

Constructs

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Vincent Lo



Aerial of
Shanghai
Xintiandi



Shanghai
Xintiandi
Clubhouse
No. 1
(historical
building)

Nina Rappaport How and when did you first begin developing projects?

Vincent Lo My first development project was in 1976, working on a private-sector participation scheme for the Hong Kong government to provide affordable housing that qualified residents of the city could purchase.

I learned most in the development of Xintiandi, as it was the first of its kind in Shanghai to combine preservation with a new food-and-entertainment hub in the city center. First I had to understand what the market needed and could accept, because the concept was new to China. Since the successful launching of this project, my company has been invited by many other provinces to undertake similar projects in different municipalities.

NR What was it like to be a developer in Shanghai in 1985, at the initial growth period of Chinese cities? How were you different in your approach to development?

VL China was in the beginning stage of its reform and just starting to open up. The property market wasn't formed because the government allocated all housing, so there was little or no purchasing power. Therefore, my first project was to invest with the Communist Youth League in the development of a small three-star hotel in the center of Shanghai. The market wasn't ready for developers from outside of China, and it was quite a few years before we ventured into property development projects there. Projects were planned in cooperation with the government since the state had control of all land resources. With the reform policy taking root and the Chinese economy growing at a consistently rapid rate, a huge demand for quality office, commercial, and residential buildings developed. Since the completion of Shanghai's Xintiandi, Shui On Land has worked closely with the government in identifying opportunities to cater to the needs of different cities. We undertook extensive research on the cities concerned, examining their economic infrastructures, histories, competitive strengths, resources, and opportunities and threats. Then, together with the government, we would propose the planning of a new landmark city-center redevelopment project.

NR How does one work with the government to coordinate projects? What is the process for acquiring development sites, and how do you organize contracts differently there than for those in the United States? When you have partners, how do you coordinate the same process, especially in developing and expanding future markets?

VL After identifying a site suitable for development, we then work out a master plan and submit it to the government. After approval by the government departments concerned, the site is then put up for tender or auction. Because we have already been working on the site for some time, we have a strong competitive edge over other developers in the acquisition of the site.

Land acquisition is very different than it is in the United States because there is no freehold land in China. Land can only be leasehold from the government. And when you go into a development cooperation with the government, typically the contract is like



Chongqing Tiandi

an agreement listing out only the basic terms. For example, our project in Shanghai, which would cost more than \$4 billion, required only a six-page development agreement with the government thirteen years ago, and it has worked out wonderfully well. If we have development partners, we go through the same procedures, except the government expects my company to be the lead partner since they have worked with and have confidence in us.

NR How have you influenced the government about its ideas for programs for development and economic growth?

VL In 2002, the Shanghai government wanted to enhance economic growth through technology and science, but it appeared to be a slogan without any substantive action plan. So, we took the initiative to put forward a proposal advocating the development of a community in Shanghai modeled after Silicon Valley, to promote innovation, high-tech, and academic research. We believed that for innovation and high-tech to succeed, the support of the venture capital industry is required. The Shanghai government was excited by our proposal and invited us to identify a site and work out a detailed plan for its implementation. I had personally identified and chosen the site suitable for the development. The government formed a joint venture with Shui On Land to undertake the project. In six years, the project is almost half finished and is known as the Knowledge and Innovation Community in the Yangpu District, Shanghai.

NR What is your method for understanding and building flexibility into a project? Do you allow for change in a development?

VL We don't build in too much flexibility into our development projects as we have undertaken very extensive and elaborate studies before coming up with our master plans and anticipating the needs and changes in the cities going forward. But should market conditions change dramatically, we don't expect to have much trouble convincing the government to amend the master plan.

Before we took on the Chongqing project, we had carried out a lot of research on Chongqing and had a very clear idea as to which way the city would develop and grow and what kind of facilities would be required in the future. We have built that all into our master plan, and we review the master plan on an annual basis. Thus far, after six years, there hasn't been any requirement to make an amendment to our original master plan.

NR Shanghai's Xintiandi is your most well-known project. What led you to the concept of preserving the central core, developing new buildings, and creating the unique environment? And how was the preservation of scale an important issue? How did you work with architects and the government to incorporate the preservation of historic sites into your plans?

VL Xintiandi was an innovative redevelopment concept for Shanghai and China. We undertook the project because of the existence of the First Congress Hall of the Communist Party in the neighborhood. The government required us to preserve the streetscape and the ambience, and no tall buildings were to be allowed in the neighborhood. Therefore, we had to consider how to best make use of the historic stone-gate housing that is unique to Shanghai, how to preserve and make use of these buildings in the modern age. Since stone-gate architecture is not really suitable for today's residential or commercial use, we had to adapt it for food and entertainment purposes. Nobody in China had experience in this type of work at the time, so we invited Benjamin Wood, who was involved in the planning and design of Boston's Faneuil Hall, to work with Shui On with the project. Wood spent a few months in Shanghai studying the stone-gate housing architecture and roaming the streets to get a feel for the local atmosphere so he could capture it in the design. We felt it was not advisable to just develop the project for tourists; our first target customers were the local people. So we also engaged the services of a Tongji University professor who was an expert on stone-gate housing to provide us with all the necessary details about the design and architecture. We also made use of old building materials that we had taken from the dilapidated buildings we had to demolish to construct the new ones. This gave Xintiandi an authentic look.

NR Why did you not hire a Chinese architect to design this project in order to be more contextual in terms of knowledge of the historic buildings?

VL We did not hire a Chinese architect for the Xintiandi project because this kind of preservation and adaptation project was completely new to China, including in Hong Kong, and so we invited Ben Wood, an American architect who has a very illustrious track record in the planning and design of these kinds of projects.

NR How do you combine the development side of your business with the construction side?

VL I started out as a building contractor and moved into the property-development business later, but it is now the bulk of our business. We have separate management teams for the two businesses, and we make use of the expertise of our contracting arm in property development.

NR Have you ever taught architects before? What do you hope to teach Yale students in terms of the organization, financing, and development of large-scale projects?

VL I have never taught architects before, but I have worked closely with them for over three decades. I hope my teaching at Yale will be informative in terms of understanding large-scale developments in Hong Kong and mainland China, how the market works, and how we work with government. I also hope to help students see it from a property developer's viewpoint.

NR How do you think your approach can be applied to new development worldwide?

VL I don't believe the process of working in China is applicable to other parts of the world because it is in a unique position, with a huge market, a very high rate of economic growth, and an urgent need for a large volume of quality development.

NR As you are expanding into western China, what are the new challenges and opportunities there? What are the most difficult issues in China now in terms of the speed of change?

VL China began its reform policy in the eastern coastal region of the country, and after thirty years of substantial growth there is a huge disparity between the coastal region and the western part of the country. Therefore, the national government has made very strong and determined policies to speed up the growth and development of the west. We have been venturing into the central and western region for almost ten years, and the cities have grown significantly during that time. The development is challenging in the sense that, as developers and investors, we have to judge the speed of change, and the Chinese government has often taken the world by surprise—including people like me who have experience in China—by making major decisions rapidly and then bringing them to fruition in a very short period of time. At this point there are more opportunities in the western provinces because the growth rate is higher than in the coastal region. The most challenging issue is keeping up with the rapid changes and swift government policies.

Vincent Lo, of Hong Kong-based Shui On Land, is the Edward P. Bass Visiting Architecture Fellow at Yale this spring teaching with Kohn Pedersen Fox. He gave the lecture, "Superblock/Super-tall Developments in China and Hong Kong," on January 6 and was interviewed by Nina Rappaport for *Constructs*.

Kohn Pedersen Fox

Jamie von Klemperer, Paul Katz, and Forth Bagley ('01) of Kohn Pedersen Fox are co-teaching the developer/architect studio with Vincent Lo this Spring. A discussion of their work in China follows.

Nina Rappaport Kohn Pedersen Fox has worked on numerous large-scale projects that are developer-driven. How would you say this work has informed your practice in terms of working with a client who is not the user of the building? What is your role in terms of guiding a building project's program and use?

Jamie von Klemperer Developers have a broader purview than simply attaching a single function to a building; the better ones have made a career of insinuating themselves into the functions. If the buildings contain retail, the developers get into the business of selling, merchandising, and branding. Or if they are residential compounds, they become specialists in apartment and furniture layouts. As their architects, we have become experts in each of these programs. With the better developers it is like a tennis game, in which we might serve and initiate the idea, but they hit the ball back.

Paul Katz One of the nice things about working with developers is that almost all our clients are repeat clients. We don't spend a lot of time looking for new work, and as a consequence of establishing these great relationships we are able to start where we left off on their last project. It saves starting from scratch and ultimately leads to better, more sophisticated buildings.

NR The great client is often responsible for a daring design or new program type because they offer greater financial possibilities. When have you influenced a developer in changing the brief and helped them have a new vision that reorganizes programmatic uses, for example, in your projects in China? How did you start working there?

JvK A good example of how we have been able to influence the development paradigm is actually the story of how we started in China in the mid-1990s. At that time, Chinese local development expertise was fledgling. Our involvement was mostly through overseas developers in Hong Kong and Tokyo who had strong footing in China and who brought us into the new environment. We first worked with a developer called Hang Lung to re-skin a building that was already under construction; it was a very modest project, but we added value through design. They then asked us to design Plaza 66, in Shanghai. The building defined the best level of office building for international business, and at the time it became a kind of Valhalla of luxury shopping in China. The developer hadn't really anticipated the success, but soon mayors from other parts of China wanted the same building type. It quickly became a development brand. The expressions of form and the fluid circulation plan worked with the program, which the developer repeated in Tianjin, Shenyang, Wuhan, and ten other Chinese cities. If the developer were to do that before assigning the architect, the project would have lost all its dynamism.

Forth Bagley There are similar examples with other clients, too. People talk about China as if that country's rapid growth and urbanization were inevitable. There is nothing that said that China would grow the way it did. It is the result of architects like us and developers like Shui On Land working with the government to solve problems and capitalize on the benefits of this unprecedented economic expansion.

NR With the second wave of development in China, at the time of the Beijing Olympics, did you feel a drastic change in the way your work was considered and the types of projects you were commissioned to undertake? How did you become more known?

JvK We had already been practicing in China, but at that time state-owned Chinese enterprises felt confident enough to hire us. Suddenly, Chinese companies commissioned us to do one-off headquarters projects. They looked at Plaza 66 and our Shanghai World Financial Center—which is now the tallest building in China and put us on the map in a way that no advertising ever could—and saw a proven track record. We



KPF, Shanghai World Financial Center, Shanghai, 2008.



KPF, Plaza 66, Shanghai, 2001. A mixed-use project along Shanghai's busiest commercial street.



KPF, ICC, Hong Kong, 2009. The tower will be connected by high-speed rail to two other mixed-use supertall towers in Shenzhen and Guangzhou.



KPF, Xintiandi Hotels, Shanghai, 2010, developed by Shui On Land. The hotels anchor Xintiandi's pedestrian spine.

never marketed in China. We did projects, talked to students, and gave lectures. Our books were bootlegged and translated into Chinese. We saw our work copied. At a certain point we thought there must have been an edict that every major Chinese city should have a 400 meter tall building because we were seeing requests to design them for places such as Shenzhen, Suzhou, Shenyang, Guangzhou, and Tianjin. At the end of the day, designing and delivering a collection of quality buildings was the best form of advertising.

NR How do you maintain your control, and not just deliver drawings so that you see the project through construction? How have you contributed to the change in building-construction culture?

PK Architects believe in making buildings that are physically solid, interesting, and durable, and that was a tough thing to achieve in China in 1994. If you built an average building, it stuck out. That is simply no longer true. When we started there we made a rule *not* to take projects with less than construction-document control for the exterior wall and public spaces. This approach was different from other firms, and it allowed us to maintain a level of control over detailing and execution that was unique. Our New York City office, along with a certain group of engineers and contractors—an Italian exterior-wall company, or a curtain wall engineer from the Philippines—worked together to raise the level of construction. There is a long chain of international export pioneers working in China.

JvK Absolutely, today the tables are beginning to turn. The biggest curtain-wall company in the world is now in the northern Chinese city of Shenyang. KPF is adapting, too. While the design center of our firm is still very much in New York, we've established offices in Hong Kong and Shanghai as well as elsewhere to help deliver these complicated projects.

NR Where have you been able to innovate in terms of new vertical urban-design developments?

JvK Innovation has happened for us in these tall building projects because, when you have 30,000 people flowing in and out of a building each day, there are serious implications for connections to infrastructure and transit systems. Hong Kong and Japan, with their hyper-density, provide the highest form of development of the idea. Our firm innovated in steps in these places.

PK Exactly, it has been incremental. What we've seen is that some of the gigantic

departures from the design norm in China may not actually have the greatest influence. For example, one of the greatest buildings in China in the last decade is CCTV. It is a masterpiece, but it has not led to a paradigm shift. Because it is such a giant step away from conventional development patterns rather than an incremental innovation, it has proved to be less influential in shaping the Chinese built environment.

NR How do you see solutions to increased density, especially in places like China, contributing to sustainability—something that has been talked about for years in terms of urban transit and preserving open space?

PK The subject of density is a deep focus for our firm because we really started as a tall building firm. The tall building had been a white-bread speculative single-use tower; but over time and particularly in the Asian context, the ability of the tower to become a mixed-use vertical city added a new dimension to the building type. The potency of plugging it into horizontal infrastructural networks made it a tree with roots that played a major role in the way city-center nodes were shaped. With the rising tide of sustainable investigation and the importance of density in favoring transit hubs and transportation centers as places to stack up program—not just twenty or forty stories but even higher—super-density has become the clearest and most potent solution for combating sprawl.

FB Examples of this phenomenon are three of our supertall towers now under construction in the Pearl River Delta: ICC in Hong Kong, Ping An IFC in Shenzhen, and our Chow Tai Fook Centre in Guangzhou. Each of these towers is a 400-meter-plus mixed-use supertall tower that announces a new central business district in those cities and have connections to citywide subway networks. Once completed, they will all connect to a new high-speed-rail line, that allows the buildings to be connected in new ways. ICC's 20,000 population in Hong Kong will be twenty minutes from Ping An IFC's 20,000 population in Shenzhen—without the traveler ever going outside.

