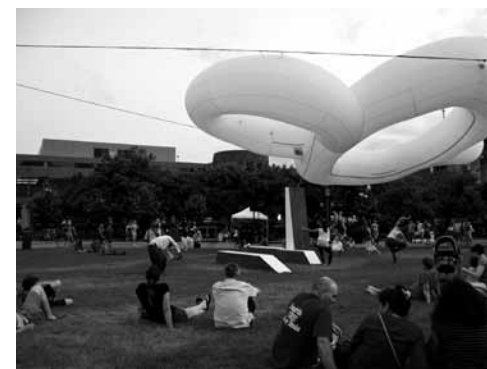
Ghiora Aharoni ('01), founder of Ghiora Aharoni Design Studio, organized the exhibition *Missives* last fall at the Dr. Bhau Daji Lad Museum, in Mumbai, India. The show featured work inspired by a collection of found love letters that belonged to his mother, including drawings, photographs, collage, and embroidery that evoked a visual vernacular both personal and communal.

Alec Hathaway ('01) was recently named associate curator of architecture and design at the Eli and Edythe Broad Art Museum at Michigan State University, in East Lansing. In addition to opening an exhibition on Lebbeus Woods, organized by the San Francisco Museum of Modern Art last fall, Hathaway is preparing the show *2030 East Lansing Collegeville Re-envisioned*, to open in fall 2014.

Roy Kozlovsky (MED '01) has published the book *The Architectures of Childhood: Children, Modern Architecture, and Reconstruction in Postwar England* (Ashgate Publishing, 2013), based on his PhD dissertation at Princeton University's School of Architecture.

Can Tiryaki ('01) and Juliana Chittick's ('01) firm, Tiryaki Design, was the focus of an article in the Quincey, Massachusetts *Patriot Ledger.* Their design and renovation of a 1960s Cape-style cottage on the shore in Cohasset, Massachusetts, was featured in *Coastal Living* magazine this past November.

H. Koon Wee ('03), founding principle of the Shanghai– and Hong Kong–based, SKEW Collaborative, was awarded at the 2013 Emirates Glass LEAF Awards the Best Sustainable Development prize for the firm's Chinese Academy of Sciences IOT Center. In its tenth year, the awards honor architects designing buildings and solutions that are setting the benchmark for the international architectural community. Another of SKEW's projects, the Wulumuqi Road Apartment, was short-listed for three other awards.

Anthony Goldsby ('04), had the essay "Catholic Charities and the Redevelopment of Public Housing" published in *Sacred Architecture* (no. 24). In it, he explores the relationship between Catholic charities and the history of public housing on Chicago's South Side, specifically the development and recent redevelopment of Dearborn Homes. Goldsby is currently a planner with Tetlow King, in Hampshire, United Kingdom.

Jason Van Nest ('05) was elected, this past summer, to the McDowell Colony's board of directors, where he will represent the McDowell Colony Fellows Executive Committee, of which he is the president.

Fred Scharmen ('06) recently accepted a tenure-track assistant-professor position at Morgan State University's School of Architecture and Planning in the graduate program. Previously, he taught part-time at Morgan State, the Catholic University, the Maryland Institute College of Art, and the University of Maryland College Park.

2010s
Artem Melikyan ('11), along with members of INVIVIA + urbainDRC, had the proposal "MIMMI: The Minneapolis Interactive Macro Mood Installation" chosen as winner of the "Art in the Plaza: Creative City Challenge"

competition at the Minneapolis Convention Center. The team received $50,000 to design, create, and install the project in the convention center's plaza throughout the summer.

Susan Surface ('13) was featured as part of a group exhibition of photography at the gallery Capricious 88, on New York City's Lower East Side. The show will be on display until February 2, 2014.

Class of 2013 graduate placements
M.Arch I: Daisy Nippert Ames is at Matthew Baird Architects; Teoman Necdet Ayas, Peter Logan, and Daria Zolotareva are at Zaha Hadid Architects; Alexander James Chabla is at Joeb Moore + Partners Architects; Owen Detlor is at Enclos; Antonia Molyneux Devine is at KPF, in New York City; Aaron Dresbin and Ryan Salvatore are at Robert A. M. Stern Associates; Brittany Browne Hayes is at XTEN Architecture; Christine Lara Hoff and Benjamin Samuel Sachs are at SHoP Architects; Amy Elizabeth Kessler and Nicholas John Balderrama Morley are working with Thomas Juul-Hansen; Isaiah Bernard Miller is at OMA NY; Noah Ash Morganstern is working with Hart Howerton; William Forbes Mudge is at Gund Partnership; Altair Lyra Peterson is working with Beyer Blinder Belle Architects and Planners as an urban and architectural designer; Jordan Michael Pierce is at Skidmore, Owings, & Merrill, in New York City; Otilia Pupezeanu is at Bjarke Ingels Group, in New York City; Daria Anne Solomon is at Davies Tang & Toews; Katharine Jane Morley Storr is at Apicella Bunton Architects; Susan Hideko Surface is a research assistant studying urban planning and community land use at GSAPP's C-Lab; Raymond James Tripodi is at Do Union Architecture, in Beijing.

