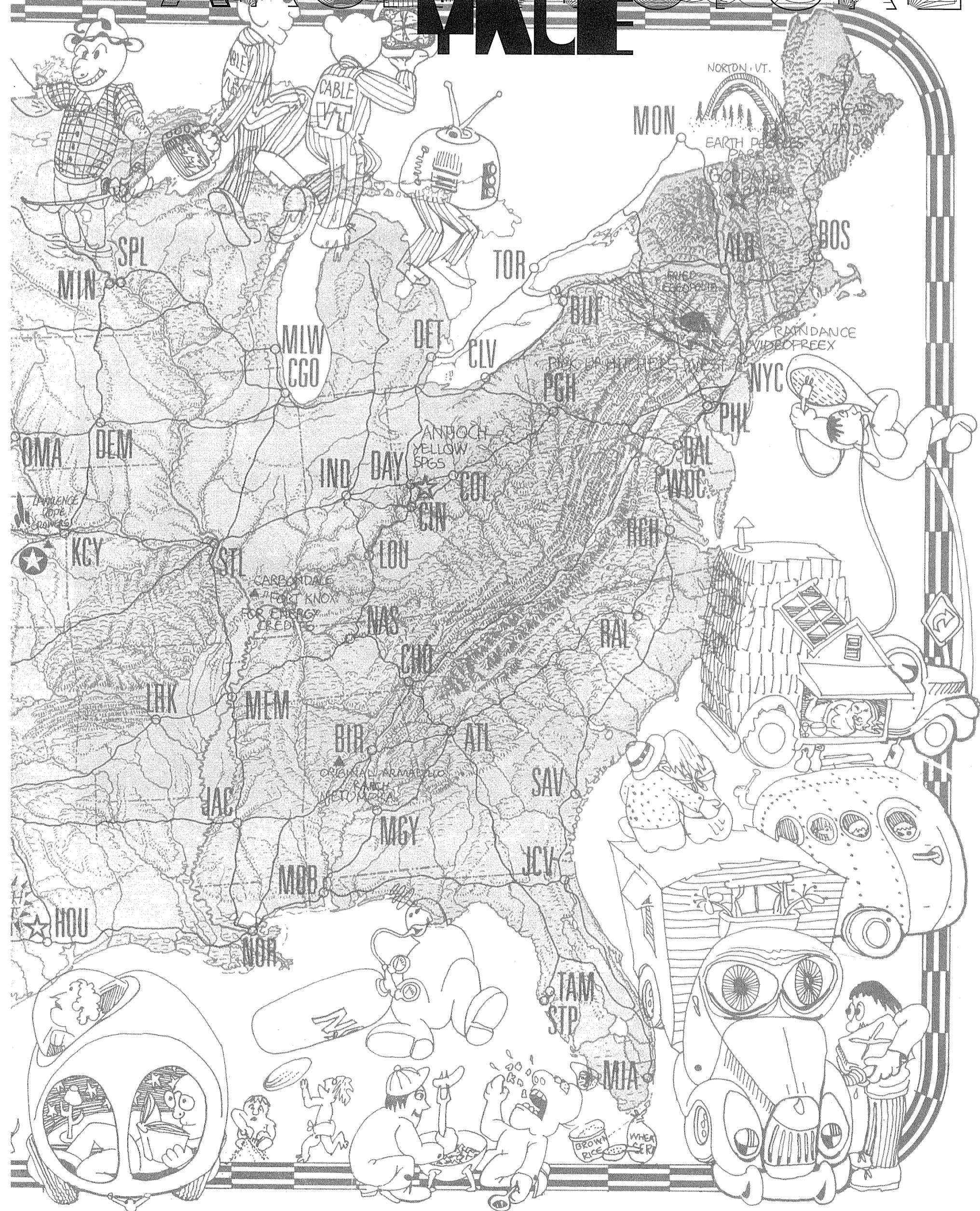


Constructs

ABOUT THE CULTURE MILE



Fall 2005

Constructs

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

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A Note on the Type: Helvetica Neue R

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

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

This issue introduces Helvetica Neue R Out Lines by
Derek Barnett which exploits the idiosyncrasies of Adobe
Illustrator’s Blend tool to create an irregular network of
changing outlines between letters and words.

Front and back cover: *Ant Farm Truck Stop Map, 1971*
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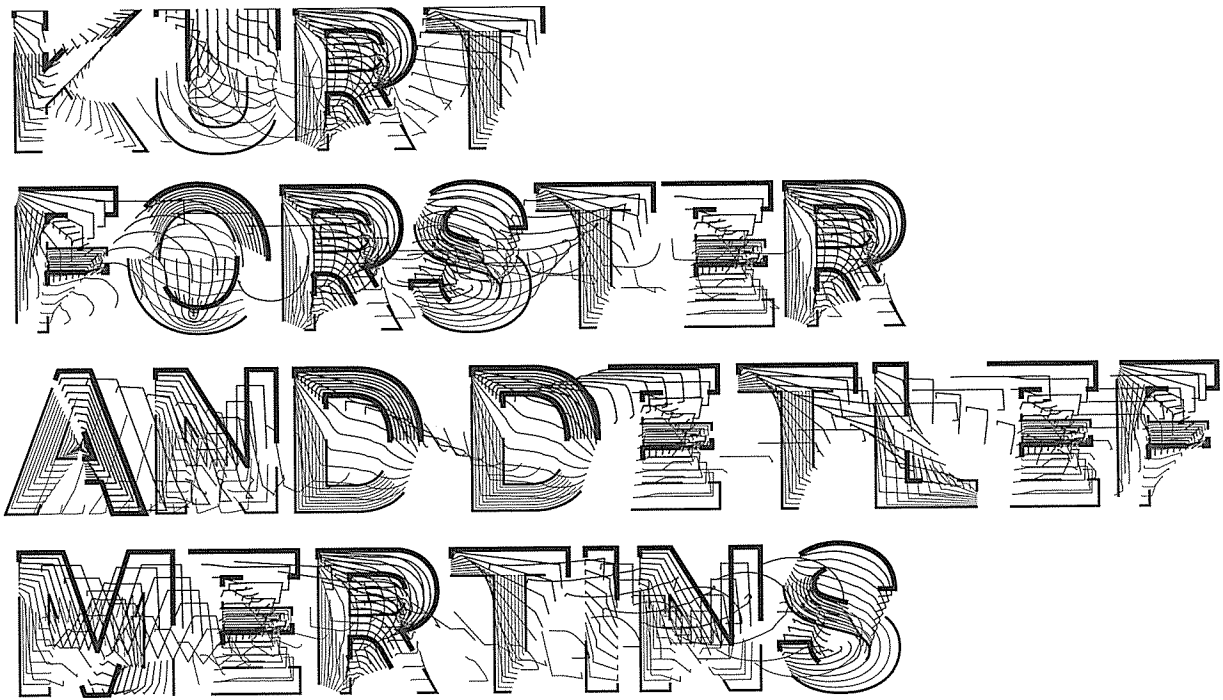
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1.

Kurt Forster, architectural historian and curator of the architecture exhibition at the 2004 Venice Architecture Biennale, will be the inaugural Vincent Scully Professor of Architectural History for the next five consecutive fall semesters at Yale. He met with Detlef Mertins, architectural historian and chair of the architecture department at the University of Pennsylvania School of Design, to discuss for *Constructs* topics in the historiography of modernity, visual perception, and critical thinking about architecture today.

Detlef Mertins: Your work encompasses five centuries of architectural history—really the history of modernity—from the Renaissance through Schinkel all the way to the contemporary. What are the themes of consequence to you within that long history of modernity?

Kurt Forster: What attracts me is the definition of the “new” and of “new” theorems in architecture. The periodic manifestation of the “new” challenges the popular notion of architecture as something firm and durable. Seen from inside architecture, its bases are always called into question, while from the outside architecture seems to be the very image of permanence. What is the real basis of architecture as an intellectual subject? It may be its language or, more realistically, its literature. How is language being used? What does literature tell us about language? At times, the vernacular crops up, but time and again architects have chastened their language and codified its use.

Periodically they have even stripped their language of everything florid, reducing it to its bare essentials. At extreme moments, the idea of a mathematical order replaces the constant change in form and

scope. Architecture vacillates between a recondite *Glasperlenspiel*—a secret science of arcane subjects—and a straightforward assignment of purpose. Either way, architecture tells us something about the world—how it has been put together and how it acquires meaning.

The search for architecture's true nature, its origins, and its future, extends into all aspects of history, even into fields like geology and zoology. One might say that since the Enlightenment, architecture has been hard pressed to find its own basis within ever-more scientific concepts of the universe. If at first a simple fable may have told the story—architecture as the artful transformation of nature—soon the expanding history of life on Earth and the “creation” of the universe added new dimensions. In the long term we see architecture slipping from firm ground and probing deeper into its uncertain origins. A Renaissance palace may suggest that we can build from nature and achieve a refined and calibrated result—with neatly carved and elegantly proportioned columns and ornaments—but a contemporary building, say by Herzog & de Meuron, mixes photographic imagery with a technologically motivated assembly of panels, challenging the “progress” we expect and inverting the order from the raw via the refined to the artificial.

DM: In some ways this accounts for why the bases, foundations, or authorities for architecture have multiplied and proliferated. As you say, architects have looked for a long time to other areas of knowledge and practice—to the sciences and mathematics, literature, and the other arts. Not only has architecture looked to many disciplines, but they each have been changing over time, proliferating models to choose from. Architecture is riddled with this dilemma of having multiple bases that aren't coordinated or necessarily related.

KF: Not so long ago one expected to sort out how things happened and how they fit together. But there's more than the familiar tale as told, by, say Nikolaus Pevsner or Sigfried Giedion. There's also a deep sense of the openness of history, the indeterminacy of its outcome, as you have illustrated in your introduction to *The Victory of the New Building Style*, the 1927 book by Walter Curt Behrendt, which the Getty published in the book series Texts & Documents. Behrendt offers a valuable antidote to rigid concepts of modernity and to the goose-stepping concept of progress. Instead of touting a machinist ideal, his view has roots in evolutionary thinking and in the self-generating capacity of architectural ideas. There is no single basis for modern architecture; there are different ones of varying relevance at any one time.

DM: Technology too serves as one of the bases for architecture, not only technologies of construction but other seemingly nonarchitectural technologies and even technologies of vision. You've written about perspective in the Renaissance and panoramic visuality in relation to Schinkel. How does architecture's relationship to technology factor into this discussion, especially during our present period in which information technologies, biotechnologies, and engineering are transforming our world so quickly and thoroughly?

KF: Architecture's search for a stable basis is futile, because wherever architects touch base the processes of human technology have already been there. The technologies of perception and communication must

be included, because they help explain how architecture is thought and rendered. Architecture is as much the subject of representation as of construction, and a lot of construction has the purpose of representing something. No surprise then that architects are now employing some of the most advanced means of visualization. Frank Gehry has established Gehry Technologies in collaboration with Dassault in France, producing software that helps to narrow the gap between design and production. I think architecture has recaptured the importance it had when perspective was invented and practiced by Brunelleschi and others in the early fifteenth century.

Before it became a universalized visual technique, perspective was fundamentally an architect's way of looking at the world. Many things about perspective are counterintuitive but based on exact calculation. Taking pleasure—yes, pleasure—in the foreshortening of a row of columns and in the transparent atmosphere among framing modules not only helped painters to organize their images but also suggested a world in which the key to everything lies in measure and impact. Such a pristine order need not be cold. Slabs of marble clad the walls, their colorful swirls highlighting important figures in the plot. In a fascinating exhibition at the Metropolitan Museum of Art focusing on the Barberini panels, *From Filippo Lippi to Piero della Francesca* (2005), painting and architecture are seen to belabor the same problems. We move easily from a detail in a painting to a portal in marble, from a human figure to the more abstract concept of interaction. In the first half of the fifteenth century, design architecture—you might say the architect's architecture—took a step back from the conventions of builders. No wonder the first biographer of Brunelleschi, Antonio Manetti, was long in recounting all the mistakes that were made in realizing the architect's ideas, while he retold the troubles and hassles Brunelleschi went through as he sought to affirm an all-important difference with the craftsman's practice.

DM: How would you say architecture's reliance on science relates to its theatricality when these two spheres have so often been taken to be opposed during the history of modernity (in the same way that nature and social convention have been)? Perspective, which was understood as science, was employed not only in painting but also in the theater. It was through theater that it came into the design of cities and landscapes, whose character consequently assumed a heightened theatricality. It seems that these things have been more interwoven than many historians have considered, and yet your work has dealt with both.

KF: What is fascinating is the affinity between scientific interests and theatrical displays in the Renaissance. Brunelleschi excelled in both, as did later architects like Peruzzi, Buontalenti, Bernini, Schinkel, and many others. Previously, theater was bound to fixed places that gave only a very general indication of the scene, perhaps a tree, a table, or a tower. As Renaissance theater came of age, it put viewers into their place and expanded the range of the stage in every dimension. Perspectival imagery allowed for awesome views, opening up the space of a town square or a street with buildings lining them as far as the eye could see. Of course, it's all an illusion achieved by careful foreshortening, lighting, and theatrical sleight of hand.

And here too the concept is not confined to the stage but is frequently employed for public ceremonies and festivities: when existing buildings disappear behind painted façades, when empty lots are temporarily closed with façades of wood and cloth and stucco, when cross-streets are framed with arches, and when urban views are grandly staged. You might say that architects seized the opportunity to turn the tables on the existing town by giving it a face-lift and letting existing buildings form a mere backdrop. Today's virtual images already carry us beyond the descendants of Renaissance fiction.

To be sure, perspectival illusion and stage sets may look primitive to our eyes, but they already allowed for a rift between nature and artifice. The writer and theorist Sebastiano Serlio said of one of the most curious buildings of his time, the Palazzo del Te, in Mantua, that it was half a work of nature, half artifice. I think he wanted to point out that Giulio Romano's architecture sprung a conceptual leak, allowing certain parts to escape the rules by which others were confined to their place. He defined nature as “the stuff of which she is made.” Nature began to appear in the raw, in rough pieces of rock and casts of animals and plants. Precisely at the moment when numerous artists had reached unprecedented heights in the illusionary representation of things, nature appeared as if it could only be “represented” by itself.

DM: Much of what you've been saying brings to mind your exhibition *Metamorph*, for the Architecture Biennale of Venice last year. How did the notion of metamorphosis allow you to make sense of contemporary architecture, its fascination with new sciences and digital technologies, its lack of stable ground and multiplicity?

KF: I think that instability is necessary for any transformation to occur. Some time ago you might have diagnosed modern architecture's rigor mortis, a state beyond the capacity for regeneration and transformation. When I organized the Biennale I started with a hypothesis: I wanted to observe and filter out what was happening around the world. Naturally this hypothesis obliged me to leave out a lot, to disregard what is most in evidence. But as the Biennale clearly showed, much has been in flux recently. A lot of dogmatic architecture suddenly falls by the wayside, and yet unknown things begin to surface. I came away convinced that we are seeing an architecture in *statu nascendi*.

DM: At the same time, the work you chose could also be seen as providing images of change, transformation, and emergence. It thematizes the condition of change while operating within it.

KF: No doubt that change is not simply happening but also *apparent as such*. The image of change develops a momentum of its own. A fair amount of opportunistic work comes along, merely reflecting change rather than participating in it. I'm not too worried: There have always been people with a nose and a talent for imitating what they somehow sniffed out as the “right stuff.” Apparently successful careers have been made on just the capacity of appearing to be “with it.”

DM: To loop back to our earlier discussion, does the work in the *Metamorph* show provide any evidence of a new mode of vision in architecture today? Or of a renewed theatricality?

KF: Perspective obliged viewers to stand still and to accept a definite point of view. The panorama, on the other hand, allowed them to move within a restricted area. Because panoramic images enveloped viewers completely, it was necessary to move about in order to embrace the full scope of the image, suggesting a symbolic interaction with, and even within, the realm of the image. Today's popular “immersive images” simulate movements of the body and eye that are impossible, but they enhance fiction to the point of the virtual. Images that are generated by scientific machinery—for example, by magnetic resonance—have no equivalent in nature; they are entirely the result of visualizing something that cannot be seen. It took almost half a millennium to move from perspectival images to panoramic ones and finally to synthetic representations of the invisible. Architects were probably among the first to work with images of invisible things because they represent buildings in plans and sections. Nobody can “see” the floor plan in a building other than through a conscious effort of visualizing something that is physically buried “inside” the structure. A fair number of projects at the Biennale were developed from the idea that a building holds as much that is invisible as it reveals to the eye.

DM: It makes sense then that a number of architects in *Metamorph* are enthusiasts of Gyorgy Képes and the New Vision that he promoted in the 1940s and '50s. We could go back to Képes's teacher, László Moholy-Nagy, and the “New Optics” of the late 1920s, which saw photography, film, and scientific instruments as expanding the horizon of visual experience.

KF: This is a very pertinent point. Today, the writings of Képes and Moholy-Nagy are not closed but rather open books. They suggest, moreover, that it doesn't always make sense to think of history as a story of simultaneities. Moholy-Nagy's book *Vision in Motion* may have its second wind right now, when many architects seek to release the dynamic potential of buildings rather than affirm their stability.

DM: How do you go about teaching history then? I ask this knowing that you have been, for many years, concerned with questions of historiography and have written especially on Walter Benjamin and more recently Aby Warburg—figures who were critical of linear developmental history.

KF: I experiment a good deal. Lately I have had the advantage of teaching in different countries. Speaking in Italian or German obliges you to rethink your subject entirely. This is not just a matter of the lexicon—which can be trying enough—but of how you frame your thoughts. At Yale I hope to continue an open-ended exploration of subjects, rather than cramming them into a survey course. It is more interesting to explore a certain historical moment and to examine its contradictory aspects than to smooth things down into a seamless story.

To give an example, I was intrigued to set the stage for Enlightenment architecture by comparing the building that took the shortest time to build—sixty-four days, to be precise—with one that required a lifetime. The former is a small country house in the Bois de Boulogne, France, a kind of sensation in the late eighteenth century because it demonstrated the almost instant construction of a picture-perfect example, while the latter is the “autobiographical house” of Thomas Jefferson at Monticello. The idea that a house extends and finally transcends the life of its creator—think of John Soane, Philip Johnson, or Frank Gehry—tells a great deal about architecture.

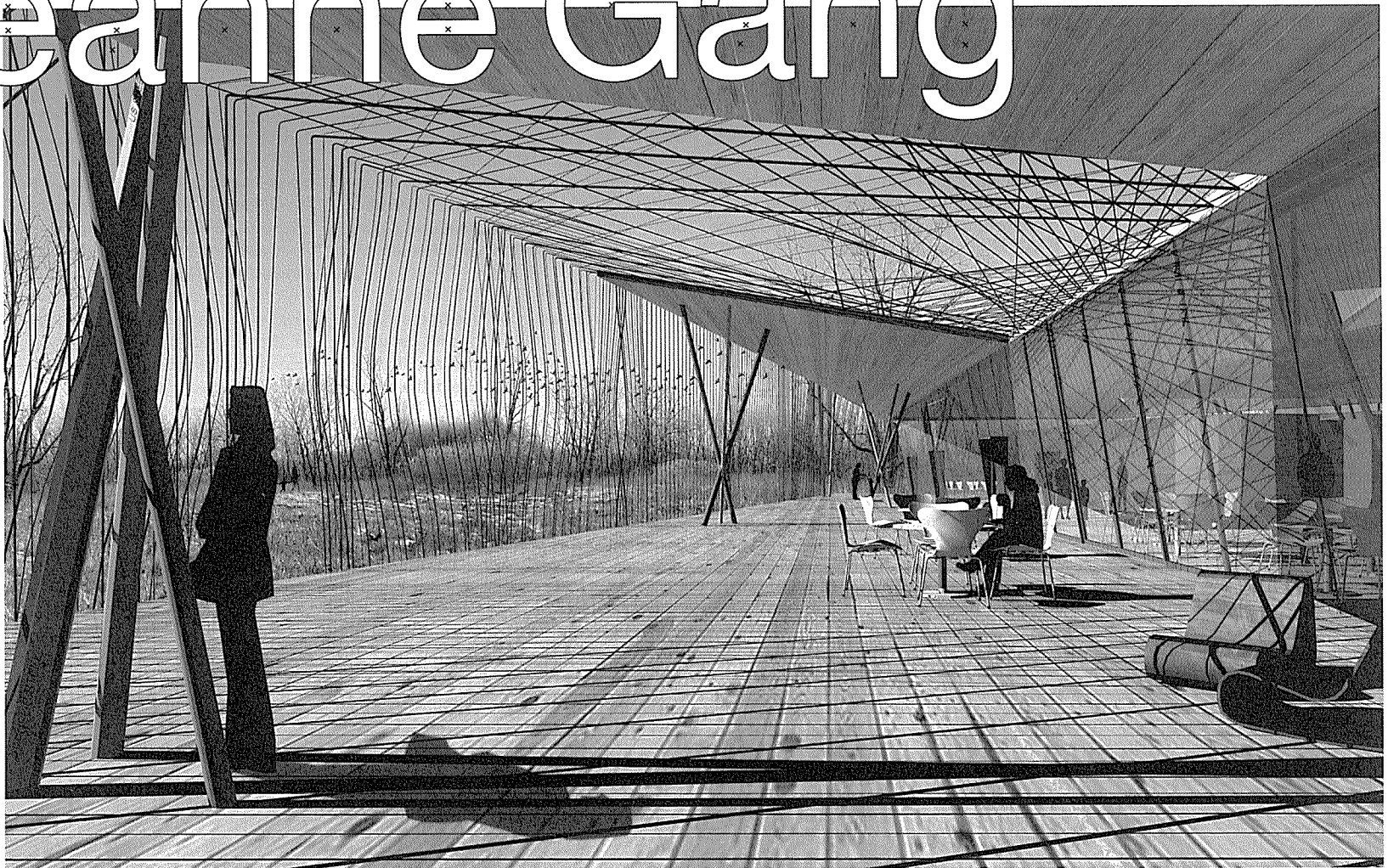
Another critical parallel, almost a classical *agon*, is set by two buildings that were for just a moment the tallest on earth: the Mole Antonelliana, in Turin (built from 1863 onward), and the Eiffel Tower, in Paris, erected for the 1889 World's Fair. Neither had a traditional definition of purpose, and both were panned (especially by educated people). Antonelli strove to reach the maximum that conventional technology would allow; Eiffel, of course, switched technology and outdid everyone else. The philosopher Friedrich Nietzsche spent near-delirious months (before plunging into insanity) in Turin, when the Mole Antonelliana had reached dizzying heights. In his imagination the tower became a building after Zarathustra's ambitions, but he despised the Eiffel Tower. Little wonder that both structures turned quickly into emblems of their respective towns and were chiefly visited to gain an overview only they can offer. Both are as much image as building; both can be seen from everywhere and allow one to see everything.

In my course at Yale I'll try to illustrate a series of precise historical moments, as well as single out architects of significance to plumb the reaches of their imagination. Architecture will be background and foreground, because what buildings do beyond their designer's intent is to animate our imagination. What we take away from architecture also gets added to it, nourishing the reality of its impact and survival. Instead of making a dotted line that runs from Brunelleschi to the present, you are landing on this historical map and trying to find those moments of the story that result in a different narrative. It is not coloring in the map; it is discovering the aquifers and the topography of the historical condition.

1. *Fra Carnevale* (ca. 1420/25–1484) *The Birth of the Virgin*, Tempera and oil on wood, 144.8 x 96.2 cm. The Metropolitan Museum of Art, New York. Rogers and Gwynne Andrews Funds, 1935 (35.121). Exhibited in *From Filippo Lippi to Piero della Francesca*, Metropolitan Museum of Art, 2005. Courtesy of the Metropolitan Museum of Art.
2. *Metamorph*, Venice Biennale Exhibition 2004. Photograph courtesy of Kurt Forster.



Jeanne Gang



1.

Jeanne Gang of Studio Gang, in Chicago, is the fall Louis I. Kahn Visiting Assistant Professor at Yale, teaching an advanced studio. Nina Rappaport interviewed her about her approach to architecture. She will present her work in a lecture, "Through Material," on Monday, September 12, 2005.

Nina Rappaport: How did you establish your independent practice after working for OMA in the Netherlands, and why did you choose Chicago as the place to set up your practice?

Jeanne Gang: It was a conscious decision for me to go Chicago, a place where I felt I would have the opportunity to design buildings that would be built. I had started on my own in 1997, then joined forces in 1999 with Mark Schendel, with whom I had worked at OMA, and with Kathy O'Donnell from Chicago. At OMA I was able to work on two real projects—the Lille Grand Palais and the Bordeaux House—not just competitions. My first project in Chicago, the Starlight Theater at Rock Valley College, was an outdoor community theater, a visible public project that opened the door to getting other public projects. The theater was near the town where I grew up, which helped get us the job. We were lucky to have a great client who was very ambitious, and we were able to elevate his design goals. One of the first things I showed to the college was a model with an operable roof to make the theater functional year-round. Knowing the contractor's capabilities to build large-scale bridges, we argued that the idea was achievable, but as it turned out the dean of the college was a hydraulic engineer and had no problem with the concept.

NR: This project involved collaborations with engineers and contractors from the outset. How does your built work contribute to an innovative way of working?

JG: What I really like about working on real buildings, and at OMA, is the collaboration with team members, especially the engineers. I brought this to our practice, where we involve consultants at the start of each project. When there is good collaboration, there is a chance for discovery during the process. At IIT in Chicago, I co-taught a studio with engineer Tim MacFarlane, and then he was the one who engineered the Starlight Theater.

NR: How do you see the impact of structure in your design process? Does it determine the form? Do you see it as integrated with your designs or an after-effect?

JG: Structure has a lot to do with form for us, but it is one of a number of things that you have to work with. I see it as a component that is critical to how the building is ultimately interpreted. It is important for structure and services to be considered early on because it reinforces our work, such as expressing the thinness and revealing how something is made.

Structure is a component; it can solidify your idea or even liberate it. In the *Masonry Variations* exhibition installation last year, for example, the idea was about the thinness of stone, and we explored what stone could do in tension. We had to find a balance between materials, the process of making, and the form, in order to hang a marble curtain in tension from the museum ceiling. It hadn't been done before. Considering the shape, we had to figure out how lateral loads would be accommodated, which suggested the shell form. It is a complete integration of structure, form, and craft. A design like this cannot be done by the architect alone.

NR: Speaking of craft, what role does it play in your work? Are you focused on craft within the different aspects of materials in the making or as a formal way of understanding building?

JG: Our interest is in wanting to take material further, which is why we can't ignore how it is put together in the field, the scale of the material, and the way it gets connected. One project includes a lightweight, lacy brick screen. Before talking to the engineer about it, I needed to find the right person to build it. So I worked first with masons, who knew the particularities of mortars and ways of customizing lateral truss wires to tie the whole piece together. We tested it with a mock-up for the engineer. To achieve lightness and delicacy as we are designing, we really need to know about craft—and that is a differentiation from the work of OMA. I am interested in the appearance of lightness and fragility with materials that are very strong.

NR: Are you trying to create an effect in conjunction with the significance of structure to give meaning or justification to the materials of a project?

JG: With the screen I was conceptually trying to expose something ordinary, such as the cavity wall between the brick with backup material, and I was trying to bring a presence to an absence that never is seen—to reveal something new about something we take for granted.

NR: You have also brought this craft and concern for tectonics into your work for the Chinese American Community Center, in Chicago, as a cultural and design issue with meaning beyond the material surface. How did you integrate the cultural issues into the center's design for the urban setting without making it kitsch or tokenism? What special construction and tectonic considerations were involved in the cultural aspects of the design?

JG: The Chinese American Service League wanted their building to be a part of Chicago; they didn't want pastiche pagodas but a modern approach. They also wanted to make it a familiar place for recent Chinese immigrants. What I find interesting in traditional Chinese architecture is how the environment is modified. I created a lattice sunshade to protect a major room

on the corner from excessive heat gain. We designed many patterns based on references to Chinese designs. The first ones were not Chinese enough for the client, so the process was a combination of finding a pattern that worked for the sunshade and for the client's perception of what is Chinese. They had to interpret their culture for us.

NR: Was navigating the organizational system of a nonprofit agency so different from working with a privately funded institution?

JG: It was indeed a big adjustment. We also worked with a feng shui master, who requested that we change the building's entrance. But for us it all made sense because our work is criteria-driven: We try to do as much fact-finding as we can, so that the base of knowledge enables our imagination to make a leap. So instead of starting with a form, we begin with research. And sometimes we find things we don't expect that influence the design, as opposed to applying a formal idea to a project a priori.

NR: So your research is based on multiple aspects of a project—site, context, program, environment, materials? Does that overwhelm your project or get in the way?

JG: It is so easy now to compile loads of information, but one thing usually rises to the top in terms of importance. For example, for the project we are now working on, the Ford Calumet Environmental Center, near Chicago, we completed research on climate and habitat and learned the environmental and cultural history of the former industrial area. Then one intern, who had studied biology, added her finding that 97 million birds die a year in glass collisions. It struck me that this was the significant issue that could inform the design, especially for a nature center. So we focused on creating a physical manifestation of that issue. A professor at Muhlenberg College, Daniel Klem, had experimented with preventing birds from hitting glass and found that exterior screens worked. Birds were able to see lines that were four inches apart, so that gave us some criteria to create a screened porch with discarded recycled materials from the site. It is like a basketwoven metal mesh that envelops the building, making a blind for people to look at the birds while preventing the birds from flying into the glass.

NR: And what happens to your research-oriented firm as you take on larger-scale and high-rise developments?

JG: We are interested in the complexity of a project, no matter the scale. We have just begun a high-rise on Columbus Drive, in Chicago, that has both complexity and scale. The developer wanted a unique building a block north of Millennium Park. It is adjacent to three levels of infrastructure, an electrical substation that has air rights, and right-of-ways that have to be preserved in Burnham's artificially constructed ground plane. We are designing

a 70-story residential tower with about 350,000 square feet of retail. It is exciting to be working at that scale.

NR: How are you able to move your research beyond a specific project toward civic issues and urbanism that involve the politics of a building, such as the "Baseball in the City" project for the Venice Biennale?

JG: We explore projects that are about the city that could have a real impact. Before the Biennale, we had been looking at urban areas around baseball stadiums for a number of years, because Chicago has two very different stadiums: one that encourages urbanity and the other that rejects it. We had thought about the urban condition and the building type but had never completed the stadium design until we were asked by *Architectural Record* to reconsider the building type for the Biennale last year. Our hyper-urban baseball stadium was very convincing because we located it above the city's infrastructure of existing parking and transportation, rather than isolating it in a vacant parking lot. This new stadium could fold away and disappear when not in use.

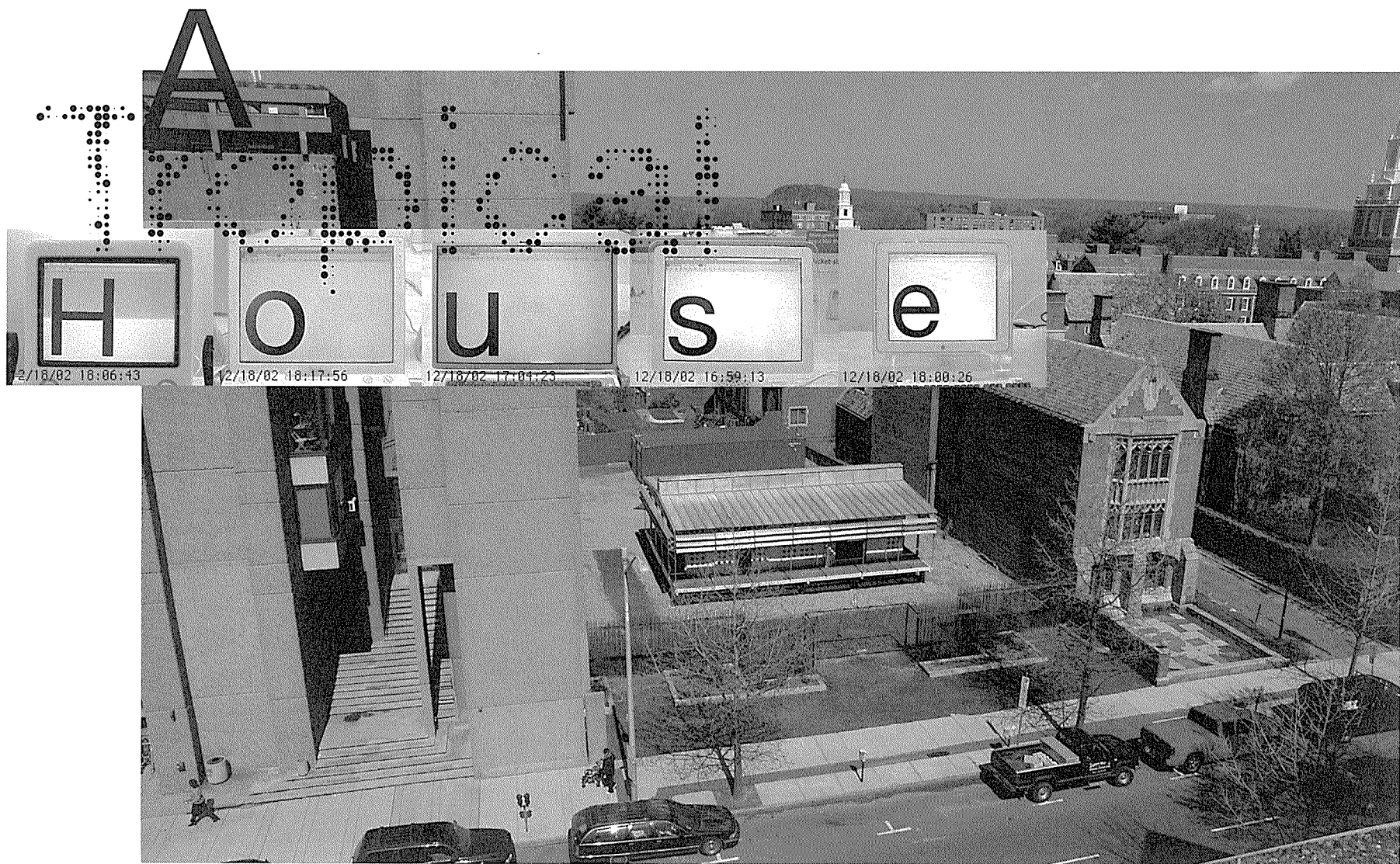
NR: It seems that you are provoking urban design issues in a very pragmatic way. What other urban dilemmas have sparked your interest? Do you ever push an idea beyond the boundaries of what architects and architecture can do?

JG: Recently we have been looking at casinos as a type, because there is a plan to build one in Chicago. In the Midwest, casinos are normally placed on riverboats in the suburbs. We were interested in exploring what a land-based casino could be, and we have designed what we call the "Eco-Casino" for a Chicago exhibition. Again, we located it within the downtown infrastructure. We wanted to show the potential of this building type and that it could offer something new: a combination of ecology and cash flow for the city. We distributed our idea in the form of postcards to all of the politicians in Illinois, and it influenced their current discussions for a downtown, land-based casino.