PK When you have cities of eight million and ten million connected like that—and supertall towers placed strategically at the gateway to these connections—it changes what people expect from these buildings. They are no longer mere office buildings.

JvK Another example at the other end of the spectrum is one of our projects

now halfway through construction in the middle of Shanghai. Jing An is built around a house that Mao Tse-tung lived in for six months in his youth before the Communist Party took off. The project is on the scale of Rockefeller Center, with towers and base buildings, but it employs a freer form of building blocks used to match a program that crescendos from the ground to a 300-meter-tall tower. The dream is for it to be a center for opera and culture as well as a base for corporations and a place to live.

NR How does such a major insertion into a historic area respond to context?

JvK That's an interesting question because Shanghai, as a former concession city, is a patchwork. It really wasn't a Chinese city; it was built by the French and the Russians, among others. The vernacular form of housing tracts built up in the early twentieth century developed an urban fabric of very large blocks. Zones were bounded by large roads; inside the zones were organic occurrences of open spaces and alleyways, from public roads to semi-public streets and private gardens. We try to work on large projects in a way that recaptures at a different scale the DNA of that kind of public-private space. It's not for the sake of nostalgia; it is what really makes Shanghai a particularly alluring place to walk and live.

PK There's real value in not erasing that past. It's something Vincent Lo saw very early on. Visitors coming to Chinese cities generally encounter daunting seas of 30-story buildings. It's part of our thinking in the United States that heritage is a positive; taking that and applying it in a fundamental way to the Chinese city has led to some of the most rewarding architectural results.

NR How did you come to work with developer Vincent Lo in the Yale studio?

PK Vincent Lo is one of the most active and dynamic developers practicing today. Vincent's Xintiandi development has done for Shanghai in the 2000s what Rockefeller Center did for New York City in the 1930s. It's impossible to overstate his impact on Shanghai and on the Chinese city in general. We immediately thought of him when we decided to tackle the issue of high-density urbanism in western China for the Yale studio.

JvK Plus, he is genuinely interested in building on what he has achieved in Xintiandi—of finding new models for development and in positively contributing to the future growth of Chinese cities. He is open to the kinds of adventure that an architect should be interested in. Vincent is very well respected in the Chinese government.

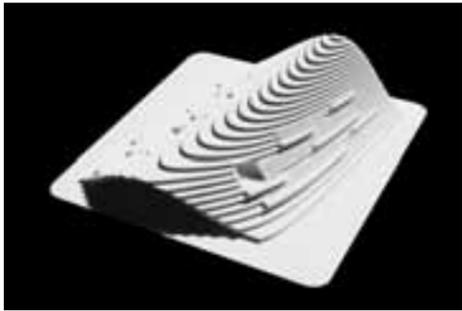
FB You can't really talk about Chinese city planning without having these kinds of close relationships. He has opportunities to impart the change we hope the students will accomplish.

NR Do you think the studio could really influence new typologies in China in terms of multi-functional train stations integrated in the city fabric?

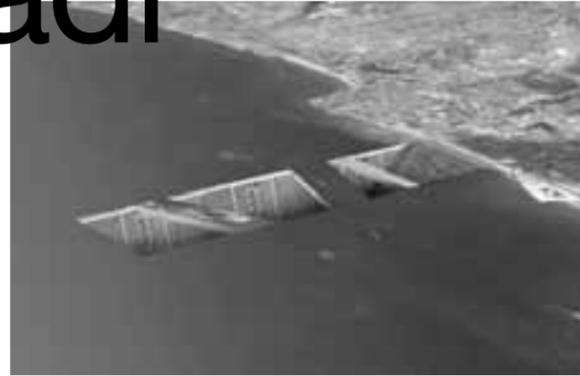
JvK Yes. The site for the studio project is Chongqing's central train station. It is huge and very centrally located, but it is isolated. In China, transportation has tended to be kept separate from commercial development. We wanted to see what would happen if the students could build off of the development model of Xintiandi—its blend of public and private spaces, program, and typologies—and increase its density to reflect the importance of the train station at the heart of the city center. How dense could we make it? How could this building respond to rapid urbanization and an increasingly globalized middle class? How could it advance the current development paradigm? In fact, this studio project could actually change architectural and urban history in China because we have a developer who thinks it is an intriguing idea.

PK What we are really interested in studying with the students is the tip of this process of urbanization—in shaping and giving form to the moment this unprecedented growth meets globalization.

Makram el Kadi



L.E.FT Architects, Model of the Beirut Cultural Center, 2010.



L.E.FT Architects, Offshore Urbanism project rendering, 2007.



L.E.FT Architects, Beirut Exhibition Center, 2010.

Makram el Kadi of New York and Beirut-based L.E.FT Architects is the Spring 2011 Louis I. Kahn Assistant Visiting Professor. He gave the lecture, "Potentially Dangerous Space," on January 13 and a discussion for *Constructs* follows.

L.E.FT Architects, detail of mirrored façade, Beirut Exhibition Center, 2010.

Nina Rappaport As new architectural practices become global, it is commonplace to see well-educated, foreign architects coming to the United States or Europe for graduate studies and staying, while retaining close ties to their home country, especially when there is a politically or economic difficult situation. How have you been able to practice effectively in both Beirut and New York City?

Makram el Kadi The fact that both Ziad Jamaledine and I studied as undergraduates at the American University of Beirut created a tie with the States. We were exposed to contemporary architectural thinking in the United States through our American teachers. So we wanted to continue this relationship by having our office based in New York City and looking at our home country through the quasi-objective lens that distance gives us. Europe has closer ties to Lebanon through its past French colonial presence, but we saw the States as an added layer that we needed to understand.

NR How do your origins affect your architectural practice? Do you think of yourselves as global architects?

MEK We consider ourselves global, but you cannot go beyond your own identity and upbringing. In that sense we try to put ourselves outside of a specific identity, and we try not to work with the normative identity politics. But we do consider ourselves contextual, not in the normative sense of the word but in relation to how we position architecture within a specific stylistic context. We try to look at context within a sociopolitical definition.

NR How did growing up with the reality of war and fractured political divisions influence your practice?

MEK We experienced all aspects of the war. We went to shelters; we didn't have a normal childhood in the Western sense. But we don't regret it at all, because it was a very informative experience. When we later studied the work of Foucault, we really understood what he meant when he said that politics is a continuation of war by other means. That is how we perceive the contemporary world: as a continuous state of war that doesn't necessarily involve military action but is a series of negotiations in which architecture has a major role to play.

NR How is architecture defined as a negotiator in spatial politics?

MEK We understand architectural production in which space is air imbued with politics. It's not a formalist or aesthetic understanding of architecture. We don't dismiss it per se; on the contrary, we push our formal agenda in a way that promotes innovation. But we try to understand architecture operationally, not necessarily from the new interest in sustainability that everybody has, for example, but through another filter or lens.

NR It is one thing to say that architecture and space is political or influenced by politics, but are the results actually understood as political by the people who experience a building?

MEK To some degree we try to put the user—this is going to sound negative, but it's not—in an uncomfortable position vis-à-vis his or her experience and/or presence in the space, as well as preconceived ideas about space and context in general.

NR The unexpected experience that makes someone think twice about their surroundings takes some wit. How have you expressed this at a small scale?

MEK For example, we began an apartment interior project with the placement of the toilet-paper roll. We placed it at the edge between the very private space of the

bathroom and the not so private space of interaction between one person and another. It is an uncomfortable situation. It is like the way Bucky Fuller defines architecture in terms of its weight. We're trying to do the same thing but on a more political level—viewing the architecture beyond proportion and style.

NR Have you been able to build a project at a larger scale that successfully negotiates the spectrum between the political and the personal? How do your buildings actually connect the architectural details to the larger realm of the city and its political issues?

MEK For the recently completed Beirut Exhibition Center, we made a custom skin out of corrugated anodized aluminum that creates a mirror to reflect a city that will be in the process of developing for the next twenty years. The urban center was empty during the civil war, and our project was the first in this bare landscape. It is a placeholder in a way.

NR You have been investigating these issues in a series of projects that are speculative, provocative, and that push the comfort zone politically. How have you taken risks with these, and what have they accomplished beyond the competition phase?

MEK The first was the 2006 Martyrs' Square competition for a site called the Green Line, a void where the 2005 demonstrations occurred that divides Christian East Beirut from Muslim West Beirut. It is a fault line, and many architects would try to rebuild it as a tie to try to go beyond the wounds of the past and erase what happened in an amnesiac sense, to be able to move forward. But the end of the Lebanese civil war was not achieved by reconciliation; it was an international de facto decision made on behalf of the population. Lebanon didn't resolve many of the issues that caused the war; so to come and erase a big chunk of our history is problematic. Instead we have kept it as a separation line by turning it into a demarcation between two sports teams, taking it away from the militants.

NR How have these speculative projects been received in Beirut? And how are they both based in reality but also beyond the norm of policies that have developed?

MEK Usually not so well. The second project was Offshore Urbanism, based on the 1930s radio station Radio Luxembourg, which tried to bypass the monopoly of the BBC on commercial short-wave radio by relocating from London to Luxembourg to circumvent local laws. We have an idea that future conflicts between Lebanon and Israel need a massive evacuation plan for the Lebanese population through a series of barges along the coastline. The minute they reach international waters, they could address social issues that are not considered legal on shore, like civil marriage. Through the lens of this continuous war between Lebanon and Israel, we are trying to go beyond the immediate politics of it, to be political not in the more yellow journalism sense of the word but looking at taboos in society that are put on hold because of the bigger problem of external politics. The intention of the project was to

put different issues at the forefront that are usually on the back burner.

NR What is the public value in these speculative provocations? Are you making the public feel that same kind of awkwardness you effected by putting the toilet paper in the door? How does that transfer to an active project as an agency of change?

MEK Although they are considered utopian projects, they serve as critiques since they showcase inherent prejudices. The more they provoke, the more successful they are. The uneasiness has practical aspects. Offshore Urbanism triggered a debate about the need for a national shelter in Lebanon and for public coastal transportation after the 2006 bombing of Lebanese highways by the Israelis. The by-product was the water-taxi concept developed by some students.

NR Are you taking a risk by doing this?

MEL In the Middle East, either you segregate yourself from the debates that are happening or you integrate and take a side. We're trying to instigate. It's a third option.

NR How did your work with Steven Holl bring you back to Beirut after graduate school?

MEK We asked him to participate in a competition for a student center at the American University of Beirut. Although he didn't win, Solidere [the construction company rebuilding the downtown] asked him to work on a project for the Beirut Marina. So this led to us getting the commission for the temporary Beirut Exhibition Center.

NR Aside from the façade and reflectivity that we discussed earlier, what were the site and urban concepts that connected to the city and the people there?

MEK We worked from a master plan with the building, a sculpture garden on the south end, and a garden café to activate this part of the city. The interior comprises a series of movable partitions that accommodate the different exhibitions. In the design of the Beirut Cultural Center, which we are working on now, we are doing the same thing. We are not proposing a precise architecture; we're taking the landscape as a blank canvas and transforming it into a mountain with a roofscape formed by insertions of typical vernacular balconies that are closed off as private spaces.

NR What project are you focusing on in your Yale studio? What are you hoping to do with the students?

MEK The studio is called the "Expanded Mosque." In contemporary political discourse, Islam is under a magnifying glass. In contrast to both Judaism and Christianity in the Middle East, Islam is the fastest-growing religion, and by 2025 it will be the biggest on earth. We wanted to critique architecturally both an imported Modernism that is dissociated from contextual consideration and a reconstruction of the present in the image of an idealized past. So there are two extremes. Within the mosque project there is a broader program beyond the liturgical function as a community gathering place. Through this loophole in the typology we will look at how the physical space of the mosque and social space of Islam can have a dialogue with other programs, religious

or secular. We will question this stagnating typology and try to project new possibilities for the future.

NR To make it more contemporary?

MEK To make it more contemporary but not necessarily more modern. There is a misconception that Islam is not modern. In Islam there are the seeds of modernity that led to the Western Enlightenment project. So we're going to unravel this concept in the studio for a new mosque in the city of Tripoli linked to an international fair designed in 1963 by Oscar Niemeyer. The mosque would provide foot traffic to the fair, and the fair would inflict its program onto the mosque.

NR You are not afraid to address sensitive social issues in these politically contested sites.

MEK Of course we have a solution for the Middle East. [laughter]

NR Yet you also make aesthetic projects with a formal focus on materials. How do you combine your interest in designing beautiful objects with addressing complex social-urban issues?

MEK Often the political comes to us from a certain formal experimentation or investigation. We make charts for projects that are typologically, programmatically, or functionally driven by politics. But it's definitely not linear, and we admit that a big part of the process is always intuitive by nature. On the other hand, we read all the newspapers coming out of the Middle East, and when we see something that has spatial ramifications we try to incorporate it into a project.

NR Have you ever gotten into trouble over there?

MEK Lebanon now is divided into two camps, and we find ourselves at odds with both camps in a way. This is a problem with Lebanon and the Arab world in general and is mainly a result of Western intervention which happened after the onset of the Soviet Union. Both the United States and the Arab monarchies undermined any leftist movement in the Arab world in the battle against Communism. That gap was filled by the Islamists. So our project is to bring to architecture the issues that were at the forefront of the leftist movement.

NR So that's what is behind your name?