M.Arch II: Ashley Meredith Bigham is a Fulbright student scholar, in Lviv, Ukraine; Robert Wendel Bundy is working as an architect and project manager at Bade Stageberg Cox; Nicholas Carr Hunt is at Tod Williams and Billie Tsien Architects; John Lacy is at Patkau Architects; Lauren Page is at Works Partnership Architecture; Jeffrey Michael Pollack is at Knight Architecture; Paul Cochrane Soper is at GBD Architects; Lang Wang is at Olson Kundig Architects; Dinah Zhang is at BVN Donovan Hill, in Sydney, Australia.

2013 AIA Connecticut design awards to Yale affiliates
Hotchkiss Biomass Heating Facility, Lakeville, Centerbrook Architects with Jeff Riley ('72), Industrial Architecture category.

Lancaster History Museum, Lancaster, Pennsylvania, Centerbrook Architects with Mark Simon ('72) Torre Iberdrola, Bilbao, Spain, Pelli Clarke Pelli Architects, merit award.

Hartford Library, Dwight Branch, Hartford, Tai Soo Kim Partners, merit award.

Sullivan Office Building, New York, honorable mention, Hemlock Hill Residence, New Canaan, honor award; Stonington Residence, merit award all Joeb Moore & Partners, Joeb Moore, critic in architecture.

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Unbuilt project:
Office Building of the Future, Seattle, WA, Pickard Chilton, Jon Pickard ('79), honor award.

Ben Ohau Lodge, New Zealand, Lindsay Suter Architects, merit award.

Studio Work Displayed in Amsterdam

The Yale Studio work of spring 2013 Edward P. Bass Distinguished Visiting Professor Isaac Kalisvaart, with Alexander Garvin (B.A.'62, B.Arch '67) and Kevin Gray, focusing on the decommissioned Naval Installation in Amsterdam, was the basis of the exhibition *New Perspectives: Marineterrein, Yale, and the Oosterdok,* at ARCAM (Architecture Center Amsterdam), from November 13, 2013, through January 18, 2014.

Lord Norman Foster's First Yale Building

To celebrate the opening of the new Edward P. Evans Hall on January 9, the Yale School of Management (SOM) invited alumni, friends, and other prominent leaders to a three-day conference, "Business + Society: Leadership in an Increasingly Complex World," to explore the school's new facilities. Designed by notable alumnus and Pritzker Architecture Prize Laureate Lord Norman Foster ('62), Evans Hall commemorates the late Edward P. (Ned) Evans (YC '64),whose generous gift has transformed the typical learning environment at the Yale SOM. The hall's steel-and-glass design incorporates a large courtyard reminiscent of the residential colleges of Yale. Remarking on this lineage at the hall's opening ceremony, Dean Robert A. M. Stern ('65) noted in his speech that "the pattern was definitively confirmed by architect James Gamble Rogers in the twentieth century, not only in the residential colleges he designed, but also with his Sterling Memorial Library, and even more so in his building for the law school. Like these buildings, Evans Hall wraps around a courtyard but replaces open-air arcades with generous glassed-in corridors and lounges."

The 242,000-square-foot Evans Hall wraps around the exterior courtyard and reimagines the typical learning environment by offering unique classrooms and meeting spaces according to teaching mode, such as a theater in the round, case-study discussion spaces, group work facilities, breakout rooms, and lounges that encourage student and faculty interaction between classes. The new classrooms are housed in eight blue drums standing five stories tall and wrapped in a glass façade that echoes Foster's early studies of steel-frame and glass buildings during his time at Yale.