NR: In what other projects away from your home base have you been able to investigate issues of urban significance?

JG: We are in the midst of final design for the Hoboken 9/11 Memorial, in New Jersey, a competition we won with visual artist Janet Echelman. We will also have the chance to work further afield on the design of the Anniston Alabama Court House, which we were just commissioned to do through the GSA's Design Excellence program.

1. Studio Gang, rendering of Ford Calumet Environmental Center, Illinois, 2005.



1.

The two-part exhibition *Jean Prouvé: A Tropical House*, curated by Robert Rubin, was held at the School of Architecture Gallery from April 4 through June 25, 2005.

Architecture exhibitions are by their nature problematic. The complexity of displaying a representation of a building or its parts, removed from the viewer via layers of photographs, drawings, and textual interpretations, is not the same as experiencing the real thing. Thus, a building reassembled inside a gallery is uncommon. But the work of Jean Prouvé (1901–1984) is anything but common.

Jean Prouvé, A Tropical House, curated by Robert Rubin (Yale College '74), was an ambitious exhibition on the great twentieth-century *constructeur*, focusing particularly on his iconic prefabricated Tropical House, designed in 1951. Retrieved from Brazzaville, Congo, and restored in Presles, France, by Atelier Banneel, the house acted as a traveling icon against the backdrop of historical evidence, illustrating the designer's dedication to the techniques of prefabrication.

Complementing the Tropical House, the exhibition design by Dean Sakamoto, director of exhibitions, included large-format photographs documenting the restoration effort and a trove of Prouvé artifacts, including architectural drawings and furniture. A looped eleven-minute documentary by Randy Bell and Robert Rubin, called *Prouvé a Presles*, showed the Tropical House's restoration in France the previous year.

For Rubin, a retired commodities broker, and a Ph.D. candidate at Columbia University, Prouvé's work is an important link between the Modernist notion of architecture as a cultural artifact and as an industrial object. Prouvé managed this correspondence by utilizing large-scale industrial practices with a set of skills associated with handicraft. Although that interest began in earnest with the work of the German architect Peter Behrens (1868–1940) and in the pedagogy of the Bauhaus, Prouvé was one of the few to explicitly enact such a practice by creating a sort of studio in the factory.

What makes Prouvé interesting is that for all of his involvement in building with steel, he was not trained as an architect or engineer but as an iron craftsman in Nancy, France. Perhaps because of this, he saw early on the importance of experimenting with materials and the new production and material processes growing rapidly in the building industry. A combination of cutting-edge manufacturing and a dedication to the techniques of shop practices led to a body of work that reflected a fully integrated understanding of material, technique, and design, manifesting primarily as bent steel.

Although Prouvé's furniture best indicates his ability as a designer, the discrete, singular displays of his technique in metal and wood in the Tropical House demonstrate his most comprehensive application of his methods at the larger scale—from singular components of a structure to a total building pushing material limits of steel. Even when a common structural steel pipe would have sufficed,

Prouvé designed a lighter, folded sheet of steel to perform the same structural function.

Unlike his much lauded and now highly valued furniture, Prouvé's attempts at prefabricated architecture met with little popular success. The shift from furniture to architecture introduced a more complex set of impediments in terms of the economics of houses and the peculiarities of public taste. It could be that Prouvé was ahead of his time. But it could also be that the progress of Modernism had by that time begun to turn away from concerns for the efficiency of material form to experimentation with a more indulgent and plastic expression. Certainly traditional housing was still more popular than even the most heroic of Modernist architecture.

But that was a half a century ago, and the timing of this exhibition couldn't be better. It manages to capitalize on the happy intersection of the current revival of Prouvé's work in the design community with an equally enthusiastic interest in prefabricated architecture. The restoration and display of the Tropical House helps to reintroduce a series of important issues carried forward by an early Modernist dictum: that architecture can still be a model of efficiency, lightness, and beauty. The work also reintroduces a challenge for architects to consider the traditional boundaries established in the separation of the practice and production of architecture. It is a question architects are confronted with again today, with a new host of technological advancements such as digitally assisted fabrication, exciting new material composites, new abilities for mass-customization (formerly an oxymoron), and a far more nimble building industry that has challenged the profession to once again consider how they design and produce.

Built by Prouvé in 1951, the Tropical House was a prototypical prefabricated dwelling designed for the tropical central African environment of Congo. The project was initiated by a request from French architects Paul Herbé and Jean Le Couteur, who lived in the capital, Brazzaville, and approached Prouvé to help find an architecture that would perform better in the hot climate than the existing contemporary concrete structures, which were intolerably warm at night. Prouvé saw this as an ideal challenge not only to produce a lightweight and efficient structure but also one that could perform well. All the building elements work to create a passive thermal chimney while also maintaining a low thermal inertia through lightweight material, critical to the inhabitant's comfort. Due to a lack of popular interest, as with all of Prouvé's prefabricated housing endeavors, the Tropical House never went into full production. However, the achievement here reflects one of the most cohesive representations of Prouvé's ability as a *constructeur*. Prouvé implemented an ambitious exercise in material and structural efficiency, all the while maintaining his distinct fabrication technique of bent-steel panels. Every aspect of the structure exhibits Prouvé's signature, particularly the enigmat-

ic, small ocular windows and vents, louvers, columns, and panels, all of which exploit the workshop's machinery and innovative techniques.

The first installment of the exhibition inside the gallery began with the display of a structural bay of the Tropical House, along with several large photographs and specimens from the restoration process. Utilizing the double-height portion of the gallery, the exhibition offered a striking view both from the main floor as well as from the interior balcony. When the Tropical House was retrieved from Brazzaville, portions of the structure were found in various states of deterioration and were no longer suitable for their original purpose. By displaying only a section of the house without access, the exhibition team allowed purists to see the original structural elements in place.

The second installment was the Tropical House, unpacked from its two blue shipping containers and entirely assembled on the site adjacent to the A&A Building. Amid the austere masonry surroundings, the steel structure, perched atop fifteen concrete piers, created a small stir on campus and was protected by a fence of steel-reinforcing bars and Plexiglas, designed by Dean Sakamoto. With space freed up in the gallery, Rubin brought in another set of furniture, a 1950s Citroen Deux Cheveau, and building elements for display.

About the Restoration Process

The exhibition was in many ways about a particularly unique restoration project. Too often, historically important pieces of architecture become victims of neglect and conflict, and this house was no exception. Its advantage, however, was that it was designed as a set of assembled pieces. Although it was never intended to travel after being installed, its components were well suited to disassembly.

However, it was no easy task because of the lack of existing drawings. Often Prouvé's drawings were by-products of a prototyping process. Without them, the building pieces were seen as a complex dimensional and structural puzzle. Since the house was a prototype, many of the pieces were nonrepetitive, making it even more complex. The end of the lengthy restoration process resulted in a packet of drawings that were shown in the exhibition space, itemizing each piece of the house as though they were artifacts from an archaeological dig. This brought to light how each component worked in concert with the others. From the distinct door panels that are pressure-fit into place to the aluminum roof panels that stiffen the structural diaphragm, each piece could easily be lifted and bolted into place. The house became a choreographed exercise in both the lightening of structure to its absolute limit and an ease of assembly.

The heroic reassembly of the building in New Haven proceeded at a fast pace, with a crew of three members of the Banneel team (transplanted from France) assembling the building on top of new concrete piers.

The two shipping containers had been customized to accommodate each piece, allowing easy transport. Not many schools are prepared for such a large-scale exhibition, but with the help and experience of School of Architecture professor Paul Brouard ('61), honed from 30 years of enacting the annual Building Projects of the architecture studios, the assembly of the Tropical House went quickly and smoothly: The structure came together in a matter of days.

The *Tropical House* exhibition raises the question as to whether Prouvé succeeded in bringing architects closer to the practice of manufacturing. The presence of the Tropical House on Yale's campus poses a provocative juxtaposition between the modern A&A Building and the gothic-style campus. In any case, an all too relevant question in the context of a school of architecture gallery becomes: How can the practice of architecture be more influenced by the integration of prefabrication techniques and material experiment in the academy?

In Rubin's Yale lecture, he underscored the importance of the cultural politics and Modernist ethos that surrounds the Prouvé legacy by reflecting upon both his newfound popularity and the difficulty of trying to categorize Prouvé in the context of Modernist architecture. As a designer and a fabricator, Prouvé was neither a practicing architect nor a professional engineer; he was in between an artisan and an industrialist, but always autonomous. At times that autonomy came at a certain price. Although his career was tremendously influential, Prouvé was still vulnerable to an unforgiving manufacturing economy, as seen in the loss of his Maxéville venture. He was no less vulnerable to the public taste, which leads us to consider the additional innovations that might have occurred had Prouvé been more engaged in the practice of architecture.

—Michael Tower ('00)
Tower is a visiting assistant professor at Pratt Institute and has an architectural practice in New York.

1. The Tropical House installed on the lot next to the A&A Building, spring 2005.



Giving Form (& Substance) to Eero Saarinen

“Eero Saarinen: Form-Giver of the ‘American Century,’” was held Friday–Saturday, April 1–2, 2005 as part of the Saarinen Project of Yale and the Finnish Cultural Institute.

In the conclusion to his 1962 confessional pseudo-obituary, Reyner Banham summed up his feelings about Eero Saarinen (’34): “He was never a really great architect, and I have some reservations on practically every building he did. But only *some*, and those not enough to detract from the fact that he was a darned good designer who left a stamp of stunning professional expertise on everything he did. Perhaps the detractors who now compete in praise were just jealous?” If it seems strange that it was the author of some of the most scathingly critical reviews of Saarinen’s work who was coming to his defense, well, it is. Banham’s reading of Saarinen was fraught with the disappointment of a child who realizes that the hero is not exactly what he seemed to be. As the architect of the General Motors Technical Center (1948–56), Saarinen was a god, or at least a demigod, of the Miesian type; as the architect of the United States Embassy in London (1955–60), he was all too mortal, a blasphemer of the great project of Modernist architecture, the embodiment of all that was bad about America (architecture and otherwise), and, if not the leader, certainly on the leading edge of a regression into eclecticism, historicism, scenography, and other sins against Modernism.

As Banham’s remark suggests, in the years leading up to his unexpected death in 1961 Saarinen took much of the heat for what was wrong about postwar architecture. That which previously had been seen as innovation and experimentation came to represent chaos and inconsistency. Given how profoundly disturbing Banham and other critics of the period found Saarinen’s heterogeneity, it is perhaps all the more surprising how little has been written about him despite his centrality to the self-styled, so-called “second generation” of Modernist architecture. In the relative silence of the almost forty-five years since his death, Saarinen, a slow speaker and hardly a prolific writer, has largely been left to speak for himself, which he has done through the pages of Aline Saarinen’s edited volume of his writings, first published by the Yale University Press in 1962.

In 2002, Kevin Roche donated his collection of Saarinen materials to Yale. The archive, consisting of over 600 tubes of drawings and over 100 boxes of related materials, was added to the artifacts previously donated to Yale by Aline Saarinen. With the support of a major research grant from the Getty Foundation, Yale is again returning to the subject of one of its most illustrious and controversial graduates in a traveling exhibition and publication, co-organized with the Museum of Finnish Architecture and the National Building Museum. One of the goals of the project, led by Eeva-Liisa Pelkonen (MED ’94 and director of the curatorial research team), is to uncover—it would be assuming too much knowledge on our part to say “rediscover”—and interpret the great number of Saarinen’s buildings and projects. Another goal is to complicate the ideas we naively thought we knew. Recognizing that the ever-present danger in a project

on a controversial figure like Saarinen is redemption through rehabilitation, Pelkonen and Donald Albrecht—curator of the exhibition and co-editor of the book—have wisely conceived the exhibition and publication as separate entities. The two-day symposium “Eero Saarinen: Form-Giver of the ‘American Century,’” represented the first step toward the publication and was conceived as a working session that would give the researchers an opportunity to open their projects up to one another, fellow scholars in the field, former Saarinen office colleagues, and young practitioners.

Rethinking Saarinen

In many respects, Vincent Scully’s keynote address and Paul Rudolph Lecture, “Rethinking Saarinen,” was emblematic of the complex project of reconsidering Saarinen and his contributions to architecture. Often a rigorous critic of the architect during his lifetime, Scully acknowledged his less than complimentary remarks and his uncomfortable position in having to face them as the keynote speaker of the symposium. Indeed, as he stated, it is the late Allan Temko, author of the “best and more balanced work on Saarinen,” who “should be here instead of me.” Scully first reflected upon his “derisive and even hostile” criticism of Saarinen, placing it within the context of the 1950s and early 1960s and his own preference for the “more reasonable” forms of Kahn and later of Venturi. Speaking about Saarinen today, he confessed to feeling a “twinge of guilt.” But in no way did Scully retreat from the criticism he leveled in 1957 that Saarinen’s work “tended toward rather arbitrary eclecticism and impatient formalism.” What he chose to do instead was focus on Saarinen’s place within architecture in the 1950s, a decade in which the central questions about what it meant to be American and what constituted an American art in the context of the Cold War, were reevaluated. Saarinen’s emphasis on originality was implicitly tied to what Scully called the “imperative for a generation,” that each age must have its own expression. For Saarinen, this attitude produced forms that at their “boldest transcended” but at their weakest “trivialized his work.” He then charted Saarinen’s course through what Scully had previously referred to as the “precisionist strain” (no better illustrated than in the 5/16-inch thickness of the spandrel at IBM Rochester) and through Saarinen’s exploration of archetypal forms in the Kresge Auditorium and Chapel. Saarinen’s careful study of context, or “total environment,” was revealed in the Ezra Stiles and Morse Colleges—Scully was especially appreciative of Saarinen’s opening up of Yale to the community of New Haven (the gates were only later installed)—but saw Saarinen holding back from truly “making place.”

Before moving on to discuss the individual papers and panels, the title of the symposium—“Eero Saarinen: Form-Giver of the ‘American Century,’”—requires some unpacking. The term *form-giver* is no less charged than Henry Luce’s 1941 pronouncement about the beginning of the “American century” and is almost equally indebted to the media baron, who played a major role in the wider acceptance—even what has been called the

domestication—of Modernist architecture in the United States. The new appellation was popularized in the magazines *Time* and *Life* as early as 1956, and three years later Time Incorporated, in collaboration with the American Federation of Art, organized the traveling exhibition *Form Givers at Mid-Century*. Just as “form” suggested a tabula rasa for postwar design, “form-giver” and “form-giving” suggested an opening up of design activity with the distinctions of expertise—architect, engineer, and even artist—blurred. Architecture was reoriented toward the work of a creator (hence a signature) rather than as a practice that deals with social issues. Saarinen, the “form-giver of the American century,” was featured on the cover of *Time* in 1956.

Reconstructing Milieu

The Friday afternoon session, moderated by Timo Tuomi of the Museum of Finnish Architecture, was organized around the theme of “milieu.” The first of the milieus to be explored was the context of the Cranbrook Academy of Art, the center of the Saarinen family’s life and production from 1925 until the death of Saarinen’s father Eliel, in 1950. Navigating his way through the treacherous waters of psycho-biography, Mark Coir (director of the Cranbrook Archives and Cultural Properties) constructed a complex portrait of “Saarinen before Saarinen.” Contradicting the standard narrative that has privileged the father-son/architect-architect relationship, Coir asserted that it was his mother, sculptor Loja Saarinen, who was Eero’s first important role model. Coir’s revisionist history also considered the Saarinen family’s careful control of the historical record. Following the breakup of the partnership between the two Saarinens and Robert Swanson, Eero violently removed his brother-in-law from the firm’s official photograph. Such an act constitutes a rewriting of history, and, as the session respondent, Barry Bergdoll of Columbia University commented, “There is nothing more revealing than evidence of editorializing, of expunging, or of tinkering somehow with the historical record.”

As important as the supportive design environments of Cranbrook and his own later practice were for Saarinen, his milieu also expanded to the broader arena of clients. One of the most damning of Banham’s criticisms of Saarinen was his uncritical collaboration with the “Goobernut Corporation of America.” Pulling back the lens from Saarinen, Donald Albrecht took on the larger issue of Saarinen’s corporate clients, resituating the architect in the optimistic mind-set of postwar American culture and returning agency to his dealings with what Albrecht coined America’s “popucrats.” Saarinen believed that the architect needed to become more fully engaged with society, writing in 1953, “He must be sensitive and adaptable to trends and needs; he must be a part of and understand our civilization.” At the same time, Saarinen was aware of the dangers of entering into a close relationship with “mass culture.” He said, “[The architect] is not just a mirror; he is also a co-creator and must have the strength and urge to produce form, not compromise.” “Form-giver” is thus shown again to be neither an innocent nor a neutral term. In his discussion of Saarinen’s close relationship with

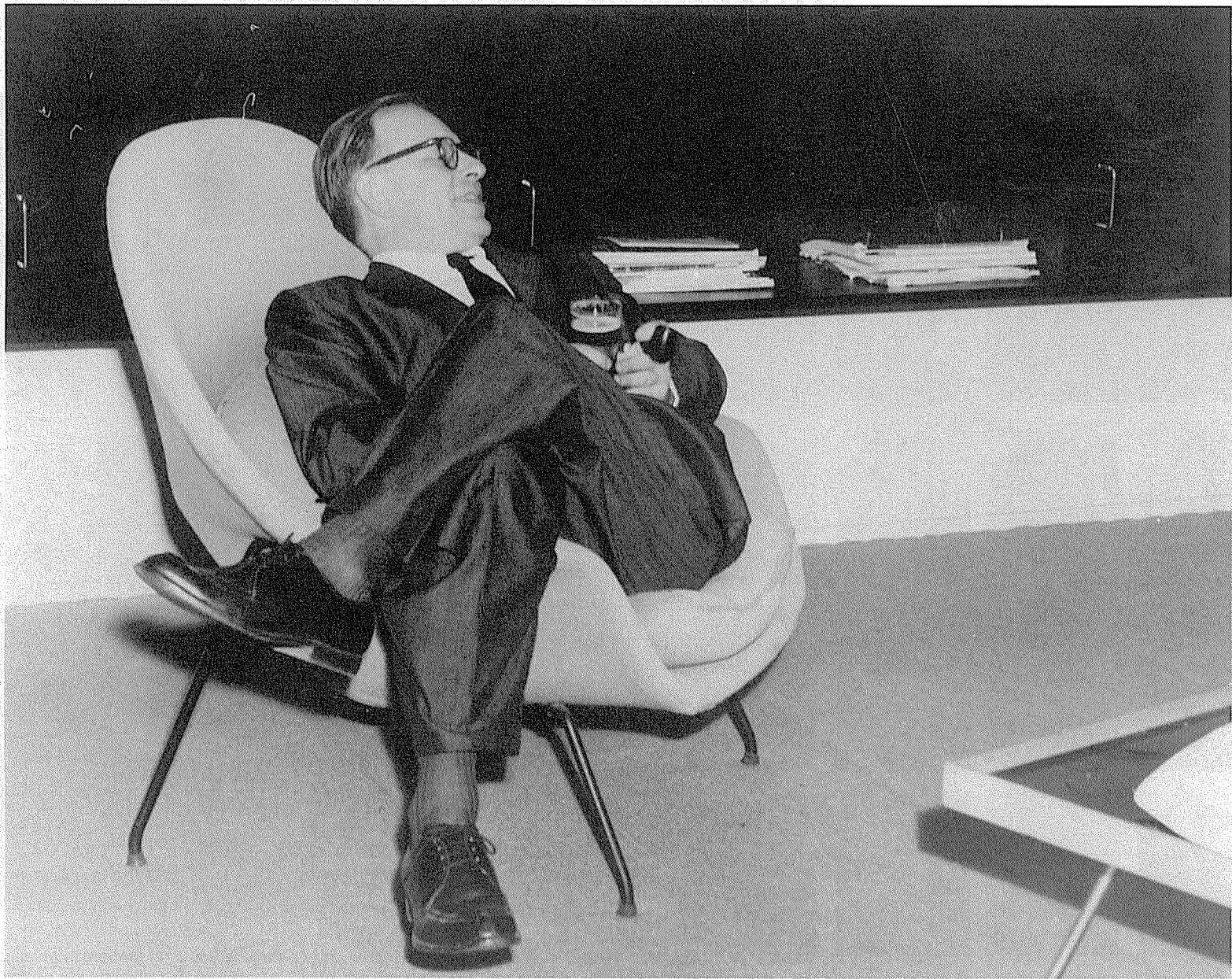
J. Irwin Miller (Yale College, ’31), the “perfect client,” Will Miller (Yale College, ’78) drew compelling parallels between their approaches to and ambitions for architecture and business. Saarinen never lacked for a commission from Miller. Between 1949 and 1961, not only did he realize four projects—two domestic projects, a bank, and a church—he also collaborated with Miller on establishing the architectural program for Columbus, Indiana, an ongoing project that to date has resulted in approximately sixty buildings. Miller perhaps transcended the role of client to that of a true patron, offering the optimum conditions for design by paying Saarinen by the hour rather than a flat commission, an arrangement that allowed the architect to extend the design phase indefinitely.

Another important contribution of the session was the degree to which Coir and Albrecht brought Aline Saarinen into the picture of Saarinen’s milieu. The architect’s two marriages mirror distinct shifts in his identity and ambitions: Whereas his first wife, Lily Swann, was a sculptor and closely associated with the Cranbrook milieu, Aline Bernstein, who married Saarinen in 1953, was a senior art critic at the *New York Times*. Her media savvy was well met by Saarinen’s innate talent for image and showmanship. As Bergdoll concluded, an analysis of the complex intersections among modern advertising, marketing, and architecture remains to be written. Aline Saarinen would seem to be a significant figure in this constellation.

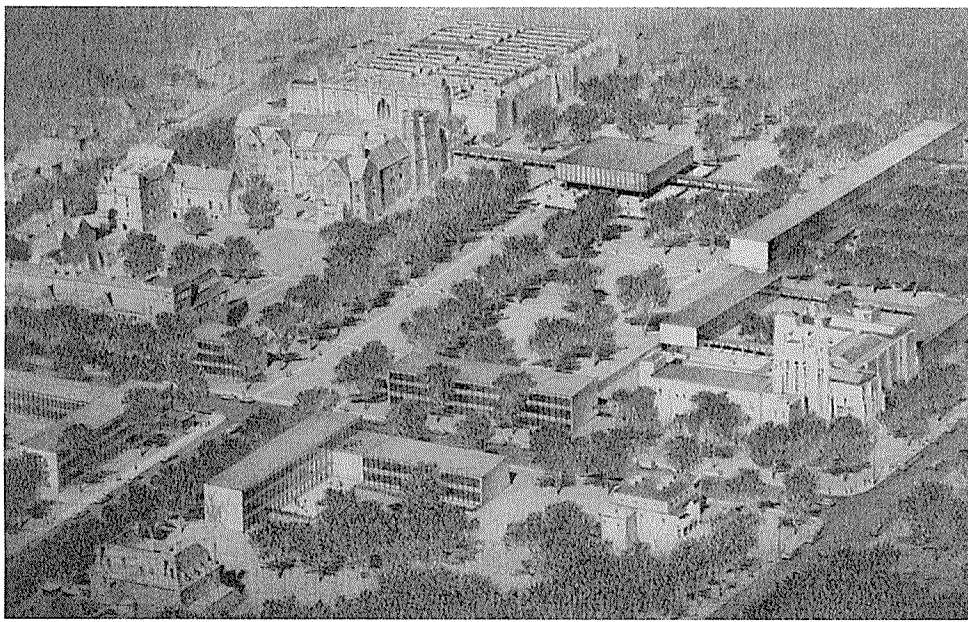
A screening of excerpts from a documentary on Saarinen by Bill Ferehawk (’90), Bill Kubota, and Ed Moore followed the opening session of the symposium and rounded off the milieu theme by directly bringing in the recollections of former Cranbrook colleagues, among them Florence Shust Knoll (who was in the audience) and Ralph Rapson, and associates in Saarinen’s firm: Glen Paulsen, Cesar Pelli, and Kevin Roche. The last two also participated in the symposium.

The Next Big Thing

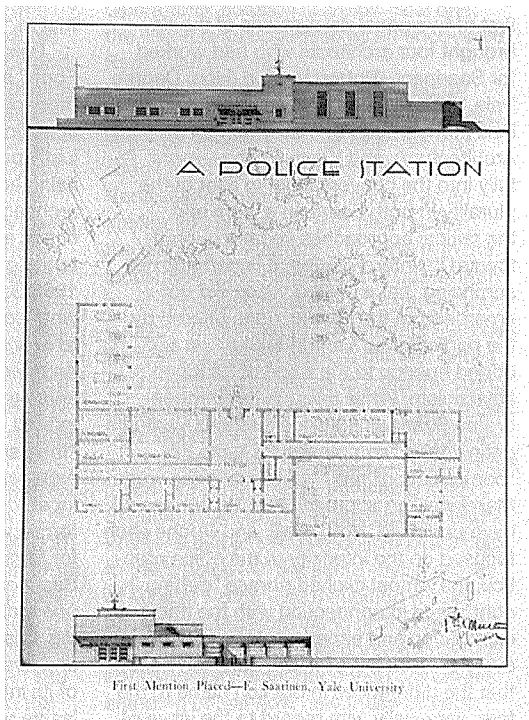
The first session on Saturday, moderated by Pelkonen, was organized under the heading “Always Think About the Next Big Thing,” a direct evocation of Eliel Saarinen’s design philosophy and a phrase that Eero frequently repeated. As a group, the three papers explored three scales of Saarinen’s production: furniture design, single buildings, and campus planning. It is a truism that Saarinen is better known internationally for the Womb Chair and the Tulip or Pedestal series of chairs than for any of his buildings, and it is also his furniture rather than his buildings that enjoyed a formal legacy, as Greg Lynn later demonstrated through an image of his own design for a fused chair/ottoman. If Saarinen came close to becoming a household name, it was for these contributions to the domestic environment, a connection Pekka Korvenmaa pursued in his paper, “Design Public and Private: The Domestic Sphere, Furniture, and ‘Organic Form.’” Through “organic” designs like his 1946 Chair No.70 for Knoll (aka the Womb Chair), Saarinen achieved in furniture what would take several more years for him to begin to resolve in architecture. While this is not an unusual situation—we need only think of Marcel Breuer or Eileen Gray—the project



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to complexify the relationship between furniture and architecture is an extremely important one.

Taking up three of the most well-known buildings—TWA, Ezra Stiles and Samuel F. B. Morse Colleges, and the General Motors Technical Center—Sandy Isenstadt of Yale's department of art history explored what he termed the "performative" in Saarinen's work. By examining the self-consciously dramatic, theatrical, and participatory qualities of the buildings that engage rather than distance the user (as in the spectacle), Isenstadt offered that we might come closer to understanding the experiential, or "liveness," in Saarinen. Seen from this point of view, TWA is "experientially compelling" not because its form suggests flight but "because it scripts visual movement," psychologically preparing the traveler for the next step in his/her journey. Like Albrecht, Isenstadt sees Saarinen as an independent "actor," arguing that theatricality was the conscious intention rather than simply an unexpected outcome of his work. Isenstadt concluded with a provocative reading of the powerful

dualities encoded in the General Motors complex: a masterful choreography of "cerebral restraint" and "somatic release." IIT, as he noted, has nothing to equal the mise-en-scène set up by Saarinen: the cool, sustained control of the Miesian system broken by hot colors, stage lighting, and curved forms.

Moving up another degree of scale to that of planning, Alan Plattus's talk on Saarinen's work for college and university campuses unfolded as so many revelations. The first was the sheer number of projects for institutions of higher education: No less than one-third of the office's work was devoted to campus master plans and buildings. Plattus, professor of architecture at Yale, was quick to dissuade the audience of any notion that the main story lies in the individual buildings, thereby pulling the perspective back to expose Saarinen's careful study of context, the "next big thing." A remarkable series of sketches and drawings, recently pulled from the archives, followed for such projects as the master plan at Brandeis University (begun with Eiel Saarinen, 1949–52), the early 1950s master

plan for the North Campus of the University of Michigan (the Music School was realized), and of course plans and buildings for Yale (1953–61). Projects like the cluster of religious buildings at Brandeis were not conceived as compositional groupings but as "fabric" and were thus intended to dissolve into, rather than dominate, the landscape. Studies for Stiles and Morse show Saarinen carefully drawing the tower of the Payne Whitney Gymnasium into dialogue and engaging "an almost irresistible dialectic of symmetry/asymmetry, closed/open"—convincing archival evidence for Plattus's assertion that Camillo Sitte's three-dimensional planning was as important to Eero as it had been to Eiel for the Cranbrook plan. The "smoking gun" of formal historical precedent—sketches of Piazza San Marco and the Siena Campo—were found among the rolls of drawings for Drake University (1947–55) and for the Yale Colleges, respectively. Plattus revealed the tip of the Saarinen iceberg and demonstrated the potential of the archive to bring new understanding of his design sources, methodology, and motivations.

In her challenging response to the session, Sarah Goldhagen identified symbolic form as the red thread uniting the three scales of Saarinen's practice. Underlying each scale, she said, is "the search for a physical embodiment of communally resonant symbols." Goldhagen offered Suzanne Langer's popular work on symbolic expression in art as a possible source. By reading the "style for the job" approach through Langer, Goldhagen proposed that it might show itself to be a "much more profound, deep, and resonant endeavor to re-anchor a juggernaut society, ever threatening to spin out of human control."

1. Eero Saarinen in the Womb Chair. Courtesy of Yale Archives and Manuscripts.
2. Eero Saarinen, drawing of an administrative building concept. Courtesy of Yale Archives and Manuscripts.
3. Eero Saarinen, competition entry first place for A Police Station, 1934. Courtesy of Yale Archives and Manuscripts.





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Collaborations

Led by Dean Robert A. M. Stern, the first of two panel discussions of the day brought four architects who had worked for Saarinen—Robert Venturi (Hon. Degree Yale 1979), Harold Roth ('57), Cesar Pelli (former dean of Yale's School of Architecture), and Kevin Roche—more fully into the conversation. In light of the plurality in both Saarinen's work and the critical approaches so far explored toward its interpretation, it is perhaps not surprising that a unified vision did not emerge from the recollections offered by the participants. Venturi spoke first and added nuance to the issue of Saarinen's eclecticism. While through its Baroque drama Saarinen's work expresses Venturi's definition of "complexity," it lacks the "contradiction" required to make the work Mannerist, an approach that Venturi would have preferred. Roth, Pelli, and Roche each focused on the intensity of the office practice, the almost clichéd phrase "getting it right" used in connection with the rigorous exploration and experimentation involved in every project. It was in the question period that the differences in opinion came to the fore, especially with regard to the issue of Saarinen's "style for the job," which elicited a series of sharp exchanges between Roche and Venturi about Saarinen's motivations. Interestingly, it was Venturi who came across as the Modernist in his critique of Saarinen's "stylish, costumelike approach."

Symbol, Form, and Materiality

Moderated by Isenstadt, the final session focused on three singular themes, each of which again underscored the problematic heterogeneity of Saarinen's work. For many critics, Saarinen's pluralism was equated with inconsistency. Almost every architectural triumph was matched by a less successful building. But as Pelkonen suggested in the second paper of the session, it may be these projects that reveal the most about Saarinen. Of these "failures," no other building received as scathing a review as the United States Embassy in London (1955-61), the focus of Tuomi's paper on Saarinen's three embassy projects. Not even Temko could muster up much positive to say about the building, and Saarinen himself owned up to some doubt, writing, "In my own mind the building is much better than the English think—but not quite as good as I wished it to be." Taking up the criticism leveled by J. M. Richards, Peter Smithson, and, of course, Banham, Tuomi

focused his discussion on the most egregious of the embassy's architectural sins, that of "false monumentality."

Pelkonen's talk on "The Search for Form" also entered into the verboten territory of Saarinen's "stylistic plurality," specifically his formalism, which, as she justly pointed out, was a source of the rising anxiety within the profession that architecture had entered into a period of chaos and confusion. Perhaps in response to the growing criticism of his work, around 1960 Saarinen formulated a position on what contemporary architecture should try to express, including in his "Six Pillars of Architecture" a concern for the perceptual and experiential aspects of architecture. Indeed, it is in Saarinen's privileging of the "the participatory nature of architectural experience" that a consistency can be located in his otherwise heterogeneous formal vocabulary. In a statement prepared for *Perspecta* shortly before his death, Saarinen rather poignantly wrote, "Once one embarks on a concept for a building, this concept has to be exaggerated and overstated and repeated in every part of its interior, so that wherever you are, inside or outside, the building sings with the same message." Pelkonen also took the important step to place Saarinen the "form-giver" within a larger intellectual framework, connecting his ideas about the transmission and appropriation of forms to his father, Eliel Saarinen, (articulated in his 1948 book *The Search for Form in Art and Architecture*) and to George Kubler at Yale. Although not mentioned in the talk, Kubler's mentor, Henri Focillon, is the unnamed presence in this discussion of form. There is more to be said about the ideas that were in the air at Yale in relation to Saarinen's work starting from about 1953 (the year he was appointed adviser to A. Whitney Griswold, Yale university's president). Ernst Cassirer, the father of symbolic form, taught at Yale briefly in the 1940s, and his disciple Suzanne Langer, who Goldhagen brought into view, drew his ideas into aesthetics and made them accessible to a lay audience, architects chief among them. If there was a zeitgeist of architecture in the mid-1950s, Langer's nuanced concept of "significant form" played no small role in it.

It fell to the final paper, given by Reinhold Martin of Columbia University, to address the inherent dualities in Saarinen's work. Martin went far toward formulating a more satisfying framework within which to see Saarinen. Rather than being

a "late Modern" or a "proto-Post-Modern," Saarinen might best be seen as a hybrid of the two movements, which is not a smooth blending of two entities but the very embodiment of ambivalence, in the same way as Homi K. Bhabha has theorized about culture. Posing the seemingly simple question "What is a material?" Martin shifted his focus away from Saarinen's glass-and-steel curtain walls for IBM to explore the very different materialities of the John Deere and Company Headquarters (1957-63) and the CBS Headquarters (1960-64). Martin showed that the traditional oppositions of natural/artificial and material/image cease to be meaningful in projects that are as sophisticated as the oxidizing surface of the Corten steel structure of John Deere or the "liquid-honed" granite slabs affixed to the concrete structure of the CBS tower. While Saarinen's "style for the job" approach may remain problematic for historians and critics, Martin artfully concluded that "deep inside architecture... lies something that we might dare to call the truth about architecture: The moment that, deep inside, at architecture's irreducibly material core, virtuality—that is, image and style but also cultural meaning—reappears."

In his response to the session, Detlef Mertins, of the University of Pennsylvania, noted how the three papers arrived at the "irreducibility of architecture": symbol, form, and materiality. He elaborated on the discussion of form, placing it in yet a broader context, suggesting that a more romantic conception of form as that which speaks to the senses, but also expresses the subconscious and intuitive, might be relevant in considering Saarinen's search for symbolic expression. He also saw a theory of the symbol replacing that of character—a potentially critical evolution given Saarinen's Beaux-Arts education (an issue left untouched in the presentations).