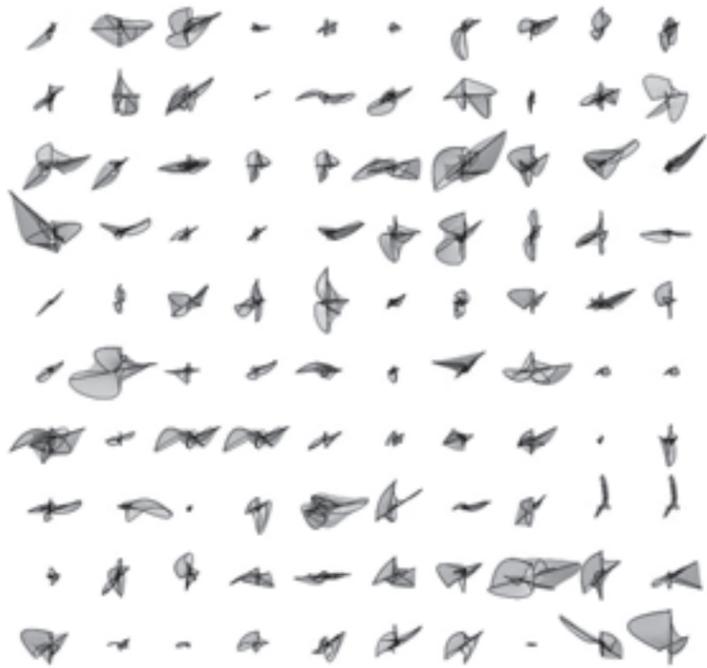
MEK Yeah, kind of. But our name is also an acronym. Our first office was a storefront on the Lower East Side. So the name is Lower East Front. But "lower east" and "front" are also directional and spatial in nature.

NR What are your next provocations that are physically challenging and politically difficult for projects in Lebanon?

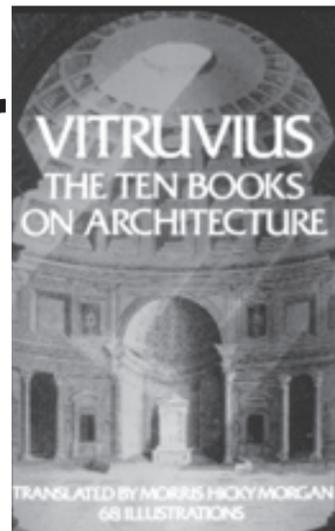
MEK We are trying to break the geographic ghettoization in different religions. There are the geographies of fear, as social scientists call it, meaning everybody claims their own geography. We are also trying to do as much work as possible in diverse religious settings. We are now doing a pro bono project, a soccer field with amenities, in one of the poorest neighborhoods in south Lebanon. It is a resistance project at the scale we can offer.

Mario Carpo & Kurt W. Forster

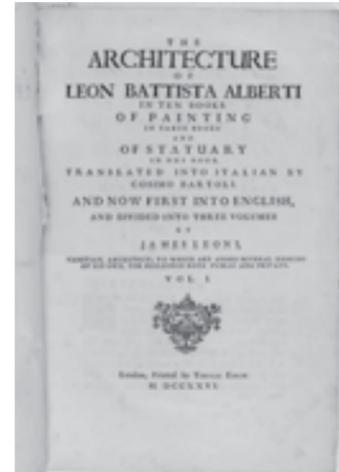
Mario Carpo is the fall semester Vincent Scully Visiting Professor from 2010 to 2013. He discussed the trajectory of his research with Kurt W. Forster, Director of the Ph.D. program, for *Constructs*.



Mark Goulthorpe, Sinthome Paramorph, Bankside Paramorph, 2008



Cover of *Vitruvius, The Ten Books on Architecture*. Dover, New York, 1960.



The Portuguese and English translations of Leon Battista Alberti's Italian book, *Architecture*, 1565 and 1726, respectively.

Kurt W. Forster Mario, in studying the Renaissance, you have found issues in architecture that revolve around authorship today and the nature and status of the architectural product that involve aspects familiar from history. It is also interesting to see what you have experienced from the history of artifacts in a more general sense, playing in the education of architects about architecture and the role it may play in the historical sphere. You have returned repeatedly to the United States to teach at Cornell, Williams College, Yale, MIT, and Georgia Tech, in both the art history and architecture departments, as well as being involved in such discussions in France and Italy—your own country. So how do you negotiate these differences, and what do you think they mean?

Mario Carpo More than geography, it is the timeline of my autobiography that is important. I was studying architecture in Italy from the late 1970s to the early 1980s, when it was taken for granted that, as an architect, you should become an architectural historian. It was almost automatic. And there was a huge demand and supply of architectural history. It was in the spirit of the time: we thought architectural history was a quintessential part of both the pedagogy and profession of architecture. We did not know then that we were living in a very special moment in time: the climax of the age of Post-Modernism. And we did not know that Post-Modernism was a recent cultural acquisition. It was a time when Vitruvius's *Ten Books on Architecture* were being reprinted as an illustrated paperback! Architects wanted historians to explain the technicalities of Classicism because they were actually using that stuff to design. Even though in some schools—no names mentioned—this attitude lingers, generally speaking that peculiar brand of Post-Modernism had a beginning and it came to an end. And when my generation, bred in the Post-Modern ideals, came onto the market of building and teaching, we found that the world had changed.

KWF But it made you fit for a whole range of other activities. Instead of teaching only future architects, you began to teach future historians.

MC When my generation started to teach, we found out that the audience to which we belonged was not there anymore. And indeed, my Ph.D. was not in architectural history but history; my doctoral dissertation barely touches on built architecture. It was about rhetoric and the construction of architectural discourse in the Renaissance.

KWF Having keyed your own scholarly work to this phase of Post-Modernism, it seems that its closure, or loss, may have prompted you to turn to another imagined important moment in architecture and what we would call now, generically, the wholesale adoption of algorithmic programs.

MC This is again, if I can be autobiographic...

KWF See, it helps!

MC I was completely disconnected from contemporary architectural discourse when Deconstructivism emerged. I was writing my dissertation in complete isolation, a privilege only the University of Geneva (where at the time I was an assistant) could grant. But after working for ten years on the media revolution of the Renaissance and the impact of print technologies on architectural theory, I noticed that something similar was happening again. Architectural schools were then starting to use computers. I had come to the conclusion that the adoption of print had been of dramatic importance for the history of Western architecture; it occurred to me that the demise of print may have similar consequences. This is when I started to work with architects again, after an intermission of almost ten years. I went back to architectural schools, even though occasionally I am still called an art historian.

KWF Of course, by that time your nerve endings were raw and your grasp of historic change had been made far more perceptive and critical through the study of the rise and demise of print culture. It turned the table on the conventional perception of this relationship between architecture and media. One was always thinking about Renaissance architecture as having enjoyed a wide diffusion thanks to print media, canonization of certain of its component parts and certain of its processes, plus—not to be underestimated—the great impact that such print media would play on clients. So then in the 1990s you smelled a rat; you suspected that this perhaps not-so-holy alliance would find a sequel.

MC This is why I'm interested in digital matters: it is, in a sense, a second chapter of the story of the same paradigm. The digital is in many ways similar to the manual way of making things, to the unpredictable variability of hand-making, but it is also really unmaking many of the patterns of modernity, based on exact reproducibility and identical copies. We tend to think of standardization as a phenomenon of the Industrial Revolution, but for a discipline like

architecture, which is based on the production of images as much as it is on the production of physical objects, the standardization of images is almost as important as the standardization of I-beams.

KWF And perhaps this also helps to understand the absolute predominance of the image in the current manipulation of architectural ideas.

MC That is the recapitulation but also the *capitulation* of the humanistic paradigm, which is in many ways being dented by the digital turn. We have evidence that architecture could and did exist before these technological tools and cultural technologies came into being. Gothic cathedrals, after all, were built before Alberti and Brunelleschi came up with the idea that a single person—the architect, in Alberti's view—should be in charge of all aspects of design. Brunelleschi was the first who strived, in modern terms, to be seen as the one individual inventor and mastermind—not architect, "mastermind" is the term—of a building. The celebration of Brunelleschi as the inventor of the dome is exactly what Brunelleschi was striving to achieve. That was a revolution at the time, because there were very few recognizable names—if any—associated with all pre-Renaissance architecture. Most Medieval architecture, for example, is more or less anonymous. We do not know who designed the Cathedral of Chartres; we do not even know if it was designed at all!

KWF But isn't it astounding that precisely this idealized perception of a collectivity that sustains and enables the individual to create something remarkable suddenly releases names from captivity when we have documents: the plan of St. Gall was certainly drawn by someone who knew exactly what they were doing. Perhaps we just haven't had the right probe to hit the spot.

MC Yes, some names do appear in the Middle Ages, but in writing—in contractual documents for example—but very few names are associated with the drawings! Project drawings, not survey drawings—that would be a different story. In fact, architectural drawings in general were exceedingly rare before the Renaissance. That is another interesting parallel: in the Middle Ages, images were not trusted because there were not many of them, and they were only randomly valuable. The reliability and the trustworthiness of images came with the printed image. When pictures started to be printed people started to trust and to use them because all

mechanically reproduced copies were the same. They might contain mistakes, but even that was standardized, so everyone would be working with the same mistakes. But today's digital images are completely different animals. The ontology of digital images is so remote from that of printed images that we do not even realize to what extent the variability of digital imaging is upending those very ideas of trustworthiness and reliability we have conferred upon printed images in the last five centuries. A digital image is not an image; it's a file—a sequence of numbers.

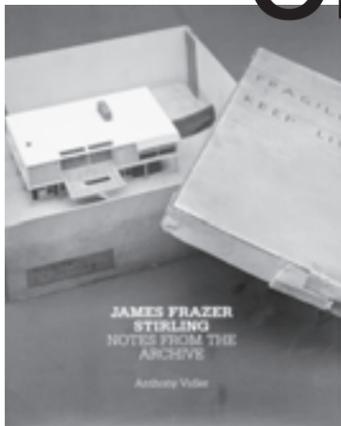
KWF There is possibly an even more fundamental division in that it's very hard to imagine the origin of the digital image in the ontological sense that Renaissance printing conveyed immutable status upon what was reproduced, whereas now...

MC Not only images are changing all the time, they are changing often; changes accrue, whether accidental or authorial, and images drift, which is exactly the status that hand-reproduced images had for centuries and the reason why handmade images were not trusted. When all images you received were handmade copies—and you knew that you could not tell if the copyist was a good guy or a bad guy or sober or drunk or whatever—you tended not to trust images. Today, oddly, digital images are again increasingly untrustworthy because there are too many of them, and they are permanently in flux—they change too fast.

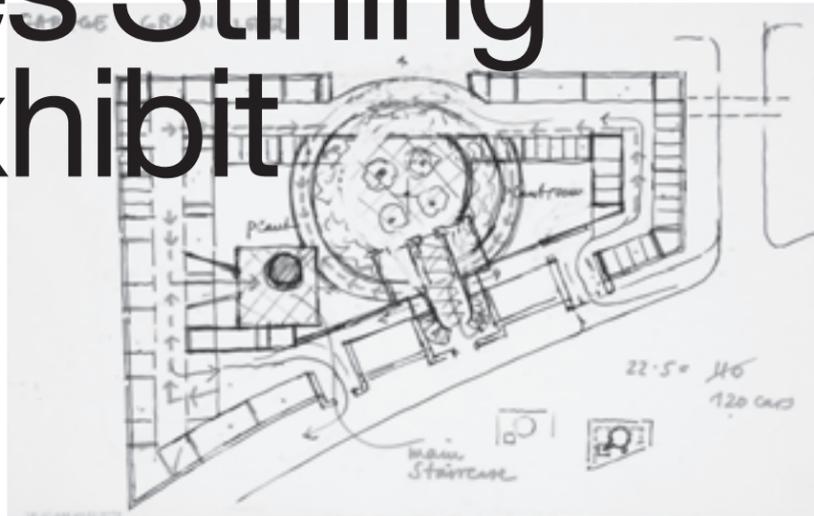
NR How does that affect the architect, who can change drawings up to the last minute, but once they are printed, there are no more opportunities for changes.

MC Architects work with two categories of images: on the one hand, pictures of buildings as documentation, mimetic images that represent something that either exists or has existed; and on the other hand, technical images that represent the concept of a building and are used as instructions to have that building built. Images, as well as three-dimensional models, are in this case notational tools. When these notations are recorded and transmitted digitally, they are as drifting and variable as any other digital media. This opens the way to many forms of shared or hybrid agency and collaborative decision-making and to a notion of agency that is quite alien to the humanistic, Albertian, and then Modern ideas of architectural authorship. In the Albertian paradigm, once you have made your drawing and put your signature on it, the game was over. Now the game is never over until the concrete is cast.

James Stirling on Exhibit



Cover of exhibition catalog, *James Frazer Stirling, Notes from the Archive* by Anthony Vidler, Yale University Press and Yale Center for British Art, 2010.



James Stirling, Michael Wilford, and Associates, Wissenschaftszentrum, Berlin: plan, between 1979–87, ink, correction fluid, and traces of graphite on paper. Courtesy of James Stirling/Michael Wilford fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal

"A work of architecture is invariably an advertisement of a point of view. It is never pure form or pure function; nor can it be simply a mixture of both; but always, either forcibly or feebly, it involves an act of judgment. It is an attitude taken up with regard to society, history, change, the nature of pleasure, and other matters quite extraneous to either technique or taste. Thus, a work of architecture, while always an index to state of mind, may quite often be constructed as an illicit manifesto; and the typical work of modern architecture was until recently quite often to be interpreted in this way."

C. Rowe, "The Blenheim of the Welfare State," *Cambridge Review*, October 31, 1959

A tour around the James Stirling retrospective at the Center for British Art at Yale, accompanied by Anthony Vidler's eponymous scholarly study, *James Frazer Stirling: Notes from the Archive*, will at once demonstrate the influence of American architecture on his early work as a student at the Liverpool School of Architecture in the immediate postwar years (1945–50), an influence which both the exhibition and book mutually confirm at the outset. I am alluding to a design for a Breuer-esque two-story house that appears on the dustcover of the book, while the original model of the same project is an auspicious sign that greets visitors at the threshold of the exhibition. What follows is a revelation, as one is gradually drawn into the intriguing vicissitudes of Stirling's development as an architect of exceptional stature. Nowhere is this more evident than in a student *esquisse*, of the same date as the house, entitled, as per the Beaux Arts rhetoric of the time, "A Forest Ranger's Lookout Station." This combines a witty set of knowing references, ranging from a hexagonal plan with a lightweight shallow-pitched metal roof, drawn from Bucky Fuller's Dymaxion House of 1927, to a romantic alpine location rendered in the watercolor inadvertently reminiscent of Bruno Taut's *Alpine Architektur* of 1919. Further, entering from the top left, there is also a minimalist helicopter, which, as Vidler instructed us, is a reference to Ralph Rapson's Case Study House No. 4, as published in 1945 in John Entenza's *Arts and Architecture Magazine*.