Reflecting on the influence of his studies at Yale on the design for the new hall, Lord Foster has remarked, "Learning is not only about the classroom—it is about the social spaces, grounds, cafés, and relationships that are formed." Evans Hall incorporates a variety of such spaces to encourage interaction between students and faculty; a café and gym, for example, expand the learning environment to promote a sense of community. The building was designed in pursuit of LEED gold certification and incorporates a series of environmentally innovative features, including a paper white environmental roof, a 25,000-gallon rainwater collection tank, chilled beams, a radiant floor system, and a solar-responsive envelope reducing energy consumption alongside its displacement ventilation and solar shading.

—*Tyler Collins ('14)*

Yale School of Architecture Books

The fifth title in the Louis I. Kahn Visiting Assistant Professorship book series, *Renewing Architectural Typologies: House, Mosque, Library,* was recently published. The book features the three advanced studios led by Makram El Kadi and Ziad Jamaleddine (L.E.FT Architects); Hernan Diaz Alonso; and British firm AOC (Tom Coward, Daisy Froud, Vincent Lacovara, and Geoff Shearcroft). Edited by Nina Rappaport and Leticia Almino de Souza ('12), it includes interviews with the architects about the work of their professional offices and essays on the themes of their studios. The book is designed by MGMT Design and distributed by Actar.

In the spring *Rethinking Chongqing: Mixed-Use and Super-Dense*—edited by Andrei Harwell ('06), Emmett Zeifman ('11), and Nina Rappaport—will be published. The book documents the work of the school's seventh Edward P. Bass Distinguished Visiting Architecture Fellow, Vincent Lo, of Hong Kong-based Shui On Land, and Saarinen Visiting Professors Paul Katz, Jamie von Klemperer, and Forth Bagley (B.A. '99, M.Arch '01), of the firm KPF, assisted by Andrei Harwell. The advanced studio developed ideas for a dense, mixed-used site at the central rail station of Chongqing, in western China. The book features interviews with Jamie von Klemperer and Vincent Lo about working in China and an essay about the growth of development in the region. The book is designed by MGMT Design and distributed by Actar.

"On Demand" Studio Series
A Train of Cities, presenting the work of the three post-professional studios led by assistant professor (adjunct) Edward Mitchell and professor (adjunct) Fred Koetter was published last summer. The book analyzes and recommends ways to revitalize the Massachusetts south-coast communities along the commuter-rail routes by networking their physical and economic patterns. With the demise of lucrative industries, the power of cities and towns declined throughout the twentieth century, and the construction of the interstate system damaged the infrastructure and identity of many of these communities. In the 1990s, the Southeastern Regional Planning and Economic Development District began plans to open up former commercial rail lines as commuter routes from Boston to the south coast. The book analyzes the historic structure of these areas, with student work done in Taunton, Fall River, and New Bedford projecting the potential for education, new industry, housing, and agriculture as sources of economic growth and development that could lead to future potential for these older industrial cities.

The book *Assembly* documents the 2012 design-build project at the Yale School of Architecture: a pavilion on the New Haven Green for the International Festival of Arts and Ideas. The project was initiated by students in the post-professional program and was constructed in the school's fabrication labs. The book includes a description of the design and building process as well as a series of essays and interviews on integral themes, including the teaching of digital fabrication in architecture by Mario Carpo the Vincent Scully Visiting Professor, critic Michael Young, engineer Matthew Clark, Dean Robert A. M. Stern, assistant dean Mark Foster Gage, and critic Brennan Buck. Student David Bench and engineer John Lacy speculate on the visual effects of the pavilion and digital production in general. Assa Abloy supported the project and its publication.

Published this winter is a third book in the Studio Series, *Knowing How in Downtown Las Vegas,* on the work of professor Keller Easterling's Spring 2013 eponymous advanced studio. Her studio focused on understanding and configuring new programs and potentials for downtown Las Vegas sites. The students took on the task of remediating environmental and developmental issues—problems related to infrastructure, water, garbage, suburban expansion, or energy. These issues were addressed with health conscious high-rise buildings resembling giant TVs, a new construction technology for weaving an infrastructural/architectural skin, a pneumatic building for experimental foods and scented atmospheres, a swimming pool long enough to serve as urban transit, and a system of water tanks dramatically exposing the city's infrastructural underbelly. In addition to the tangible built structures, students were also tasked with creating an amplifying and multiplying "active form" that would operate in less obvious ways. The studio strove to be a precedent for the improvisation studio that values not only knowing that but also knowing how.

The Studio Series of "On Demand" books may be ordered through the school's Web site, www.architecture.yale.edu.

Spring 2014 Events Calendar

Lectures

All 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.