Legacy

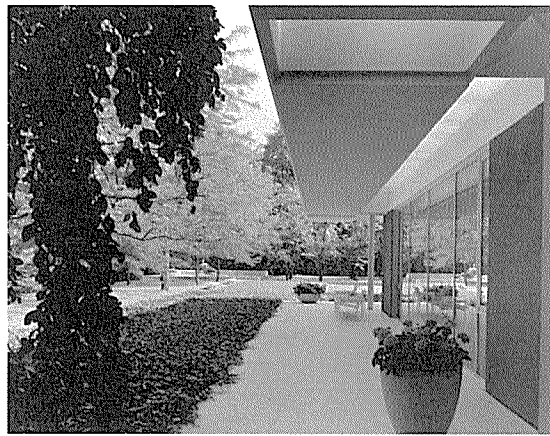
The symposium came to its formal conclusion in a panel on Saarinen's legacy, moderated by Kurt Forster of the Bauhaus-Universität Weimar and inaugural Vincent Scully Visiting Professor of Architecture at Yale. The three speakers—Sarah Whiting of Harvard and Greg Lynn and Keith Krumwiede (both of Yale)—confirmed the continued relevance of expression, form, and plurality for contemporary architects. Of the members of the panel, only Lynn confessed to a long-standing fascination with Saarinen, one that first took him on a

cross-country trip to see the buildings. He proposed a new bodily/technical nomenclature—carapace, blended tectonics, gradient fenestration, diffuse articulation, component fusion—for seeing how Saarinen's ideas might be translated into the present. Whiting focused her comments on Saarinen's emphasis on expression, distinguishing it from symbolism and connecting it to experience and hence communication. She concluded her comments by rejecting the paradigm of an architecture *parlant* that relies upon "metaphor, symbol, or illustrations of process," calling instead for an architecture that resonates by "deploying figure, shape, and form." By contrast, Krumwiede found an interesting middle ground in Saarinen between pragmatism (function) and luxury (pleasure). Allying himself with Banham and his critique of American commercial culture, Krumwiede proposed a final provocative reading of Saarinen as a Pop architect.

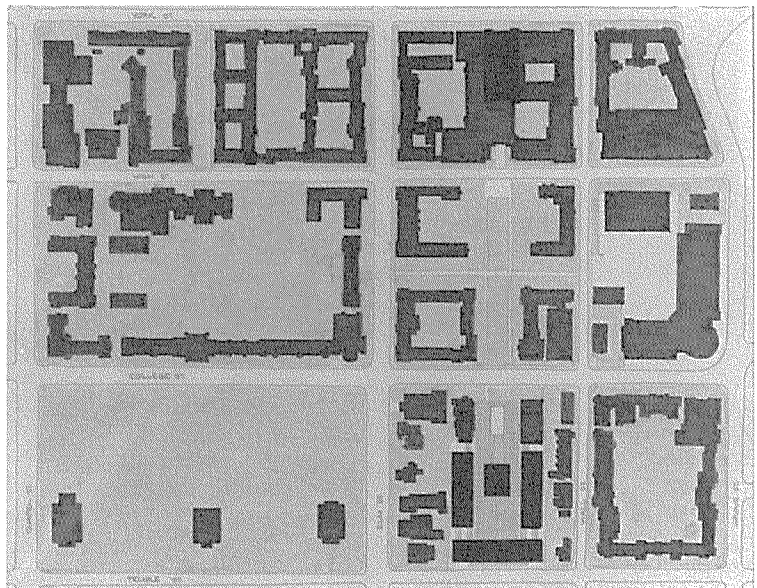
Saarinen emerged on the other side of two days of papers and discussions not just as a problematic figure in the history of twentieth-century architecture but also as a very complex architect working through a very complex—even contradictory—set of principles in a very complex time. Perhaps one of the greatest realizations to come out of the ten papers was that any project to reconcile Saarinen's plurality and corresponding inconsistency would be both misguided and futile. For the present moment, the danger of redeeming Saarinen as a misunderstood genius has been averted. In an anxious age suspicious of heroes, we may be prepared to accept Saarinen's all too human architecture.

—Cammie McAtee

McAtee is a Ph.D. candidate in the history of art and architecture at Harvard University.



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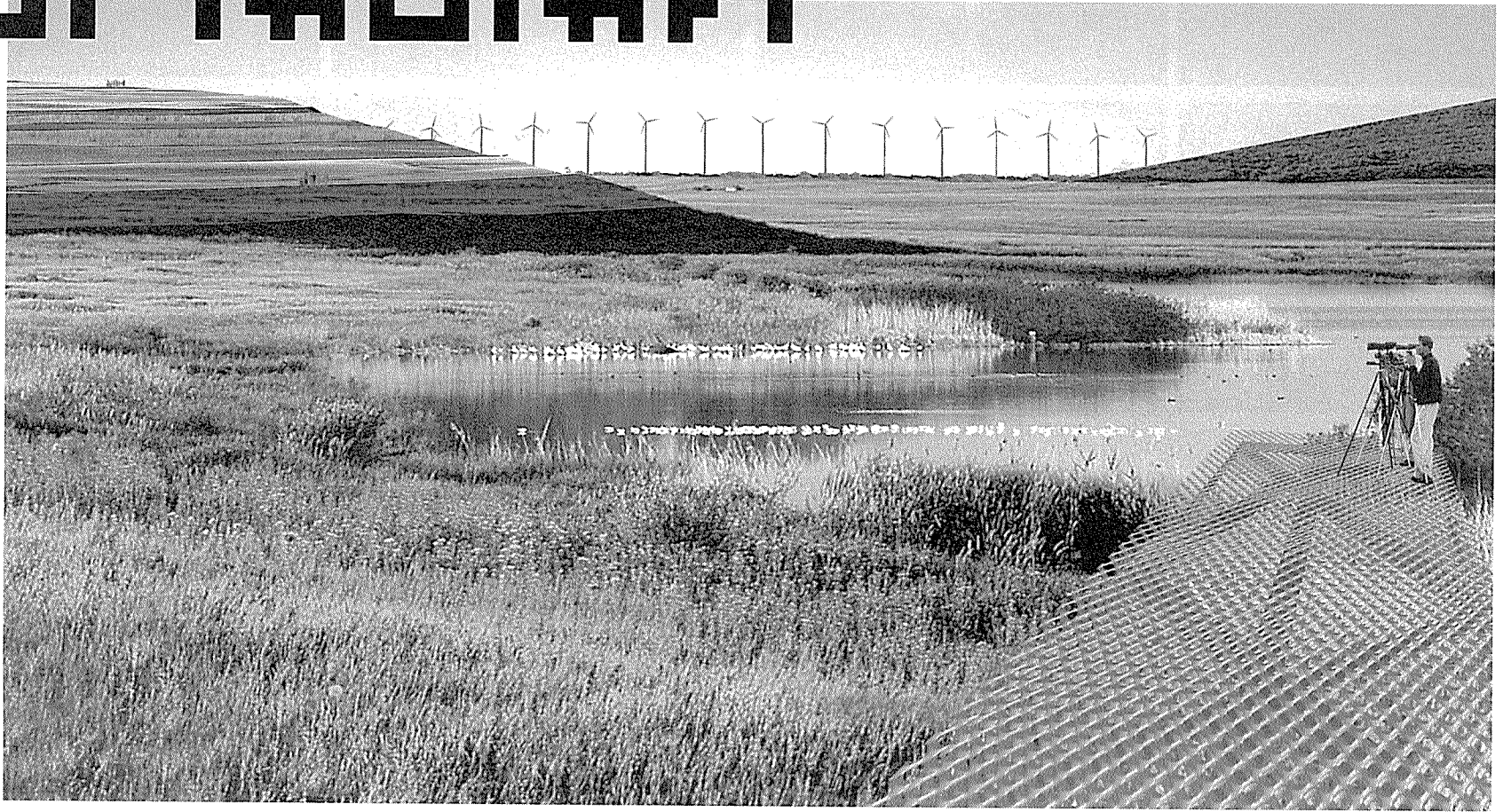


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1. Symposium participants, from left to right, top to bottom: Robert A. M. Stern, Timo Tuomi, Mark Coir, Will Miller, Donald Albrecht, Barry Bergdoll, Vincent Scully, Eeva-Liisa Pelkonen, Pekka Korvenmaa, Sandy Isenstadt, Alan Plattus, Sarah Goldhagen, Cesar Pelli, Kevin Roche, Harold Roth, Robert Venturi, Reinhold Martin, Detlef Mertins, Keith Krumwiede, Sarah Whiting, Greg Lynn, and Kurt Forster.
2. Eero Saarinen, J. Irwin Miller House, 1957. Photograph by Ezra Stoller.
3. Eero Saarinen, Plan for the expansion of Cross Campus, Yale University. Courtesy of Yale University Manuscripts and Archives.

Groundswell

at MoMA

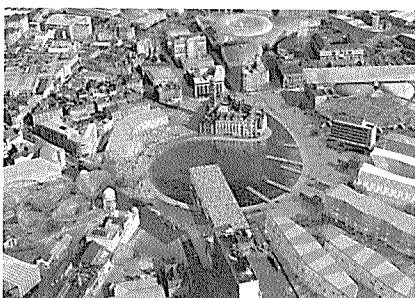


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The Museum of Modern Art's landscape architecture exhibition, *Groundswell: Constructing the Contemporary Landscape*, displayed from February 25 to May 16, 2005, was curated by Peter Reed, deputy director for Curatorial Affairs, and assistant curator Irene Shim ('00), and will travel to the Zeche Zollverein as part of "Entry 2006" in Essen, Germany from August 26–December 3, 2006.

Groundswell accomplishes two important objectives. First, it reintroduces MoMA to landscape architecture, long neglected by the Department of Architecture and Design, as an important design medium. As Glenn Lowry states in the forward to the *Groundswell* catalog, the museum's official interest in landscape architecture has been minimal, with a few notable exceptions: its iconic, outdoor sculpture garden, its publication in 1946 of Elizabeth B. Kassler's *Modern Gardens and the Landscape*, and the exhibition, *Roberto Burle Marx: The Unnatural Art of the Garden*, in 1991. *Groundswell* appropriately addresses this historic imbalance. Second, it presents an international survey of twenty-three contemporary landscape projects whose shared focus during the past two decades has been public space, ranging from town squares, memorial gardens, and public parks to reclaimed brownfields, disused military and industrial sites, and the world's largest sanitary landfill. The disparate works are organized around the Reptonian device of describing and, in some cases, showing each site's inhospitable conditions before being transformed by the landscape architects' interventions. The approach is a good one since the spirit of the majority of works exhibited is regenerative.

At a time when some architects seem fixated on technological innovations and design their buildings as autonomous, sculptural objects, seemingly without regard for context, whether physical or social, contemporary landscape architects have been transforming the public realm into spaces that have reclaimed unused or environmentally unsafe sections of our cit-



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ies as habitable sites for the urban dweller. Although affirming the time-honored Olmstedian ethos that public landscapes should provide health, recreation, and beauty for those who use them, these landscape professionals have adopted radically new forms of design that no longer rely on old-fashioned greensward plans, faux historicism, or cliché-ridden theme parks. Acutely aware of their social responsibility of amelioration, they have begun usurping the role architects have traditionally played in urban place-making and have formed a natural alliance with urban planning. James Corner and Charles Waldheim label this merger "landscape urbanism," a term used, according to Reed, "to describe the shift from architecture as the traditional progenitor of city form to landscape as a new paradigm." This is the central lesson that comes through in *Groundswell*.

Reed groups the designs that the landscape architects adopt into three categories. The first, "Designing the Urban Stage," explores a broad range of newly designed or proposed urban squares. At the large scale are three English projects: EDAA's master plan for Manchester's City Center (1996-present), bombed by the IRA, including its and Arup's design for Piccadilly Gardens (1998-2002) and Martha Schwartz's Exchange Square (1998-2000), a traffic-congested intersection transformed into a pedestrian plaza; and Will Alsop's proposal for the Bradford City Centre Master Plan (2003-2020), which transforms the city's abandoned center into a series of large and small interconnected parks, brimming with brightly colored Pop imagery in which landscape serves as a mechanism to reunite the city's divided neighborhoods.

Less ambitious in scale are Peter Walker's (in collaboration with Yoji Sasaki) and Adriaan Geuze's (West 8 Urban Design and Landscape Architecture) rooftop projects in downtown Saitama City, Japan, and Rotterdam respectively. For Keyaki Plaza (1994-2000), Walker employs his minimalist approach to landscape by planting on a grid several hundred zelkova trees, specifically selected for their symbolic associations to a nearby temple complex, and inserting water and grass into rigid geometries. The forested plaza, located atop a commercial building, is conceived as a space of repose, a sacred grove, within the congested city.

Conversely, Geuze designed Theatre Square (Schouwburgplein, 1991-96) as a synthetic urban oasis, slightly raised above street level on an underground garage. The pavement consists of wood, rubber, perforated metal, and epoxy embedded with silver maple leaves. In lieu of trees, Geuze creates verticality through a row of paired,

towerlike ventilation stacks and a row of monumental hydraulic light-masts, landscape metaphors for Rotterdam's maritime industry, in this case the steel cranes that operate in its port. For both projects, visual symbols, natural and man-made, evoke each city's historical past.

The second section, "Simulation of Nature and New Topographies," explores the fine line between disguised artifice and simulated nature in several parks of diverse scale, none of which resort to *retardataire* greensward solutions. Kathryn Gustafson, for example, uses only native plantings to create a Midwestern prairie for the Lurie Garden (2000-04), in Chicago's Millennium Park. Catherine Mosbach, on the other hand, uses a radically different approach to plants for her Botanical Garden in Bordeaux (2000-02). Here, she replicates the environmental characteristics of the surrounding Aquitaine Basin through three connecting gardens: one of water, another of field crops, and one focusing on multiple environmental issues.

This shift in ecological strategy parallels the work of Foreign Office Architects (FOA) and Weiss/Manfredi Architects (W/M), both of which fabricate topographies to construct parkland for sites having forty-foot grades. At Barcelona's Southeast Coastal Park (2000-04), FOA fabricates a beachscape of sand dunes on a landfill for an open site between a parking garage above and the sea below. Similarly, W/M connects Seattle Museum's Olympic Sculpture Park (2001-06) to Puget Sound with a 2,200-foot, zigzag path that begins on the museum grounds, bridges a four-lane highway and railroad tracks that bisect the museum from the coastline, and terminates at a proposed new park along the shoreline.

The third section, "The Bad and the Beautiful," presents the most challenging propositions landscape architects face today: what to do with disused industrial and military space, toxic polluted ground, and sanitary landfills. The solutions vary considerably. At Duisburg-Nord, Germany (1990-2002), Peter Latz chose to leave the industrial structures of the Thyssen Steelworks in place. He creates a partially remediated park that recycles some of the industrial structures for recreational purposes and uses others as visual stimulation to evoke Germany's industrial past, turning the iron-and-steel monsters into benign yet majestic objects.

Perhaps the best known project in *Groundswell*, Fresh Kills Lifescape (2001-05), in Staten Island, is also the most contentious and *Hamlet*-like: whether to hide or not to hide fifty years of New York City garbage lying underneath 200-foot-high grass mounds. James Corner and Field Operations' proposal, with an antici-

pated start-up in 2007, appears to be the Reptonian one of hiding the "before" under a naturally regenerating "after" that will transform Robert Moses's garbage dump into an environmentally safe, ecologically regenerating parkland of bike paths, ball fields, and bird-watching areas. Field Operations' solution is a biological one; the vision is as optimistic as an uncovered Reptonian picture.

Historical connections, touched on briefly in the catalog, are rarely mentioned in the exhibition. Latz, for example, has cited Orsini's sixteenth-century Italian Renaissance garden at Bomarzo as an inspiration, but his project also recalls the eighteenth-century cult of ruins in the landscape park. Linda Pollack has written on *Lifescapes*'s connection to the Burkin sublime as well as J. C. Alphand's Parc des Buttes-Chaumont. Alsop's plan for inter-connecting parks brings to mind the string of royal hunting parks in London that unites Kensington to Westminster. Enric Miralles and Carme Píñols's Igualada Cemetery Park (1985-86) can be placed in a long history of geologically oriented landscape design. Walker's use of tree symbolism looks back to the typology of the sacro-idyllic groves of ancient Rome. The exhibition would have benefited from citing historical comparisons, which not only contextualize contemporary work but enrich our understanding of just how new these projects and designs are.

The range and quality of presentations in *Groundswell* are wide yet uneven. The compellingly large-scale models of Alsop, Weiss/Manfredi, and Field Operations, for example, visually overpower most of the other work. Similarly, Alsop's fast-paced animated video outshines every other video in the exhibition. This disparity highlights a conundrum landscape architects face: how to convey a sense of the outside, inside. The descriptive wall mounts, models, and videos in *Groundswell* underscore how far landscape architecture has moved from its garden-club associations, but they also evidence the difficulties in giving museum-goers a true feeling of outdoor space. This remains an allusive goal for the profession, as this important exhibition demonstrates.

—Bryan Fuermann

Fuermann is a lecturer in the history of landscape architecture at Yale.

1. *Field Operations*, Rendering of Fresh Kills, Lifescape, 2001-2005 from *Groundswell*, 2005. Courtesy of the Museum of Modern Art, New York.
2. *Will Alsop*, Rendering of Bradford City Centre Master Plan (2003-20), from *Groundswell*, 2005. Courtesy of the Museum of Modern Art, New York.



Nonstandard Structures

“Nonstandard Structures: An Organic Order of Irregular Geometries, Hybrid Members and Chaotic Assemblies” was held on Friday, February 11–Saturday, February 12, 2005, and organized by James Axley with moderators Anne Gilbert, Kirk Martini, Ryan Smith and Nina Rappaport. Assembling a diverse group of practitioners, the event exuded innovation.

Building on the success of last year’s “Numbers Count” symposium, professor James Axley coordinated an apt and illuminating sequel titled “Nonstandard Structures: An Organic Order of Irregular Geometries, Hybrid Members, and Chaotic Assemblies.” Featuring presentations of current thinking and work by leading innovators and engineers, the symposium was faithful to its seemingly paradoxical billing, with ongoing discussion of the standards for a determination of “nonstandard,” the nature of nature, and the role of the computer in a profession built on calculation. Though the collaborating architects were left at home, design certainly was not, with presenters focusing not only on the technical resolution of their work but also on the underlying systems, ideas, and aesthetic intentions involved in creating the projects.

Lately, both the blurring of disciplinary boundaries between engineering and architecture and the cross-pollination between architecture and the sciences have become themes of renewed interest. The symposium added to these discussions not only the voices of innovation, technical expertise, and consulting experience—which are too often lost beneath architects’ presentations of grand design ideas—but also work in which architects were not involved but that could nevertheless be clearly identified as architectural. In addition, the two-day symposium was provided with an excellent foreword earlier in the week when Hastings Hall played host to Stephen Wolfram, the creator of the computer program *Mathematica* and author of *A New Kind of Science*.

Wolfram focused his Monday night lecture on his efforts to trace and explain complex phenomena in nature. In support of his premise that “it takes only very simple rules to produce highly complex behavior,” Wolfram explained his methodology for reaching this conclusion with the aid of ample black-and-white graphics depicting the results generated by various cellular automata. These exhaustive studies showing the effects created by introducing minor variations into the basic instructions for simple cell-based repeating systems were used to support the assertion that complexity is not only the amplified result of simple processes but also that these processes can be studied and reproduced to create states that are at once highly complex but also highly specific. From among the rule-based variations shown, “Rule 30” was offered as the foundational example of a simple system capable of producing seemingly random and unpredictable behavior while remaining both highly regulated and infinitely reproducible. The premise of a natural world produced by simple recursive processes and the possibilities this understanding makes available for design were ideas echoed and resituated throughout the “Nonstandard” symposium.

While introducing engineer Chris Wise, the symposium’s keynote and Gordon H. Smith lecturer, James Axley lamented the common conception of structural engineers operating as agents of “sobering gravity,” possessed by an “inebriated preoccupation with numbers, formulae, and building codes that can paralyze inspiration with a deadening numbness.” He projected that the invited speakers would suggest instead that the model engineer, “intoxicated by form and set free by computational power,” could wield his knowledge base and expertise to “bring a certain bubbly lightness and joyful instability to the design table.” It was a role for which Wise, of Expedition Engineering and first professor of creative design at Imperial College London, was certainly well suited. His lecture, “Engineering Unchained,” focused not only on his work—the “wobbly” Millennium Bridge done with Arup, the mobile Antarctic Research Station, and historic reconstructions for the BBC—but also how throughout history the experimental becomes the norm and goes from “bad” to “good.” Wise proposed that technology has fundamentally blurred disciplinary boundaries, allowing “engineering to become more of an art, architecture more of a science, and all design more intuitive.” Providing examples of parametrically designed “natural” beams, Wise also contended that if the purpose of science is to make ideas conform to the world, then in its efforts to make the world conform to ideas “engineering is the opposite of science.”

On Saturday, Axley introduced the day’s events and clarified his choice of “nonstandard” as the defining characteristic of the projects and ideas around which the symposium was crafted. Though the term would be a source of ongoing discussion and contention during the day, Axley proposed that “architecture is evolutionary,” built on a design process that has an affinity for nature. Identifying recent tiny antenna designs by NASA’s Evolutionary Systems Group, for which researchers used genetic algorithms to identify the most effective forms, he proposed that a suitable architectural analog might resemble the outcome “if Buster Keaton ordered a prefabricated house.”

The following series of morning lectures were the strongest set of the day, with Henry Bardsley examining the line between unpredictability and standard methods, Chuck Hoberman dexterously jumping scales, Craig Schwitter proposing a wider design scope for engineers, and Neil Thomas presenting a startling variety of built work. Bardsley, a founder of RFR in Paris, expressed concern that computer simulation, while an important tool, could frequently be a less than secure safety net, noting that for complex projects “one risks having serious problems with those raised in the digital world.” In his lecture “Tangible and Intangible Duals,” Bardsley introduced a suite of projects with the disclaimer that they “are all standard projects—standardization is the jumping board.” By way of explanation, he argued that buildings invariably must conform to available tools, and that standardization and repeatability of components, through the use of molds, templates, processes, and other devices, are typically the most advantageous use of these tools. The point could certainly not have been lost on Hoberman,

whose lecture, “Controlled Change: The Technology of Transformation,” featured the inventor and engineer’s popular toys as well as large-scale works, including a retractable curtain/arch for the opening ceremonies of the 2002 Winter Olympics, in Salt Lake City, Utah. While the Hoberman Sphere—an expandable three-dimensional assembly of hinged arms—is perhaps the most widely known among his design objects, its combination of simple components and mechanical sophistication has become his trademark. Noting that repeatable and controlled transformation is a staple for natural objects and systems, he proposed that the behavior and processes through which this occurs is of fundamental interest to design.

Up next was Schwitter, a partner with Buro Happold New York, who expanded briefly on conclusions drawn from the proceedings of last November’s Acadia conference, pointing out that the confluence of parametrics, form-finding, and digital fabrication was already reshaping both the design and production processes for building. Through a series of projects, including Happold’s glass canopy for the British Museum—for which it was noted that all connection nodes were plasma-cut to ensure strict adherence to tolerances—Schwitter pointed out that the new possibilities created by recent technological developments have been largely confined to the cladding and enclosures of buildings and despaired that “there’s nothing new and exciting about the bones,” challenging his colleagues to expand their creative reach.

With a more than compelling case for highly engineered skins, Neil Thomas, a director of Atelier One, rounded out the morning’s lectures. In a sampling of interesting projects—ranging from a small pedestrian bridge to the demountable set for U2’s PopMart Tour—was a surprising window onto the range of design and execution roles played by consultants. Most notable among the projects was a series of dazzling cladding assemblies, including the stainless-steel skin detailed to aircraft and optical specifications of Anish Kapoor’s *Cloud Gate* sculpture for Chicago Millennium Park, the sun-screened modules forming the “carapace” of the Singapore Art Center, and the aperiodic pinwheel cladding system for Federation Square in Melbourne. For the latter two examples in particular, the cladding systems’ respective contributions to the overall characters of the projects seemed to far outweigh the buildings’ underlying architectural merits, blurring the line between formal design and technical consulting. Of his experience working with architects, Thomas did not mince words: “I find working with architects at times quite difficult because the things they do are perverse.” However, his work showed that his principal interests were in the technical resolution and construction of challenging projects, as opposed to their specific aesthetic or formal directives. In the case of the carapace form, Thomas attributed its strong visual identity to the criteria required for the shading components, describing the assembly as “highly organic, because it is responding to natural parameters.”

It was a point that would be re-emphasized by Bardsley during the brief discussion that followed. Proposing that design

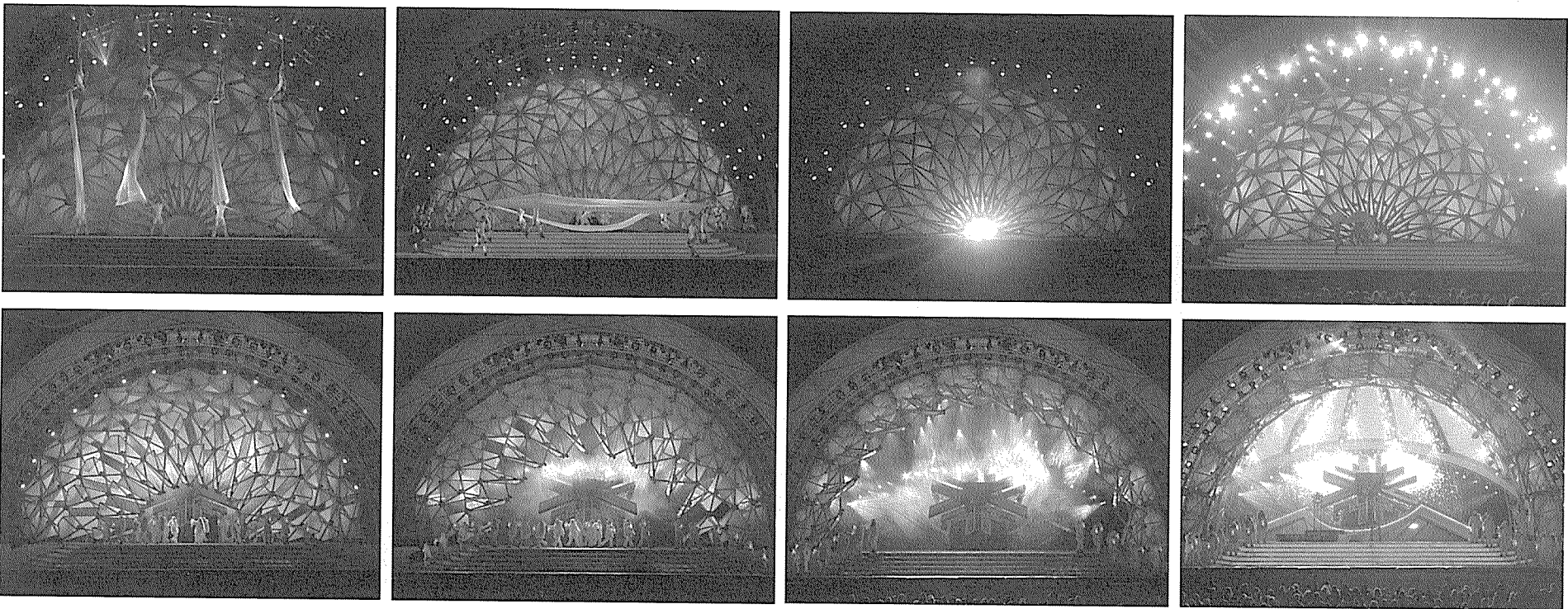
lies in identifying the parameters worth responding to, his assertion that “simple components put through simple rules or steps or in response to specific parameters yield complex results” was as apt a description for Wolfram’s Rule 30 results as it was for much of the work shown that morning.

With the exception of Michael Weinstock’s lecture, the afternoon presentations focused on specific projects or aspects of their practices as a series of case studies. Dewhurst MacFarlane principal Tim MacFarlane’s presentation of the firm’s structural glass projects and their material challenge was followed by Structural Design Group Tokyo’s Kunio Watanabe’s disclosure of the strategies used in the engineering of Foreign Office Architects’ Yokohama Ferry Terminal. Paul Westbury, of Buro Happold London, rounded out the afternoon, arguing that “good design is optimized” rather than standardized.

In a fitting conclusion to the day’s events, Weinstock, codirector of the Architectural Association’s Emergent Technologies and Design Department, in London, focused on “emergence” as a field at the intersections of evolutionary biology, computation, and architecture. Drawing on D’Arcy Thompson’s studies of geometric relationships and Alfred North Whitehead’s writings, Weinstock argued that process rather than material substance is the reality of a natural world in which “organisms are bundles of relationships.” Given this premise, Weinstock’s answer to the symposium’s potential challenge of standard versus nonstandard was telling: “In nature you don’t have either. What you have are forms that are topologically identical. All trees have roughly the same kind of geometry, but any single tree is different from any other one, and within the tree it has never been a static form. ... So we don’t think of form so much as that stiff, outside thing, but as a pattern, an arrangement of material in space and over time.” Returning to many of the day’s previous themes, including parameter-driven form-finding as a design methodology, current tools and methods of production, and a debt of gratitude to Frei Otto, Weinstock concluded that “the big engineering lesson from nature is that the components are always very simple. ... Nature doesn’t do efficiency; nature does redundancy.”

While nature, endlessly reinvented, is hardly a new or easily exhausted source of inspiration for architects and engineers, it seems that engineers have developed a greater tradition of building on the knowledge gathered through observation and research. What the projects and talks presented—nonstandard or not—was a vision of nature as dynamic but systematic and design as an activity whose fundamental parameters are to be found in those systems. In its apparent freedom from the complexities of cultural, political, and aesthetic baggage that architects frequently cite or contend with, nature is enchanting indeed.

—Elijah Hugel
Hugel (’03) works at Cesar Pelli & Associates and was co-editor of Perspecta 34, “Building Codes,” with Stephanie Tuerk.



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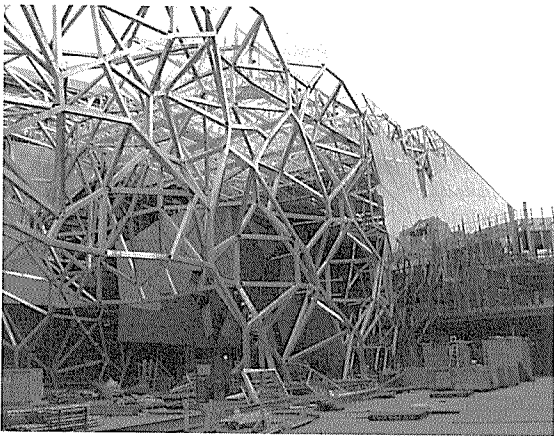


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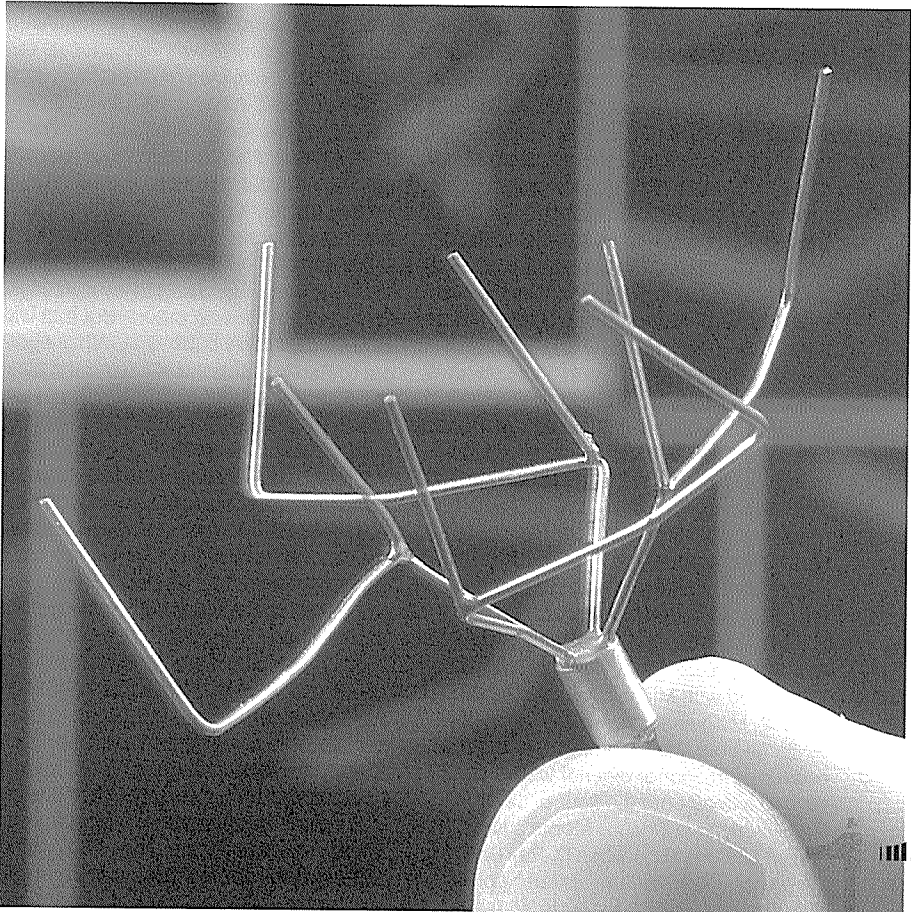
1. Symposium participants, from left to right, top to bottom: Chris Wise, James Axley, Nina Rappaport, Henry Bardsley, Ryan Smith, Chuck Hoberman, Craig Schwitter, Neil Thomas. from left: Chuck Hoberman, Craig Schwitter, Henry Bardsley, and Neil Thomas. Anne Gilbert, Kirk Martini, Timothy Macfarlane, Kunio Watanabe, Paul Westbury, Michael Weinstock.
2. Chuck Hoberman with Buro Happold, Stage for Salt Lake City Winter Olympics, 2002.
3. Expedition Engineers, Stockton Bridge mock-up 2005.
4. Atelier One, Federation Square, Melbourne, Australia, 2003.
5. Stephen Wolfram, Rule 30
6. Branched Antenna, NASA Evolvable Systems Group, courtesy of Jason D. Lohn, Ph.D Group Leader.