Even for someone who experienced the 1950's firsthand, it is still enlightening to recognize how enmeshed Stirling was in the British architectural debate of the time between Rudolf Wittkower's influential *Architectural Principles in the Age of Humanism* of 1949 and John Summerson's "A Case for the Theory of Modern Architecture," an address delivered at the RIBA in London in 1953. Two small paradigmatically tectonic sketches of 1951 testify to Stirling's prescience at the time: first, the Core and Crosswall House, projected as a load-bearing brick structure, and, second, the so-called Stiff Dom-ino House, exemplifying a prefabricated concrete system consisting of trabeated post-and-beam construction, with drop-in concrete floor planks, enclosed by a membrane of patent glazing standing clear of the structure. Of this last Stirling would remark in 1965, "I think of glass rather like polythene, to be pushed in and out enveloping the shape of the rooms.... In designing a building one compiles these various room shapes to become the complete assembly."

The first of these paradigmatic building systems directly anticipates the

spatially pinwheeling three-story house projected by Stirling in load-bearing brickwork for a suburban site in Mill Hill, north London, in 1953, while the second categorically rejects Le Corbusier's modification of the reinforced-concrete Hennebique system of 1915, with its built-in free-plan principle stemming from the floor slabs being cantilevered clear of the piers, front and back. As a consequence of this last, as Vidler points out, much like the British architects of the prewar Modern movement, Stirling never embraced Le Corbusier's *plan libre* as a dynamic space-generating device. Instead, he developed a rotary spatial aesthetic out of load-bearing brick walls, as we find in various incarnations in his early career—for example, the Woolton House of 1954 and the Village Infill Housing, exhibited at CIAM X in Aix-en-Provence in 1955, both of which carried monopitched roofs. These were followed by his three story flat-roofed Ham Common Housing, designed with James Gowan in calculated brickwork and completed the same year at Richmond, near London.

In his seminal 1957 essay "Regionalism and Modern Architecture," published in *Architects' Year Book 8*, Stirling made it clear that one possibility for overcoming the socio-cultural inaccessibility of Modern architecture was to expand its tectonic syntax through the received typology of vernacular form in all its variations, from the agrarian to the industrial. This synthetic strategy enabled him to pass from the residential, cellular, brick syntax of Ham Common to a more complex assembly in engineering brick, tile, and patent glazing that jointly enabled him to compose the "constructivist" syntax of his University of Leicester Engineering Building, under development from 1959 to 1963. The syntax of the Leicester building would lead first to Selwyn College, projected for Cambridge in 1959, and then to two other major university buildings that, together with Leicester, made up the so-called red brick trilogy: the History Faculty, Cambridge (1963–67), and the Florey Residential Building for Queens College, Oxford (1966–71). The case may be made that the patent glazing applied in varying degrees to all three of these designs, as well as to the unbuilt Selwyn, was conceived by the architect as a technically Modern sheath to be superimposed on a vernacular brick core in each case. In retrospect, one may

think of this as the double face of Stirling's architectural manner over a twenty-year period extending from 1951 to 1971; that is to say, on the one hand, the appeal to the craft-based building culture of the British brick tradition and, on the other, the application of a transparent industrial skin that could be seen as a kind of high-tech civic revetment. It is significant, given Stirling's affinity for the States, that Louis Kahn's principle of "servant vs. served" would be transposed into the twin detached service towers present in all four designs; that is to say, the joint concrete elevator and stair shafts, faced in brick tile, which invariably appear either on the side or at the back of each building, a trope that is also present in the unrealized Dorman Long office block of 1966.

This schismatic nature of Stirling's "signature" syntax, that is to say, brick versus patent glazing, is transcended in the 1968 dormitory complex built for St. Andrew's University, in Scotland. Here there is neither brick nor patent glazing, strictly speaking, but instead a brilliant play between an in situ reinforced-concrete core and a prefabricated system of reinforced-concrete cladding, assembled piece by piece, by a tower crane; built up into a revetment, it consisted of story-height, diagonally ribbed concrete panels cast from rubber molds. Here one has the sense that Stirling came as close as he ever would to a tectonically rational, quasi-industrialized building system that, by virtue of being organically inflected, was evocative of the north of Europe to which Stirling, as a Scot, was always a part. Hence the allusion throughout to Alvar Aalto, the one master architect whose latent presence was always implicit in much of Stirling's architecture. It is important to note that the glazed horizontal corridors of these twin blocks were clad in fairly large sheets of plate glass and not in patent glazing, as was normally produced.

A complete schism crops up in Stirling's architecture soon after the completion of this complex, leading him in two different, antithetical directions. In first instance, the elusive ideal of some kind of populist industrial production will bring him to opt for an architecture made of multicolored, lightweight prefabricated GRP panels with built-in bus-type windows, as in the Olivetti Training School, completed just outside Haselmere, in Surrey, in 1977; while in the

The exhibition *Notes from the Archive: James Frazer Stirling, Architect and Teacher* curated by Anthony Vidler was on display at the British Art Center from October 14, 2010 to January 2, 2011. A collaboration with the Canadian

Centre for Architecture, the exhibition travels to Tate Britain, London (spring/summer 2011); Staatsgalerie, Stuttgart (fall 2011); and the Canadian Centre for Architecture, Montréal, (spring 2012).



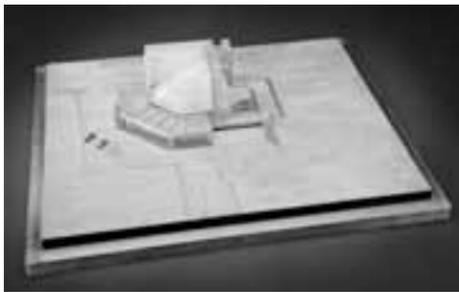
James Frazer Stirling, *Notes from the Archive*, installation photographs by Richard Capsale, Yale Center for British Art, 2010.

second, the "rusticated," stone-like prefabricated cladding of St. Andrews will serve as a conceptual catalyst, prompting a move away from the British vernacular as a source of popular reference and inspiration.

It would seem that in the last analysis there were three intervening factors that led him toward the evolution of a ludic mannerism predicated on a personal, rather baroque interpretation of Neoclassicism: first, the lifelong influence of Colin Rowe's critical humanism, as first articulated by Rowe in his essay "The Mathematics of the Ideal Villa," of 1947; second, the charismatic presence of the Luxembourg architect Leon Krier, who entered Stirling's office in 1970 and whose own incipient anti-Modernism encouraged Stirling to embrace a mannered excursion into Neoclassicism; and third, the invitations that Stirling received to participate in one prestigious German museum competition after another, a veritable cascade of monumental civic projects that would finally culminate in the design and realization of the Staatsgalerie Stuttgart, from 1977 to 1984.

It is an ironic fact that the cylinder decisively enters into Stirling's vocabulary at this "Neoclassic" juncture, particularly since, as Vidler observes, the origin of this form and the architectural promenade that accompanies it in Stirling's Nordrhein Westfalen Museum, projected for Düsseldorf in 1975, had its origin in the Purist "still life" entry sequence of Le Corbusier's *Armée du Salut*, Paris of 1933, which Stirling found to be the most urban and arresting of Le Corbusier's prewar works when he visited Paris in 1954. However, in the museum projects for Düsseldorf and Stuttgart, this cylindrical nexus is turned inside out via the Doricist reading room of Gunnar Asplund's symmetrical Stockholm Public Library, completed in 1928. One has every reason to suppose, as Vidler implies elsewhere, that this inversion had something to do with the influence in London of Luigi Moretti's magazine *Espacio*, which Stirling promptly acquired via the charismatic Sam Stevens soon after its publication in 1953. I am alluding here to Moretti's didactic, pedagogical exercise of filling with plaster the inner space of models of canonical buildings so as to reveal the architectonic counterpoint of the volume in terms of mass. Hence Stirling's penchant for representing the *parti* of the Düsseldorf museum as an

Stirling's Students on Exhibit



James Stirling (firm), History Faculty Building, University of Cambridge—presentation model, 1963, wood, plastic, graphite and metal. Courtesy of James Stirling/Michael Wilford fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal

inverted axonometric so as to reveal the cubic portico and the central cylindrical courtyard as empty volumes that happen to be covered in the first instance, but open to the sky in the second. And it is this dyadic play between empty and full, void and mass, that will work itself out in the ludic opposition between the central cylindrical void of the Staatsgalerie and the parallel cylindrical mass in the center of the music/theater school, which was projected to accompany the museum but was never realized. In the proposed school, the cylindrical void of the Staatsgalerie would have been answered by a cylindrical solid rising above the orthogonal mass of the building, “the cork in the bottle” as Stirling remarked to his partner Michael Wilford as they were in the process of refining the design.

While the quasi-neoclassical Staatsgalerie was destined to be the masterpiece of Stirling's late career—synthesizing through a brilliant montage procedure all the diverse tectonic and typological themes of his syntactical trajectory to date—his equally neoclassical entry for the Wallraf Richartz Museum, in Cologne, seems in retrospect to be the one date with European cultural history that Stirling was destined not to keep. Here it would have all come together in a single urban work that would not have been a cunning insertion into a dense piece of urban fabric, as in Stuttgart or a late Post-Modern caricature, as in his Wissenschaftszentrum, Berlin, but instead would have allowed him to confront the two antithetical but related tectonic set pieces of post-Classical European civilization: the nationalistic Gothic cathedral, belatedly completed in the nineteenth century, and the sweeping glass roof of the adjacent and virtually contemporary Cologne railway terminus. Here the apse of the cathedral would have opened onto a large, irregular square centered on the axis of the primary cubic block of Stirling's projected museum, an axis flanked on one side by two orthogonal top-lit galleries, *en serie*, combining into a mass form of a slightly industrial character, and on the other by a delicate line of cypresses establishing a belvedere plaza as a meander that would have terminated in the singular form of a cylindrical stepped *tempietto*.

Where it was not categorically urban, Stirling's work invariably turned upon the mutual inflection of building and landscape as in the neo-Baroque, all but Roman bermed confines of his 1958 competition entry for Churchill College, Cambridge. And it is an existing undulating landscape in an entirely different key that informed the last work of his life, namely the rather dispersed Braun AG complex, in Melsungen, northeast of Frankfurt, completed in 1992, the year of Stirling's untimely death. There can surely be no doubt when we survey the syntactical diversity of Stirling's work that the campus of Braun AG represented some kind of tectonic return to the anonymous “functionalist” British tradition as it had been celebrated in the pages of *The Architectural Review* in the 1950s by the distinguished photographer Eric de Maré—a tradition which he never entirely left throughout his career.

—Kenneth Frampton
Frampton is the Ware Professor of Architecture at Columbia University.



Photographs above: Exhibition installation, Yale Architecture Gallery.

An Architect's Legacy

James Stirling was a great architect and teacher, but a very bad boy. Make no mistake: his badness definitely contributed to his greatness, and it is through his rebelliousness that we might best understand how and what he did and how he did it. Stirling taught at Yale for 24 years. His antics at Paul Rudolph's house, at dinner parties, and with students are legendary. He was never malicious; he was just a boy. Time off in New Haven and, on the weekends, in New York City allowed him to explore and recharge.

Stirling had a great affection for the United States. He claimed to have been conceived in New York Harbor, but what he really liked was our small “d” democracy, pragmatism, frankness, and lack of an aristocracy. He was a bit ambivalent about our being Anglophiles. He liked the easy access but hated the obsequiousness of Americans.

Stirling has a bad rap as a Post-Modernist. It was only his badness that made him so. He was incapable of accepting anything uncritically, and he struggled with what to do after heroic Modernism. That struggle played out in all of his work. The moment a position was accepted, he had to get on to another approach. The competitions for Düsseldorf and Cologne were lost because the Germans were expecting Leicester and the History Faculty. What was important about Stirling's work was not the architectural bits that he used but the way he used them in relationship to one another, the context, and the program.

The exhibition *An Architect's Legacy: James Stirling's Students at Yale, 1959–1983* is a huge undertaking and much credit is due to Emmanuel Petit and his team. There are over ninety drawings and models from seventy-five students, six videos, and a catalog, not to mention a timeline, drawings of projects from his office, and quotations to walk on.

The original drawings, models, videos, and catalogs are the best parts. The drawings are from the days when a plan was a design tool used to represent three-dimensional space in two dimensions. In addition, space and volume were represented precisely in axonometrics. The drawings were intensely time-consuming,

but each line was expertly intended. Bad boy that he was, Stirling forced the students to do elevations. For many—some in their last year of the architecture program—it was the first elevation that they had ever drawn.

The videos really tell the story. They do an excellent job of connecting the studio projects to the corresponding office work. To some, the continuity presented by the exhibition segments and their corresponding video titles may seem contrived. However, the recollections of former students reveals the strikingly consistent influence of Stirling on his classes. Equally important are the “auteurs,” who place Stirling within the history of architecture.

The small catalog is an excellent documentation of the exhibition and a history of the studios. It is noteworthy for its straightforward and understated quality, but while it is packed with information, color would have helped convey the extraordinary quality of the rendered drawings. The catalog is part of a series that connects the exhibit to thirty-plus other examinations of the discipline in exhibitions from the School of Architecture.

Love or hate Rudolph Hall, the gallery is a monster in which to mount exhibitions. With few walls and a vast open space, it is difficult, for example, to display small drawings. Although one might rationalize the horizontal vitrines as displaying how the students saw the drawings on their desks, the reflection of the light on the Plexiglas surface and the long distance from front to back makes it hard to see them. These are student drawings, so they should be more accessible. And everyone knows about Stirling's fat fingers and stubby pencil, a sensibility that gets lost in the skinny legs and big floor plates of the vitrines.