January 9
DAVID ADJAYE
Norman R. Foster Visiting Professor
"Work"

January 16
DAN WOOD
Louis I. Kahn Visiting Assistant Professor
"Behind the Scenes"

January 23
SEAN KELLER
Myriam Bellazoug Memorial Lecture
"Automatism"

January 30
Film Screening
The Making of an Avant-Garde: The Institute for Architecture and Urban Studies, 1967–1984
Written, produced, and directed by Diana Agrest

February 13
TREVOR PAGLEN
Roth Symonds Lecture
"Seeing Machines: Geographies of Photography, Control, and the New Algorithmic Overlords"

February 20
GREG LYNN
William B. and Charlotte Shepherd Davenport Visiting Professor
"Old School Digital"

March 31
JIM EYRE
Gordon H. Smith Lecture
"Exploring Boundaries"

April 3
DEBORAH BERKE
Open House for Admitted Students
"Out of the Ordinary"

April 10
ANETTE FREYTAG
Timothy Egan Lenahan Memorial Lecture
"Back to the Roots: Topology and Phenomenology in Landscape"

Symposium

Thursday, February 20 to Saturday, February 22

Archaeology of the Digital
February 20 to May 3, 2014
The exhibition *Archaeology of the Digital* delves into the genesis and establishment of digital tools for design conceptualization, visualization, and production at the end of the 1980s and the beginning of the 1990s. Originally conceived by the Canadian Centre for Architecture and curated by architect Greg Lynn, it is an object-based investigation of four pivotal projects that established distinct directions in architecture's use of digital tools: the Lewis Residence, by Frank Gehry (1989–95); Peter Eisenman's Biozentrum Biology Center for J. W. Goethe University (1987); Shoei Yoh's roof structures for the Odawara Municipal Sports Complex (1990–91) and the Galaxy Toyama Gymnasium (1990–92); and Chuck Hoberman's Expanding Sphere (1988–92) and Iris Dome (1990–94).
Archaeology of the Digital was organized by the Canadian Centre for Architecture, Montréal, Canada.

The CCA gratefully acknowledges the generous support of the Ministère de la Culture et des Communications, the Canada Council for the Arts, the Conseil des arts de Montréal, and the Graham Foundation for Advanced Studies in the Fine Arts.

The presentation at Yale is sponsored in part by Elise Jaffe + Jeffrey Brown. The Yale School of Architecture'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 Pickard Chilton Dean's Resource Fund, the Paul Rudolph Publication Fund, the Robert A.M. Stern Fund, and the Rutherford Trowbridge Memorial Publication Fund.

Exhibitions

The Architecture Gallery is located on the second floor of Paul Rudolph Hall, 180 York Street.
Exhibition hours:
Mon.–Fri., 9:00 a.m.–5:00 p.m.
Sat., 10:00 a.m.–5:00 p.m.

Stage Designs by Ming Cho Lee
Through February 1, 2014
This exhibition is a retrospective highlighting the numerous award-winning productions of Ming Cho Lee, a forty-year faculty member of the Yale School of Drama and one of the most influential figures in American stage design.

Organized by the New York Public Library for the Performing Arts, the exhibition at Yale is jointly sponsored by the Yale School of Architecture, the Yale School of Drama, and Yale College and is supported in part by the Tobin Foundation for Theatre Arts, with additional in-kind support from Long Wharf Theater and the New York Public Library for the Performing Arts. The Yale School of Architecture'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 Pickard Chilton Dean's Resource Fund, the Paul Rudolph Publication Fund, the Robert A.M. Stern Fund, and the Rutherford Trowbridge Memorial Publication Fund.

Year-End Exhibition
May 18 to July 26, 2014

This symposium will bring together protagonists from different realms of digitally intelligent architect and invite them to assess their digital work over time and will highlight some of the oppositions that animate today's discourse among design professions.

Alisa Andrasek, Paoloa Antonelli, Benjamin Aranda, Phillip Bernstein, Brennan Buck, Mario Carpo, Lise Anne Couture, Peggy Deamer, Peter Eisenman, Kurt Forster, Michael Hansmeyer, Mark Foster Gage, Charles Jencks, Mathias Kohler, Sanford Kwinter, Brian Massumi, Frédéric Migayrou, Philippe Morel, Emmanuel Petit, Dagmar Richter, Jenny Sabin, Bernard Tschumi, and Alejandro Zaera-Polo

Discretionary Fund in Architecture, the Pickard Chilton Dean's Resource Fund, the Paul Rudolph Publication Fund, the Robert A.M. Stern Fund, and the Rutherford Trowbridge Memorial Publication Fund.