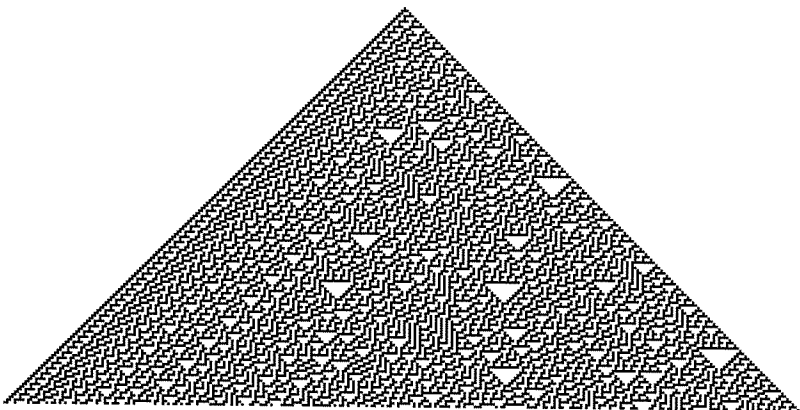
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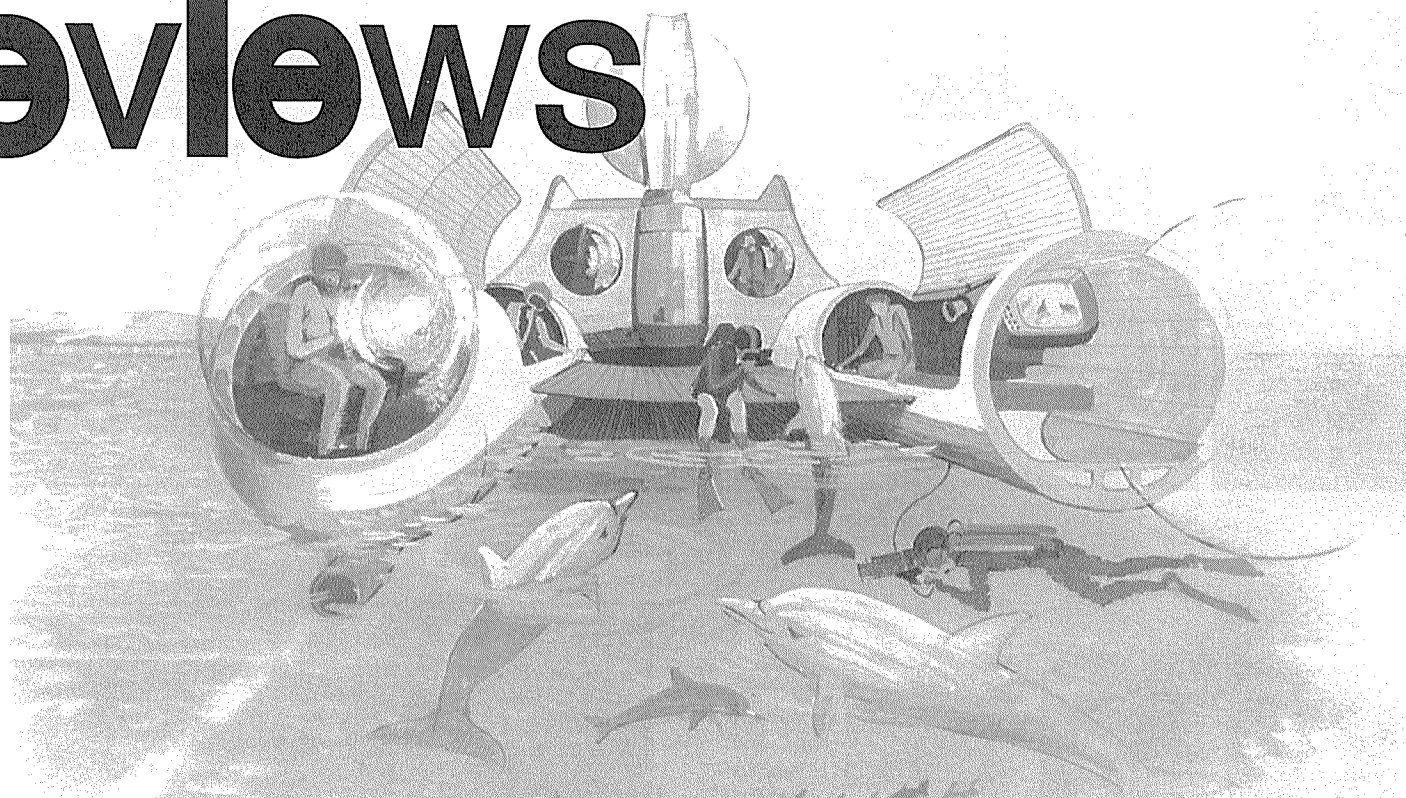
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Fall Previews

The Dolphin Embassy
VIEWED FROM DIRECTLY ASTERN



Ant Farm 1968–1978

The exhibition *Ant Farm 1968–1978*, co-curated by Constance Lewallen, senior curator of exhibitions for the University of California Berkeley Art Museum, and Steve Seid, assistant curator for video at the Pacific Film Archive, will be exhibited at Yale from August 29 to November 4, 2005. The collection of more than 200 objects was previously shown at the University of California Berkeley Art Museum, University of Pennsylvania, University of Houston, and the Zentrum für Kunst und Medientechnologie, in Karlsruhe, Germany.

A collective of radical architects who were also video, performance, and installation artists but, above all, visionaries and cultural commentators—offers an intriguing look into the conceptual activity of the late 1960s and '70s, a time that has proved to be seminal for succeeding generations of adventuresome artists. Founded as an architecture-and-design group in 1968 by recent architecture graduates Doug Michels (Yale School of Architecture) and Chip Lord (School of Architecture, Tulane University), Ant Farm expressed the idealistic spirit of the times outside of traditional architecture. Joined by Curtis Schreier (Rhode Island School of Design), Hudson Marquez (Newcomb Art Department, Tulane University), Douglas Hurr (Architecture School, North Carolina State University), and others, they shifted their base between San Francisco and Houston and solidified it with the three principals: Michels, Lord, and Schreier. Compared by a friend to a toy ant farm (ubiquitous in the 1960s), where frenetic activity takes place below the surface and collectivity is a way of life, the name stuck.

As Lewallen notes, “Ant Farm worked against a backdrop of tremendous cultural ferment, in places such as San Francisco. It partook of the youth culture’s embrace of communal living, sexual liberation, mind-altering drugs, and utopian ideals, from the mundane do-it-yourself ethos of the *Whole Earth Catalog* to the grandiose belief that they could change the world.” Each team member contributed various and parallel experiences to the mix. Lord attended Anna and Lawrence Halprin’s workshop for dancers and architects, “Experiments in Environments,” where free expression, collaboration, audience participation, and ritual were emphasized.

Michels had been working at Charles Moore’s office after graduating from Yale in 1967 and was designing what he called “supergraphics.” In the interview Lewallen conducted with Michels, Lord, and Schrier in 2002, Michels explained supergraphics as “large bold shapes, images, or words applied to interior or exterior walls that tend to extend onto the floor or ceiling. I was working in Charles Moore’s New Haven office in 1965 when C. Ray Smith of *Progressive Architecture* visited.” Lord’s own supergraphics were featured in the same issue of the magazine, and they met when Michels lectured at Tulane.

In the early years, Ant Farm set out to create an alternative architecture suited to a nomadic lifestyle. Michels noted, “I sent out a poster announcing a summer design workshop for architects called ‘Crash City.’ And that’s where a lot of people, including Doug Hurr, came together.”

Inspired by such visionaries as Buckminster Fuller and Paolo Soleri, as well as Archigram, they developed giant inflatable structures, easy and cheap to build and transport and symbolic of their opposition to the mainstream. Cars were also favored as cultural commentary, and in their 1970 Media Van, a modified Chevrolet van, they set out on the “Truckstop Network,” a rollicking tour of colleges and universities, unrolling and inflating their “ICE-9” inflatable demonstrating the Eisenhower-era trailer, which contained a kitchen and an inflatable shower unit with solar-heated hot water. “Truckstop” came to Yale, where they did a piece called “Johnny Romeo.” Michels said, “We decided that we would get the Media Van washed before we drove up to the building at Yale, and at the car wash there was a guy working who fancied himself as a singer. And we thought, ‘Hey, let’s just take this guy along, and he can give the lecture with us.’ Johnny Romeo was honored and thrilled to be able to sing at Yale. We put up ICE-9 in the exhibition hall at Yale and announced Johnny Romeo.”

Michels also observed that, “in a way, the seeds of Ant Farm were sown at Yale when I was a student there. In 1965 the Art and Architecture Building had just opened. Within that building there was architecture, city planning, urban design, the art school—painting, sculpture, printmaking, and photography. It was very unusual for all of those disciplines to be represented in one building. All the students came together in the rooftop coffee shop in an interactive and interdisciplinary atmosphere. At that same time, team design, with no leader, was emphasized in the architecture school. And that’s very much like Ant Farm—mixing disciplines and not having a leader or having every person lead at times and follow at others. But that was subliminal, deeply subliminal. When I got out to San Francisco and we started talking about what to do next, we thought, ‘Well, let’s start a group.’”

Ant Farm thus became a way of working, a fluid mix in which, Michels noted, “Whoever had the coolest idea inspired other people, and then they got on board. It was always organic—no one person always did one thing. One of us might design one time, build another, or manage things. It was nonlinear, completely.”

Ant Farm also made architecture, including the Newman Media Studio and the Poole House Remodel, in San Francisco (1971 and 1974, respectively); the Antioch Art Building, in Yellow Springs, Ohio (1971); the award-winning House of the Century, in Angleton, Texas; and Dolphin Embassy, a sea station where man and dolphin could communicate (1974–78).

The group documented their architectural happenings on early video technologies with a Sony Portapak camera, using

it to explore the potential of video and performance. “Media Burn,” a 1975 videotape (shown in the exhibition) was a literal collision of two American icons: the car and the television set. They also worked with T. R. Uthco—San Francisco artists Doug Hall, Diane Andrews Hall, and Jody Procter—to create “Eternal Frame,” a reenactment of John F. Kennedy’s assassination. It is a quintessential comment on the replacement of real experience and memory with a mass media.

But perhaps it is Cadillac Ranch, their installation project along Route 66 (now Interstate 40) in Amarillo, Texas, that has received the highest acclaim. Commissioned by Stanley Marsh 3, Ant Farm members Lord, Marquez, and Michels partially buried ten Cadillacs nose-down in a wheat field on Marsh’s ranch. As Lewallen has written, “It is both a celebration of the evolution of the tail fin, which adorned Cadillacs from 1948 to 1964, and a critique of Detroit’s practice of planned obsolescence. It was as American as apple pie yet highly critical of the establishment.”

With ten years of innovative and revolutionary projects, Ant Farm disbanded in 1978 after a fire in their San Francisco studio destroyed some of their work, but fortunately not their photographic documentation and videotapes, which along with materials lent by friends, supporters, and collectors, are included in the show. Yale is (appropriately) the exhibit’s last venue, the place Doug Michels, who died in 2003, nurtured his creativity.

—Adapted from the exhibition catalog, *Ant Farm 1968–1978*, by curators Constance M. Lewallen and Steve Seid (University of California Press, Berkeley, 2004).

Transcending Type

Yale will host the exhibition *Transcending Type* from November 14, 2005, to February 3, 2006, organized by *Architectural Record* for the U.S. Pavilion at the Ninth International Architecture Biennale in Venice, in fall 2004.

With Kurt Forster’s comprehensive show *Metamorph* as the main exhibition at the Biennale, *Architectural Record*’s curatorial team, led by Cliff Pearson and Suzanne Stephens, invited six young innovative architects who had been researching particular programmatic expressions to exhibit their work on the theme of transcending

types. Over the past five years the selected architects had their work included in *Architectural Record*’s December “Design Vanguard” issues. To further direct the theme, the curators matched the architects with ordinary iconic building types where their research could inform future design: The shopping center went to George Yu Architects; the parking garage to Lewis.Tsurumaki.Lewis; the highway interchange to Reiser + Umemoto; the residential skyscraper to Kolatan/MacDonald Studio; the sports stadium to Studio/Gang; and the spiritual/contemplative space to Predock Frane. The teams were asked to design their spaces as large-scale installations rather than as a sampling of their work so that visitors could “be inside the architecture.” The unexpected solutions each had connections to the social fabric and to the landscape, bringing them into a broader context and scale.

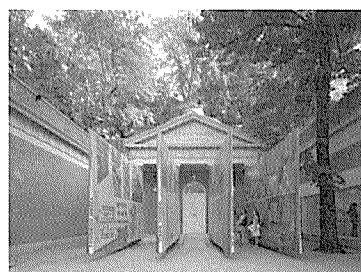
In the U.S. pavilion that the State Department leases from the Peggy Guggenheim Collection in Venice (one of thirty-three such pavilions in the Giardini di Castello), the architects had ample space to install their creations. The exhibit was *Architectural Record* editor Robert Ivy’s second collaboration with the Bureau of Educational and Cultural Affairs of the U.S. Department of State. In 2002, he had been the U.S. commissioner for the two-part exhibition *The World Trade Center: Past, Present, and Future*, one organized by Max Protetch and the other of Joel Meyerowitz’s photographs.

Architectural Record’s editorial team—turned-curators Sarah Amelar (’98), William Weathersby Jr., Sam Lubell, Jane F. Kolleeny, Rita F. Catinella, Audrey Beaton, and Nick Olsen worked with the six architectural firms on the conceptual development of their schemes and with the Architectural League of New York to raise funds for the projects. Architect Christian Bruun was the curatorial consultant, advising both the curators and the architects while coordinating the details with Chiara Barbieri, special projects manager for the Peggy Guggenheim Collection.

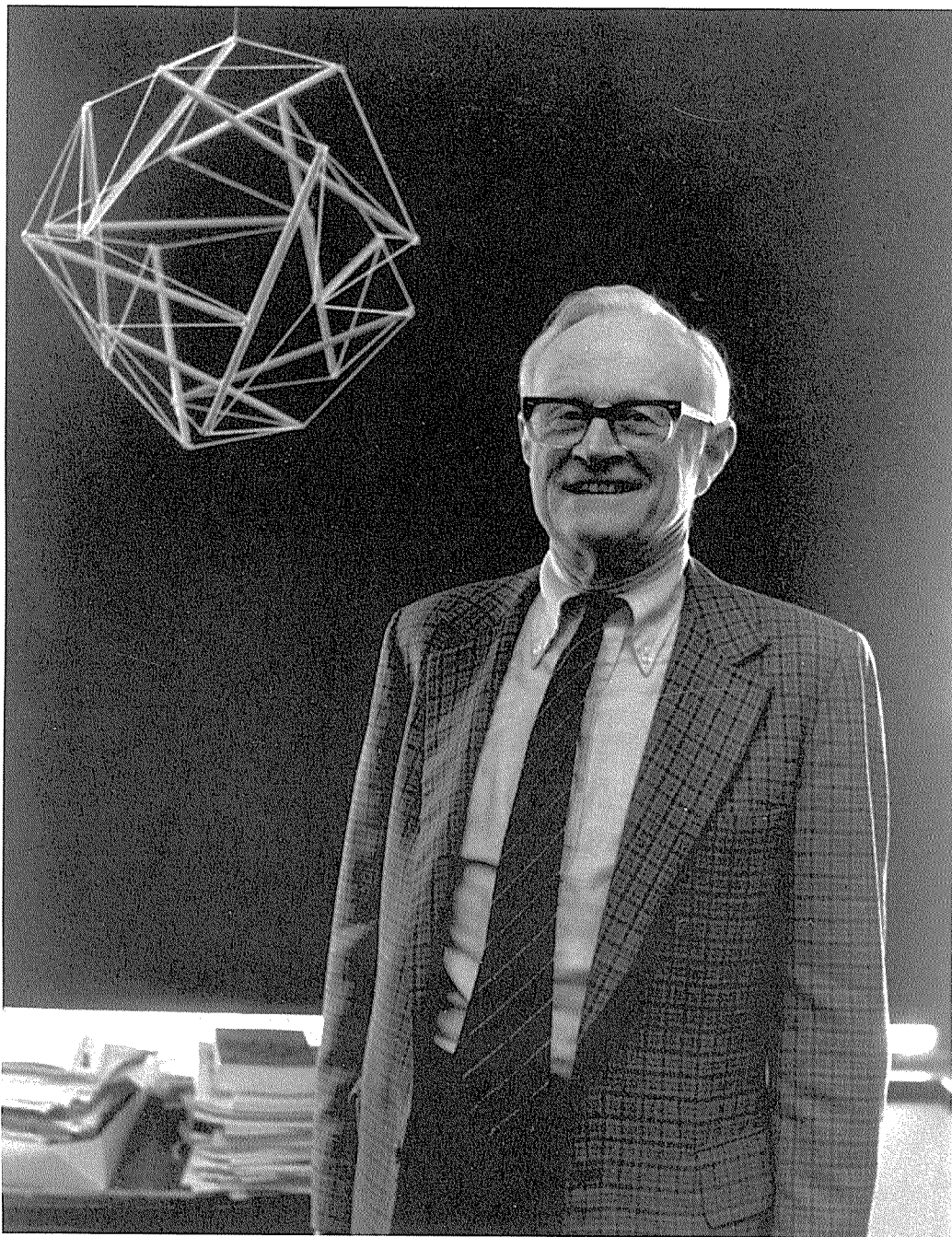
As Ivy emphasized, “The show illustrates architecture’s transformative power, whether reached through tectonics, scientific exploration, or sheer imagination. Despite numerous precautionary studies in a wide range of disciplines, society continues to cannibalize the environment at a rapid pace, with architectural projects frequently guided only by imperatives of economic return and simplicity of execution. Too often they fail to respond to the complexities and nuances of the real world. The exhibition *Transcending Type* suggests an alternative.”

Based on articles in *Architectural Record*, November 2004.

1. *Ant Farm*, sketch, the *Dolphin Embassy*, 1974–78, from the exhibition, *Ant Farm 1968–1978*, University of California Berkeley, 2004.
2. *Transcending Type*, Venice Biennale, entrance to the U.S. Pavilion. Photograph by Elliot Kaufmann, 2004.



A Tribute to William H. Jordy



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On the occasion of the publication of *"Symbolic Essence" and Other Writings on Architecture and American Culture*, edited by the Buell Center (Yale University Press, 2005), a symposium sponsored by Columbia University's Buell Center was held on April 14, 2005.

On a sunny afternoon in April a large group of architects, art historians, and architectural enthusiasts gathered together at the Union Theological Seminary in New York for a symposium on the work of scholar and critic William H. Jordy (1917–1997). First a student of painting at Bard College, then of art history at New York University (in the time of the German emigrés Karl Lehmann, Erwin Panofsky, and Richard Krautheimer), and American Studies at Yale under Ralph Gabriel; one of the first to earn the Ph.D in Yale's American Studies program; and later a professor of art history at Yale (1949–54) and then at Brown University until his death, Jordy influenced several generations of architects and historians with his wide erudition and rigorous approach to the history of art and architecture.

In her opening remarks, Joan Ockman (director of the Buell Center for the Study of American Architecture at Columbia University) set the tone for the afternoon's discussion—"The Contribution of the Historian"—by emphasizing both Jordy's broad intellectual scope and his affable personality. She had come to know him through his role on the board of the Buell Center, and they had for some time discussed the possibility of publishing his influential essays on architectural history. The lectures to follow, she announced, were in celebration of the long-awaited

appearance of just such a collection—fifteen essays, some previously published, some not—begun just before Jordy's death. Edited by the Buell Center and published by Yale University Press, it is titled *"Symbolic Essence" and Other Writings on Architecture and American Culture*. A surprisingly stout volume featuring essays written over nearly fifty years, the collection is a worthy tribute to Jordy's quest for an authentically American cultural understanding of America in terms of art, architecture, literature, and politics.

Following Ockman's introduction, the book's editor, Mardges Bacon (Northeastern University), offered a brief overview of Jordy's long and varied career (a condensation of her exhaustively researched introduction to the book), placing special emphasis on his efforts to reconcile inconsistencies in the historiography of architectural Modernism. According to Bacon, Jordy's project was to "depoliticize" Modernism's historiography, to render it "less ideological" than his forebears Hitchcock, Johnson, and Pevsner had made it. To do this, Jordy replaced outdated critical frameworks with a new search for a "symbolic objectivity" underlying all Modernist cultural production. In his "signature essay," "The Symbolic Essence of Modern European Architecture of the Twenties and Its Continuing Influence" (1963), Jordy took up the thesis of his contemporary, Reyner Banham, that "the new technology" that had served as such an inspiration to the avant-gardes, "was an idea rather than a fact." Henceforth, he wrote, clarifying the record of Modernism should be a problem of uncovering the "symbolic core" of architecture and of describing its relationship to "facts."

However, Jordy's essentialist position ended up taking him far from Banham's fascination with "real" technology into a rigorous but limited formalism.

Despite the historiographical emphasis of Bacon's summary, the timbre of the remainder of the afternoon was conversational and at times even emotional. James O'Gorman (Wellesley College) remarked that it would be difficult, if not impossible, for those who knew Jordy intimately to separate out the scholar from the man, and after endorsing unequivocally Jordy's "iconographic" formalist method, O'Gorman appeared to choke back tears as he recalled his former teacher's kindness. Marta Gutman (City College of New York) and David Brownlee, chair of the art history department at the University of Pennsylvania, both discussed his social and inclusive engagement with an emphasis on his respect for women in academe and the way he put Philadelphia architecture "on the map" of pre- and post-WWII Modernism.

The tone shifted to the more critical with Ed Dimendberg's (University of California, Irvine) treatment of Jordy's ambiguous stance toward Post-Modernism and the questions that his purported "inclusivism" raised regarding his politics. For example, how is it that a man who had written so compellingly of the need for unionized workers' housing in 1943 could by 1985 be discussing Robert Venturi in the pages of the neoconservative organ the *New Criterion* with such deep sympathy? In a neat twist, Dimendberg—as sympathetic as the others to Jordy's work—found in Jordy's insistence on the continuity of formalist tendencies (exemplified best in the work of Venturi, Mies, and Kahn) between

so-called Modernist and Post-Modernist a critique of both the left and right. Jordy distanced himself from both the heady late-Marxian theory of capitalist spectacle (Debord, Tafuri) and the conservative phenomenological backlash (Moore, Scully) it precipitated: Both of these approaches, it seems, threatened to take him away from a "centered position," an "ironic detachment" that constituted the basis of his occasionally confusing politics.

Architect and critic Alan Colquhoun, given the last word, offered a no-nonsense array of incisive and skeptical questions centered on periodization, which Jordy's work inevitably raises for the contemporary historian. Should 1968 really mark a decisive break in the historiography of architecture? What assumptions does positing such a break entail? Colquhoun left these matters open for reflection—after all, he stressed, the day's discussion was but a ceremonial beginning to the work of reassessment lying ahead.

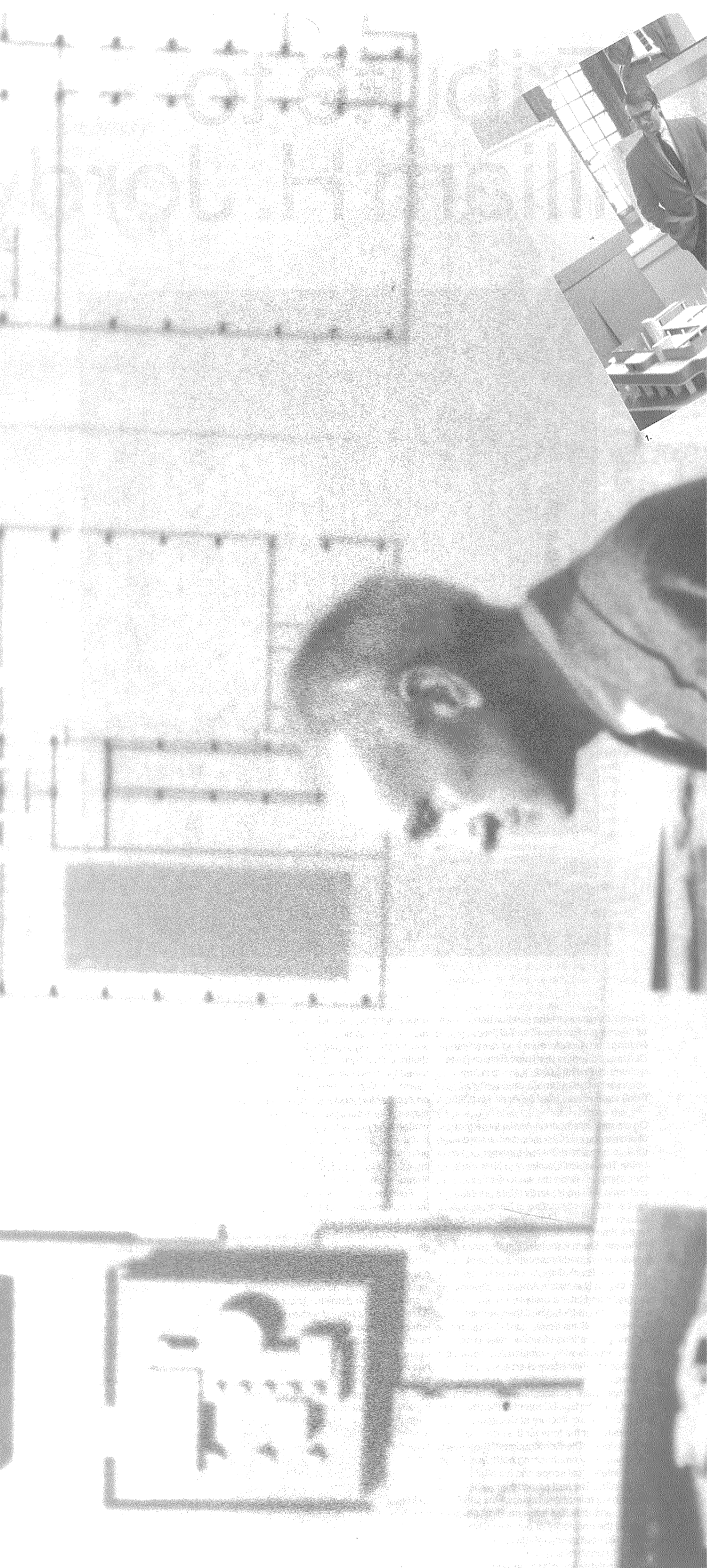
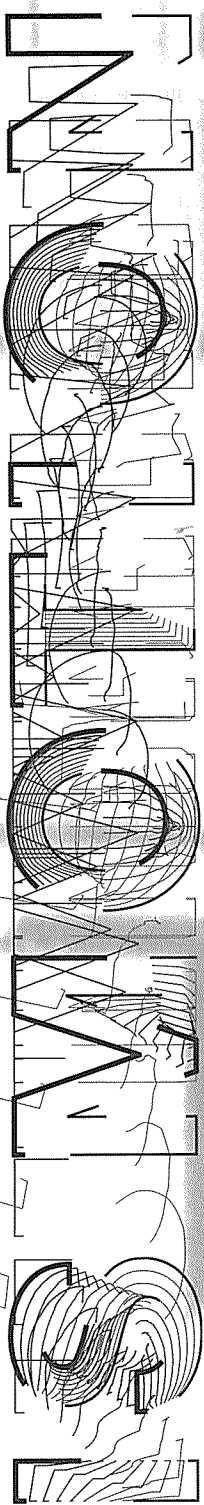
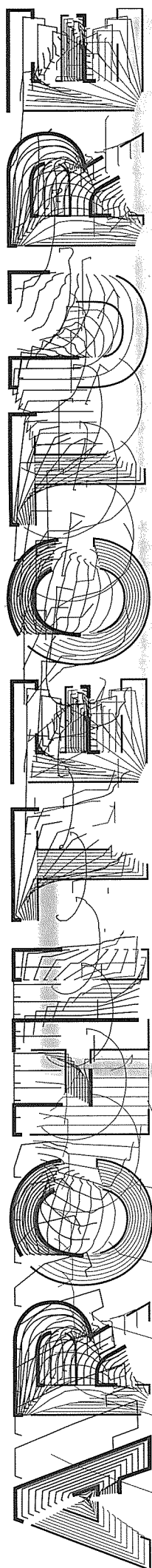
At the evening session, "The Effect of the Historian," four of Jordy's students demonstrated, in whatever form they saw fit, how Jordy influenced their own scholarship or architectural practice. Dietrich Neumann, heir to Jordy's chair at Brown University, discussed Jordy's work on Lescaze as containing a refreshing willingness to take on difficult, conflicted, and even banal architecture as a topic of real interest. Ed Mitchell, of the Yale School of Architecture, spoke on Marcel Breuer's Ferry Cooperative House at Vassar College. He emphasized Jordy's ability to (and habit of) wandering between topics with seemingly reckless abandon; his playfully mimetic lecture interwove themes in a manner familiar to Jordy readers, juxtaposing drawings of stair details with science fiction. Stan Allen, dean of the Princeton Architecture School, and Deborah Fausch, of the University of Illinois at Chicago, concluded with reflections on how Jordy's understanding of architecture had influenced their own work.

While the event was commemorative, as a whole the "tribute" to Jordy was Janus-faced. The short talks opened much larger questions than they answered. While Jordy's interest in "the real" and in "essence" was acknowledged, the word *phenomenology* was never uttered. And as Mark Wigley pointedly stated near the end of the question-and-answer session, there remained the matter of "what there is to dislike about Jordy, the man and/or the historian." While the far-reaching influence of Jordy's work on contemporary architects and historians was clear, there is still much to assess in terms of the specific qualities of that influence. The republication of his essays, as well as this conference, have thus admirably served as a powerful injunction to further generations of scholars to continue reconsidering the work of that theorist of "laconic splendor," William H. Jordy.

—John Harwood
Harwood is a Ph.D. candidate in Art History at Columbia University.

1. William Jordy in his office with a student's tensegrity sphere, List Art Center, Brown University, c. 1965.

AVANCEMENT





"Architecture is motion."

—Philip Johnson in PERSPECTA 9/10:
Whence & Whither: The Processional
Element in Architecture

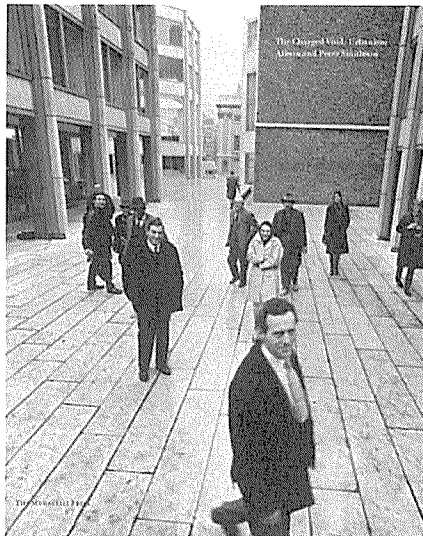
Background: Philip Johnson, 1960.

- 1. Philip Johnson and Vincent Scully, 1960.
- 2. Philip Johnson and Paul Rudolph, 1960.
- 3. Frank Gehry's studio review from left, Frank Gehry, Daniel Libeskind, Philip Johnson, Stanley Tigerman, 2000.
- 4. Frank Gehry's studio review, Philip Johnson, 2000.

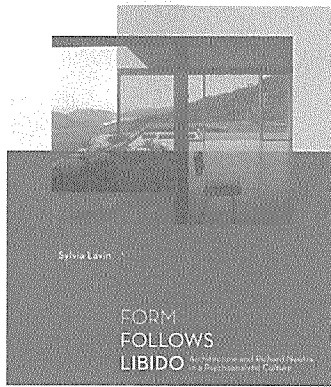
- 5. Folke Nurborg's review, from left: unknown, George Buchanan, Philip Johnson, Charles Gwathmey, Michael Hollander, Paul Rudolph, Vincent Scully and Reba Stewart, 1960.
- 6. Demetri Porphyrios and Philip Johnson, 2000.
- 7. Jean Paul Carlhian in center, Philip Johnson foreground, 1960.
- 8. Philip Johnson at Yale review 2000.

- 9. From left: Daniel Libeskind, Frank Gehry, Philip Johnson, Stanley Tigerman, 2000.
- 10. From left: Robert A.M. Stern, Philip Johnson, Karsten Harries, Frank Gehry
- 11. Philip Johnson and Peter Eisenman, 1999.

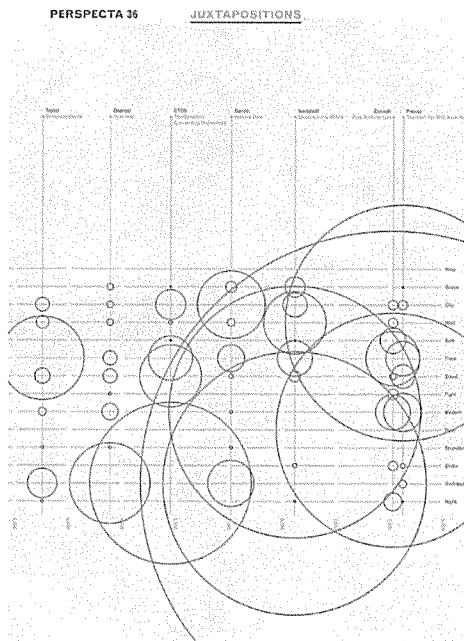
Books



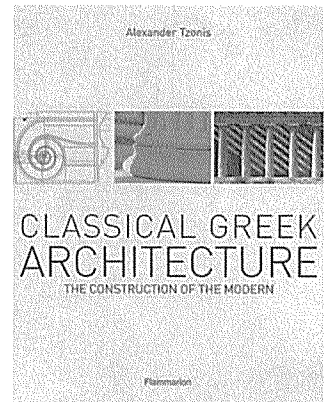
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The Charged Void: Urbanism

by Alison and Peter Smithson,
The Monacelli Press, 2005, 351 pp.

Not so long ago it was nearly impossible to find any book, outside a library, on the work of Alison and Peter Smithson. Everything they had published—and they published a great deal during their careers—was out of print. Occasionally, a copy of *The Shift*, the 1982 Academy Editions monograph, would turn up in the discount bin at a used bookstore but otherwise, nothing.

The Shift was a curious document; a sampler more than a monograph, it defied conventional form. Instead of project following project chronologically, it charted what the Smithsons described as a shift in their architectural aesthetic by interweaving projects at a variety of scales and in various media. More a depiction of life as lived by architects than a description of a body of architectural work, it presented what they termed the “ephemera” of their lives alongside their architecture and without hierarchy. Thus, one spread includes a sampling of their holiday wrapping papers, a detail photograph of the Garden Building, and diagrams of their urban net proposal for the Berlin Hauptstadt competition. On other pages you were as likely to see a photograph of their Christmas tree as you were to see one of their buildings. And if you did catch a glimpse of a building it would most likely be just that—a glimpse—since most of the architectural photos were like family snapshots, with the architecture taking a background role to a flowering tree, a friend’s sculpture, or, say, shirts drying on a line.

To come across this book during one’s education in architecture was both liberating and slightly daunting. Liberating in that it presented an idea of practice that drew no boundaries around what constituted proper architectural work; nothing was off-limits. But it was also daunting in its insistence upon a commitment to architecture as a way of life. Ultimately, the trouble with *The Shift* was that it left you wanting more. And for too many years nothing else was available.

But lately, since both Alison and Peter Smithson have died, their book business is booming. In the last ten years, nine new books either by or on the Smithsons have been published, and two more are due for publication later this year. The latest, *The Charged Void: Urbanism*, is the second of a two-volume series that was initiated with *The Charged Void: Architecture*, published in 2001. Editing all their projects for a complete-works volume was performed by Alison Smithson from 1980 until her death

in 1993. Peter Smithson continued with the project until he died in 2002.