The exhibition's designer, Dean Sakamoto, does well to introduce Stirling's badness with the brightly colored timeline. However, there are several problems with it. First, it is too thin. Stirling liked to use color to project an antithetical element—say, the handrails or exhaust louvers at the Staatsgalerie; his brightly colored objects were always bulbous. Second, the variation of color on the front and back of the timeline to differentiate the student work from that of the office is very un-Stirling. He was subtle in many ways, but color was not one of them. Third, the path itself is too accommodating; it misses the

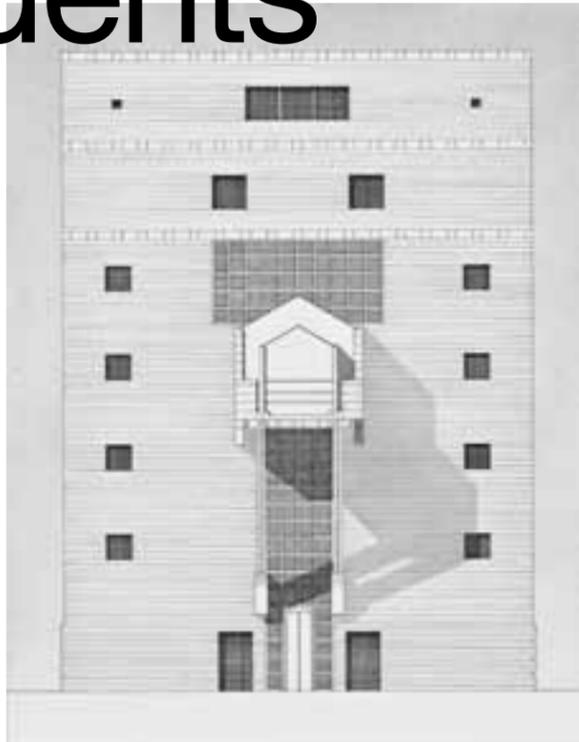
strong geometric forms (cylinders, cubes, cones, and so on) of the office work and the playfulness of Stirling's chicken-scratch routes on the plans of his projects. Finally, the photographic quality and scale of the student drawings on the timeline cannot compete with the real objects in the vitrines.

The exhibition is not a drawing show; it is just that drawing was the primary medium of Stirling's studies. The best parts of the exhibition are the complete presentations of projects in which one gets a full understanding of the student's design. Brian Healy's Hood Museum, Phil Babb's Tuscany Government Center, and Randall Mudge and David Spiker's Tehran Museum are excellent examples of the rigor and development of the designs required in the studio. Reese Owen's Fogg Addition and John Boecker's Tate Addition are illustrated in spectacular cut-away axonometric drawings. The students labored for days to get the right view and correct angle, even if, in imitation of the master, some of the drawings were cheats. It would not be possible to review this exhibition without noting Marion Weiss's work for the Cornell Performing Arts Center. The drawings are dark, foreboding, ethereal—and very un-Stirling. She worked hard to out-bad the bad boy.

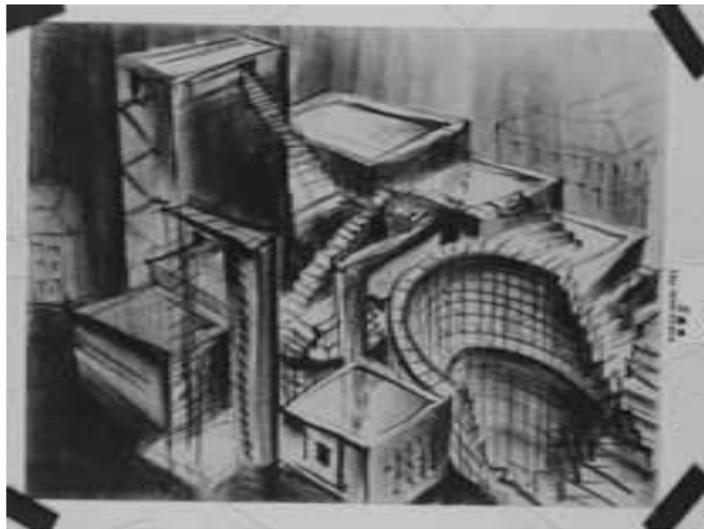
Notwithstanding the drawings, it is the consistency of the student endeavors that holds the exhibition together. Government center or museum, the programs were always complex, with multiple circulation routes. The sites were always equally difficult, whether barren wasteland, crammed between existing buildings, or exposed to the world. The students always had to resolve the program with a particular set of drawing and model requirements. The purpose was to make sure the problem was not only solved, but to foster comparisons between student solutions. Stirling was a bad boy, but he taught good students. To study with him was the culmination of the students' formal architectural education at Yale.

—Robert Livesey
Livesey is a professor of architecture at the Knowlton School of Architecture at Ohio State University and often assisted Stirling at Yale.

An Architect's Legacy: James Stirling's Students at Yale, 1959–1983 curated by Emmanuel Petit was exhibited at the School of Architecture Gallery from October 13, 2010 to January 28, 2011.



Robert Kahn ('80) Fogg Art Museum Extension, project for James Stirling Yale studio, Fall 1979.



Marion Weiss ('84), Cornell Performing Arts Center project for James Stirling Yale studio, Fall 1983.

Richard Kelly and the Illumi



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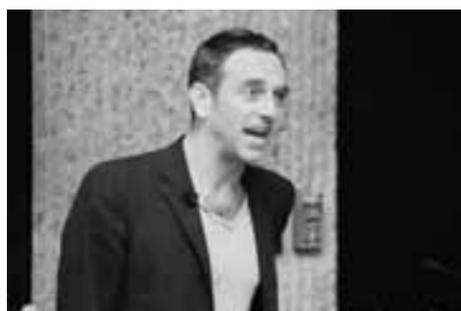
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nation of Modern Architecture

The symposium, “Structure of Light,” by Richard Kelly and the Illumination of

Modern Architecture,” was held from October 1–2, 2010 in conjunction with

the exhibition of the same name, both organized by Dietrich Neumann.

For two very full days, architects, historians, and lighting designers gathered at Yale to explore and celebrate the legacy of Richard Kelly (B. Arch '44). The foremost architectural lighting designer of his time, Kelly collaborated with some of the most prominent architects of the mid-twentieth century, creating iconic visual environments. Widely acknowledged as the first independent professional lighting designer, he invented a design philosophy, approach, and vocabulary, which included “ambient luminescence, focal glow, and the play of brilliants.” His integration of light into buildings has been emulated by subsequent generations. As a celebration of lighting, the symposium was an opportunity for design professionals to learn more about the enigmatic Kelly and his working relationships. For historians and academics, it was a springboard to discussions on the significance of lighting design and technology in relation to architectural theory and practice.

“The Structure of Light” was organized in conjunction with the exhibition of Kelly’s work at the Rudolph Hall Gallery and an eponymous book, published by Yale University Press. Dietrich Neumann, Professor of History of Art and Architecture at Brown University, symposium organizer, exhibition curator, and book editor, served as the moderator of the event, made possible through the contribution of the Kelly Archive to Yale’s Manuscripts and Archives by the designer’s daughter, Addison Kelly, also a lighting designer.

“To shape and define light as a building material was Kelly’s lasting contribution to Modern architecture,” said Neumann, who in his introduction emphasized how “light plays an important role in architectural discourse.” For Kelly, light was a structural medium that revealed architecture. Previously, lighting was an engineering function prone to uniform blandness. Kelly’s poetic expression of lighting concepts and rigorous attention to detail made him an essential collaborator with some of the most iconoclastic architects of the 1950s and 1960s. Breaking away from the typical engineering approach, Kelly illuminated buildings with a masterly play of light and shadow and soon gained popular recognition. His work was elaborated by twenty-six speakers, panelists, and responders assembled from around the world along with more than 150 attendees, who were treated to a wide spectrum of lighting history, perspective, and vision.

Lighting and Modern Architecture

The opening session on Friday revolved around Barry Bergdoll’s question, “Who is the first lighting designer?” Bergdoll, the Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art, introduced Martin Bressani (McGill University, Montreal), whose talk “Of Light and Shadow: Gaslight in mid-Nineteenth-Century Paris” thoroughly explored such lighting as an indicator of social stability and prosperity. The precursor to electric lighting, it was a technical advance enabling controllable brightness that early, unknown lighting designers could use to highlight Parisian buildings and outdoor areas with patterns of alternating light and dark.

David Nye (Syddansk University, Odense, Denmark) followed with “Electric Light and Its Social Context,” examining the period, from 1875 to 1915, when gaslight was supplanted by electric lighting. The arc light was developed in the mid-1870s and introduced at the 1878 Paris World’s Fair; the Parisian light towers provided ambient “moonlight” to large urban areas in place of the gaslight luminaires concentrated in wealthier neighborhoods. The technology was adopted in many cities and still exists in Austin, Texas, where many of the original moonlight towers still provide a nighttime glow, although no longer with arc lighting. Nye described as “pointillism” the effect of

incandescent lamps, which were rapidly adopted and delineated buildings such as Thomas Edison’s Menlo Park, New Jersey, in 1892, and the Chicago World’s Columbian Exposition in 1893. Incandescent floodlighting of the Singer Building and the Woolworth Building, in New York City, were early examples of illuminating buildings as a way of branding them. New York’s 1909 Hudson Fulton Celebration featured 25,000 lamps strung along Fifth Avenue and 13,000 on the Brooklyn Bridge as well as “fireless fireworks.” Finally, the “Novagems” used to ornately illuminate buildings for the 1915 Panama-Pacific Expo, in San Francisco, were an innovation by another nominee for the distinction of the first lighting designer: General Electric’s Walter D’Arcy Ryan.

“Inversion and Immersion,” as discussed by Bart Lootsma (Leopold Franzens University, Innsbruck, Austria), were two methods in which the exterior lighting of buildings serve as “media façades.” “Inversion” was the luminous glow of interior light used to silhouette a building exterior, as in Erich Mendelsohn’s Schocken Department Store, in Stuttgart, versus “immersion,” when the exterior floodlighting animates a building façade. Bergdoll asserted that, because lighting technology had changed by the mid-twentieth century, it in turn transformed architectural composition, setting the stage for Kelly.

Richard Kelly in Context

Alan Plattus (Yale School of Architecture) convened the second session, “Richard Kelly in Context,” by introducing three speakers, beginning with Sandy Isenstadt (University of Delaware, Wilmington), who gave a lively presentation, “Home Theatre: A History of Switches and Dimmers.” Opening with a story about Pope Paul VI sitting in the Vatican in 1965 and switching on the new lighting (designed by Kelly) for the towering statue *Christ the Redeemer* overlooking Rio de Janeiro, Isenstadt introduced the notion that improvements in lighting controls made “home theater” possible. The level of control possible in stage lighting, along with the influence of Stanley McCandless—who taught in Yale’s School of Drama and is considered the “grandfather of lighting design”—developed advancements that could be applied to high-end residential design. Isenstadt presented in detail Kelly’s lighting design for a house, in Litchfield, Connecticut, which incorporated a complex control system that enabled the residents to create a wide variety of “theatrical” effects.

Lighting historian Margaret Maile Petty (Victoria University of Wellington, New Zealand) presented “Lighting Is Architecture: Richard Kelly and the Imaging of Modernism.” She described Kelly as enigmatic and emphasized his lasting contribution to the professional vocabulary of the three qualities of light: ambient luminescence, focal glow, and the play of brilliants. With a refreshing grasp of the contextual importance of lighting design, Petty described Kelly’s projects and techniques that were emulated by successive generations of lighting designers. She featured Mies van der Rohe and Philip Johnson’s Seagram Building, in New York City; Eero Saarinen’s General Motors Technical Center, in Warren, Michigan; and Eliot Noyes’s interior architecture for IBM as iconic examples of integrated light and architecture.

In “The Art of Light,” Alice Friedman (Wellesley College, Massachusetts) spoke of her respect for Kelly as a key figure in American Modern architecture. Illustrating his three qualities of light with sensuous black-and-white photos of houses designed by Richard Neutra and Philip Johnson, she lauded Kelly for using light to glamorize the architecture. Alan Plattus wrapped up the session with images of Kelly’s work at the 1964 New York World’s Fair in which his use of lighting “shows us unmistakably the important

features of a building.” The questions and comments from the audience ranged from observations about Kelly’s connection of illumination engineering with the physiological effects of light on humans to musings about whether the designer could have created this work under stringent contemporary energy codes.

In the keynote talk, Rogier van der Heide, (vice president and chief design officer of Philips Lighting) delved into his admiration for Kelly but also questioned his relevance and whether perhaps lighting design now is too complicated. Describing his own experiences with designers and managers, he concluded that Kelly’s legacy is an enrichment of the visual language, the establishment of the role of the lighting designer, and a lesson in the need for communication and collaboration to produce effective lighting for great architecture.

The Case of the Yale Center for British Art

The second day of the symposium started at the Yale Center for British Art with director Amy Meyers drawing attention to “the extraordinary dynamic between architect Louis Kahn and lighting designer Richard Kelly.” Michelle Addington (Yale School of Architecture) discussed Kelly’s fluency with old and new lighting technologies. Practicing during a period of rapid technological change, Kelly embraced thirty-one important lighting technologies, from candlelight to fluorescent lighting, which enabled him to address six qualities of light: intensity, brightness, diffusion, spectral color, direction, and movement. Addington praised Kelly’s “keen understanding of how light works and interacts with materials.”

Matthew Tanteri (Parsons The New School for Design, New York City) outlined Kelly’s close collaboration with Kahn to produce masterpieces of daylighting in the Kimball Art Museum, Fort Worth, Texas, and the Center for British Art. In the two approaches to integrating daylight into architectural form while addressing very different climates and programs, Kelly meticulously calculated the ways sunlight and skylight would interact with shading strategies to provide carefully modulated illumination.

Continuing on this topic, Jules Prown, founding director of the Center for British Art, related anecdotes about the process he helped guide in the design development and final specification of the center’s daylighting strategies. “The BAC is meant to use daylight as the primary source of daytime illumination,” Prown said, “with louvers, domes, and diffusing lenses to mix and evenly distribute the light.” Despite Kahn’s dislike of the rooftop louvers, Kelly prevailed with a system that opens to the southern sky, which he contended had less ultraviolet radiation per lumen than light from the north.

During the follow-up panel discussion, which included preservation architect Peter Inskip (Peter Inskip & Peter Jenkins, London), Addington convincingly supported Kelly’s northern-sky UV argument. Answering Prown’s bemused observation of the amount of lighting installed in the museum, Inskip noted that Kelly collaborator Edison Price’s brushed-aluminum cylinders “also serve as décor” with a presence unmatched by newer, smaller luminaires. Meyers wrapped up the conversation by describing the stewardship of the center’s lighting, adding that she foresees adapting to new, more energy-efficient light sources. However, along with many others attendees, Meyers is distressed over the prospect of the demise of the traditional incandescent lamp.

Richard Kelly’s Legacy: Architectural Lighting Today

Emmanuel Petit convened a session of eminent lighting designers to speak about the state of the art. Designer James

Carpenter, in “Urban Screens and Interactive Lighting,” cited light as a source of information, both as “volumetric light” and the opposing forces of day and nighttime light that result in the phenomena of reflection, shadow, dimensionality, and directionality which occur in low-light conditions. Describing his design for New York’s Seven World Trade Center, he emphasized light as a public resource that enables people to better appreciate buildings at night.

For another professional viewpoint, renowned performance lighting designer and Yale School of Drama professor Jennifer Tipton traced her career in “Lighting for Stage and Architecture,” starting with carbon arc spotlights and resistance dimmers. She mused about how Kelly understood the basic stage lighting premise that “light must have a composition. The brightest place in view is the point of most importance.” Tipton admires Kelly’s work “for understanding the principles of time, purpose, goals, and story—the music of the eye.” The session culminated in “Reminiscences of a Lighting Designer,” given by lighting designer Howard Brandston, whose career started at Century Lighting in New York City as assistant to Stanley McCandless, “the god of lighting.” McCandless inspired Kelly to enroll at Yale in the early 1940s. When Brandston designed the lighting scheme for the Statue of Liberty, his goal was to “flatter a lady with green skin” and “to provide visual understanding.” Petit, in response, pondered the phenomenology of light and whether it constructs or reveals its environment.

New Developments

Returning to Paul Rudolph Hall for the final afternoon session, MJ Long (Yale) introduced a lineup of professional designers, including Jean Sundin and Enrique Peininger, Office for Visual Interaction, in New York City; Mark Major, Spiers + Major, in London; and German lighting designer Jan Edler of realities:united to discuss “New Developments” in lighting design. Tumbling through an enthusiastic survey of their approach and projects, Sundin and Peininger discussed how new lighting tools, building codes, and architectural drivers have changed the role of the lighting designer since Kelly’s time. Major asserted that his firm’s work is inspired by both nature and Kelly—“Don’t add, integrate,” Major offered—while Edler talked about his media architecture projects such as the Crystal Mesh in Singapore, in which he uses “light as information carrier.” French light artist Yann Kersalé presented *Light as Art*, an evocative film survey of his international projects with architects Jean Nouvel and Helmut Jahn, in which he passionately integrated very particular lighting designs and “sculpted” with color, form, and light. Long (’65), who studied with Kelly, discussed how she saw attitudes toward lighting change radically as a result of his influence and the accomplishments of professional lighting designers in the ensuing decades. She agreed that the move toward sustainability, new light sources, and new attitudes about the role of buildings in culture will enable lighting strategies to evolve with architecture.

At the symposium’s close, Neumann effectively demonstrated Kelly’s influence by showing clips from Jacques Tati’s film *Playtime*, in which the innovator’s lighting and American Modernism were entwined and satirized in a raucous party scene.

—Mark Loeffler

Loeffler is director of *Atelier Ten’s New Haven office and lighting-design practice. He is a lecturer on architectural lighting design and sustainable design at Parsons The New School for Design and an editorial adviser for Architectural Lighting magazine.*

The Structure of Light



Richard Kelly's lighting design in collaboration with Louis I. Kahn for Yale's Center for British Art.

The Structure of Light: Richard Kelly and the Illumination of Modern Architecture, exhibited at the Yale Architecture School Gallery from August 23 through October 2, 2010, was curated by Dietrich Neumann—Professor of History of Art and Architecture at Brown University, and, from 2007 to 2009, the Vincent Scully Visiting Professor in the History of Architecture at Yale. Marking the centennial of Kelly's birth, on September 23, 1910, the monumental exhibition broke important new ground in telling a complex and nuanced story of an elusive and fleeting subject: light.

The story would not have been so effectively narrated in a conventional architectural exhibition format. One might ask at the outset, could the work of a lighting designer whose work is considered by many to be far from the cutting-edge design we are accustomed to encountering in these galleries hold a candle to that which reigns supreme in the school's studios? Furthermore, how can the story of light in architecture—a material presence so fleeting in both its natural and artificial manifestations and often relegated by designers to the realm of technical banalities—be vividly enshrined front and center on its own merits?

A fortuitous set of circumstances, many centered around Yale, came together to make this exhibition possible. Kelly's significant contributions to the work of leading twentieth-century architects—including Louis Kahn, Eero Saarinen, Ludwig Mies van der Rohe, and Philip Johnson—is outlined in the exhibition and its accompanying catalog, published by Yale University Press. Kelly (1910–77) attended Yale in the early 1940s, so his family, seeking a permanent repository for a rich and varied archive of manuscripts, journals, design sketches, and models, in 2007 turned to Yale's Manuscripts and Archives. Otherwise these files, for more than seven hundred projects, might have remained in oblivion. Neumann, assisted by an able team of research assistants led by Seher Erdogan (Yale College '04, M. Arch '09), spent the summer of 2009 sifting through the mountains of material, bringing to light the structure and significance of Kelly's work and its influence on mid-century leaders of design and their most significant buildings.

Neumann brought to this task at least two qualities essential to its success. One was a strong interest in the role of artificial lighting as an essential element of the architect's palette. His book *Luminous Buildings: Architecture of the Night* (2006) tells the story of how buildings at the advent of electrical lighting came to be floodlit to dramatic effect, and he curated the highly successful traveling exhibition of the same title that opened at the Netherlands Architecture Museum in 2007. In 2009, Neumann taught a seminar on the history of architectural lighting at Yale, of which this project was an outgrowth. The other important characteristic is that he is blessed with unceasing energy as well as the focus and vision to pull out all the stops in telling a complex story in an effective and understandable way despite the physical, budgetary, and temporal limitations intrinsic to exhibitions.

Organized in six major parts along with an introduction, the exhibition adapted logically to the daunting spatial configuration of Paul Rudolph's gallery space with the narrative unfolding naturally as viewers made their way through its various "trays." Four sections dealt with the stages of Kelly's career: "Theater Lighting and the Yale School of Drama," "Lamp Design and Domestic Interiors of the 1940s and 1950s," "Major Works of the 1950s and 1960s," and "Daylighting Projects." These sections were bracketed by "The Rise of



The Structure of Light, installation, 2010.

Architectural Illumination," drawing strongly from Neumann's previous research, and "Architectural Lighting Today," which clearly established the position and the ongoing legacy of Kelly's work in the broader context of architectural lighting.

The show was devoted to the "Major Works," two great buildings Louis Kahn designed for Yale, one at the beginning and the other at the end of his career—the 1953 University Art Gallery and the 1974 Center for British Art—as well as the 1972 Kimbell Art Museum, in Fort Worth, Texas. Kelly's collaboration with Mies was richly documented in lighting designs for the Lake Shore Drive Apartments, in Chicago, and the Seagram Building, in New York City, where he also worked with Philip Johnson on the Four Seasons Restaurant (1957), as well as Johnson's Glass House, in New Canaan, Connecticut (1949), the latter a retrofit to correct many of the annoyances Johnson experienced with the conventional artificial lighting scheme in an interior that rendered its glass walls highly reflective at night. We learn many things about these well-known icons from a new perspective and understand how Kelly's theory of lighting depended for its effect on the deployment of a trinity of lighting qualities of unobtrusive ambient lighting, focal glow, and brilliant sparkle.

The exhibition's palette of artifacts and objects, as varied as its subject matter, revealed the unexpected journal pages and letters as well as contemporary publications, technical drawings, mock-ups, and period photographs of finished buildings. These materials were extremely detailed and comprehensive, and it is clear both from the thoroughness with which Kelly saved things and his detailed daily journal how strong his desire was to play a major role on the stage of architectural design.

In the introduction to the publication accompanying the exhibition, Neumann tells of Kelly's untiring efforts to ensure that he was credited in articles documenting the projects in which he was involved; the articles often highlighted only the architects, whose names were certainly more recognizable to the general public. Kelly's journals, which came to light very late in the curatorial process, made it possible to reconstruct the

details of his life and career with accuracy and vividness. A page from the day in 1974 when Kahn was found dead in Pennsylvania Station on his return from Bangladesh was one of many poignant notes introduced into the narrative.

While the array of archival materials would have been more than sufficient to tell the story of Kelly's work and the intricate and important collaborative roles he performed with other great designers, it was the wealth of an entirely different category of materials and exhibition design that successfully narrated what could have easily remained invisible. Kelly was intent that the tools of his sorcery, the light sources themselves, remain hidden and concealed except for ornamental highlights of sparkle, and this perhaps was one of his most significant contributions. If we were to limit ourselves to a study of the resplendent professional photographs contemporary to the completion of the projects—mostly in black-and-white and often taken at night by many of the great photographers of the time, such as Andreas Feininger, Balthazar Korab, and Ezra Stoller—we would have little sense of what it would be like to move around in these spaces and what role the colored and textured materials would have, not to mention the dynamic interplay between natural and electric lighting.

Neumann's strategies for filling in this gap in our experience has given the exhibition its rightful place as a landmark of the genre, especially a series of animated panoramic views of many of Kelly's major projects using software to seamlessly knit together wide-angle photographs into a continuous panoramic "loop." Four of these were shown on large, banner-like screens suspended above the exhibits; others were displayed on interactive computer monitors that allowed the viewer to "move around" the space. Neumann also made it possible for us to experience the hardware and details of the installations by tirelessly scouring the region for bulbs, rheostats, light fixtures, and even the materials that they illuminated. One full-size mock-up presented the green marble (here replaced by polished green soapstone) that adorned the lobby of Mies's 900/910 Lake Shore Drive, in Chicago, and



Johnson-Kelly Floor Lamp, 1952, manufactured by Edison Price, courtesy of Addison Kelly.

the travertine that was used in the lobby of the Seagram Building. Another was a section of the actual metal-chain curtain from the Four Seasons Restaurant.

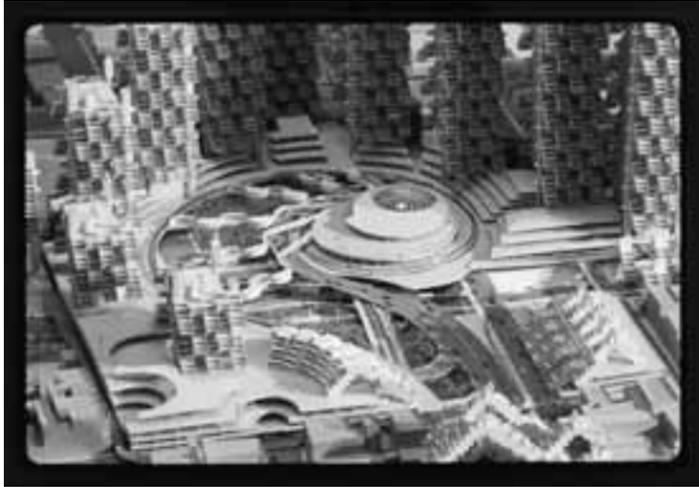
Much of the material in the first section provides the background context of architectural lighting prior to the start of Kelly's career through items from Neumann's personal collection or such finds as a selection of postcards of nocturnal views and illuminated scale models of Modern icons, such as Bruno Taut's 1914 glass pavilion for the *Werkbund* exhibition, in Cologne, and Mies's 1929 German Pavilion, at the Barcelona World's Fair, commissioned for the earlier exhibition. However, much of the visual richness that greeted the visitor came from the great range of artifacts used to illustrate the phenomenon of light itself. A good example of the lengths to which Neumann went was the inclusion of Georgia O'Keefe's 1927 painting *American Radiator at Night*. The original was inextricably tied up in a legal matter, but through the Internet Neumann found a Vietnamese artist who specializes in copying masterpieces and ordered a fake for less than the cost of insuring the original.

Perhaps the most notable achievement of the exhibition is that, by reveling so wholly in a complex theme, it avoids the common pitfall of being diagrammatic and oversimplified, ignoring the opportunity provided by the complexity of nature, human habitation, and daily needs—not least those imposed by the necessity and challenge of both natural and man made light. Yale's long tradition of a pluralistic approach to design has been often celebrated and yet often at odds with academic fashion, a safe harbor for a range of diverse concerns and practitioners of which Kelly was just one. That he sought refuge at Yale as a student and left a legacy to be developed by teachers such as King Lui Wu is an important part of a story to which *The Structure of Light* provides a fitting coda.