Upon first hearing that the Smithsons’ production was being separated for publication, a friend commented upon the strangeness of such a split. In their work it is almost always impossible to discern where the concerns of urbanism diverged from those of architecture. For the Smithsons, almost every architectural project suggested, if not outright described, a potential urban consequence (witness the montage of multiple Economist Buildings sprouting like mushrooms across London that appears in both volumes). Equally, almost every urban proposal offered “a specific spatial vision.” This fuzzy boundary clearly resulted in the manner of working described in *The Shift*; a manner in which the Smithsons were “people picking up and quizzically turning things over in our hands, reconsidering everything ...” And it is in comparison to *The Shift* that the Smithsons’ decision to produce two volumes so simply divided—architecture and urbanism—is particularly odd.

A specific consequence of this artificial split is the reappearance of projects in both books, often with many of the same drawings. This is occasionally frustrating, particularly in the case of the “Valley Section” housing studies prepared for CIAM 10 in Dubrovnik, Croatia, where the reader must move back and forth between the volumes to study both the “architecture” and “urbanism” of the proposal.

The Charged Void: Urbanism, like its conjoined twin *The Charged Void: Architecture*, is organized both chronologically and thematically. While the projects unfold in time, however, the ideas that drove them recirculate across the book’s fourteen sections. The Smithsons returned continually to four themes developed early in their practice with the Dubrovnik Scroll: Identity, Association, Cluster, and Mobility. Consciously opposed to the generic, programmatic segmentation of the Athens Charter, these guiding principles allowed the Smithsons to develop “urban structuring” approaches capable of specific application in a variety of situations. Significantly, their ideas were not bound to forms but to relationships. And once an idea appeared in their work it rarely fell away: “Pavilion and Route,” an early concept, reappears again in “Pavilion and Route Followed Further,” “Pavilion and Route Compounded,” and “Yet Again Pavilion and Route.”

The Smithsons were not revolutionary urbanists; they were more like urban hot-rodgers, working to increase the performance capacity of places “as found” through the addition, or often overlay, of carefully calibrated components. In both their valuation of existing urban settings and their valorization of the new “urban

fix,” the Smithsons, along with their colleagues in Team X, shattered the idea of the tabula rasa without falling victim to an overestimation of the existing environment. Architectural innovation in the service of the particular is perhaps their greatest legacy. As stated in Team X’s Doorn Manifesto, of 1954, “The appropriateness of any solution may lie in the field of architectural invention rather than social anthropology.”

Taken together, these two volumes represent a significant achievement in architectural publishing. The catalog of inventions born of close observation that spills across their almost one thousand pages makes clear the continuing importance of the Smithsons’ work in the overlapping territory between architecture and urbanism.

—Keith Krumwiede
Krumwiede is assistant professor at Yale School of Architecture.

Form Follows Libido

Architecture and Richard Neutra
in A Psychoanalytic Culture by Sylvia Lavin, MIT Press, 2005, 150 pp.

The theme of Sylvia Lavin’s new book is a sort of love triangle, involving a man, his chosen profession, and a discipline which exceeds that profession yet cannot entirely contain it. The profession is architecture, the discipline is architectural design, yet in the case of the man Lavin has chosen to champion, the profession could just as easily be psychotherapy and the discipline psychoanalysis. That man is Richard Neutra, the underappreciated practitioner whose numerous domestic works recently have been rediscovered as part of the craze for many things midcentury modern. Unlike most architects and certainly earlier than most other architects, during the later phase of his career he viewed architecture as a form of psychotherapy.

As if the simultaneous presence of each ménage a trois (involving Neutra, his practices, and their disciplinary specificity) isn’t enough to make for an engaging story, Lavin argues that, starting in the 1950s, Neutra began favoring design practices more “contemporary” than merely constructing the sort of abstract spaces central to earlier canonical Modernism and its historiography. By “contemporary” the author is referring both to the 1950s Google sense of the term and the quality of being eternally restless and perpetually mobile, i.e., the domain of a cool hunter. Neutra is thus doubly a pioneering figure: Not just the first to link architecture to psychotherapy, he further melded that onto another insight,

which envisioned a way out of architectural Modernism’s postwar dilemma, of innovation congealing into frozen style. In effect, for Lavin, Neutra instigated “environmental design,” defined by the author as the fashioning of affective environments. Inverting common understanding of that term as demarcating the sort of pseudoscientific, behaviorist cataloging of design solutions that during the 1960s all but killed off earlier compositional pedagogies and aesthetic practices, this perspective makes Neutra contemporary once again, producing the polemic that a reconsidered Neutra is thus the man of the hour for design today, where mood and ambiance join affect and environment as catchwords for future frontiers. Yet the vitality of this situation, pregnant with the unconscious pathological patterns inherent in the lack of identity between a producer’s discernable interest and the scope generated by a work or research project based on that interest, makes for an interesting read but an uncannily cold and frustrating enterprise.

Lavin is both in awe of the interminable cycling between the three positions on her love triangle (man, profession, discipline) and in love with the system that produces such movement—namely, architectural history practiced within a newly expanded theoretical field. By citing Gilles Deleuze’s claim that “the author actually had to say everything that I made him say” as the first chapter’s epigraph, referencing Deleuze’s particular brand of history of philosophy as the production of new concepts, Lavin makes explicit her ambition to go beyond critical architectural theory and design with her study of Neutra. By referring in the first chapter to Reyner Banham’s early 1960s phrase “design by choice” (his argument for the curating of designed objects as the primary drive and ideal poetic for our second, postwar machine age), the author’s allegiance to a certain faction of today’s scene—and its chosen instrumentalization of late poststructuralist thought toward a supposedly seamless projectivity of the design of objects at all scales—is clearly voiced.

Labeled a “designed history,” the book conflates the generative sensibilities of the designer, the scholarly concerns of the historian, and the aesthetic judgments of the critic, asserting that the historian should be viewed simultaneously as a creative artist, a conscientious storyteller, and a discriminating curator. Yet the book is also a theoretical (or is it anti-theory?) manifesto, suggesting that an “author”—alternately Neutra or Lavin but ideally both, valiantly resuscitated from an earlier relegation to a comatose state within “theory”—is primarily a savvy theorist. Compellingly, Lavin seems to be proposing that in this latter guise (as theoretico-historico-critico-designer?) emerges perhaps the most

avant-garde variety of hybrid thinker/doer yet to emerge within the field of architecture, one who dictates, as earlier avant-gardes historians did, the directions of tomorrow's architecture by reading yesterday's tea leaves. Though housing provocative claims in numerous registers and on multiple planes regarding Neutra, psychotherapy, and historiography, *Form Follows Libido*, rather than opening up a whole new theoretico-historiographical world, leaves one with a closed-down feeling, in large part due to the staggering weight poor Herr N has to support within the enterprise.

The book's unacknowledged inconsistency in distinguishing between ambitious images (or imagery with complex, contradictory ambitions) and architectural imaginability seems inadequate given the aims of the project. Articulating two paradigms—"vision working across empty space and vision working within an environment"—and matching them up with metaphorically autonomous/legible images (primarily photographic) and more blurry, low-resolution ones, respectively, Lavin is loathe to acknowledge evidence of architecture as a representational practice illustrative of culture, values, etc., and the virtuality of mental constructs that assist in and determine the production of these distinct yet overlapping registers. Relying often on Julius Schulman's incredibly moody and atmospheric photographs and eschewing the basic (perhaps banal) site plan and background documentation for those unfamiliar with Neutra's postwar residential work, Lavin finesses the question of precisely how the network of postwar-era technologies—simultaneously optical, psychosocial, and military-industrial—shaped the world that Neutra manipulated and augmented so charismatically. This omission historically begs the very question of how useful Neutra is as a recovered memory.

In addition, although the book's subtitle suggests Neutra's involvement in psychoanalytic culture, in an American context this primarily turns out to be something rather different, namely ego psychology. Lavin details at length the early relationship between Neutra's ideas and those of other followers of Freud, primarily Otto Rank and Wilhelm Reich; however, most of the postwar activities and writing she describes is more aligned with ego psychology's traditional reliance on the intact psychic subject, as opposed to the drastically self-shattering theoretical principles involving the paradoxical binding of psychic and bodily/material existence that are the basis of Freud's project of psychoanalysis, for the most part jettisoned by American ego psychology. The looseness with which Neutra juxtaposes the material artifacts of the homes he builds and the more ephemeral psychical needs of his clients, as well as his belief in the ability of the built to completely satisfy those desires and the forces that drive them, bespeaks what can only be called a turning away from an essentially psychoanalytic dynamics within the American situation. Hence, the environmental aims of Neutra that Lavin reveals uneasily register the paradoxical relationship between material contexts and discursive imagery, which the contemporary historiographical models Lavin relies upon to drive her metacritical project, based as they are on less subject-centric principles, are set on illuminating.

The book's layout reproduces the contradictions of the study, thus thematizing aspects of its content in mediated form, itself a metatheme of the historical material investigated. While primarily a text aimed at revising or augmenting our understanding of Neutra, the book seems to want to be a straightforward argument with inserted or appended illustrative material; yet the final product is more a New Age coffeeetable book, full of ample white space and a smattering of enigmatic images. While assuming a knowledge of Neutra's work that is the domain of the architectural historian, the book reads and performs as though it were a general study for a common reader, one located outside of architecture and looking in. This duplicity of message seems to be because the book is of two minds; or perhaps, to use psychoanalytic logics that are her work's very content and form, Lavin as author maps out *on* as well as executes *through* Neutra a mind-body problematic that ultimately becomes the volume's own. Desiring to be a book about liberating the architectural libido from the historiographic id of architectural Modernism, by her own admission the psyche of Neutra resists her ulterior aims at every turn, due to his promiscuous borrowing, blending, and rearranging (and ultimately redefining) of the very affective materiality of space and building he personally inherited from

Modernist architectural culture.

In effect, his very architectural specificity slips away as ungraspable, resisting disciplinarity every time the materiality of his practice is bent to the will of his stylish contemporaneity. In this way, the book ultimately becomes a fantasy of escape: Neutra is held up as a professional figure who offers new directions for the contemporary moment despite his articulated interests (primarily ego psychology) and ideas (architect as domestic therapist) being dated and no longer capable of carrying the day, i.e., when the consumer can get both practically wholesale, at Ikea and Design Within Reach or from *The New York Times Magazine* and *Dwell*. As such, the book manifests a telling symptom of the troubles facing contemporary discourse more than it offers a solution or a position that seems to remedy it. Tis a pity, for the schizophrenia that develops is precisely of the sort that Gilles Deleuze (and even more so Felix Guattari) would have appreciated. By all means, read this book. Like a good therapy session, it will give you lots to think about—and discover—for some time to come.

—Brendan D. Moran (MED '99)

Moran is a Ph.D candidate in Architecture History and Theory at the Graduate School of Design at Harvard.

Perspecta 36: Juxtapositions

Edited by Macky McCleary and Jennifer Silbert, MIT Press, 2005, 96 pp.

"Writing in 3-D"

*The oldest way to write poetry
Is with a brush.
The newest way to write poetry
Is with the body.
The most wonderful way to write poetry
Is to stand right on your head
With mind and body as one
And dab ink
On the ground!*
—Huang Xiang, 2000

In a back alley in Pittsburgh sits a shingled house of little note except for the fact that the exterior walls are covered from foundation to roof with the cursive script and revolutionary verse of Chinese dissident poet Huang Xiang. Part of the City of Asylum project, which gives international writers at risk a safe haven in which to write, this narrative home is the perfect materialization of many of the ideas in *Perspecta 36: "Juxtapositions,"* edited by Macky McCleary ('03) and Jennifer Silbert ('03).

Sweeping in its focus on the conditions of our time, the journal takes the reader on a multilayered journey of discovery that turns the concept of architecture on its head in much the same vein as Xiang's verse. Revolution, power, and transition take center stage in a balance of essays that sews texts together to create sub- and hyper-texts that force the reader to mentally juggle the words and images on the page. A sense of nostalgia in the form of roads traveled and studies undertaken arises throughout. Marjetica Potrc's "Caracas Case Study: The Culture of the Informal City" provides rich illustrations on the organic nature of the ever-changing homes on the hills high above Venezuela's capital city and brought back to life for me an evening spent sipping coffee with a young man eager to show his *barrio* home to a foreign guest. Leslie Lu's "The Asian Arcade Project: Progressive Porosity" allowed me to relive my own vertical traversal of Hong Kong via the intricate system of escalators and elevated walkways that intersect the city's close-packed skyscrapers while providing a new viewpoint on the ways its residents experience and navigate urban space. Many more recollections will be invoked in readers who have stood at the feet of the Berlin Wall, gazed out the window of a Modernist home, or walked down a meticulously planned boulevard in Brasilia.

Broad in its attention to international contemporary culture, *Perspecta 36* shows that the world's sovereign nations simultaneously rely upon and compete with one another to produce what might be called the stage of global juxtapositions. Architecture plays out upon this ever-shifting stage, providing a haven within which we may take shelter from the storm. The theoretical texts in the issue subvert architecture to the degree that we may begin

to question its position in our tumultuous times. Evelyn Preuss's "The Wall You Will Never Know" deconstructs our notions of what the Berlin Wall stood for, in both physical and philosophical terms. On an equally revolutionary bent, Roger Connah's "Pulp Architecture" is a manifesto that calls for a new architectural strategy against "big-name" architecture, one reliant on "film, street culture, art, play, terror, surveillance, the hacker ethic, shopping, war and new media." The editors surely used this list as a source of inspiration in their critique of the systems that fuel the architecture machine.

The journal's visual program features the paintings of Joy Garnett, which depict ghostly airplanes that hint at imminent attack from the sky, and C. J. Kang's "The Manhattan Project," which melds imagery from the popular U.S. comic "Popeye" with superimposed bombers and a new tattoo for the hero's arm that reads ENOLA GAY. Clearly addressing 9/11 fears and the Hiroshima nuclear attack, these paintings make us question the stability of the constructed form in an age when potential threats to the status quo loom large. To this end, *Perspecta 36* urges us to rethink our built and social environment. Alexander Garvin's "Ground Zero: The Rebuilding of a City" is timely proof of the import of juxtapositions to our daily lives that extend well beyond the pages of *Perspecta 36*. A far cry from the plans outlined in Garvin's article, the new "impregnable" tower for the World Trade Center site in many ways becomes Preuss's wall, built directly in the midst of New York. Returning to Xiang's poem, we may only question on what end architecture, and indeed contemporary society, will come to a world that seemingly depends on juxtapositions to survive.

—Eric C. Shiner

Shiner (M.A., history of art, Yale '03) is an independent curator and writer based in New York. He was the co-editor of Palimpsest: Yale Literary and Arts Magazine in 2004.

Classical Greek Architecture: The Construction of the Modern

by Alexander Tzonis and Phoebe Giannisi, Flammarion, Paris, 2004, 277 pp.

In the summer of 1911, the young Le Corbusier chose to spend every day of his three-week visit to Athens drawing the Parthenon, on the Acropolis. He drew the building from different angles and at different times of day, fascinated by the ancient temple's sculptural tension, mathematical precision, and spatial exactitude. This early encounter with the Parthenon shaped the architect's work for the rest of his life. For Le Corbusier, the Parthenon was not merely an ancient icon representing a closed system of static laws; instead, it evoked, in his words, a "revolutionary spirit," the implications of which were the subject of his own search for a modern architectural vocabulary. As if embodying Anaxagoras's maxim that the "mind is infinite and self-ruled," the building became for Le Corbusier a palimpsest for a mode of working and constructing a relationship to the world in built form.

Alexander Tzonis ('63) and Phoebe Giannisi's book, *Classical Greek Architecture: The Construction of the Modern*, underscores the continued relevance of ancient Greek architecture as a model for architecture. In this sense the book may be read as taking its place in a tradition of authoritative writings that explore classicism as a disciplined language reflective of a mode of thought from which instructive guidelines for construction and method in design may still be sought. One thinks on the one hand of architectural writers such as John Summerson, Peter Collins, Vincent Scully, and Demetri Porphyrios or, on the other, of literary figures such as Paul Valéry, André Gide, and Italo Calvino, who have critically explored the concepts of clarity, precision, and continuity embodied in classicism as a rigorous and foundational language for the disciplined mind.

Written as a complete account of classical architecture, the book reflects Tzonis's years of research into the poetics of classicism, which for him began in Athens early in his own career and has sustained his

teaching on design and spatial cognition at the University of Technology in Delft, Harvard, MIT, Columbia, the Technion, and the College de France. He has written numerous books that reflect his longstanding fascination with the intersection between Modernism and classicism, including *Le Corbusier* (Thames & Hudson, 2001), *Hermès and the Golden Thinking Machine* (MIT Press, 1990), *Classical Architecture: The Poetics of Order* (MIT Press, 1986, translated into six languages), and *Emergence of Modern Architecture* (Routledge, 2004). This new book, coauthored with Phoebe Giannisi (an architect who teaches at the University of Thessaly, Greece), extends this body of writing to show how the system of ancient classical building is both a starting point for visual thinking and architecture culture, as well as an intimation of possibilities and innovation—that is, a modern expression of freedom.

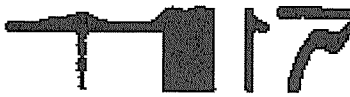
Classical Greek Architecture also includes a series of remarkable photographs taken largely before the Second World War of ancient temples such as the Propylaia, the Erechtheion, and the Parthenon that support the authors' argument. These carefully reproduced images—by photographers such as Lucien Hervé, Frédéric Boissonas, Serge Moulinier, and Walter Hege—reflect how architectural photography began to move in a more analytical direction. Equally important, the photographs underscore how ancient classical architecture made an impact on the development of a seminal strain of twentieth-century architectural aesthetics. The images explore the tactility and bareness of the stonework and joinery, the sculptural rigors of the columns' entasis, and the stark geometries set off by light, shadow, and landscape. Seeing these photographs recalls to mind those modern architects intent on distilling their own disciplined language of compositional rigor—not only Le Corbusier (who used Boissonas's photographs of the Parthenon in *Vers une Architecture*) but also Peter Behrens, Tony Garnier, Mies van der Rohe, Auguste Perret, and Louis Kahn.

The systemic view of ancient Greek architecture presented in this new book exhibits a particularly well-developed understanding of how ancient architecture works in terms of constructional logic and typology. The book's claim for ancient architecture's innovative potential for contemporary architecture, for example, is made alongside detailed philological and archaeological findings of how ancient Greek buildings were constructed. The book includes archaeological drawings and findings (such as the Temple of Apollo at Bassai, famously studied by the poet-adventurer Lord Byron's party in 1812) and provides analysis of the morphological experiments that led to the formation of the classical canon. The authors discuss the exchange of knowledge and linguistic forms drawn from Mycenaena, Aeolic, Ionic, and Attic roots that led to the technological sophistication of ancient Greek architecture. The appendices in the book contain helpful material that supports this historical exploration, including a terminology of the orders, layouts of temple plans, a list of ancient authors and a bibliography of modern works, and a chronology of politics and culture from 3,000 B.C. to 30 A.D.

"More than inventions of pleasant forms," Tzonis writes in his preface, "ancient Greek buildings were essays towards the discovery of the mind construing space." The book's timeliness comes from the manner in which it provokes us to think about the structure of architectural language, even when such a mode of inquiry stands outside the mainstream. Yet if one believes in architecture's capacity to communicate over time, one also has to consider that this ability is rooted in a linguistic structure: a language complete with syntax, lexicon, text, and rules. That at least is the understanding of classical form as advanced by this book. As Tzonis states, classicism's relevance today lies in its outcome as a network of interactions that has "immediate implications for how to begin and end the inquiry."

—Karla Britton

Britton is a lecturer at Yale and teaches the seminar "The Construction of Exactitude: Classicism and Modernization" this fall.



Spring

The spring lecture series presented projects and ideas in architecture and development; highlights are excerpted here for *Constructs*.

1. Gerald Hines
Edward P. Bass Distinguished Visiting Architecture Fellow. "From Local to Global: Urban Development for the Twenty-First Century"
January 10

I will more or less tell the story of how the Hines firm evolved into what it is today through the photographs of some of our buildings.

We believe that there usually is one architect that will be better for one particular place. And you have to feel how the people respond to a particular type of architecture and you do as much market research as you can with the major tenants. In Paris we had a mini competition between four architects, and we showed the different buildings around to the different prospective users to get feedback. And our French team, which is very integrated into that society, builds a local team of that nationality, so it is not Americans going in and saying what we did in New York we are going to do in Paris, we don't do that. You have to be sensitive to that, but we took Norman Foster to Warsaw and that was a success.

It is fun to be in a business that you are passionate about, and I think if you are not passionate, get out of that business. I think you have a chance to improve the built environment, you do have to work in the context of an economic sense of whatever the project is, and yes, it's tougher because you can draw something and if they just except it you have a client that just swallows everything that is not a very good client. A client that challenges you, that creates the challenge, that is where you make something better together and think those are the things... If we can build better cities, better environment then we will leave this planet better than we found it.

2. Hal Foster
Brendan Gill Lecture
"A Little Dictionary of Design Ideas"
January 20

The inspiration, of course, comes from Flaubert, his dictionary of received ideas ... A is for architecture, what else? Clearly architecture has a new importance in the culture at large, although this prominence stems from the initial debates about Post-Modernism in the 1970s, which centered on architecture; it is clenched by more recent developments such as the great inflation of design and display and so many aspects of consumer capitalism today—art fashion retail corporate relations, political campaigns, even inaugural balls. Yet the significance granted architecture today also has the compensatory dimension. In many ways the celebratory architect is the latest figure of artistic genius, of a creator endowed with a magisterial vision in a worldly agency that the rest of us cannot, not possess. Despite the great gap between van-guard architecture and an everyday building, a given person on the street is likely to come up with the names of a few architects, but not of a

few artists, writers, or directors. This is not a bad thing, I hasten to add. Architecture has great cultural capital today; the question is what can be done with it. The often paired art structure of the discipline today, the manner in which all kinds of statements—visions of grandeur—alternate with feelings of impotence also points to the compensatory dimension of contemporary architecture. These days architects can do everything, but at the same time nothing, Martin Cluse, a Dutch architect, adds. Architecture has become an amorphous, evasive concept that just hangs like a scent in the air or the latest fad.

3. Jörg Schlaich
"The Joy of Structural Engineering"
January 24

As we know from the dinosaur, if we increase the size of an animal, at some moment it will break down by its own dead load. It does not go linearly, it goes exponentially. Therefore we must reduce the size and must strive for small sizes.

You can improve your relation to be more efficient over the length of a beam by using high-strength material. Concrete is worse than steel, and steel is worse than wood. So we should build small and use material of high strength and low density.

The two different bridges have the same material/structural vibrations, but in the one case, ten percent of people who crossed it said that the vibrations were disturbing, but in the other case, forty percent of people said that the vibrations were disturbing. And the only explanation that you can find is that people expect that since this bridge is so light, it vibrates, whereas the other bridge they expect is strong and heavy, and therefore it should not vibrate. So vibration is not something for analysis, it is only something for psychology.

But in the Nîmes Stadium, there is a membrane structure covering the grandstand, and I think that is an example which shows that membrane structures are light and beautiful and that they compliment the architecture. What we tried to do is use the seams not to join arbitrarily but to show the flow of forces.

4. Tod Williams and Billie Tsien
Louis I. Kahn Visiting Professors
"White Out"
January 31

Billie Tsien: When we drew our construction drawings on paper or Mylar, certain areas would become smudged and a little worn over time as we drew and erased, drew and erased. Looking at the drawing it was clear where thought, indecision, correction, obsession, or desire had focused.

Tod Williams: We still draw with pencil, but with the advent of the computer the results of a day's work are often printed on paper. When we review the sheet we add with pen or with colored pencil, but when we want to erase we use a white-out pen. The white-out erases lines, but it leaves a trace that is physically present. Instead of wearing away the paper, as on trace, we build up a residue of attention, small runners of white, like a mole in the snow. Sometimes when we draw over and white-out again and again, a ... white scar tissue, tinged with color,

is left behind. These are the new markers, and they are reminders of what has been done and then redone.

Billie Tsien: There is the ... prevailing image of the architect as the singular creator, and we've never felt very akin to that archetype. Rather, we've felt more comfortable with the image of this person from a child's book called *Paper John*, who is slowly making his entire world by folding it from small pieces of paper. So this idea of a practice with attention to the understanding of making things and with an attention to detail is a place where we feel most comfortable.

5. Morgan Dix Wheelock
Timothy Egan Lenahan Memorial Lecture
"Dancing With Nature"
February 7

My work is not based on rigorous scholarship. I concern myself about our consciousness—a consciousness that leads too easily to the destruction of our planet. My approach to creative expression is totally intuitive. There is no theory to express my design process. I believe that design transcends the mind, the intellect, dialogue, and description. I believe design, like music, is best understood experientially and not through words. Design is to be lived; design is evolving, not static. Above all, design far outruns the limits of the designer's imagination. I believe that the mind is a vise from which design must spring free. I do not subscribe to the notion that enlightened dialogue and theory produce good design. My intuitive method is careful and quiet observation, intent listening, surrendering of the ego—stepping outside of my internal dialogue so that I can feel the land and hear that muffled cry deep within my client—and that cry is his creative energy. My role is not as composer, musician, or dancer. I am more the conductor who facilitates the dance between client and nature.

Collaboration is forming a single whole from separate energies, from diverse talents, perspectives, and egos. All great design in both architecture and landscape architecture depends on successful collaboration, and that is based on offering respect to our colleagues in sister professions, opening up to their ideas and not just espousing our own and defending them to the death. The exercise of humility before your colleagues and your clients is the key to deeper understanding. The exercise of humility before the greater powers of nature and the universe is the beginning of a journey toward enlightenment. Landscape architecture is about that.

6. Setha Low
David W. Roth and Robert H. Symonds Memorial Lecture
"The Architecture of Fear: Gated Communities in Urban/Suburban America"
February 10

Across America, lower-middle, middle and upper-middle-class gated communities are creating new forms of exclusion and residential segregation, exacerbating social cleavages that already exist. While

secured and gated communities were historically built in the United States to protect family estates and to contain the leisure world of retirees, these urban and suburban developments now target a much broader market, including families with children. This retreat to secured enclaves with walls, gates, and guards, materially and symbolically contradicts aspects of an idealized American ethos and values, threatens democratic spatial practices such as public access to open space, and creates yet another barrier to social interaction and the building of social networks, as well as tolerance of diverse cultural, racial, and social groups in a period marked by Homeland Security.

These issues are not new, but it is the American dream with a twist because residents' security is gained by architecturally excluding others and providing for services privately, not publicly. Further, an intensified politics of fear is emerging that justifies gating as well as private governance, increased social controls, and surveillance to reinforce these socio-spatial and class-based exclusionary practices. This architecture and its accompanying politics threatens the viability of public spaces through increasing enclosure and separation of people in a rapidly globalizing world.

Living behind gates reinforces the perception that people who live outside are dangerous or bad. I refer to this as "social splitting"—the good people live inside and the bad outside—and of course this has always existed, but the walls and gates make what were social distinctions more concrete.

7. Stephen Wolfram
Eero Saarinen Lecture
"A New Kind of Science"
February 14

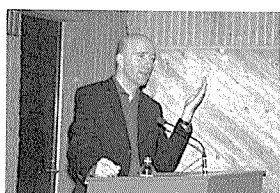
In the late 1970s ... I got interested in the question of how structures emerge in our universe, from galaxies on down. I quickly realized that it was an instance of a quite general question: How does anything complicated get produced in nature? When we look at the natural world, it's full of complex forms and complex behaviors—it's not just circles and squares and repetitive motion. But where does all that complexity come from, and what is its fundamental origin? If one wants to ask a fundamental question like that about nature, it's been a defining feature of the exact sciences for the past three hundred years, and one should use mathematics and mathematical equations to address it because, to use Galileo's words, "the book of nature is written in the language of mathematics."

That's an idea that really transformed science three hundred years ago ... but somehow for the more complex things one sees in nature, it has never worked out very well. What I think is that one really needs a new paradigm, a new kind of science to address those kinds of questions. When I was first thinking about this ... it so happened that I just developed a big software system that in some ways was a forerunner of Mathematica, but the core of that system was a computer language.

And to design that computer language, what I had done was to think about all the computations people might want to do and try to identify primitives that could be



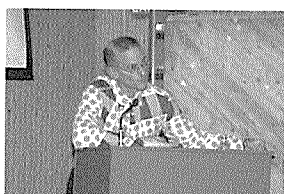
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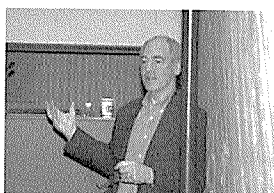
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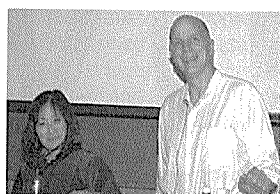
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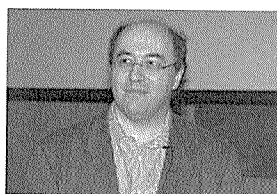
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and try to identify primitives that could be strung together to build up those computations. ... That gave me the idea that perhaps just as I had been able to find primitives for computations people want to do, I might somehow also be able to find primitives for what nature does.

8. Sara Caples and Everardo Jefferson “New Mix” February 17

For the past fifteen years—especially the last five or six—we’ve gone on a series of explorations that have emerged from [our founding] principles, and we wanted to share three sets of explorations that move in and out of the projects that we are showing you tonight. The first thing we talk about a lot in our office is ... intensification. A lot of what we experience is at a remove. We look at movies acted by people that are long dead; we listen to music that was recorded somewhere else in some other time. So much of what we experience is remote from us. But architecture is present. ... Architecture has this great quality of bringing you into the present. The idea of intensification is to intensify that sense of being in the present, of being in a specific place or experiencing a specific quality of light.

The second idea emerges from the social commitment that we have. As we’ve been developing projects in neighborhoods that are often very difficult for people to live in, we’ve found that by using certain planning methods ... we can use architecture not just as a healer but as a way of helping people negotiate the social contract with one another in a more constructive way.

Finally, as our work has been entering a larger public realm, more and more projects that we’ve been working on have engaged people from multiple cultures. ... We find that more and more we’re designing buildings that are crossroads for people from different cultural conditions, and that one of the missions we’ve been charged with ... is to enlarge and enrich the language of Modernism, to extend it to embrace different cultural understandings.

9. Mario Gooden Louis I. Kahn Visiting Assistant Professor “Un/Spoken [SPACES]” March 21

Our work seeks to engage the production of critical architecture while simultaneously employing revolutionary drives and evolutionary movement. Crucial to this production is the understanding of the particular cultural context. Architecture as a cultural practice must interpret and translate the historical, social, and political contexts of a place and how one comes to terms with that place to reveal meanings, situations, and conditions (both apparent and subliminal) that allow for individual human participatory action, affirmation of “presence” in life, and recognition of existential meaning and knowledge. Simply put, architecture should be an instrument for spatially interpreting and translating relationships of history and culture.

Architecture must not be equated with the mere act of building or simply dwelling.

The necessity for architecture must be coupled with the desire for understanding that seeks fixity, endurance, constancy, stasis, and identity, which are all lacking in the world and thus provide no stable ground for architecture. Hence, the architect, as the poet, must construct through the exploitation of uncertainties ... through what occasionally appears illogical, and sometimes through serendipity.

For our exhibition *Un / Spoken [SPACES]: Inside and Outside the Boundaries of Class, Race, and Space*, we proposed (not being art historians or real curators) to make a selection of eight pairs of works based upon architectural notions of boundaries and spatial conditions, such as passage/margin, openness/closeness; shallow/deep, and to see how these terms might not only apply to architecture but also to cultural issues of race and class. We proposed that the exhibition space, the Main Gallery, would be approached as a multidimensional landscape in which selected works from the collection are recontextualized and the boundaries of the space transmogrified, and the cultural conditions of these terms would be investigated.

10. Peter Gluck “Buildings and Building” March 24

This is what I think and have always thought about architecture. These are the elements that we’re dealing with: function, construction, and setting. The subsets of construction are structure, cost, detail, and materials. Subsets of setting are context, landscape, surroundings, or fit. And a subset of function is program. This attribute of Modernism has gone away, and we are trying to bring it back. It was paramount in the conception of the movement, and now you could also include “green” architecture in it.

These attributes need to be searched. If you make this simple-minded diagram and take the larger space in the middle where they all overlap, you would get the perfect diagram or the best possible diagram of the building where it is most successful. The fact of the matter is that it’s an ideal, perfect diagram. I think it is what the Modern project is all about. It’s heroic because it’s ambitious—it’s arrogant—and I think failure is implicit in it, because it is basically unachievable.

On the other hand, I think that’s life. That’s what the project of living in these times is all about. When this diagram doesn’t work, we get situations where construction is overblown or detail is the only thing at issue. We get structural expressionism or we get a kind of tinketry, which we see in a lot of modern interiors. Where function is the only thing at question, we get banal, responsible buildings—we all know how many responsible buildings there are. We’ve all been told so many times to be responsible. And when setting is the focus, we get a kind of nostalgic, sentimental, romantic situation. So that’s my theory. And without even thinking about it, I’ve always tried to come up with a diagram that is as overlapping and complex as it can be.

11. Alexander Gorlin “Hard Work” March 28

As opposed to the latest fad of blobs and blogs, global flows of capital, or the latest computer program necessary to determine architecture, I choose not to follow the proceedings of the World Bank to see what shape my buildings will take. Only last week, at a symposium on the legacy of Derrida and architecture, Eisenman, Kipnis, and Vidler basically declared that it was all a hoax. Even Derrida had said that you don’t need to be a good philosopher to be a good architect. Mark Wigley said he would never again have his students read Derrida. So I believe that now is the time to reassert the primacy of architecture in what it does best.

So I choose to make an architecture that accepts the reality of gravity, that is in dialogue with the site, that creates space with light, and that is concerned with how people walk through space. In addition, I agree with [Dean Stern] that the architect has a social obligation to give back to society.

12. Robert M. Rubin “Jean Prouvé: Legend and Legacy” April 4

The main question I always try to keep in mind in my work is, What is the interest and importance of Jean Prouvé’s work for the practice of architecture today?

The historical record privileges the buildings as discrete built objects, not as examples the building system, for which they were merely an *hors d’oeuvre*. But as you can see, the elements were destined for all kinds of uses. In this particular case, the government offices in Ouagadougou look like the Tropical House on steroids.

Once Prouvé was summarily removed from the means of production he had created, he was involved as a hired gun in some projects of questionable social significance ... two or three things ... that Jane Jacobs would rail against. I don’t want to fall into a Framptonian rant against the internal combustion engine since, like Prouvé, I’m kind of a car guy myself.

Genius architects were turning out exalted monumental structures on the one hand, and the building business was turning out anonymous but serviceable mega-structures and industrialized accessory elements on the other. These are the poles between which these new *constructeurs* are seeking a third way today. ... Prouvé is not just a historical curiosity but someone whose work inspires and helps point the way.