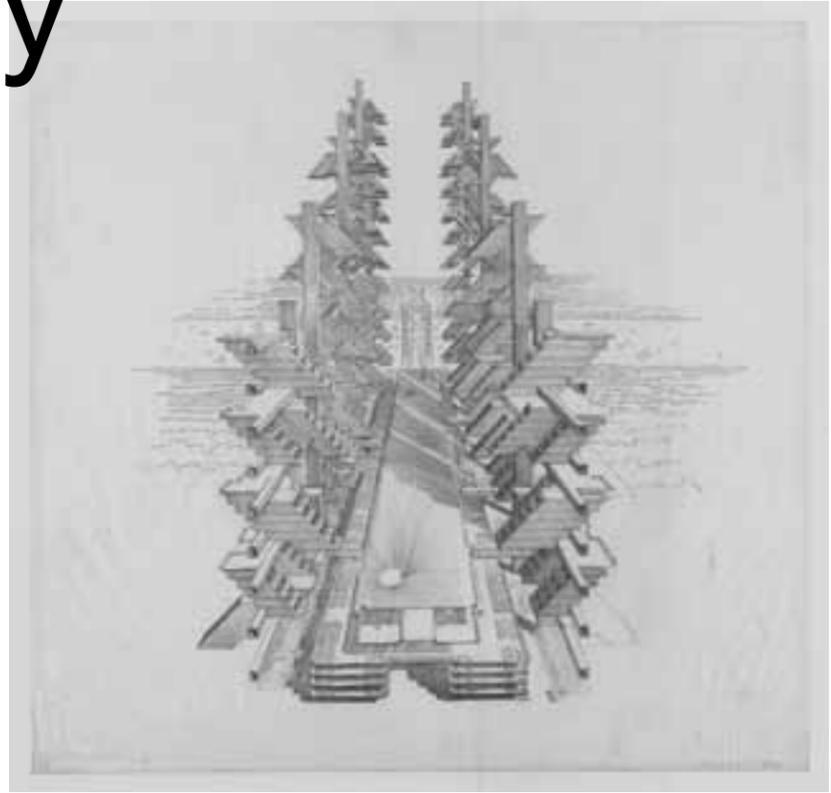
—Stephen Harby
Harby (Yale College '76, M. Arch '80) is a Los Angeles-based architect.

Lower Manhattan Expressway

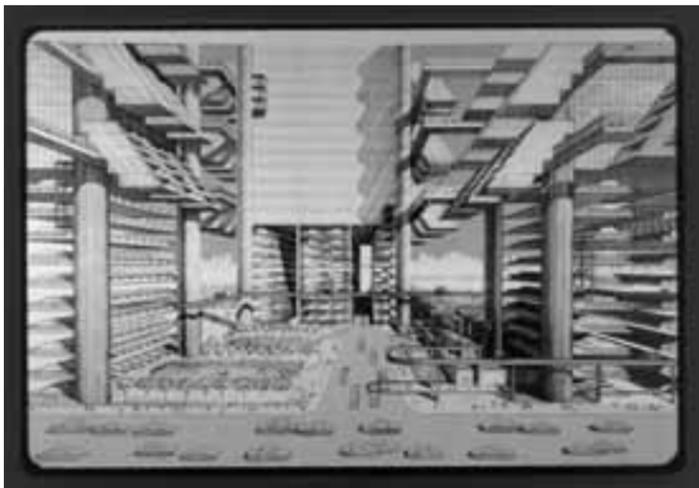
A fall 2010 exhibition and panel discussion at the Cooper Union analyzed Paul Rudolph's Lower Manhattan Expressway project.



Paul Rudolph, model of the Lower Manhattan Expressway, Paul Rudolph Collection, Library of Congress, Washington, D.C.



Paul Rudolph, pencil drawing of the Lower Manhattan Expressway, Paul Rudolph Collection, Library of Congress, Washington, D.C.



Paul Rudolph, collage of the Lower Manhattan Expressway, Paul Rudolph Collection, Library of Congress, Washington, D.C.

Paul Rudolph's LOMEX Exhibited

One of Paul Rudolph's most memorable projects is his unrealized proposal (1967–72) for healing the rift caused by Robert Moses's proposed Lower Manhattan Expressway (LOMEX) which would have demolished much of SoHo and other neighborhoods as it cut across the island to link the Williamsburg and Manhattan bridges to the Holland Tunnel. Rudolph proposed covering the expressway with an extraordinary megastructure resembling a crystalline mountain range of high- and low-rise buildings assembled from prefabricated modules. While his bold response to LOMEX amazes, it disturbs one's sense of the familiar order of Manhattan, the skyscraper ranges of which typically run north and south along its major avenues.

In any case, Rudolph knew LOMEX and his proposal would never be built. Jane Jacobs defeated the proposed highway by 1969 in an important battle that helped bring Moses down and was part of the groundswell against urban renewal. Rudolph was no friend of Jacobs or Moses, but he saw the expressway as an opportunity to test his ideas about prefabrication, the megastructure, and urbanism. The Ford Foundation funded Rudolph's study, resulting in a model, book, and film. The book was written by Peter M. Wolf (Yale College '57). Acknowledging its still powerful resonance, the Drawing Center and the Cooper Union reconstructed Rudolph's immense model (roughly 32 feet long by 17 feet wide) and exhibited photos of the original alongside reproductions of the architect's sketches and presentation drawings in an exhibition curated by Ed Rawlings and Jim Walrod at Cooper Union's Arthur A. Houghton Gallery.

The reconstructed model shows a sublimely beautiful work by Rudolph. His megastructure was not one contiguous building but a series of high-rise towers and smaller A-frames made from prefab trailer-home-like modules aligned along the expressway to mark important approaches from the bridges and to relate to existing low-rise structures in SoHo, which was becoming an artists' neighborhood. The

model reveals other nuances, such as how Rudolph maintained existing north-south streets that LOMEX would have cut in two, breaking the continuity of Manhattan's grid. In addition to preserving the city, Rudolph truly thought that he was bringing to it a humane new order.

The sketches and perspective section views selected for the exhibition, although fascinating, underplay how the prefab system rivaled that of Moshe Safdie for Habitat '67, in Montreal. Tantalizingly, the script for the film was displayed, but the film itself was not to be found. Except for the briefest of introductory wall texts, the script provides the only explication of Rudolph's study in the exhibition, but it is entirely from his point of view, emphasizing the movement of the automobile as a generator of form.

The exhibition would have benefited from curatorial commentary. Visitors might have thought it was Rudolph, rather than Moses, who proposed the expressway in a fit of megalomania. The catalog essay provides some context for LOMEX but at times grasps to find explanations for Rudolph's choice of forms. For instance, Kenzo Tange's megastructures for Tokyo and Boston (1958–61) are more likely sources for Rudolph's A-frames than Disneyworld's A-frame-shaped hotel. No mention is made of the many other visionary schemes for Manhattan of the late 1960s that were similar to Rudolph's or how outdated his was when it was finally published in 1974.

Acknowledging such shifts is especially pertinent here because the catalog essay concludes on an ambivalent note about Rudolph's project, recognizing the damage its scale would have done to the city and yet admiring the ambitious vision that conceived it and the great public-works projects of its time. The exhibit is really about today's yearnings for building big, new infrastructure—a desire that seems likely to remain in the realm of the hypothetical, like Rudolph's LOMEX project.

—Timothy M. Rohan
Rohan is an associate professor at the University of Massachusetts, Amherst. He was the curator of the exhibition on Paul Rudolph at Yale in 2008.

Paul Rudolph's LOMEX Discussed

Should architects think big today? Paul Rudolph's 1967–72 Lower Manhattan Expressway project certainly brings this question to mind. Commissioned by the Ford Foundation and worked out over the course of five years, Rudolph's ambitious LOMEX design begs another, more basic question as well: Why? At the panel discussion held on November 4 at the Cooper Union, panelists Ed Rawlings, Donald H. Elliot, and Alexander Garvin (M. Arch. and Master's of Urban Studies '67) attempted to address this question. The fact that there was little consensus by the evening's end regarding the motives behind or impact of Rudolph's LOMEX highlights larger, more important issues concerning the efficacy of architects when attempting to operate at the scale of the city.

The evening's discussion began with introductory remarks by Dean Anthony Vidler of the School of Architecture, and panel organizers Christopher Beardsley ('06), from the Forum for Urban Design, and Sean Khorsandi ('06) of the Paul Rudolph Foundation. Alexander Garvin and exhibition co-curator Ed Rawlings sketched a background of the history of the larger LOMEX project and Rudolph's five-year LOMEX effort. Most interesting—and surprising—was Elliot's frank acknowledgment that, prior to the panel discussion, he had never heard of Rudolph's LOMEX design. Considering that Elliot was Chairman of the NYC Planning Commission from 1966–73 under the Lindsay administration, his complete lack of familiarity with Rudolph's project—combined with his assertion that, by 1966, "everyone" in the Lindsay administration knew that LOMEX was dead—prompted audience members to ask the panelists why Rudolph and the Ford Foundation spent so much time and effort on a project with absolutely no prospects (not to mention why Jane Jacobs, among others, continued to fight a project which those in power had supposedly already abandoned).

In response, Rawlings admitted that the surviving documentation did not provide an answer. That said, it should be added that, while Lindsay had publicly opposed the postwar plan for an elevated Lower Manhattan Expressway during his 1965 mayoral campaign, once elected, he rejected a proposal to take LOMEX off the official city map. Furthermore, in 1968, the administration drew up its own new below-grade LOMEX proposal in a bid to secure federal funds for highway-related development projects such as parks. Thus, one can understand why community opposition to a Lower Manhattan Expressway continued until 1969, when the project was at last officially killed by a Board of Estimate vote

to take it off the city maps. Nevertheless, it is notable (and sobering for architects with infrastructural ambitions) that this entire LOMEX story unfolded without any apparent involvement from Rudolph and that even after the "real" LOMEX was canceled in 1969, Rudolph continued to work on his project for another three years until finally publishing it as "City Corridor" in Peter Wolf's 1972 book *New Forms on the Evolving City: Urban Design Proposals by Ulrich Franzen and Paul Rudolph*. Was Rudolph simply determined to see the thing through, and if so, to what end? During the panel discussion, Alexander Garvin suggested that Rudolph's LOMEX is perhaps best viewed as a hypothetical, if flawed, proposal. "Imagine," he asked, "how a truck driver on his way from New Jersey to Long Island would have reacted if it had been built?" Nevertheless, Garvin acknowledged that LOMEX is invaluable as an embodiment of large-scale architectural ambition woefully lacking in New York City today. As Garvin cried out to those in attendance, "Why will no one think big today?"

But, as architects, should we? Judging by much of the urban-scale work of the last century—of which Rudolph's LOMEX is at least representative in ambition, if not in detail—architects do not have a particularly strong case for why we should be entrusted with the wholesale design of large urban areas. Examples in New York City ranging from Rudolph's LOMEX to Atlantic Yards to the World Trade Center site have demonstrated the frustrating lack of knowledge, skills, and agency architects possess to realize large-scale urban design. And when architects are given some degree of opportunity—as demonstrated by recent developments in Asia or the Middle East—the resulting single-authored superblocks and cities are too often inhumane, if not altogether terrifying. This is not simply a symptom of Modernism, as anyone who has attempted to walk Philadelphia's City Beautiful-era Benjamin Franklin Parkway will know. Should we think big today? Why not? But no one is going to let architects do anything big so long as our visions remain willful, singular, genius-driven fantasies such as Rudolph's LOMEX. And in the event we prove our worthiness to address large-scale urban issues, we had better find effective ways to engage and enroll those who wield power—today's Donald Elliots, for example—lest our work remain consigned to the exhibitions and panel discussions of thirty years' hence.

—Jacob Reidel
Jacob Reidel ('08) recently moved to New York City-based Ennead Architects after three years at REX. He was a co-editor of *Perspecta 40: Monster, and his writing and design work have been published in Abitare, 306090, and THE BI BLOG, among other publications.*

Vincent Scully on Tape



History of Art Professor Vincent Scully reviewing slides c. 1970, Images of Yale individuals, ca. 1750-1976 (inclusive). Manuscripts and Archives, Yale University Library



History of Art Professor Vincent Scully c. 1970-73, Photographs of events and activities documenting Yale University, 1919-1994 (inclusive). Manuscripts & Archives, Yale University

An Art Historian Among Architects

A film about an art historian is a rare thing; rarer still is the one that ends quite literally with an on-screen bibliography. On October 28, to an overflow capacity of a maturity noticeably higher than that which typically graces Hastings Hall the School of Architecture presented the Checkerboard Film Foundation's *Vincent Scully: An Art Historian Among Architects*, produced by Edgar Howard and included, curiously, in the series titled "Explorations in 21st-Century American Architecture." The film's protagonist sat in the third row, surrounded by several generations of the school's leadership and his own students—two categories that have occasionally overlapped, as the audience was to learn from Dean Stern's introduction.

Like the attempt to describe poetry in prose, it is difficult to do justice on celluloid to an individual whose influence has been defined so strongly by his personal presence in the classroom, the carefully rehearsed passion of his lectures and his ability to orchestrate a series of slide images into a fluid and compelling argument. Scully's presence on the screen is less immediate; he is, after all, not as fully in command of the performance. So the documentary is valuable perhaps not so much as a record of his powers of persuasion but rather as a testimony to his influence at Yale and beyond. This is above all a story about the impact of a teacher on his students, about the ability of an academic in a tweed jacket to exert an influence beyond the academy, beyond the quadrangles of Yale, beyond the city of New Haven, even beyond the profession of architecture.

Presenting Scully at moments as a figure of almost messianic significance and as a teacher whose sacred mission was rejected by his own art-history colleagues, the film explores the historian's ability to apply to the classroom of modernity the lessons of antiquity, making the landscape of Greece relevant to generations for whom it is no longer assumed as a basic foundation. As noted near the end of the film by Dean Stern, who will be featured next in the "Explorations" series, Scully presided over "one of the rare times when an architectural historian had a real effect on architecture." His impact on today's Yale students is likely to be less direct. If the nature of that effect is disputed by some, this might be a good moment for historians to reassess his influence.

—Kyle Dugdale

Dugdale is a Ph.D. student at Yale School of Architecture.

A Conversation with Vincent Scully

Beginning last summer, I have had the privilege and pleasure to sit down with professor Vincent Scully for a series of conversations about the decades he spent at Yale. I have been conducting these interviews as research for a forthcoming book I am developing with Dean Robert A. M. Stern about the history of the Yale School of Architecture, an outgrowth of the DeVane Lectures (2001) on Yale's contribution to Modern architecture. Ambitious? Definitely. Fascinating? Extraordinarily. The School of Architecture's unusual history, along with the diverse cast of characters that have shaped it, make for a story that is just begging to be told. Professor Scully's recollections, insights, intellect, and anecdotes have proven invaluable in recounting this history. Over the course of our interviews it has become clear that he still has many lessons to teach, and it would be no surprise to his former students that his incredible passion for architecture continues to inspire. While our conversations have spanned decades of the school's history, the following excerpt focuses in part on what is arguably the most controversial period of the school: the 1960s.