13. Stefan Behnisch Eero Saarinen Visiting Professor “Concepts and Approaches” April 7

Today’s working environment is most amazing. I never understand the cubicle culture, and it changes rapidly. We think we are in a postindustrial age, but we are also in a knowledge-based age. We think we control all means of communication with the cell phone. How many senses do we have? The phone only applies to two,

so the range of potential misunderstanding is huge. The smelling sense is actually the most communicative. But you can’t smell through phone lines and videoconferences.

Our working environment should be flexible; we should be prepared for the future and throw it out every ten years. Our way of building is wrong. Why don’t we build office spaces that people can live in? ... There is always a discussion about open offices versus privacy. Single rooms are not good as work spaces, because then you could just work at home. It is more about communication.

The Genzyme Building’s design came from the fact that I can’t deal with the cube, so we divided up standard cubic volumes. We tried to break up the basic cube, as seen in view of the dense city of Boston, and we gave it height. It will be so dense that it will always be seen in perspective. The building is sustainable for its function. They have operable windows, and it is like a huge loft with an open atrium, so we made window shutters with heliostats that follow the sun. It keeps the heat out and reflects daylight. The quality of daylight is what determines the change in the quality of the vertical louvers. ... There is a changing sense of light in the building that is very discrete, and you have a feeling that there is sky out there. It is always great when reality meets theory.

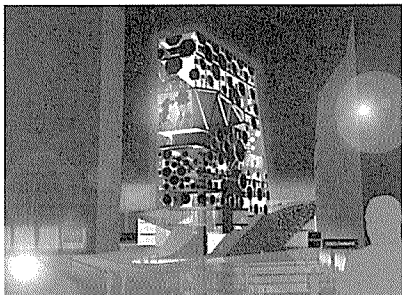
14. Elizabeth Diller “Work in Progress” April 11

Today I am showing projects that I am not supposed to show, so it is really an illicit presentation. With the Highline Project we ask how we can infiltrate the space, how do we do something without ruining the structure and take advantage of walking without stopping for red lights? It is an expression of the conquest of nature over man-made things, and how you do that without getting overly romantic? So a key word was “slow.” Compared to the Hudson River Park, the Highline space is slow; it is at a different speed, so we imagined activities that would take place there. Another word was “illicit,” so that things grow in a way that is unpredictable—not order in a conventional sense but disorder. It is a modern ruin, and we asked what that might suggest. And there is something interesting and also creepy. It is also synthetic. One must make paths so that the space of the structure can be occupied in different sectional qualities—a discrete place for walking—and we produce another surface between the paved and the green. One way is detached and another way is below, producing a layered intersection.

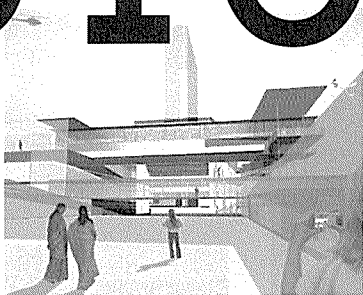
The architecture we are designing is a flexible and responsive system of material organization where diverse ecologies may grow. ... We are planning a system of concrete, so that green can work its way through the cracks.

There are other questions too: Do you want a place that is not curated but could be taken over by the public? How much architecture is too much architecture?

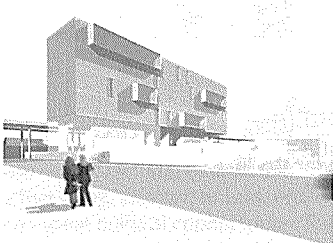
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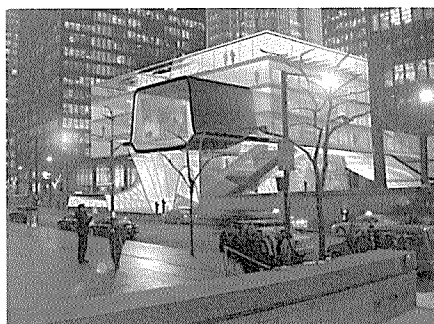
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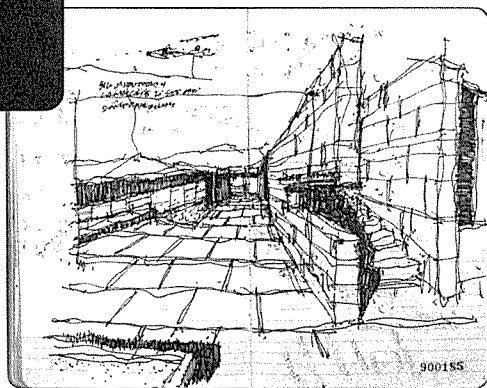
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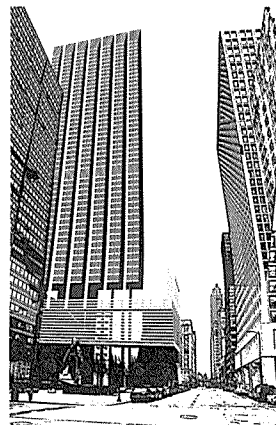
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Gerald Hines and Stefan Behnisch

Gerald Hines, the inaugural Edward Bass Visiting Fellow, with Stefan Behnisch, Eero Saarinen Visiting Professor assisted by Markus Donchantschi, was a first-time studio collaboration between an architect and a real-estate developer at Yale. The program, for a center for fashion and culture in Milan at Garibaldi Repubblica, provided a forum for research into an architecture that combined formal and programmatic experimentation with the bottom line and function. The students used the logic of the developer to find new aesthetic solutions and, inversely, to find the economic potential of formal intuition.

The students were asked to design a 160,000-square-foot Fashion Museum and School (MODAM) for the Fondazione Nicola Trussardi. The project, which will be the subject of a future design competition, consists of exhibition galleries, a lecture hall, a cinema, and a fashion archive. It will be the centerpiece of a current project by Pelli (with a master plan by Cesar Pelli & Associates) that serves as a bridge between the new commercial development and a new public garden to be designed by Petra Blaisse and Michael Maltzan.

After visiting the site in Milan, meeting with the developer, the foundation, and city officials, some students substantially revised the Pelli master plan, while others focused on more incremental improvements. These were the basis of specific designs for the new museum and school that they presented to the final review jury of Joanne Arbuckele, Harry Cobb, Maria Connelley, George Knight ('95), Cesar Pelli, Dean Robert Stern, ('65), Brigitte Shim, Mark Simon ('72), Rafael Viñoly, Tod Williams, and Jay Wyper from the Hines organization.

Using experiments with weaving and knitting as the basis for an architectural strategy, Brett Spearman and Genevieve Fu made the MODAM Building a central, tight knot for a fully reimagined Garibaldi Repubblica development. Viñoly liked weaving as a stimulant to generate the larger idea, but asked, "How do you actually achieve it in a building, not just as a metaphor?" Dean Stern wanted them to turn off the computer and continue to make things: "The models of the weaving in the corner are fabulous." Jennifer Newsom used a series of programmatic "pods" set within a strongly striated interstitial space. Simon appreciated the "liquid connections." Garo Balanoukian treated the site as a uniform grid, a pixilated surface, and then ascribed different programs to each unit, deriving architectural organization through manipulation of programmatic components. Fiona Ragheb's project used architecture as a means to add spectacle and connectivity to the Hines project through a series of ramps and complicated changes in grade.

Many of the students found the immense open public space the most intriguing to design. For example, Ceren Bingol's large public plaza stretched 200 meters from the train station to the MODAM Building.

Cobb thought the lizard skin that covered Bingol's building was "fascinating, and makes me wonder if there is something going on between fashion and architecture." Wyper emphasized that, "from the client standpoint, I am not sure that I am ready to take on the task of trying to build this." Whereas Hines commented, "I think that the animation of the spaces is what we are trying to achieve, and how to make things exciting for people to go to." Marisa Brown and Ben Albertson extended the Blaisse and Maltzan park through the Hines development and then included their building as a landscape element, rising from the ground with large light wells that opened onto internal courtyards. There was much debate about the building form. Simon likened it to a sea monster. For Pelli, it was "seductive but at the same time it's a bit off-putting. This looks like a piece of machinery, not like a real building."

Forth Bagley and Jonah Gamblin, after working out an intense economic planning analysis of the program and site, used the idea of proximity—"the constructive interference that arises when unlike elements are brought near"—as a planning strategy and a primary architectural diagram, which Williams thought was a successful approach to the project. They addressed the development's six-meter-high plinth by cutting the connection to the park central to the Pelli master plan. They then transferred MODAM from the park onto the plinth in an attempt to maximize the density of commerce and life in the Hines project. The resulting high-rise Flatiron-shaped museum and long, low school were like a billboard for the football-field-size piazza with a vibrant polka-dot façade, behind which the movement of visitors provided constant visual activity. Wyper emphasized the actual issues that the client and the architect are having with the scale of the plaza, and Hines said that he thought that, "the computer program analysis was very ingenious."

Greg Lynn

Greg Lynn, Davenport Visiting Professor, with Mark Gage ('01), used Mies van der Rohe's Dominion Centre, in Toronto—which incorporates one of the world's largest covered, mixed-use pedestrian spaces—to investigate ways to fuse urban design concerns about horizontal, vertical, and diagonal circulation at a variety of speeds and viscosities with structural engineering techniques while developing new habitable spaces.

After visiting the site, the students completed detailed research of contemporary architectural types for their spatial qualities, rather than points of view about process, statistics, and efficiency, to evaluate forms such as continuous floor-plate circulation, hollow voids, thickened occupiable slabs, and new structures. They designed a new 1 million-square-foot Dominion Centre with long-span structural systems capable of integrating transportation, circulation, public and retail spaces,

theaters, and urban plazas, which they presented to the jury of Aaron Betsky ('83), Hernandez Diaz, Jeanne Gang, Jeffrey Kipnis, Brigitte Shim, and Billie Tsien.

Many students employed new concepts of continuous surface as structure. David Hecht, who chose the manifold form or torus—similar to a cast-iron radiator—divided two spaces, one inside and one between tubes, creating a solid box within a translucent box. The manifold made vertical connections, linking the theater spaces and an exterior sunken garden and thus facilitating connections within a solid-void-solid rhythm. Kipnis interpreted the project as a decorated Miesian structure. Lynn asked whether Hecht was "building a metaphysical, political, and philosophical argument about living in the city." Brandon Pace's continuous surfaces seemed to Betsky like a snake uncoiling; Diaz felt that the project was "innocent with a simple argument, where everything is one thing." To Billie Tsien, David Nam's spiral structures were an armature or a figurative piece of sculpture. Betsky thought the surface effect could blur with its own structural and formal language. George Ristow's urban underground circulation system in a bilateral symmetrical scheme had two floor plates almost meeting in a "blush." Similar to a cantilever coming back on itself, the surface was rendered usable, prompting Kipnis to comment that Ristow could be "found guilty of a replaced humanistic argument with Mannerist imagery of the project."

In other projects, distinct forms created spatial effects, such as Chris Hall's long-span structure elevated on pilotis with a porous transparency, based on cellular analysis. The structure was seen as an envelope or a gourd, which Gang felt made the required program a difficult fit. Betsky appreciated a new geometry; Shim imagined a wonderful spatial experience, where the roof could also be perforated. Charles Gosrisirikul's O-shaped tubelike extrusions reminded Diaz and Tsien of cartoonish sci-fi optimism, but Betsky and Gang interpreted it as a buried body or skeleton. Shim commented that it lifted up the network of infrastructure for public space and visually connected it to traffic. Kipnis said, "What I like is that it doesn't struggle with Mies at all; it is not critical in a conceptual way."

Julia Stanat focused on the idea of intrusion as the merger of figure and field through Miesian modules of five feet and thirty feet, making a connection between the figural mixed-use building and Mies's field, which included his façade and structural grid. This resulted in a pixilated form in an irregular glass building. Other projects were more fragmented, such as Matt Hutchinson's hanging floor plates, which were manipulated into stalagmite and stalactite forms. Diaz saw the potential for a public space with a new structural logic. Frank Melendez's fractured fragments floating above the ground were to Tsien a beautiful idea as well as an interesting way to fill the plaza, similar to Anish Kapoor's Cloud Gate sculpture, in Chicago.

Thomas Beeby

Thomas Beeby's studio for a multipurpose transportation hub on Chicago's vacant Block 37—a site in the Loop with a never-ending saga—included the design of a tall building above the transportation link as a way to rethink ideas of hybridity and density in the urban core.

The historic structures from Chicago's postfire history that surround Block 37 forced the students to address the complex problem of inventing a building appropriate for its high-powered context. The students designed a mixed-use, 2 million-square-foot complex. After visiting Chicago and investigating the city's zoning codes, the realities of high-rise construction, and the market forces that shape high-density urban structures, the students worked toward providing the city with a vision for the site, which they presented to final review jurors James Axley, Jonathan Levi ('81), Douglas Garofalo ('87), Charles Gwathmey ('62), Demetri Porphyrios, and Dan Wheeler.

With a 16-FAR, the potential of diverse programs, programmatic adjacencies, new circulation configurations, and desire for sun-filled public plazas influenced the various environmental and structural issues. Formal composition focused many projects. For example, Vicki Koppel designed three slablike towers, with the tallest building connected through a circulation ramp on the perimeter block. Chris Fein used a nine-square plan with the center square undercut, circulation via elevators with skip-stops for higher units, and a perforated elevation. The project by Matthew Ford was designed as a series of towers linked together with complex corners and increasingly muted spaces. Garofalo noted its "sculpture of the power of arrangement. The elegance, simplicity, and space between the buildings is almost the same—they are aggregated, and the plaza still remains."

Others focused on the interior plaza space. Jason Van Nest created a performance-based building, with the assumption that sunlight is more valuable streaming into urban public space than into a building. With profit-based decisions, Van Nest followed a revised Vitruvian triad, making the building the stiffest yet most economical and profitable skyscraper. Kevin Conway sought a great public space, but Garofalo suggested that his plaza would be windswept and empty. Michael Rey's design encompassed the scale of the site, where the surrounding context drove the strategy for dissolving a tall tower into a courtyard block building. The generic nature of the program directed an interest in the building's aesthetics.

Yory Teperman's investigations of vertical adjacencies and consideration of the urban context led him to real-estate pragmatism. He developed a composite floor plate with residential units facing the inner court and offices along the exterior envelope, enabling a non-hybridized live-work opportunity. Each program was given its own structural frame, which resulted in

sectional expression of programmatic adjacencies with the building's western side as a 31-story-high vertical retail mall. Levi appreciated the complexity but thought that it lacked an obligation to the street.

Mayun Mehta, also interested in adjacencies, saw the project as a city within the city joining work and living together in a multiplicity of choice. Axley likened the design to an inflated version of Stefan Behnisch's Genzyme Building, in Cambridge—a vertical community. Levi found the escalator system spatially refreshing, saying “the idea of diagonal movement becomes a potential new system.”

Tod Williams and Billie Tsien

Tod Williams and Billie Tsien, the Louis I. Kahn Visiting Professors, with their colleague, Paul Schulhof, challenged the students to design a 32,000-square-foot Museum of Northwest Native Culture (Tsimshian, Haida, and Tlingit) in Juneau, Alaska, on part of a site being designated for the new state capitol. The project addressed issues of local culture, geography, and climate in a physical setting that could easily overwhelm any architecture.

After visiting Juneau—a city that receives 100 inches of snow each winter—the students completed abstract cut-and-fill landscape studies that then served as bases for their designs. The resulting projects incorporated galleries, support spaces, educational facilities, a small auditorium, and outdoor spaces that were long and low, dug into the earth or elevated, to capture the views. They were presented to a jury of Stefan Behnisch, Aaron Betsky ('83), Greg Lynn, Patricia Patkau ('78), Brigitte Shim, Scott Simerald, Elias Torres, and Peter Warren, who all expressed interest in the social and political implications of a museum for a First Nation's culture.

Formal explorations of the distinctive museum site led students to manipulate topographic devices. Andrei Harwell created a fluid circulation, rather than separate the artifacts from the viewer. He transposed formal lines of Tlingit art into the museum's contour from the hilltop to the coast. Shim wished that the publicness of the entrance was exploited further with a symbiotic relationship between interior and exterior, perhaps using an outdoor plaza to collect water from snow melt. Doreen Adengo designed fluid but broken crystalline forms that stepped down the site with ramps, stairwells, and skylights in an interesting juxtaposition of complex spaces under a meandering roofscape. Michael Cook's singular gesture of a bar-shape volume was divided into three separate cubes—a public entry area, a semipublic auditorium/community room, and galleries. Lynn thought the copper cladding of the Judd-like volumes was a device meant to minimize the articulation of the form.

Some students focused more on showcasing the collection. For example, Nick Stout strove to reconnect the collection to its natural setting, conceiving of the museum as an apparatus for framing views of the landscape so the artifacts could be seen in close-to-nature conditions. Because window placement was a challenge in many projects, Lynn thought this one was virtuous. Craig Morton, using a laser-cutter to create post-and-beam tectonics with double screens, incorporated totem poles on the façade. Shim found the logic of the display spaces complex in relationship to the didactic discussion among anthropologists between art as an object or as an artifact.

Others dug their projects into the earth. Buck Brent's bold, dark charcoal drawings emphasized enclosed walled pathways to direct a linear circulation with significant mechanical spaces in compression and expansion. By layering the scales of the artworks, from large totems outside the museum to smaller sculptures and artifacts on the walls, the spaces grew along a cavelike spine. Betsky noted, “This architecture should bring two publics—local and foreign—together with their artifacts. ... It should not be here to glorify some other abstract idea about light, space, or scale.”

In contrast, Jean Kim's design had earthy, shell-like forms. Torres observed, “In a way you are trying to say, ‘Let me forget everything about the city and go to a more ancient attitude.’ But how do you relate the curves with the squares?” Behnisch countered that there is no good reason why a good functional museum has to be rectangular. Simerald thought it was a very poetic idea with a potential for storytelling. Mark Hash perfected a diagonal folding exercise in laser-cut steel in which

the roof pops up and becomes a wall. Patkau complimented the way the artifact of the water-jet slices became part of the design as an earth-based, folded die-cut with slivers of fenestration.

Mario Gooden

Mario Gooden, the Louis I. Kahn Visiting Assistant Professor, investigated the means of producing architectural interventions that are critical to the understanding of relationships within contemporary social and cultural contexts using the political issues addressed by the United Nations' peacekeeping missions and its New York headquarters.

Students wrestled with the question of how critical architecture can be deployed as an instrument to construct a discourse repositioning the UN in the space between universalism and globalism: a network of information exchange, commercial exchange, technology, political reorganization, instability, tourism, and terror. The studio was divided into two scales: Through midterm the students explored the relationship between the global and the local with map analyses of ten current UN peacekeeping missions around the world as translated into architectural possibilities. The studio's second half—presented at final review to Sunil Bald, Aaron Betsky, Deborah Berke, Ray Huff, and Doris Sun—was an urban investigation into the UN headquarters, where students were challenged to design a new Security Center and Global Theater at the entrance between East 45th and 46th streets. Incorporating media displays, interactive kiosks, staging areas, street furniture, and public landscape elements, the students sought to maintain a secure network of entry, exit, and surveillance.

Derek Hoeflerlin investigated biometric and X-ray scanning, which when everything was flattened and overlapped, formed an ambiguous surface that he then respatialized in three dimensions. A large scanning bar placed on the north side of the General Assembly Building exaggerated this notion of scanning, exposure, and spatial stretching/distancing, becoming either literal or virtual when it reached an ambiguous state. Betsky noted the power of the UN's architecture, as well as the contrast between the virtual and the physical, which could actually become tectonic strategies with floating planes.

Aniket Shahane and Christopher Yost aimed to establish a territory that would facilitate both outreach and security for the UN and took cues from the spatial strategies for performance and for a system for the cultivation and regulation of urban activity. They privileged performance and variability in a new park containing event structures that would be configured as security checkpoints, an outdoor theater, and additional public amenities. Berke noted that the inventive deployment of tools broke into the language of the project and rethought plaza architecture in a generic way beyond the specific site.

Others focused on more public viewpoints. Sal Wilson translated her early mapping project of the UN through a series of spatial and programmatic overlaps and moments of tension and close connection between the scanned (high-security areas) and the unscanned (low-security areas). An infrastructure of glass tubes connected to the UN, while a lighter landscape wove through and over the tubes, negotiating spaces for watching and interacting with the screen of the global theater. The screen operated at multiple scales, toward the city and visitors, who could post stories as a public forum. Berke appreciated the potential for engaging the city and the public to show what is going on inside the UN.

Diala Hanna was interested in the official site for protests across the street, invisible from the UN, with her design for a “smart” platform for protestors that would rotate to become a huge inclined panel, or edge, for security and could be projected beyond the site. Her field of vertical columns would function as cameras, lighting, or trees. Bald observed, “Because it is about staging protests, each plane and surface needs to be provocative.” Inquiring into the power of protest and how architecture can choreograph the events, Huff asked, “Which is stronger, three or 3 million protestors? Doesn't it depend on how it is absorbed by the media? The media should be integrated into the scheme.” Media was addressed in Yen-Rong Chen's project mediating access between landscape and architectural spaces and allowing for multiplicity of interaction between the UN personnel and visitors. In Ruth Gyuse's

project, the design was integrated so that delegates and visitors would intersect and interact. Vanessa Ruff's project was designed planimetrically, using the image of infrastructure and how it operates. Doris Sun found the project dramatic in “the intuition behind it—that it shows entrails or organs pulled out, which is a profound thing to do.”

Deborah Berke

Deborah Berke, with Maitland Jones ('92), conducted a studio that focused on the creative process and the making and displaying of art as expressed in the sculptor's residency program at the SculptureCenter, in Long Island City, New York.

After studying the work of diverse sculptors, the students visited museums, galleries, and studios in New York, Fort Worth and Dallas, Texas, as well as their project site adjacent to the SculptureCenter, on Purves Street, in Long Island City. In early design exercises they addressed the standard difficulties of compact studio spaces, meeting with artists at various phases of the project. At the final review students presented their projects for the 100,000-square-foot building to architects Jeanne Gang, Tom Phifer, Joel Sanders, Annabelle Selldorf, and Mary Ceruti, director of the SculptureCenter. They explored and identified a dichotomy and/or synthesis between studio spaces, workshops, and exhibit spaces as juxtaposed with background technical-support spaces.

The complexity of contemporary sculpture and its many media challenged the students as to how it might inform their buildings as they chose to weave separate functions with a clear purpose. Michael Dudley's project offered unusual possibilities, with intimacy for the artists in cell-like forms playing off larger spaces and outdoor courtyards. For Selldorf, the project was like an Italian town: Everything seemed to be public, whether it was watching an artist make sculpture or do laundry. Phifer thought observing the artists work from the street increased public engagement, but that the tightness of the spaces drew a parallel to housing projects. Others, such as Namil Byun, focused on circulation, with ribbons passing through the building and crossing over spaces and glass galleries in a box, in a plan that Sanders considered dynamic.

How artists “really” work was a constant theme in the studio. Max Worrell developed a pairing of twin forms so that there would be an opacity gradient on two parallel, glazed volumes as the activities change. A bar volume for studios and a separate exhibition space seemed Miesian to Gang, but Ceruti observed that although twins seem to be wrapped in the same skin, their insides are different. Michael Grogan's large communal spaces sparked a discussion about how, in artist colonies, artists really do like to work in private, with special public viewing days and common dining areas. “There has to be a way to retreat and not feel violated,” Sanders noted. Garth Goldstein took a particularly extreme approach to the site and exhibited the artwork in common outdoor spaces, so that the circulation became a public promenade as a social condenser. The ethereal and artistic quality was transposed through a seemingly floating façade.

The studio also confronted the issue of today's art studios as more office-like for media-based and art business enterprises. Norah Bergsten's unassuming conceptual design convinced Phifer that it could actually be built with a series of garage doors, to be more public-oriented. In addressing the symbolic relationship to the Manhattan art world, James Fullton's project, reminiscent of Isamu Noguchi and Gordon Bunshaft, seemed to Sanders not in sync with today's art world. Chris Kitterman's slab tower with projecting balconies contained a homogenous matrix of studios and galleries in a poured-in-place concrete structure that allowed for the institution's flexibility. On the whole, jurors seemed most intrigued by the relationship between making and exhibiting and how that might be expressed architecturally.

Demetri Porphyrios

Demetri Porphyrios, the Bishop Visiting Professor, with George Knight ('95), conducted a studio addressing the role that tourism can play in sustainable development of ecologically fragile regions by making eco-resorts in the form of villages for a seaside resort on the western Peloponnese, in Greece.

The flat, rectangular 40-hectare site adjacent to a canal and the Alphios River, was to be planned as a sustainable development with private suites, conference facilities, spas, and leisure activities. Concepts of human scale, variety, sense of place, and opportunities for “delight and surprise” were incorporated into the student's designs. After they traveled to the site, as well as Athens, ancient Olympia, and the historic towns of Monemvasia and Nauplia, the students were encouraged to develop alternate configurations for their schemes.

The students presented their resort villages to a jury of Thomas Beeby ('65), Karla Britton, Mario Gooden, Cesar Pelli, Jaquelin Robertson ('61), landscape architect Jorge Sanchez, and Dean Stern ('65), with intense discussions about the initial premise of the studio. One of the greatest challenges for the students was to start their plans from a preexisting urban design precedent. This was exacerbated by a prevailing preconception about what a resort is meant to be, how it should function, and how they could adapt it. The students explored relationships to the landscape, sustainability, building life-cycle, program, and traditional architectural forms at various levels of intensity. In addition, a strong focus on tectonics raised questions about the nature of sustainable construction and the relevance of local tradition in defining new construction.

Sean Khorsandi challenged the jury by questioning the morality of the social and economic system that creates a resort in the first place and emphasized that the most environmentally correct stance would be not to build it at all. Robertson countered that it was the job of the architect to meet the program in a way that expresses architectural ideas: “Architectural morality has to do with the system you set up for yourself.” Gooden emphasized that the issue of sustainability is, “How do you make it part of your discussion of authenticity? ... It is part of an ethical discussion of sustainability.”

Several students developed design solutions by applying carefully studied vernacular Mediterranean architecture and planning principles to the contemporary resort typology. Mario Cruziate created a village with pitched tile roofs and load-bearing walls with timber that enclosed three semiprivate courtyards. A few students, such as Brian Hopkins and Louis Lee, picked up on the dome-and-vault motif of the nearby towns. Lee's arched portico and unique resort buildings surrounded a central square on the south side of the canal with agriculture, especially lavender, as a base for the community and its identity.

Other projects interpreted the vernacular in a Modernist way, such as Noah Riley's scheme, which Stern thought was interesting in terms of the way it related to Mediterranean culture by using the Hellenistic town-planning ideas of Epicurean philosophy based on peace of mind through architecture. Communal tent structures would be set up each year according to required programs and be set against the background of terraced masonry housing with perforated façades. Lewis Wadsworth's large-scale stripped-classical complex was for Porphyrios like the Palace of Knossos, and Stern felt the tectonics challenged the concept of what is a hotel or a resort.

The students recognized the importance of maintaining the barren landscape and developed it in a way that was new for the typical Greek village. Ashley Forde's project created a significant connection to the landscape, according to Gooden, and expanded the canal to produce a new environment. Emily Atwood extended the canal with a boathouse and nature preserve, incorporating the ecological preservation concepts in a holistic endeavor. In closing, Gooden commented that, in general, the essence of architecture for a resort really has to be a transformative escape.

1. *Jonah Gamblin and Ralph Bagley, Project for Gerald Hines and Stefan Behnisch studio, spring 2005.*
2. *Derek Hoeflerlin, Project for Mario Gooden studio, spring 2005.*
3. *Christopher Kitterman, Project for Deborah Berke studio, spring 2005.*
4. *Matthew Hutchinson, Project for Greg Lynn studio, spring 2005.*
5. *Brent Buck, Project for Tod Williams and Billie Tsien studio, spring 2005.*
6. *Michael Rey, Project for Thomas Beeby studio, spring 2005.*

Academic News



1.

Yale Builds Anew

With astonishing ruthlessness and skill, Yale physically remade itself in the James Gamble Rogers years of the 1920s and '30s. It had done so once before, on a smaller scale, with the demolition of the Old Brick Row after the Civil War. By contrast, the pioneering Modernist buildings of the 1950s and '60s were isolated, individual pieces dropped one at a time into holes made in the New Haven city fabric; they were for the most part notable but singular objects. Yale's recent ambitious building and rebuilding activity is unlike either because it is neither a fundamental transformation nor a disconnected set of solo performances. The recent process has been a filling-out and refitting of the Rogers campus's basic patterns; best described as a maturing, it has added both clarification and subtlety.

South to north, Yale measures almost two miles, from the Medical School through the Central Campus and past Science Hill to the Divinity School. Projects under way or recently completed punctuate the stretch. Leaving aside the major building renovations—about which much should be written—they fall into two camps: large new buildings on tricky or campus-edge sites and smaller adaptive-reuse projects, often with clever little additions. The former tend to project a sense of the campus as one of maximum size and density; the latter testify that the campus is a valued patrimony to be reworked and improved on for the future.

The Medical School's 2003 Anlyan Center for Medical Research and Education, designed by Venturi, Scott Brown & Associates (VSBA) with Payette Associates, is a 440,000-square-foot building at the edge of the convoluted core of the medical campus. As often with VSBA's work, the structure is very different when encountered from various directions, which here works to the advantage of breaking it down into what feels like a traditional complex urban block. Stepping down in scale to an entrance on the corner of Cedar and Congress streets, the building is surprisingly compatible with Frank Gehry and Alan Dehar's 1990 Yale Psychiatric Center, directly opposite.

Yale's string of arts buildings along Chapel Street—Street Hall of 1866, the 1928 Old Art Gallery, Louis Kahn's 1953 Yale Art Gallery—is the most notable architectural assembly for the arts on any American campus. The Polshek Partnership (James Stewart Polshek, '55) has embarked on an intricately phased renovation and complicated reconnection of the three buildings, with a raised courtyard behind two of them. Kahn's glass curtain walls—facing the A&A Building and the courtyard—are being removed and brought up to current glazing standards within the original mullion profile. Ad hoc interior partitions will vanish, and Kahn's tetrahedral concrete ceilings, which mark the moment weight returned to respectability in Modern architecture, will reappear unencumbered. This project is the first phase in a sequence of restoration that will continue with Egerton Swartwout's old Art Gallery. When Charles Gwathmey's A&A Building addition is complete, and Yale's art

historians decamp to it, Street Hall will regain the exhibition and classroom spaces it had when it was built almost a century and a half ago.

Beinecke Library, which had its fortieth birthday in 2003, had the surface of its plaza, Hewitt Quadrangle, removed to replace the roof membrane covering its large underground component. Along the way, landscape architect Laurie Olin remedied some of the collateral consequences of Gordon Bunshaft's dead-level plane of granite paving. The Ledyard Flagstaff memorial's stepped base, formerly sunk below Bunshaft's stone, has been made visible so that the memorial no longer seems like a tall, precariously balanced toothpick. At the northeast corner of the plaza, Olin's design for new steps and a stone bench echo Woolsey Hall's expansive curves and provide a focused setting for the red Alexander Calder sculpture, which had previously looked like it wandered in by accident.

Next door, Charney Architects has tucked an elevator and egress stair behind Woodbridge Hall. It is a hybrid—part Swiss watch and part miniature conservatory—and an unexpected delight in an odd campus corner. Similarly, across Wall Street, Kuwabara Payne McKenna Blumberg's (Tom Payne, '74; Mary Ann McKenna, '76) renovation of Sprague Hall for the School of Music almost invisibly connects the building with William L. Harkness Hall, acoustically improves Charles Coolidge's 1917 performance space, and respectfully jazzes up an interior modeled on an eighteenth-century New England church.

On Prospect Street, between the sturdy redbrick block of J. C. Cady's 1895 Watson Hall and the old Farmington Canal railroad cut, Cesar Pelli & Associates's Malone Engineering Center inserts itself deftly into still another tight site. The building offers a sheer, elegant, and shallowly curving glass façade to the north and a punctured masonry wall—sympathetic to both Cady's building and Marcel Breuer's 1970 Becton Lab just beyond-facing the street. The building exorcises, or at least mutes, a ghost next door: Robert Venturi's unbuilt 1970 Yale Math Building project. Echoing the proposed project's convex curve, it makes the same promise that large Yale buildings will advance no farther into the domestic scale of the Hillhouse Avenue precinct. This grown-up campus is mature about its appetite.

Indeed, just over the railroad cut and its screen of trees, three historic nineteenth-century buildings—McKim, Mead & White's original Wolf's Head secret society building and the houses at 89 and 87 Trumbull Street—have been knitted together by Charney Architects to house the Institution for Social and Policy Studies. The firm's house-size addition also makes a fine south-facing sunken courtyard from a throwaway side yard.

Centerbrook Architects's (Mark Simon '72, Jefferson Riley '72 and William Grover '69) 2003 Prospect Place Modular Building—long, low, and clad in corrugated metal—is a temporary structure, an assemblage of factory-built elements. It is appealingly jaunty amid all the Yale building for the ages, and hopefully its longevity will at least match that of the "temporary" post-WWII Quonset hut housing that stuck around Science Hill for quite

some time. Continuing out the railroad cut, William Rawn Associates has adopted the corrugated-panel motif for a permanent building, the Rose Center, which will house the Yale police and community rooms. In an acknowledgment that the university is building on New Haven neighborhood territory, Rawn's open design offers a large glass cube of public meeting-room space looking toward the street. The two metal buildings are like fingertips reaching around the Grove Street Cemetery, which Yale, as it grows, intends to encircle in a neighborly way.

The north side of Science Hill is another place where large Yale structures abut what has historically been a residential neighborhood. Bohlin Cywinski Jackson's scheme for the Class of 1954 Chemistry Research Center moved an old house from Prospect Street around the corner on Edwards Street adjacent to other houses on the north. This freed up a long, narrow site beside Philip Johnson's 1963-64 Kline Chemistry Laboratory. The design of the multibutressed structure is like a lost piece of fortification wall, again implicitly promising that other large structures will be held off from moving northward. The building, offering a fleet of up-to-date laboratories, pays well-studied contextual homage to William Delano's 1923 Sterling Chemistry Laboratory.

In another approach, the office of Tai Soo Kim ('62) is designing a 12,000-square-foot renovation and an 18,000-square-foot addition behind the anthropology department at 158 Whitney Avenue. The new structure will echo the mass of the existing building and have a glass connector linking the two buildings, as well as a stucco exterior, steel windows, and a brownstone base. It will be completed in fall 2007.

This spring it was announced that Hopkins Architects of London will work with Centerbrook Architects to design the latest of the Science Hill buildings, the Kroon Building, for the School of Forestry & Environmental Studies (F&ES). It is intended to be "greener" than any Yale architecture thus far. Although not much is definite beyond its plan to contain offices, classrooms, and an auditorium in a long, low-rise structure, F&ES Dean Gus Speth promises that "it will be a powerful expression in beautiful form of our relationship to the environment." The architects also plan to redesign the adjacent three-and-a-half acre Sachem's Wood as small garden courtyards. Creating more density, this structure is to be worked in among existing ones, mostly on the site of the old Science Hill power plant—a hallmark not only of a maturing Yale campus but also of a more ecologically responsible university culture.

Finally, also last spring and very close to home—Gwathmey Siegel & Associates (Charles Gwathmey, '62) was announced as architect for the new Art History Building and Library (replacing Richard Meier & Partners), on York Street adjacent to the A&A, which they will also renovate. The structure, occupying yet another tight area, is intended to connect on most levels to the A&A Building. It will be interesting to see how the close physical intertwining with history and a new set of disciplines and mind-sets will work with the Yale architecture psyche. The very existence of the project exemplifies the sense that places can

be improved by successive generations building on one another's work—and beside and within it—infilling and adapting rather than starting over, which is the underlying, mature attitude of the university.

—Patrick Pinnell ('74)

Pinnell is an architect and town planner in Connecticut. He is also the author of Yale: The Campus Guide (Princeton Architectural Press, 1999).

Eero Saarinen Project in Full Gear

The Yale symposium "Eero Saarinen: Form-Giver of the 'American Century,'" in April, helped guide the authors writing for the publication, which will accompany the exhibition opening in Helsinki in October 2006. Yale University Press is publishing the 450-page book, which will be designed by Michael Beirut of Pentagram Design. Book production went into full gear during the summer as the editors worked with twenty authors, image editors, and research assistants to complete the manuscript.

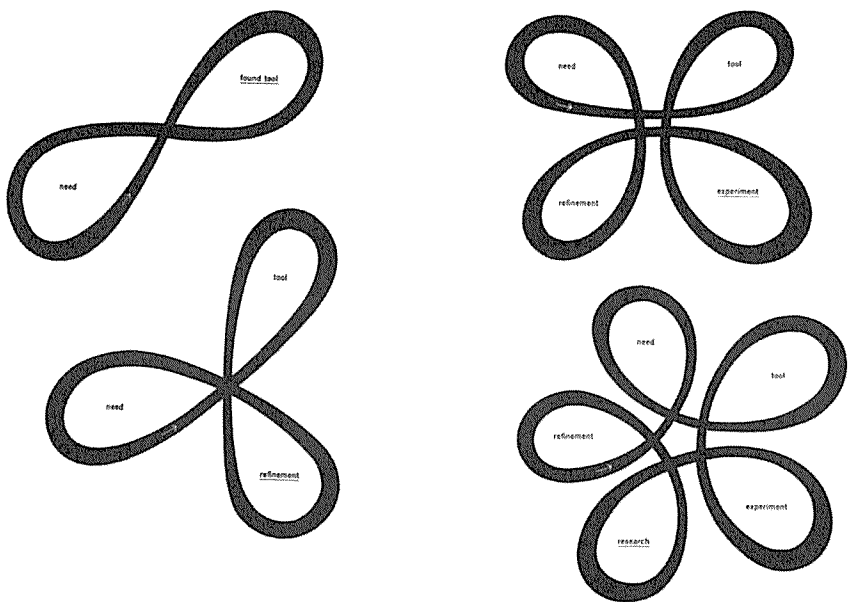
After Helsinki, the Saarinen exhibition will travel to the Netherlands Architecture Institute, in Rotterdam, and the Royal Academy, in London, before coming to the United States. The final stop will be at the Yale Art Gallery, in April 2010.

In the beginning of June, the Getty-funded research team traveled to Helsinki for meetings. They were accompanied by members of the steering committee, including Finnish ambassador to the U.S., Jukka Valtasaari; Martin Moeller, director of the National Building Museum; Juulia Kauste, director of the Finnish Cultural Institute in New York and the lead coordinator of the Eero Saarinen Project; and Dean Robert A. M. Stern. The director of research at the Museum of Finnish Architecture, Timo Tuomi, began the visit by showing the team members the Saarinen-related material from the museum collection, including sketches for the Swedish Theatre, completed by Saarinen while he was an intern at the office of Jarl Eklund after graduating from Yale in 1934. One of the social highlights was a lunch with the chairman of the Finnish Parliament, architecture buff Paavo Lipponen.

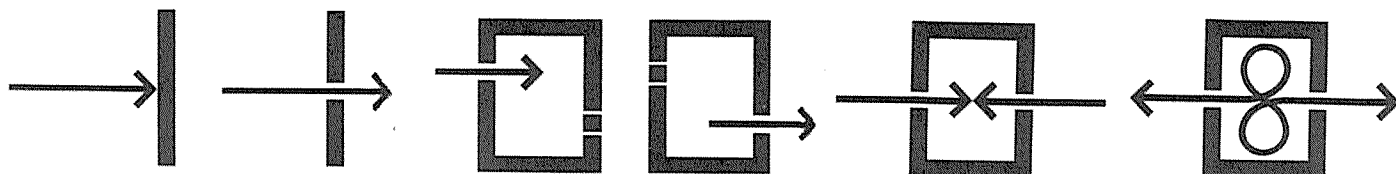
The visit also included public lectures where the American members of the team—Donald Albrecht, Sandy Isenstadt, Reinhold Martin, and myself—presented papers to architects, architectural historians, and potential sponsors at Gesellius-Lindgren-Saarinen's recently restored National History Museum. The final research meeting was held in Saarinen's childhood home, Hvitträsk. And as always, the visit to Finland concluded with a sauna party.

—Eeva-Liisa Pelkonen (MED '94)

Pelkonen is chair of the MED program and director of the research team and an associate curator of the Saarinen exhibition.



2.



3.

What Is “Environmental Design”?

When Yale’s MED program was established in 1968 on Charles Moore’s initiative, it was not alone. Many universities initiated similar programs, most notably Berkeley, where Moore had taught prior to coming to New Haven. The shared goal of “environmental” as opposed to “architectural” studies was based on the progressive social ideals of the 1960s; design was seen as a vehicle for social change rather than an aesthetic practice. The notion of the environment referred both to the physical, natural, and man-made fabric as well as to the underlying socioeconomic forces that shape it. It goes without saying that this expanded notion of the architect’s task was in sharp contrast to the formalistic practices which reigned in most schools, particularly on the East Coast. The field called for the architect to learn from various disciplines, from human to natural sciences, in the pursuit of a better understanding of the dynamic forces that constitute the environment and man’s relationship to it. Thus, research became an important aspect of architecture.

Forty years later, the notion of environmental studies seems more relevant than ever. Half of the students at Yale are from fields other than architecture (the 2005/06 applicants included a registered lawyer and a consultant for the telecommunications industry). This pays tribute to the fact that architectural and urban studies are becoming an increasingly interdisciplinary field and that issues concerning the environment—buildings, cities, and landscapes—are of great interest to the population at large. Or to put it bluntly, the world might have come to realize that fate of the built environment cannot be left to architects alone.

This year’s MED graduates represent a sampling of the variety of backgrounds, interests, and future pursuits that characterize the program. Francesca Ammon was a civil engineering student at Princeton and had worked for the aviation industry prior to enrolling in the program. Focusing on historic preservation, her thesis, “Little City, Big Plans: Stories of Asbury Park, New Jersey,” dealt with attempts to restore and revitalize the area. It featured various players, from corrupt developers to Bruce Springsteen fans, who were part of a saga that told, often with humor, of the rise and decline of American cities, where good intentions clash with economic and social realities.

Daniel Barber studied intellectual history at Washington University and received an MFA from Mills College. His work with Barbara Littenberg and Steven

Peterson on the urban plan for Ground Zero prior to coming to Yale introduced him directly to the most contested building site in the world, where symbolic and economic interest often clash. Barber’s thesis, “People’s Park and the Crisis in Humanist Architectural Environmentalism 1962–1969,” dealt with the debates of late 1960s and ’70s surrounding the Berkeley College of Environmental Design and its focus on the question of how architecture can trigger social change.

Rosamond Fletcher, a graduate of the Rhode Island School Design who most recently taught at Georgia Tech, came to the program with a keen interest in building technology and fabrication. Her thesis, “Negotiating the Interface: Communication and Collaboration in Building Technology, From Graphic Manuals to Software,” singled out two transitory moments within the development of building technology: the first wave of standardization in the 1930s and ’40s, and the introduction of digital technology in the field in the late 1990s and the early twenty-first century. Rather than focusing on the physical object per se, Fletcher emphasized the increased communication and collaboration behind these technological paradigm shifts.

Barber and Ammon have chosen to continue their academic interests by enrolling in Ph.D. programs in architectural history and theory at Columbia University and in urban history at Yale, respectively. Fletcher will teach at RISD.

—Eeva-Liisa Pelkonen (MED ’94)

First Year Explorations

In the first-year core studio organized by associate professor Keller Easterling (with faculty John Blood (’87), Mark Gage (’01), Mimi Hoang, Gavin Hogben, and Ben Pell, a series of projects, lectures, and readings focus on the acquisition of design skills within contemporary architectural discourses. Nina Rappaport discussed the success of the program, now in its third year, with Easterling.

Nina Rappaport: Since Yale is small to medium-sized relative to some other schools, and because it has a long tradition of accepting a class where half of the students have no architecture experience, how does your revised curriculum draw on the diverse intellectual strengths in the class?

Keller Easterling: We use the presence of non-architecture students as a reason to make the course more rather than less advanced. We go in with the premise that the students have already started a career,

and they are already responsible for a discourse—for making an argument in today’s culture. Although it is fundamental, it is not elementary.

NR: Does it then serve as an equalizer, bringing out different strengths in the students and helping to build their confidence?

KE: We are trying to empower them. The English majors, for example, can be leaders in special ways, and their appetite is whetted to transfer that knowledge to architecture. They can take positions about the impact of what they are designing in the broader social and cultural realm. We continue to have a series of projects where we change tools, try out different muscles, and provide a chance to fail and start again.

NR: Can you describe one of these projects?

KE: The second project, which is about field and landscape, delivers planimetric, topographic, and modeling skills, but at the same time it is translated through art practices and ideas about landscape urbanism. These skills are testing the discipline, finding out what urbanism is currently learning from landscape and vice versa.

NR: So are they becoming strong critical thinkers?

KE: Yes, they are taking on topics such as the index, the field, form/*informe*, the spectacle, and the diagram from texts by Stan Allen, Guy Debord, Gilles Deleuze, George Bataille, Decerteau, Rosalind Krauss, Cedric Price, and Bernard Tschumi.

NR: How do you think the various exercises relate to the rest of their course work in the first year?

KE: There are crossovers with 2-D/3-D, with structures, and with history/theory. The warm-up project calls for the design of 200,000 cubic feet of space. While formally simple, it rehearses architectural drawing conventions such as plan, section, elevation, and physical models. We expect each student to know these conventions cold so that they can use them in very specifically authored documents designed for their particular questions. The second project investigates the idea of field as a matrix within which several spatial orders, complementary or resistant, can coexist. The project calls for a transportation *Landschaft* near the New Haven train station. The third project focuses on the importance of geometry, as well as the status of geometry in contemporary discourse. Kent Bloomer lends his expertise here. It investigates form and *informe* with two versions of the same project. The first uses formal and geometrical scaffolding to determine form. The second uses another set of cultural, political, kinesthetic criteria for determining position and shape.

In the final project we incorporate what the students are learning in their structures course, investigating program and urban

spectacle in relation to contemporary discourses about the diagram and animality. The project calls for a large urban arena for the training and performing of animals. In addition to designing an entire building and its surrounding site, the studio investigates structures with longer spans. While students are often required to do hand drawing, for this assignment many use the computer to assemble repetitive parts. The computer is then a tool that serves the logic of this particular type of building. Jim Axley comes in to talk to them about long-span structures and current ambitions with regard to nonstandard structures, giving us a chance to enter into this new discourse.

NR: Is it a way to comprehend the basics within contemporary cultural thought, so that instead of learning solely the basics of how to make a cube and a sphere they are analyzing volume, field, form, geometry, diagram, spectacle, and animality?

KE: We are not pursuing either a misty fairy tale about architecture nor an abstract formalism. We want it to be about things that matter now, from politics to structure, so it becomes more real to them. Students can take these challenges with them to future studios and to their careers.

NR: Do some of the non-architecture students interpret the assignments in interesting or divergent ways?

KE: One student who came from a graphic design background first conceived of the large urban volume graphically—as a graphic skin seen from the air. But he also made it responsible for a sophisticated structure, so the 2-D and 3-D world merged to make a complex surface. For another project for a large spatial volume in New York, a student designed the project as a kind of Smithsonian-inspired nonsite—an evacuation of space that needed to be structurally precise. There were many lovely surprises.

1. Cesar Pelli & Associates, Malone Engineering Center, Yale University, New Haven, Connecticut, under construction, 2005.

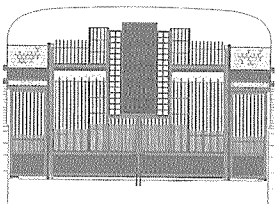
2. *Cycles of the design process: historic development from the primitive to the sophisticated* from Serge Chermayeff and Christopher Alexander, Community and Privacy: Toward a New Architecture of Humanism, Garden City, New York, Anchor Books, 1963, p. 100–101.

3. *Diagram of sequence of development from the barrier to the lock* from Serge Chermayeff and Christopher Alexander, Community and Privacy: Toward a New Architecture of Humanism (Garden City, New York, Anchor Books, 1963, p. 248–249.

FACULTY News

Deborah Berke, adjunct professor and principal of Deborah Berke & Partners in New York, was featured in the *New York Times Magazine* (2005), for the design of a 6,000-square-foot Modernist house in Florida. Situated on a canal, the residence was praised for its private street façade, use of materials, and sensitivity to the site.

Phil Bernstein ('83), lecturer, gave a presentation at the National Building Museum, in Washington, D.C., "Moving to Building Information Modeling: Challenges, Vision and Reality," in April 2005. At the AIA Convention in May 2005, he moderated the panel discussion "Fast Architecture." Bernstein was quoted extensively in a December *Economist* article, "The Rise of the Green Building," and was a commentator on sustainable design on National Public Radio affiliate WSHU, Fairfield County Public Radio, on Earth Day. *Design Intelligence* magazine asked him to contribute his thoughts on "the future of the architecture industry" for the publication's tenth anniversary issue in May 2005. Bernstein has contributed articles to a number of other publications, including *Architects' Newspaper* the week of March 23, *Urban Land* in June/July 2005, *Construction Specifier* in July 2005, and *Structural Engineer*, August 2005.



1.

Kent Bloomer, professor, with his firm, Kent Bloomer Studio, completed an entrance portal at New Haven's Truman School in summer 2004 and a bronze staircase at the Bartels Residence, in Guilford, in spring 2005. A new gate for the Yale University Chemistry Building is currently under fabrication. Bloomer lectured on various themes of ornament at the N.Y.I.T. School of Architecture, the Yale School of Music in fall 2004, the Yale School of Forestry & Environmental Studies, and Calhoun College in spring 2005.

Keller Easterling, associate professor, had her article "The Confetti of Empire" published in *Cabinet* (winter 2004). In spring 2005 she delivered talks at the "Landscape Regionalism" symposium, at the University of Toronto; the "Rice Kennon" symposium, at the Rice University School of Architecture; the "In SITE" symposium, at the University of California, San Diego; and the "Loopholes" symposium, at Harvard's Graduate School of Design. Easterling gave evening lectures at Cooper Union and the Akademie der Bildenden Künste, in Vienna, about her forthcoming book *Enduring Innocence: Global Architecture and Its Political Masquerades* (MIT Press, 2005). She has recently received funding from Yale's Hilles Fund in support of her new book, as well as the Griswold Fund for new research in Dubai and Abu Dhabi. In addition, Easterling's article "Believers and Cheaters" appeared in *Log* (spring 2005), and "There Is a Global Practitioner Who Is Yet Beyond Us" appeared in the inaugural issue of *Volume* (May 2005), a collaboration between OMA/AMO, *Archis*, and the Columbia University School of Architecture.

Susan Farricielli, lecturer, exhibited her work, including a four-ton granite-and-steel sundial, in *What Time Is It?* at the Buckeye Village Community Center at Ohio State University in spring 2005. A sculpture exhibit at the Willoughby Wallace Library,

in Stony Creek, Connecticut, featured Farricielli's stone, metal, and mixed-media work from May to June, 2005.



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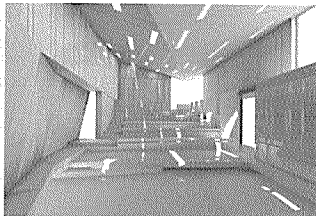
Martin Finio, critic in architecture, with his firm, Christoff:Finio Architects, was selected by the Architectural League as one of 2005's Emerging Voices. He was profiled as one of the new generation of architects in the July issue of *Esquire* magazine, and the *New York Times* featured the firm's Fort Greene project on May 5, 2005. Christoff:Finio Architects is beginning the design of a new house in Amagansett, New York, and finishing construction of the new headquarters for the Heckscher Foundation for Children, in New York. Martin Finio and Brian Healy, critics in architecture, were both featured in the "Style" section of *Esquire* (July 2005) along with five other male architects.

Alexander Garvin ('67), adjunct professor, recently opened a consulting firm, Alex Garvin & Associates Inc. The city of Atlanta has begun the process of implementing the firm's first project, the "Beltline Emerald Necklace: Atlanta's New Public Realm." Meanwhile, Garvin continues giving lectures, including those for the annual Conference of Mayors in Chicago, in June 2005, and the World Association for Property Investment and Construction (WAPIC), in Geneva, Switzerland, in April 2005.

Philip Grausman, lecturer, exhibited three stainless-steel portrait heads at the American Academy of Arts and Letters in April 2005. The National Academy of Design (NAD), in New York City, showed one of his new sculptures during its 180th Annual Exhibit, May 25 to July 3, 2005. In addition, Grausman's drawings were included in two artist-curated exhibitions at the NAD this past year.

Dolores Hayden, professor, has given talks on her recent books, *Building Suburbia* and *A Field Guide to Sprawl*, at Harvard University's Charles Warren Center for American History, Williams College, the Regional Plan Association of New York, the Southern Connecticut Regional Planning Commission, the Yale University Women's Organization, the New Haven Public Library, and the Guilford Free Library. She participated in the Yale/New Haven Teacher's Institute, offering a seminar on "Architecture and Imagination" in summer 2005; she is also mentoring a young poet in the Hill-Stead Museum's Sunken Garden Poetry Festival. Hayden will speak at the American Studies Association annual meeting on space and place in Washington, D.C., November 16, 2005.

Brian Healy ('81), critic in architecture, with his firm, Brian Healy Architects, was awarded the commission to design a new recital hall at Brown University, in Providence, Rhode Island; a Children's Chapel and Education Center for the Korean Church of Boston; and multifamily housing projects in Chicago, Somerville, and the South End of Boston. The firm was also a finalist for the design of the United States Border Station at Derby Line, Vermont. Healy was appointed to the National Register of Peer Professionals for the Design Excellence Program within the GSA and served on the



3.

jury for the 52nd Annual P/A Awards featured in *Architecture* (January 2005). Along with **Carol Burns** ('83), he is the coordinator of the Boston Society of Architects Research Grant Program, highlighted in the December issue of *Architecture*. Healy's Patrizio Residence in Media, Pennsylvania, received awards from the New York AIA and the Boston Society of Architects. The *Here & Green* exhibition at the Chicago Architecture Foundation featured his winning competition entry for mixed-income housing in Chicago, and his competition entry for Innovations in Community Design for Long Beach, California, was featured in *Competition Magazine*, as well as a housing symposium at the University of California, Los Angeles.

Keith Krumwiede, assistant dean and assistant professor, and **Ed Mitchell**, assistant professor, presented an alternative urban-design proposal for the Greenpoint/Williamsburg section of Brooklyn at the Newman Institute in June 2005. The work will be exhibited at the Newman Institute, at Baruch College of the City University of New York, October 20–December 10, 2005. Krumwiede's essay "Tactical Urbanism," an examination of municipal annexation struggles and their effect on sprawl in Texas, was published in *Domus* (April 2005). Krumwiede is also designing several apartment buildings, including a sixteen-unit condominium, in Myrtle Beach, South Carolina.

Edward Mitchell, assistant professor, received a grant from the Boston Society of Architects for research in computational urban design. He participated in the Buell Center Conference at Columbia University, "A Tribute to William Jordy," in April 2005, and the design and analysis of the Greenpoint/Williamsburg neighborhoods at the Newman Institute with Keith Krumwiede. Mitchell's article "The Guerilla Farmer's Almanac" appeared in *Log* 5 (spring 2005).

S. Edward Parker ('97), lecturer, of Alisberg Parker Architects, has recently completed a new residence in Vail, Colorado. He is currently working on an 8,000-square-foot English Arts and Crafts-style residence in Greenwich, Connecticut, and a brick Georgian-style house in Scarsdale, New York.

Eeva-Liisa Pelkonen, assistant professor, was chairwoman of the second International Alvar Aalto Research Conference on Modern Architecture, held in Finland in mid-August. The conference brings together artists and architects to discuss the intersections in their respective fields, focusing on shared material practices and intellectual projects since World War II. The forum included three days of lectures and a tour to see Aalto's projects in southeast Finland. Assistant professor Joel Sanders was a featured speaker.

Alan Plattus, professor, lectured at Catholic University on the "miniature cities" at World's Fairs and spoke at the annual meeting of the Association for Community Design, in New York. With the Yale Urban Design Workshop (UDW), Plattus completed and presented a plan for downtown Pawcatuck, where development is already under way on some key parcels. The UDW held a groundbreaking for the Alvis Brooker Building, a day-care center, for the Greater Dwight Development Corporation, which will be completed in fall 2005. The UDW is a member of a team recently selected to design the \$94 million, 358,000-square-foot Gateway Community College, in downtown New Haven, on the site of the former Malley's and Macy's department stores.

Nina Rappaport, publications editor, had her essay, "Modern Landscape Architecture: A Forgotten Art" published in the journal *Future Anterior* (summer 2005). Her articles on Swiss architectural projects appeared in the May issues of *Architecture* and *Architect's Newspaper*. She gave a talk on "First Projects" at the 2005 AIA Convention in Las Vegas in May 2005. Rappaport participated in the Kahn Trenton

Bath House project, an ideas exhibition, in summer 2005 in Trenton, New Jersey, organized by Susan Solomon. As fellow of the Design Trust for Public Space, her project with David Reinfurt and Colin Cathcart, "Long Island City, Connecting the Arts," will be published by Episode Books of the Netherlands in winter 2006.

Dean Sakamoto (MED '98), critic in architecture and director of exhibitions, with his office Dean Sakamoto Architects, is working on an urban design plan for the Chapel West District, in New Haven. His office's Botanical Research Center project in, Kalaheo, Kauai, Hawaii, has been approved to proceed from schematic design into a full-service contract. The 19,000-square-foot facility will be an environmentally sustainable building that is expected to attain LEED Silver status.

Joel Sanders, associate professor, and his firm, Joel Sanders Architect, in New York, in collaboration with Diana Balmori of Balmori Associates of New York, has been commissioned to design an eco-tourist hotel in Cloud Forest, two hours outside of Quito, Ecuador. Other new projects include the conversion of 627 Greenwich Street, a fourteen-story commercial building, into residential lofts, and the Watson/Laudato residence, which broke ground in Hudson, New York, in summer 2005. JSA, working in collaboration with Ben Rubin of EAR Studio, was one of fifteen architects selected by Vitra in an invited competition to develop "Hearways," a project that will be included in *Open House*, an exhibition that explores new technologies and the twenty-first-century home. The monograph, *Joel Sanders: Writings and Projects* was published by Monacelli Press in May 2005.

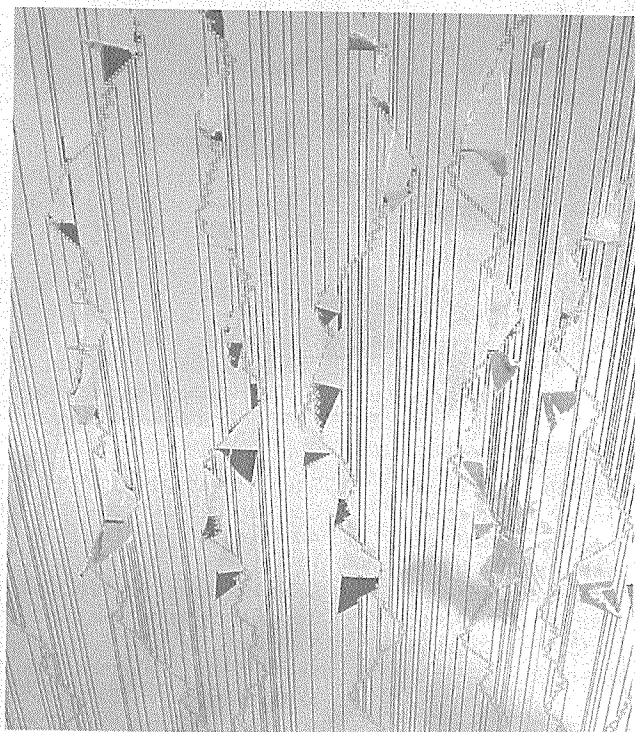
Robert A. M. Stern ('65), dean, with his firm Robert A.M. Stern Architects won two design competitions, one for the International Quilt Study Center at the University of Nebraska, Lincoln; the other for the new School of Business Building at Ithaca College, a building which will seek LEED™ Platinum certification. Zeckendorf Development has commissioned the firm to design the apartment building, Fifteen Central Park West, in New York City. In the Fall 2005 the firm will dedicate the renovation and addition to the Baker Library at the Harvard Business School, the Smeal College of Business at Penn State, the McNeil Center for Early American Studies at the University of Pennsylvania, and the Jacksonville Public Library. The firm's K.C. Irving Environmental Science Center and Harriet Irving Botanical Gardens at Acadia University in Wolfville, Nova Scotia, was honored with *Traditional Building* magazine's Palladio Award. Dean Stern was chairman of the "Architecture and Public Life" symposium of the Salzburg Seminars in Austria, in July; he participated in a panel discussion marking the 40th anniversary of New York City's landmarks law; and lectured on product design for the New York chapter of the International Interior Design Association.

Paul Stoller ('98), lecturer, of Atelier Ten, is working on the Comcast Center, in Philadelphia. The building, designed by Robert A. M. Stern Architects, will be the first LEED-certified skyscraper in Pennsylvania. Two university projects designed for platinum LEED certification are in design phase: the Kroon Building for the Yale School of Forestry and Environmental Studies, with Hopkins Architects; and a new Business School for Ithaca College, with Robert A. M. Stern Architects. The master plan for Harvard University's Allston campus area, with Cooper Robertson + Partners and Frank Gehry Architects, was completed in the spring. Stoller also worked on Cesar Pelli & Associates' new Engineering Research Building, one of Yale's first LEED-certified buildings. In March 2005, Stoller gave a talk on sustainable campuses at the "Green Home New York City" lecture series; in April 2005 he was a jurist for the Delaware Valley Green Building Council's 2005 Sustainable Design Competition and a panelist for a roundtable discussion of "Healthy Cities" at the Van Alen Institute, in New York.

Carter Wiseman, lecturer, conducted an interview with **James Stewart Polshek** ('55) on April 27, 2005, to discuss his career and recent work as part of the "Artists in Conversation" series sponsored by the Westport Arts Center and the Westport Public Library.



4.



5.

Hilary Sample and Brigitte Shim in Conversation

Hilary Sample, recently appointed assistant professor and previously the Reyner Banham fellow at University of SUNY Buffalo, is assisting Brigitte Shim, Saarinen Visiting Professor, in her advanced studio at Yale in the fall.

Brigitte Shim: Since we will be teaching a studio together this fall, how would you define the similarities and the differences in our design philosophies?

Hilary Sample: In terms of our interests in practice and teaching, there are probably more similarities than differences. We both think about the ways in which architecture, as a complex problem, integrates design with technology and its environment. We consider creating a site for design from the use of new fabrication techniques, to testing a design with a full-scale mock-up, to sustainability, and ...

BS: Also engaging social and cultural contexts. Ultimately, creating a physical site, cultural site, and political site for architecture.

HS: And we consider architecture's relationship to technology and its environment, where one does not operate independently of the other.

BS: This relationship creates a context integral to a total design idea. Shim-Sutcliffe's project for a house in the Thousand Islands does this by using landscape to create a site. By seeding the entire property with a clover mix that a local farmer cuts three times a year creates new ways of addressing the cultural transformation from agricultural land to leisure space. The green roof is part of the conceptual idea of the project and simultaneously addresses issues of sustainability.

HS: Yes, this idea of measuring the changing environment creates new possibilities for architecture today. In my work for OMA on the design of the Prada San Francisco Headquarters façade, we considered the changing invisible elements of the environment surrounding the finish of the façade. More recently, as the Banham fellow at SUNY Buffalo, I constructed a full-scale mock-up proposal for a new type of brise-soleil that registers the changing conditions of both the inside and outside of a building.

BS: The challenge of the environmental and climatic extremes between the inside and the outside environment in Canada inspires our projects and requires full-scale testing of materials and their assemblies, particularly in the Weathering Steel House, in Toronto. On another topic, in terms of teaching, how do you think will we bring ideas of changing the shape of our cities and sustainability to the studio at Yale?

HS: Our studio will address leadership through the creation of design explorations that use technology to assist in fabrication and in the ability to refine a building in an urban context.

BS: The students will do this by testing a building's visual performance, scale, and assembly process. They will continually adjust their conceptual ideas and the construction ideas through built mock-ups of

the building envelope that can be brought into a real environment and allowed to be affected by its elements.

HS: The studio plans to engage in new fabrication methods through mock-ups, models, photos, and renderings to simulating conditions of environmental flux and its effects across twenty-four hours in all types of weather—sunshine, snow, rain, etc.

BS: Fabrication is not an end in itself but a sophisticated tool to aid in the bigger issues of how architecture contributes to its urban context, developing a small-scale building that synthesizes issues of sustainability and simultaneously making beautiful buildings.

HS: Initially, we spoke about a studio that considers being off-the-grid. I think this is such an interesting problem, particularly in cities. But we decided to have the studio site the University of Toronto campus, which proposes a new program for an urban think tank concerned with studying and monitoring environmental issues of large metropolitan cities.

BS: This studio will enable students to work at the large scale of the city, the scale of a small building, and the scale of the detail in an integrated and synthetic manner. While incorporating issues of sustainability in an urban context, one of the most pressing concerns of our time.

Three Assistant Professors Appointed

Along with the new assistant professor **Hilary Sample**, **Mark Foster Gage** ('01) and **Emmanuel J. Petit**, former lecturers at the school, have been appointed as assistant professors. Mark Foster Gage, a graduate of the Yale School of Architecture, is an architect with a six-person firm, Gage/Clemenceau-Baily Architects in New York City, which is currently designing the 500-room M Grand Hotel in Myrtle Beach, South Carolina, for developer Manish Kolari. His other current projects include the Optivik medical clinic in Veracruz, Mexico, various residential projects, and a collaborative interactive installation project. His office is also currently competing for the Seoul Performing Arts Center and the Gwangju ACC Complex, both located in Korea, and a line of recycled street furniture for the city of Chicago. Gage's work has been published in the *New York Times*, *A+U*, *Contra Progetti*, *Architecture*, *Oculus*, and *Architectural Record*. Gage has taught at Columbia University and the Institute for Classical Architecture, in New York. Gage's seminars at Yale have included "Atmosphere and Effect," "Surface," and "Form, Shape, and the Emergence of Exoticism." His research and work focus on the possible architectural outcomes engendered by the marriage of progressive material research and digital, interactive, and technical innovation.

Emmanuel J. Petit graduated from the Swiss Federal Institute of Technology (ETH) in Zurich, and is Ph.D. candidate in history and theory of architecture at Princeton University, where he received his master's

degree in architecture in 2001. His work focuses on architecture's diverse epistemological models since the mid-1960s and more specifically on the intersection of architectural theory with philosophy, literary theory, and poetry. His essays on formalism, criticism, virtuality, and architectural body metaphors have appeared in *Log*, *Thesis* (Bauhaus Press), *Trans* (ETH Publications), and *Thresholds* (MIT). From 1999 to 2004, he assisted Peter Eisenman in teaching advanced studios at Princeton University and at Yale. Last winter he co-curated Eisenman's exhibition *Barefoot on White-hot Walls* at the Museum for Applied Art, in Vienna. At Yale, he teaches seminars on architecture's obsession with "meaning" in the 1960s and 70s, as well as on the evolution of formal theories in the second half of the twentieth century.

Advanced Studio Visiting Professors

Leon Krier is returning as the Davenport Visiting Professor. He completed the design of the Jorge M. Perez Architecture Center at the University of Miami, School of Architecture, which opened this summer. The 8,600-square-foot building includes an exhibition gallery, a state-of-the-art lecture hall, and a classroom. Krier was the designer with Merrill Paster and Colgen Architects of Miami as architects. Krier, also gave a keynote talk on July 18 in the Frontiers in Planning & Design, conference of the Canadian Institute of Planners and the Alberta Association, Canadian Institute of Planners.

Brigitte Shim, the Saarinen Visiting Professor, is a partner of Shim-Sutcliffe Architects in Toronto, Canada. The firm of six, including Shim and Sutcliffe, has remained small in order to focus on projects of their own choosing. The built work has been honored with five Governor General's Medals and Awards for Architecture. With her firm, Shim recently completed the Corkin Shopland Gallery, in Toronto. She is currently a member of the editorial board for *Architecture Research Quarterly* and *Praxis: Journal of Building and Writing*. Shim is also a member of the committee on Canadian Studies at the Yale Center for International and Area Studies.

Peter Eisenman, the Kahn Visiting Professor, with Richard Serra, has completed work on the memorial to the murdered Jews of Europe on May 10, 2005. The design fills a four-football-field-size parcel of land in the middle of Berlin with more than 2,700 concrete slabs, or stelae, near the ministries and parliament (*Reichstag*). Eisenman Architects is currently working on the city of culture of Galicia in Santiago de Compostela, Spain, as well as the TSA/Cardinals Multipurpose Stadium, in Glendale Arizona.

Glenn Murcutt, the Bishop Visiting Professor, and Malcolm Quantrill, Kenneth Frampton, and Brian MacKay-Lyons wrote *Plain Modern: The Architecture of Brian Mackay-Lyons*, published by Princeton

Architectural Press, 2005. In addition, *Glenn Murcutt: A Singular Architectural Practice* by Haig Beck was published by Images Publishing, 2005.

Three Yale College Seniors are Finalists

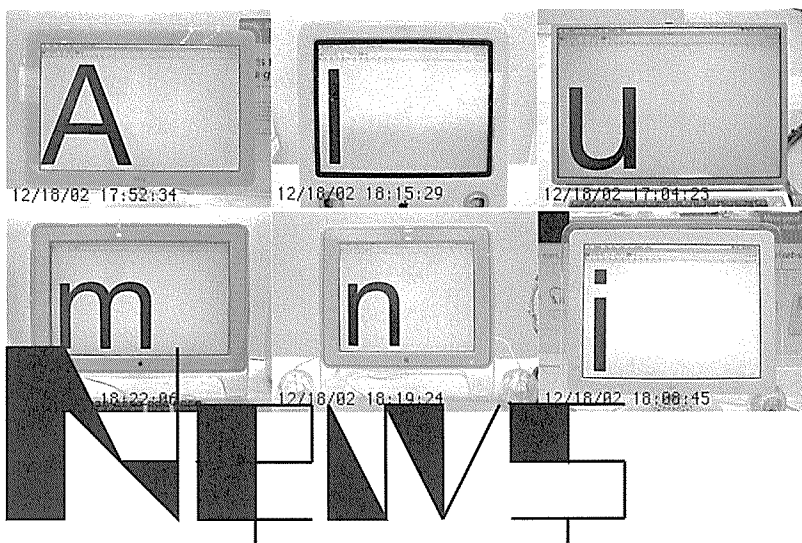
Three Yale College students class of 2005, **Wade (Chih-Wei) Fuh**, **Ashley Heeren**, and **Louise Levi**, received awards for their work in the Seventh Concurso Internacional Arquine Frontera/Border competition in spring 2005. The senior studio, led by professor Steven Harris, was organized around the competition and included a visit to the site in Mexico. The proposal includes a pedestrian crossing from Anapra (Ciudad Juarez) to Sunland Park, New Mexico, at the intersection of the international line and the main thoroughfare of Anapra, as well as immigration-control stations on either side. The project is necessary because of the growth of the fourteen twin cities along the United States-Mexico border, along with increased migration of Mexicans to the northern border zone. The project will be published in Arquine's quarterly publication and will be exhibited in the third-floor gallery of the Yale School of Architecture in the fall.

Booknotes

Raymund Ryan ('84), Curator of Architecture at the Heinz Architectural Center in Pittsburgh, has recently completed a catalog for the exhibition *Michael Maltzan: Alternate Ground*, on display at the Carnegie Museum of Art from February 12 to June 12, 2005. The catalog, published by the Carnegie Museum of Art, presents Maltzan's work through photographs and renderings and is accompanied by Ryan's comprehensive introductory essay and interview with Maltzan. Two shorter essays on Los Angeles, where Maltzan is based, and China, where he is working, provide further context for the work in the exhibition.

Pirkko-Liisa Louhenjoki-Schulman (MED '81) had her book, *Finland, A Cultural Guide*, published in 2005 by Aava Books, Finland, with photographs by Kaius Hedenström.

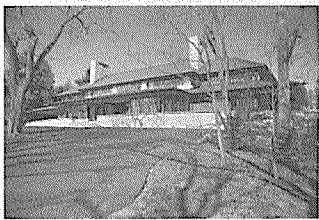
1. Kent Bloomer, *Gate for the Yale University Chemistry Building*, 2006.
2. Susan Farricelli, *Sundial*, "What Time Is It?" Buckeye Village Community Center, Ohio State University, spring 2005.
3. Brian Healy, *Children's Chapel and Education Center for the Korean Church of Boston*, 2005.
4. Paul Stoller and Patrick Bellew of *Atelier Ten + SHCA*, *Hamilton Elementary School*, Greenwich, Connecticut, 2005.
5. Hilary Sample, *Ambient Façade No. 1 + No. 2*, a full-scale mock-up of a new brise-soleil that works with new self-cleaning glass and preprogrammed RFID technologies to balance the heat exchange at the façade regulated by fluctuating transparencies of glass.



The Alumni News reports on recent commissions, research, projects, and publications by graduates of the Yale School of Architecture. If you are an alumnus, please send us your updates to *Constructs*, Yale School of Architecture, 180 York Street, New Haven, CT 06520-8242.

1950s

Donald Mallow ('52) received the 2004 Award of Honor from the Pennsylvania Council of the Society of American Registered Architects for his design of River House, built on the Navesink River in Middletown, New Jersey. The structure features copper roofs cantilevered 26 feet at the east and west ends and 18 feet at the north entry; it is set 70 feet back from the edge of a 50-foot-high embankment down to the river. Mallow's own summer residence in Blue Hill, Maine, was completed in summer 2004. His web site won the Best Architecture Web site Award from *Architecture Business and Economics Magazine* in 2003.



1.

Sidney Sisk ('55) completed a study for a 60-acre casino-hotel project in Latin America (spring 2005), which includes two small casinos, two boutique hotels with fifty suites each, seventy-five town houses, as well as private houses. Sisk's study for rebuilding five hundred terraces throughout New York City takes advantage of the versatile manufacturing possibilities of resin while not removing the existing quarry tile that now covers their surfaces.

Hugh Newell Jacobson ('55) had a house in Nashville, Tennessee, featured in *Architectural Digest* (May 2005). On a sloping site he abstracted local farmhouse styles to create seven stark, gabled pavilions. Jacobson lectured about his design of the Mary and Howard Lester Wing at the Fred Jones Art Center at University of Oklahoma on January 21, 2005, and at Sotterly on May 5, 2005.

J. Arvid Klein ('58), with the firm Pasanella + Klein Stolzman + Berg Architects, won an International Interior Design Association (IIDA) award for the Mason Hall project, at the State University of New York (Fredonia), in March 2005.

1960s

Warren J. Cox ('61) with his firm, Hartman-Cox Architects, of Washington, D.C., is working on or has recently completed the following projects: the Jefferson Presidential Library, at Monticello; Special Collections Library at the University of Virginia; the Divinity School Addition at Duke University; the McIntire School of Commerce at the University of Virginia; the renovation of the National Archives and the Patent Office Building, both in Washington, D.C.; and the new Information Technology Services Building at the University of North Carolina Chapel Hill.

Charles Gwathmey ('62), partner of Gwathmey Siegel and Associates Architects, recently completed the 21-story Astor Place residential condominium and retail building in Manhattan's Cooper

Square. Gwathmey's former Greenwich, Connecticut, residence was featured in *Architectural Digest* (May 2005).

Craig Hodgetts ('66), of Hodgetts + Fung Design and Architecture, broke ground on Yamano Tower, a 29-story mixed-use high-rise in Tokyo, in December 2004. Slated to be completed in 2008, the tower will be home to its namesake, the famous Yamano



2.

Beauty School, along with residential, retail, and public spaces. The design has a contextual approach that reflects traditional Japanese culture and Tokyo's urban sophistication in three softly folded crystal-line masses of varying heights. The firm developed a consciously "feminine" structure that is also oriented and configured in response to the cityscape and Japan's strict solar access codes.

Caswell Cooke ('67) opened his own architectural practice, Caswell Cooke Architect, in Trenton, New Jersey, in 2004. Following a long and diverse career with Washington Group International, he is working on more than ten small residential projects. In spring 2005 Cooke completed the Rosario House, a split-level ranch house in Montgomery, New Jersey.

Don Watson ('62), former chair of the MED program (1970-90), was awarded the 2004 James Haecker Distinguished Leadership Award for Architectural Research, offered annually by the Architectural Research Consortium (ARCC) to recognize an individual who has made outstanding contributions to the growth of research culture in architecture and related fields. Watson also edited the 2005 edition of *Time-Saver Standards for Architectural Design* and co-edited, with professor Alan Plattus, the 2003 edition of *Time-Saver Standards for Urban Design*.

1970s

Daniel V. Scully ('70) and his firm, Daniel V. Scully Architects, won an AIA/New Hampshire Design Honor Award for the Draper Lake House (2005). The firm received a citation in the AIA/New England Design Excellence Awards for its work on the Bellows Falls Waypoint Interpretive Center, in Vermont (fall 2004). The project reflects the geometry of the town plan and was noted by the jury for taking risks while evoking the history of the Bellows Falls community. The project also won the first award ever given by the Preservation Trust of Vermont for a new building on May 21, 2004. His article, "Monument to a City's Past Could Save the City's Future," appeared in the *Providence Journal* (August 8, 2003).

Ron Gonzalez ('71) retired from the faculty at City College of San Francisco in 2002 and now designs houses in the greater Bay Area. The first exhibition of his paintings was shown in the Palo Alto Downtown Library, February through March 2005.

Mark Simon ('72) was the partner-in-charge of Centerbrook's recently completed Green Street Arts Center (GSAC), in the North End of Middletown, Connecticut. The GSAC is the result of a partnership formed between Wesleyan University, the City of Middletown, and the North

End Action Team (NEAT), a resident-led advocacy group, to create an anchor for the revitalization efforts currently under way in the neighborhood. Simon was a juror of the Wood Design Awards with Patricia Patkau ('78) in November 2004.



3.

Ted Landmark (MED '73) was elected president-elect/vice president of the Association of Collegiate Schools of Architecture (ACSA). He has been president of the Boston Architecture Center since 1997. Landmark is a trustee of the Museum of Fine Arts, Boston, and the New England Foundation for the Arts. He is a regular contributor to *Maine Antique Digest* and has lectured on architectural education, community organizing, youth violence, and African-American material culture.

Patricia Patkau ('78), with her firm, Patkau Architects, was selected in January 2005 as a finalist for the University of British Columbia (UBC) University Boulevard architectural competition for the design of a new campus entry for the its Vancouver campus. The firm received two American Institute of Architects National Honor



4.

Awards for the Shaw House, in Vancouver, British Columbia, and the Agosta House, in San Juan Island, Washington. In December 2004 Patkau Architects was awarded two Canadian Architect Awards of Excellence for work on the University of Pennsylvania New College House and Winnipeg Centennial Library. Patkau is currently professor at the School of Architecture at the UBC.

1980s

Turan Duda ('80), with Duda/Paine Architects, was awarded the 2004 IMPACT Award for Design Excellence by the Downtown Austin Alliance for work on the Frost Bank Tower, in Austin, Texas (December 2003). The 33-story glass office tower is the tallest building in downtown Austin.

Peyton Hall (MED '80) was elevated to the College of Fellows by the American Institute of Architects and was invested in ceremonies at the 2005 convention. Hall is a principal of Historic Resources Group, LLC, Los Angeles, where he has recently completed the exterior conservation of the Gamble House and rehabilitation of Grauman's Chinese Theatre. He is president emeritus of the California Preservation Foundation and a founding faculty member of the Master of Historic Preservation degree program at the School of Architecture of the University of Southern California.

June D. Komisar ('80) completed her Ph.D. in architecture at the University of Michigan in 2004. In March 2005 she presented a paper on Colonial architecture in Ouro Preto, Minas Gerais, Brazil, at the annual meeting of the Association of Collegiate Schools of Architecture in Chicago. She is currently an assistant professor of architecture at Ryerson University, in Toronto.

Chas DeLisio (MED '82), of Makato Architecture & Design, in Pittsburgh, was elected to the Pittsburgh Symphony New Leadership Board in winter 2004. The firm's recent design work includes lighting design for two historic buildings on East Carson Street, in Pittsburgh, a nationally recognized historic district.

Kay Bea Jones ('82) was a consulting architect for the Buckeye Village Community Center, completed in January 2005 at Ohio State University, where she is an associate professor at the Austin E. Knowlton School of Architecture.

Michael Winstanley ('83) established his office, Michael Winstanley Architects Planners, in Washington, D.C., last January. He had previously worked in New York with Beyer Blinder Belle and Edward Durell Stone Associates, as well as in the Washington office of Leo A. Daly for the last seven years as the design director and vice president. There Winstanley's projects included the South Sector Master Plan and a 1 million-square-foot research facility at George Mason University; the Yin Cin Technology Tower, in Shanghai; the Fannie Mae Relocation Study, Museums, and Monuments Master Plan, in Washington, D.C.; and numerous academic master plans for institutions including Catholic University, Marymount University, and the University of Arizona. His office is focusing on architecture and planning services for cultural, educational, and commercial clients.

Ted Porter ('84), with his New York—based firm Ryall Porter Architects, entered an AIA-sponsored competition for a prefabricated single-family home, which a family in Orient Point, Long Island, is purchasing. The thirteen-person firm's current work ranges from low-cost homes, such as the recently completed Bartholomew House, on Indian Field Pond near Montebello, New York, and vacation homes in Aspen, where services not only include the house's design but also the selection of artwork.

Tim Culvahouse ('86 MED), editor of *ArcCa*, the journal of the AIA California Council, and a Public Architecture (PA) adviser, was quoted in the article "Civic Duties" (*Metropolis*, April 2004). When asked who put PA in charge of architectural projects in the public realm without paying clients, he responded, "We want to do the work. It gets tiresome, as architects, to wait for people to ask you to take on a project." Culvahouse is currently in charge of communications for Culvahouse Consulting Group, dedicated to clarifying, articulating, and advocating the value of design.

John Tittmann ('86), **Jacob Albert** ('80), and **James Righter** ('70), of Albert, Righter & Tittmann, were featured in *Architecture Boston* (May/June 2005), for their New Urbanist proposal for revitalizing Scollay Square, Boston City Hall's plaza. Tittmann's work on a new Greek Revival house in Concord, Massachusetts, won a Palladio Award and was featured in the summer issue of *Period Homes*. In addition, his work on a North Shore Greek Revival house received an Honorable Mention for Design Excellence in *Cape Cod Magazine* (April 2005) and was featured in *Period Homes* (March 2005).

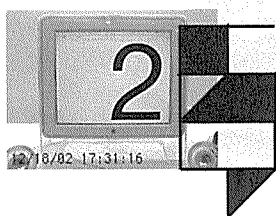
Craig Newick ('87) with his firm, Newick Architects, is designing a house for flutist Ransom Wilson, in Branford, Connecticut, and renovations to an office building in downtown New Haven. In addition, the office is working on a residential loft renovation of the historic Warner's Hardware Building, on the Quinnipiac River, in Fairhaven, Connecticut.

Anthony Markese ('88), a principal at Pickard Chilton, is currently designing a sixty-story office tower in Chicago on the Chicago River being developed by the Hines corporation for the law firm Kirkland & Ellis. Also in design is a new Basketball Practice Facility for Duke University adjacent to Cameron Indoor Stadium. Scheduled to complete construction this fall is a new headquarters complex for the California Public Employees' Retirement System, a 500,000-square-foot, LEED Silver building in the Capital Mall area of Sacramento, California.

Alvaro de la Rosa ('88) and Ana Mendes received one of five first prizes at Lausanne Jardins 2004 in Switzerland for their use of the *Geranium robertianum* plant on the abandoned Sebeillon plateau. The event is a garden festival, organized every four years by the city of Lausanne, to generate new ideas for unused spaces of the city. Rosa also won the building prize for one of the twenty-two ephemeral gardens built in the Festival des Deux Rives, at Strasbourg, France, and Kehl, Germany. The festival is related to the building of a park and pedestrian bridge built on the Rhine.

1990s

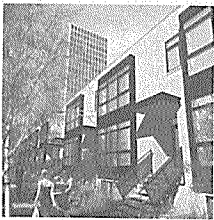
Ken Anderson ('90) and **Pamela Freund** ('90), of EDGE (Environmental Design



Group Enterprise) Architects, in Taos, New Mexico, received a 2004 Citation Award for Design Excellence from the American Institute of Architects Santa Fe Chapter for the design of the Azzari/Birdsong Residence, in Taos. The firm also designed the Information Commons for Southern Methodist University's research center and the archaeological field school at Fort Burgwin, in Taos. The Marx Residence, a straw-bale construction, was featured in *Green by Design: Creating a Home for Sustainable Living* by Angela Dean (Gibbs Smith Publishers, 2003). Other Yale graduates featured in the book include **Daniel Sagan** ('92) and **Alisa Dworsky** ('92).

Roberto Espejo ('90), an associate design architect at Cesar Pelli & Associates, is currently working on the Performing Arts Center in Miami, Florida. The \$400 million-plus center will include a 2,500-seat ballet/opera theater, 2,200-seat concert hall, and a 200-seat experimental black-box theater.

Douglas McIntosh ('90), principal of McIntosh Poris Associates, is collaborating with developers, city leaders, planners, and community members to restore Detroit's



architectural dignity and ignite new vigor along the city's streets. Projects include the Parent Street lofts, a conversion of a vacant warehouse in Royal Oaks into eight units of urban loft condominiums; the Lafayette Townhouses, an urban residential housing development at Lafayette Park to complement the Mies van der Rohe towers; DuCharme Place, a redevelopment of a blighted property into 66 market-rate town homes and one-story granny flats; and the conversion of the once illustrious Park Shelton Hotel into upscale condominiums.

Juan Miro ('91), with Miro Rivera Architects, received a Custom Home Design Award in April 2005. Miro and partner Miguel Rivera lectured in April at the University of Tennessee, in Knoxville, in conjunction with an exhibition of their work that was shown March 14–April 4, 2005. The two architects lectured on responsibility at the Universidad Autonoma de Veracruz-Villa Rica, in Veracruz, Mexico, in February 2005, and received a 2005 American Institute of Architects Young Architects Award.

Morgan Hare ('92) and **Marc Turkel** ('92), of Leroy Street Studio, were featured with Hester Street Collaborative (HSC) in *Metropolis* (January 2005) for their work on the Ground Up program in both M.S. 131 and P.S. 134. HSC is a design-build nonprofit that works with New York City communities to improve their neighborhoods. They involve architects, students, teachers, designers, and volunteer artists to work with students on projects such as the Wishing Garden at M.S. 131.

Carl Fredrik Svenstedt ('93) received a commendation from the *Architectural Review* for the AR+d Emerging Architecture Awards, December 2004, for his design of a cordless lamp. His work as an architect and designer since 2000 was on display during February 2005 at La Galerie d'Architecture. The show, *Parisiens d'Ailleurs*, featured Svenstedt and three other young foreign architectural firms based in Paris.

Charles Lazor ('93), co-founder of Blu Dot, was featured in "Keeping It Real and Real Small" (*Newsweek*, May 23, 2005), discussing the challenge of holding true to his firm's mission, which is to empower the masses. Lazor's Flatpack prefab house was a featured display at the International Contemporary Furniture Fair, at the Jacob K. Javits Convention Center, in New York, in May 2005.

Raphael Sperry ('99) is president of Architects, Designers and Planners for Social Responsibility (ADPSR) and director of the Prison Design Boycott Initiative. He spoke last April at the symposium "Architecture & Crime: The Case for the Prison Design Boycott," organized by ADPSR and the AIA New York Chapter. Sperry currently works at 450 Architects, in San Francisco.

2000s

Frederick Cooke ('00) finished a 6,000-square-foot loft in Newark, New Jersey, at the edge of the Ironbound District. The renovated space is his new home as well as a space for exhibiting his artwork. Cooke is currently working on office buildings and other institutional projects in China for Hillier's New York office.

Michael Osman's ('01) essay "Benjamin's Baroque" appeared in *Thresholds 28* (winter 2005), an issue dedicated to Henry A. Millon, an architectural historian on the MIT faculty specializing in the Renaissance and Baroque eras. Osman is currently a Ph.D. candidate at the Massachusetts Institute of Technology.

Laura Zaytoun ('01) is working in New York City at Trumbull Architects. Her current projects include residential projects in Upper Nyack, New York; Paris; Kentucky; and Greenwich and Sharon, Connecticut.

Robert A. Svetz ('02) is in his second year as adjunct professor at the New Jersey Institute of Technology, where he gave two new summer courses in "Building Performance and Environmental Control Systems." Svetz is working on a house addition in Redding, Connecticut, and completing two contemporary furniture projects in New Haven and New York.

Igor Pavao Siddiqui ('03) taught visual studies in the graduate program in architecture at the University of Pennsylvania in spring 2005. He also served on design reviews at Cornell, Columbia, and Parsons. Siddiqui recently completed an extensive renovation of a midcentury Hollywood Hills bungalow as well as a façade for an artist studio in Brooklyn, New York. He continues to work with 1100 Architects in New York.

Elijah Huge ('03) was awarded a travel grant from the Architectural League's Deborah J. Norden Fund for his research, "Stationed Overseas," examining master-planning and conversion efforts for former U.S. military lands in Panama and Puerto Rico.

2005

Jonah Gamblin is working with Hines in London. **David Hecht** is working at Behnisch & Behnisch in California. **Matt Hutchinson** is working with SHoP in New York City. **Jean Kim** is working with Williams Tsien in New York City. **Guvenc Ozel** is working with Frank Gehry in Los Angeles. **Louis Lee** and **Yory Teperman** are working at Skidmore Owings and Merrill in New York City. **George Ristow** is working at Kieran Timberlake Associates in Philadelphia, Pennsylvania. **Nicholas Stout** is working with Cesar Pelli and Associates in New Haven.

Necrology

George Dudley ('38) died at the age of 90 on February 6, 2005. Upon graduating from Yale, he was awarded a fellowship to record Gothic and Renaissance architecture in France, much of which was destroyed in World War II. In 1941, Dudley established the first master of fine arts program in urban planning at Yale. With Wallace K. Harrison, Dudley worked on the United Nations Building, Rockefeller Center, Lincoln Center in Manhattan, and the Empire State Plaza in Albany. He wrote about the experience of designing the UN Building in his 1994 book *Workshop for Peace*. Dudley was the dean of architecture at Rensselaer Polytechnic Institute from 1962-65 before leaving to establish the School of Architecture and Urban Planning at the University of California at Los Angeles in 1965. He taught architecture in Kuwait, Saudi Arabia, and Iraq from 1977 to 1988.

J. Wilder Green ('52) died in April at the age of 78. Born in Paris and raised in Boston, he began working at the Museum of Modern Art in 1956 under Alfred Barr and Philip Johnson before becoming the director of MoMA's exhibition program in 1967. Shortly thereafter, Green was appointed the director of the American Federation of the Arts, a position he held until his retirement in 1987. Green also chaired the Judith Rothschild Foundation and ran its grant program, and for more than twenty-five years was a board member of the MacDowell Colony, where his work included organizing public events related to its resident artists.

Rurik F. Ekstrom ('61), a passionate preservationist who utilized his architectural skills to promote education and serve the poor, died on February 2, 2005. After beginning his own architectural practice in the Washington, D.C., area in 1965, he was appointed associate professor at the University of Maryland's School of Architecture. Ekstrom served as director of the Hoosuck Institute in North Adams, Massachusetts, and was a faculty member at MIT's Architectural and Planning Laboratories. Ekstrom was a professor and chairman of the Department of Architecture and Landscape Architecture at North Dakota State University and, beginning in 1997, served as an environmental and historic preservation specialist for the Federal Emergency Management Agency. He won numerous awards for his work and his projects have been widely published.

Richard Solomon (MED '69), an architect and director of the Graham Foundation for Advanced Studies in the Fine Arts since 1993, died in mid-July 2005. Through the foundation's extensive grant program, Solomon steered millions of dollars into preservation, architectural research, and documentary projects. Before coming to the foundation, he served as editor of *Inland Architect* magazine and taught architectural design at the University of Illinois at Chicago and Kansas University. He held a bachelor's degree in architecture from the Massachusetts Institute of Technology and a MED from Yale. Solomon served on the Board of Overseers of the Department of Architecture at IIT, the Architectural Alliance at the Art Institute of Chicago and the Advisory Board of Princeton University's School of Architecture.

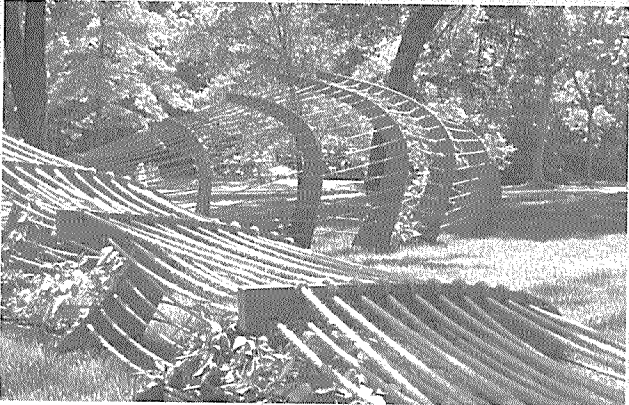
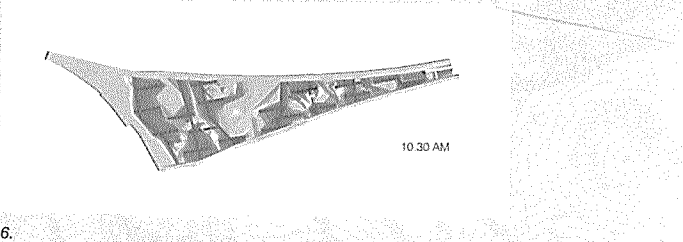
Competition Winners

African Burial Ground Memorial Competition

On April 29, 2005, a seven-year search for a design of the African Burial Ground ended when **Rodney Leon** ('95), of Aarris Architects in New York, was selected to create the permanent memorial for the National Landmark in New York City. The U.S. General Services Administration, in partnership with the National Park Service, coordinated the competition.

Leon was one of five designers selected from sixty-one applicants in a long competition and public-review process. The winning design, a three-dimensional granite piece, has several components, including an ancestral chamber that will rise twenty-four feet above street level and a spiral processional ramp that descends six feet below to bring visitors "physically, psychologically, and spiritually closer to the ancestors."

Leon emphasizes that his "design tells the story and speaks to the greatness of a people who never ceased to push for freedom. Their story began in Africa, and the origin of my design was born there, too. By incorporating the shapes and forms, as well as the essence of the culture and people, I have created a living memorial to the ancestors and their stories." The design includes Adinkra symbols, representing the history, struggles, and enduring spirit of African-Americans.



Buzzards Bay
Elijah Huge ('03) and **Bimal Mendes** ('03) were awarded first prize for "Intertidal," a design submission for the Bridge Park Competition in Buzzard's Bay, Massachusetts, by a jury that included Walter Hood, Vincent James, Toshiko Mori, Gregg Pasquarelli, Mack Scogin, and Ken Smith. "Intertidal" is a park in perpetual flux, with a topography carefully calibrated to the amplitude of the tide. The park is continuously in transition through three distinct states: At low tide, the water's presence on the site is maintained in a series of long, rectangular pools. As the tide rises, stripes connecting the town's Main Street area to the Cape Cod Canal emerge and dissolve until only a collection of programmed islands are left unsubmerged at high tide. Responding to the sea's ebb and flow, the intervening wetscapes and landscapes reveal the cyclical and recurrent processes of a nature that is more effectual than picturesque.

Tulsa

The project "Vines," designed by Yale graduates **Oliver Freundlich** ('01), **Brian Papa** ('01), **Ben Bishoff** ('01), of the Brooklyn-based firm MADE, was the winning entry for the Philbrook Museum of Art's "LANDED" competition, in Tulsa, Oklahoma. The museum asked young firms for designs for innovative garden structures to be placed throughout the museum's circa-1927 Italian Renaissance garden. "Vines" is organic both in its form and in the way one experiences the pavilion over time. The sweeping curves of the structure range gently from bench height to enclosure height, allowing visitors a variety of experiences in the shade of climbing vines. As each season passes, the pavilion takes on new shape and color as the various species planted between the ribs grow and flower, creating a place that is at once logical and poetic.

Jackson

An interdisciplinary team of Yale students **George Ristow** and **Kevin Conway** ('05), two undergraduate architecture students **Nick Friend** and **Jeff Warren**, and history major **Jeff Goodman**, as well as professor **Alan Plattus** (who served as the team's adviser) were named finalists in the Cool City Design Competition sponsored by the city of Jackson, Michigan. The finalist teams presented to a town panel at the end of the school term. The contest proposed a conceptual scheme for eight acres of Jackson's ailing west end, focusing on an underutilized site of surface parking lots and derelict office space. The Yale team's design centered around a network of connected green spaces that would establish the new west end as a location and an attraction, bringing new mixed-use space, entertainment centers, a library, and an Ikea together to revitalize the neighborhood.

1. Donald Mallow, *River House, Navesink River, Middletown, New Jersey, 2004.*
2. Hodgetts + Fung, *rendering of Yamano Tower, Tokyo, 2005.*
3. *Patkau Architects, Agosta House, San Juan Island, Washington, 2005.*
4. *McIntosh Poris, Lafayette Townhouses, Detroit, Michigan, 2005.*
5. *Elijah Huge and Bimal Mendes, Buzzards Bay, Cape Cod project, 2005.*
6. *MADE, Vines for the Philbrook Museum, Tulsa, Oklahoma, 2005.*

**Yale School of Architecture Calendar
Fall 2005**

A&A Building, 180 York Street
New Haven, Connecticut

Lectures

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

Chip Lord and Curtis Schreier
Thursday, September 8
"Ant Farm: 1968–1978"

Jeanne Gang
Louis I. Kahn Visiting Assistant Professor
Monday, September 12
"Through Material"

Esther da Costa Meyer
Brendan Gill Lecture
Thursday, September 15
"The Raw and the Cooked: Lena Bo Bardi"
This lecture is supported by the Brendan
Gill Lecture Fund.

Massimiliano Fuksas
Paul Rudolph Lecture
Monday, September 26
"Four Projects: Lost in Translation"

Kurt Forster
Vincent Scully Visiting Professor
Monday, October 10
"Surface Tension in Contemporary
Architecture"

Ada Karmi Melamede
Monday, October 24
"Recent Work"

Brigitte Shim
Eero Saarinen Visiting Professor
Thursday, October 27
"Site Unseen"

Charles Jencks
Monday, October 31
"The Iconic Building: The Power
of Enigma"

Glenn Murcutt
Bishop Visiting Professor
Thursday, November 3
"Sustainability:
A Copout for Good Design?"

Neil Denari
Myriam Bellazoug Memorial Lecture
Monday, November 7
"Formagraphics"

Michael Maltzan
Monday, November 14
"Oblique Actions"

The fall lecture series is supported in
part by Elise Jaffe + Jeffrey Brown, the
Myriam Bellazoug Memorial Fund, the
Brendan Gill Lectureship Fund, and
the Paul Rudolph Lectureship Fund.

Exhibitions

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

Ant Farm: 1968–1978
August 29–November 4, 2005

This is the first major exhibition of the work
of the radical art and architecture collabor-
ative Ant Farm. The group's alternative and
rebellious lifestyle is explored in the exhibi-
tion through photos, drawings, videotapes,
and ephemeral materials.

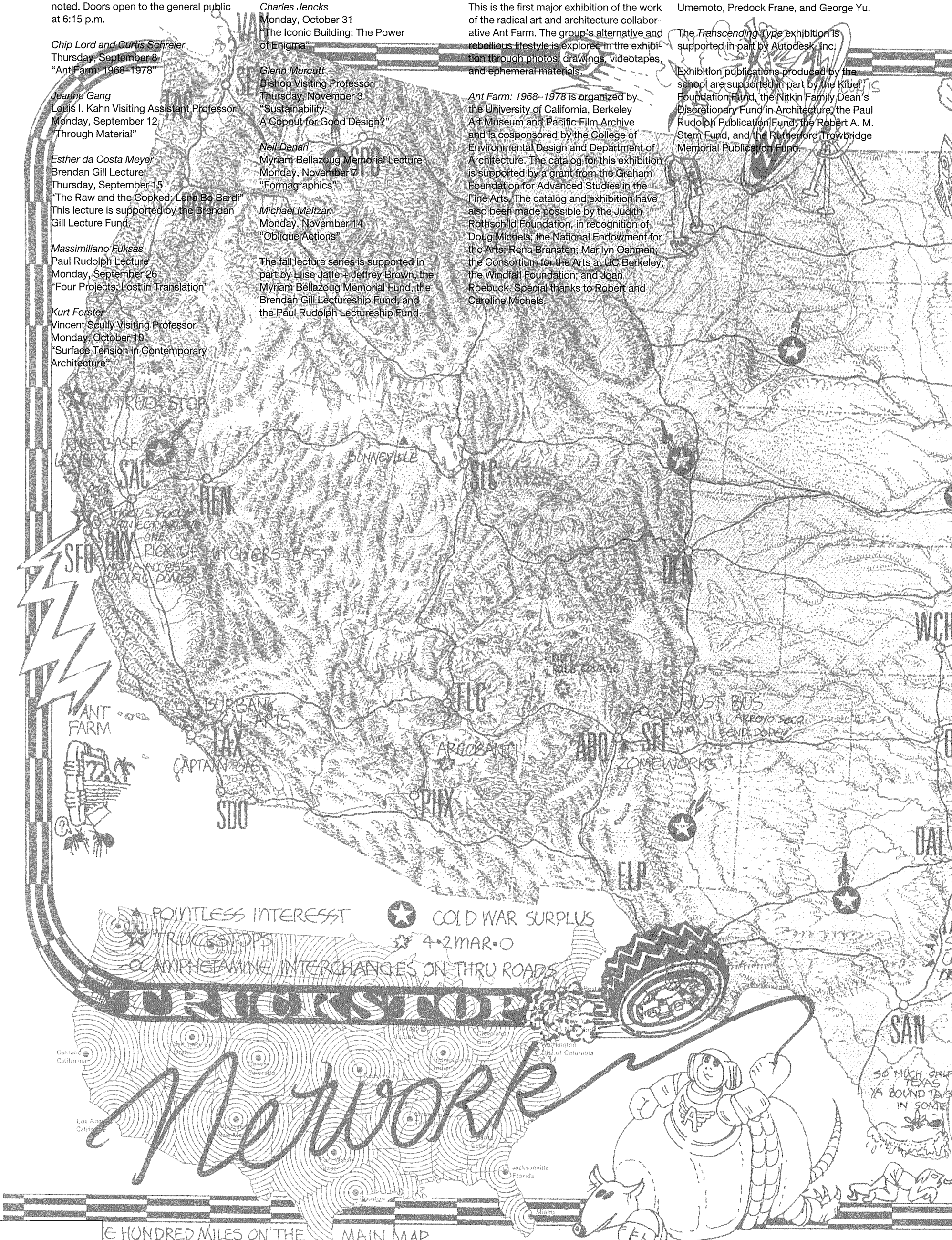
Ant Farm: 1968–1978 is organized by
the University of California, Berkeley
Art Museum and Pacific Film Archive
and is cosponsored by the College of
Environmental Design and Department of
Architecture. The catalog for this exhibition
is supported by a grant from the Graham
Foundation for Advanced Studies in the
Fine Arts. The catalog and exhibition have
also been made possible by the Judith
Rothschild Foundation, in recognition of
Doug Michels; the National Endowment for
the Arts; Rena Bransten; Marilyn Oshman;
the Consortium for the Arts at UC Berkeley;
the Windfall Foundation; and Joan
Roebuck. Special thanks to Robert and
Caroline Michels.

Transcending Type
November 14, 2005–February 3, 2006

Transcending Type is the exhibition
organized by *Architectural Record* for
the Venice Biennale 2004. The exhibit
includes large-scale installations by
Lewis.Tsurumaki.Lewis, Jeanne Gang
Studio, Kolatan Macdonald, Reiser
Umemoto, Predock Frane, and George Yu.

The *Transcending Type* exhibition is
supported in part by Autodesk, Inc.

Exhibition publications produced by the
school are supported in part by the Kibel
Foundation Fund, the Nitkin Family Dean's
Discretionary Fund in Architecture, the Paul
Rudolph Publication Fund, the Robert A. M.
Stern Fund, and the Rutherford Trowbridge
Memorial Publication Fund.



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