—Jimmy Stamp (MED '11)

On James Stirling

JS One thing we haven't talked about yet is the Davenport Chair, and the time when Robert Venturi and James Stirling started playing bigger roles at the school.

VS Stirling had been coming for a long time.

JS He seemed to offer an alternative perspective to the culture of late Modernism that dominated the school.

VS When he first came he was sort of like the English "Angry Young Man" type. He had one sweater, a black one with holes in it. And he was constantly getting arrested for having women in his room. He was arrested all over the country. Police burst in on him in Boston. Then, in Chicago, he once got into a taxi with seven or eight friends, and when the cops pulled them over he didn't have any identification or anything. But then Jim changed—he got to be a real snob. All that wonderful kind of revolutionary stuff. And he hated Venturi, just hated him. You know, he lost the Sainsbury Wing competition to Venturi. He never got over it, and for the rest of his life he was redesigning his entry to make it better than Venturi's. I was a close friend of his, we were buddies, and he just dropped me like a hot potato.

JS Because of your relationship with Venturi?

VS Yes. Jim told his biographer, "If he wants to be friends with Venturi, he can't be friends with me." It was childish. See, he

thought he was changing Modernism fundamentally, and he wasn't really. He was like Rudolph, just continuing the same formalism. But Venturi brought, especially at first, a totally different approach to architecture. So did Moore. It was much more ironic, much more realistic, and much more involved with the way things are—"Main Street is almost all right"—and all those things that were very important and fundamental to what was going to happen later. None of that was in [the thinking of] those other people. People like John Johansen, who was a dear man, always felt they were on the cutting edge. It was hard for Jim's whole career because he was making funny shapes, but they weren't important. It didn't matter. Now they're fiddling with them again. Have you seen Neil Levine's new book, *Modern Architecture: Representation and Reality*? He sort of gets it. It's a pretty good analysis of Modernism.

JS Was Venturi having an effect on students at that point?

VS He did for a while but not for long. See, the great thing Modernism did for architects—not a good thing, but an important thing—was to make them feel very important. They changed society and decided how people were going to live. Well, that turned out to be completely destructive. You didn't get the full change until you got New Urbanism. And that is the climax of everything that has happened underneath the culture of the Yale School. In my view, that's the basic thing that has happened that's new. That's Yale, and that's New Haven: New Urbanism, the study of it, the fighting against redevelopment—all of those things. It changed the language, it changed the intelligence, it changed the direction, and it changed the objective. Moore's a part of it, and certainly Venturi's a part of it. And I think it culminates with Duany and Plater-Zyberk in the 1970s.

On Charles Moore

JS Charles Moore seemed to consider all art historians as rivals. He offered an alternative historiography based more on images and ideas. It seems like you and Moore have some basic similarities.

VS Oh yeah, we were close. That's why he didn't like me too much.

JS In your lectures you speak not only about the history of buildings but also about the body in space and the experience of the building. Moore focused on those points from a slightly different perspective. I guess this is all the more reason for the rivalry.

VS On his part. My fault was that I had written the introduction for Venturi's book. He and Moore, you might say, seemed like allies at the time. It seemed like they were part of the same movement, at least people thought of them that way. In a sense they were, though they couldn't have been more different. But I always thought Venturi was

much more important than Moore. I wrote about him and did not write about Moore much, so that probably hurt Charlie a little bit. There is no question that I regarded Venturi as a much more important historical force in architecture and someone who did much better architecture as a whole. But Charlie can be really good, too. Sea Ranch, which I haven't seen, is probably the best example of his work.

JS The use of super-graphics was important there, too. Moore brought that to Yale with the elevator projects that your son did. You didn't particularly like the School of Architecture building, did you?

VS I didn't hate it. I felt it was overdesigned. It was frightening with all the levels. You never knew where you were or where you were going to put your foot. Rudolph's apartment in New York was also terrifying. He would change the level of a stair all of a sudden. And he'd sit there giggling with his friends when you'd misstep.

JS At the Venturi symposium last year, Bob Venturi slipped and fell on a step, and people called it "Rudolph's revenge."

VS Bob Stern was one of Rudolph's backers. Shortly after he left, Rudolph was on a committee, a jury to judge stuff for one of the islands, Welfare Island or some place. Stern had submitted a project, and it was a very Venturi project. So Rudolph thought it was by Venturi, and he trashed it! He was trashing the person who probably was his only supporter in the room.

JS Despite the failures of the A&A interior, you still don't think Moore's interventions were appropriate?

VS Did you ever see them in the space? Rudolph had so idealistically installed these old reliefs, these Greek casts. It was very touching, and Charlie just let all that stuff rot. He let the orange carpet get torn to pieces; he let it all go.

JS But he also let students build in the school. There's something romantic about the notion of students accommodating themselves to the building.

VS That was part of the mystique of the period. Especially in the very late 1960s it was part of the revolutionary thing. You know, trashing the palace, moving into the garden of Versailles. That kind of thing happens in every revolution. It was the palace of the establishment.

JS But that's when the building became really interesting. It became a figurehead or icon of the change from a heroic Modernism to a more socially conscious architecture. The meaning of the building changed with the time. It stood there as a relic of the past that students took over to mark this new movement.

VS In that way the restoration killed all that, or at least fossilized it.

Spring 2011 Events



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



KRJDA, Lafayette Tower, Washington D.C., 2005–9



KRJDA, Metropolitan Museum of Art, Temple of Dendur in the Sackler Wing, completed in 1979.

Kevin Roche: Architecture as Environment

The exhibition *Kevin Roche: Architecture as Environment* on display at the School of Architecture Gallery from February 7 to May 6, 2011, grew out of a multiyear research project involving several graduate and undergraduate students. The catalog, published by Yale University Press, was written by associate professor Eeva-Liisa Pelkonen (MED '94) and three of her former MED students, Kathleen John-Alder (MED '08), Olga Pantelidou (MED '09), and David Sadighian (Yale College '07, MED '10).

The exhibition is the first retrospective of the Pritzker Prize-winning principal of Kevin Roche John Dinkeloo and Associates (KRJDA), recognized for his designs of the Oakland Museum, in Oakland, California (1961–69); the Ford Foundation Headquarters Building in New York City (1963–66); the Master Plan and Extension of the Metropolitan Museum of Art (1967–present), in New York City; and the Union Carbide World Corporate Headquarters Building (1978–82), in Danbury, Connecticut. New Haven is home to two of Roche's buildings, the Richard C. Lee High School (1962–67) and the Knights of Columbus Headquarters (1965–69). His New Haven Veterans Memorial Coliseum (1962–72) was demolished in 2002.

Roche is a leading member of the so-called "third generation of Modern architecture," which includes Robert Venturi (b. 1922) and James Stirling (1926–1992). Perhaps the most cerebral and systematic thinker of the group, Roche can be credited, among other things, for introducing systems analysis into architecture. For decades he was on the cutting edge of engaging new environmental paradigms, such as viewing transportation as an architectural problem and introducing landscape into building designs. A skyscraper on 150-foot stilts, the Federal Reserve Bank of New York City (unbuilt, 1969), shows that, at times, the results were daring and even unruly. Roche is not afraid of challenging existing typologies and confronting issues head-on without flinching. As the exhibition subtitle "Architecture as Environment" indicates, Roche sees architecture as part of a larger context, both man-made and natural, including symbolic systems and technological networks as well as aesthetics.

Roche's work is of particular relevance to contemporary practice. He uses

diagrams and charts to analyze data, in a similar approach to that of Rem Koolhaas and MVRDV, and can be credited for inventing the look of computer graphics in the early 1960s, well before the introduction of CAD. Like Koolhaas, his work is ultra-rational but with a tweak. He daringly takes the practical realities of a project and uses them as sites for innovation. He is also known as a materials innovator who, together with his late partner, John Dinkeloo (1918–1982), can be credited for inventing mirrored glass and using Cor-Ten steel in his work with Eero Saarinen in the 1950s.

In his collaborations with Charles Eames, Roche was interested in visual representation and communication as well as experimentation with various techniques. His office has been known for building lifelike models and full-scale mock-ups photographed with theatrical lighting. The exhibition includes two films directed by Eames, *IBM at the Show* and *Aquarium*, based on two collaborative projects, the IBM Pavilion at the 1964–65 New York World's Fair and the National Fisheries and Aquarium Center, in Washington, D.C. (unbuilt, 1969).

Still vigorous, Roche maintains a staff of sixty and continues to work mostly on large-scale international projects that reflect his versatility and ability to adapt to the changing times. Later projects in the United States include several buildings for Lucent Technologies, the Zesiger Sports and Fitness Center for MIT (1997–2002), and the Lafayette Tower, in Washington, D.C. (2005–9). Major international projects include the Shiodome City Center, in Tokyo (1997–2003), the Ciudad Grupo Santander Headquarters, in Madrid (1995–2005), the Headquarters for Bouygues S.A. Holding Company, in Paris (2003–6); and the Dublin Conference Center, in Ireland (2005–9). Roche has also continued to work for the Metropolitan Museum of Art, in New York City, bringing his 1971 master plan to near completion under three different directors, completing a total of 46 different interventions to the building complex while revisiting early portions of the project, such as the American Wing, which reopened in 2009. His ability to attract and maintain clients in the increasingly competitive world of global architecture is a tribute to his professionalism, talent, and interpersonal skills.

—Eeva-Liisa Pelkonen (MED '94)
Pelkonen is an associate professor at Yale.

Middle Ground/Middle East: Religious Sites in Urban Contexts

The Yale School of Architecture hosted the symposium "Middle Ground/Middle East: Religious Sites in Urban Contexts" on January 21–22, 2011. Organized by lecturer Karla Britton and jointly sponsored by the Yale Divinity School, the Yale Institute of Sacred Music, and the Yale Center for Middle East Studies, the conference focused on the role of religious sites representing the three Abrahamic traditions in shaping contemporary urban environments in the Middle East.

In a part of the world where the intersection of religious traditions has for centuries been at the heart of both cultural identity and conflict, the importance of religious sites is critical. Recognizing that sacred buildings—mosques, churches, synagogues, and other holy sites—have often been regarded as representing patterns of social and cultural division, the symposium instead sought to emphasize their importance as an expression of a layering of various traditions, interfaith relationships, and long practices of learning and tolerance. In this vein, the symposium also focused on recent public interest in how large-scale urban projects are transforming parts of the Arab world. Hence, the title of this event implied both some form of shared ground and that which remains divided.

The symposium highlighted the contributions of architects who have been engaged in designing recent sacred sites, with respondents from the fields of theology, history, and Middle Eastern studies. These contributors focused on issues such as how the persistence of religious conviction forced us to broaden our understanding of urban space in relation to social identity, and how religious sites today engage contemporary concerns regarding urban regeneration, economic growth, and cultural heritage within the region.

It also continued discussion of two previous Yale School of Architecture symposia concerned with the Middle East: Sandy Isenstadt and Kishwar Rizvi's 2006 *Modernism and the Middle East*, published by the University of Washington Press in 2008, and *Constructing the Ineffable: Contemporary Sacred Architecture*, convened in 2007 by Karla Britton, published by the Yale School of Architecture, and distributed by Yale University Press in 2011. In addition, the conference extended several recent initiatives at Yale that address issues of faith and culture in the Middle East. These include the university's ties to the Library of Alexandria and especially the recent "New Beginning" conference; the Yale alumni symposium at the American University in Beirut on the topic of the "Future of the Arab City" and the Yale Center for Faith and Culture's focus on questions of "faith and globalization."

Three sessions divided the event thematically: "Time and Identity," "Revisioning, Redevelopment, and Reconstruction," and "Shifting Typologies of the Sacred Site." Speakers included Nezar Al-Sayyad, Howayda Al-Harity, Kishwar Rizvi, Fathi Saleh, Mohammed Al-Asad, Sallama Shaker, Vasileios Marinis, Peter Eisenman, Hashim Sarkis, Makram el-Kadi, Rasem Badran, Rafi Segal, Lamin Sanneh, Marcia Inhorn, Massimiliano Fuksas, Kenneth Frampton, Brigitte Shim, Paul Goldberger, and Abdul-Wahed El-Wakil. The keynote address, "Architecture Between Religion and Politics," was given by Nasser Rabbat.

(A symposium review will be published in *Constructs* in fall 2011)

Fugitive Geographies

The Sixth Annual Graduate Student Symposium, MED, March 24–25, 2011

From the unusual perspective of the criminal fugitive, the built environment is both accomplice and obstacle—a mercurial landscape that offers concealment one moment and prevents escape the next. To be a fugitive is to exist in a continuous present in which successful evasion depends on the ability to re-read and react to a shifting context. The sixth annual graduate student symposium, *Fugitive Geographies*—to be held at the School of Architecture March 24–25, 2011, and organized by MED class of 2011, Andreas Kalpakci, Eero Puurunen, David Rinehart, and Jimmy Stamp—is an investigation into this elusive and transitory condition in which both subject and context exist in a precariously unstable state, boundaries and borders are unclear, and the criminal takes new agency over the environment. The symposium aims to bring together the efforts and ideas from the fields of architecture, art history, sociology, criminology, cartography, media studies, political science, and history. Papers will address the psychological implications of constant movement in the landscape, from transient spaces to the reshaping of political borders.

Fugitive Geographies will begin on March 24 with the Roth-Symonds Lecture, a keynote address by Thomas Y. Levin, an associate professor of German at Princeton University who curated the exhibition *CTRL [space]: Rhetorics of Surveillance from Bentham to Big Brother* at the ZKM, in Karlsruhe, Germany; it was published as a catalog by the MIT Press in 2002.



Kevin Roche inserting a curtain wall into the Ford Foundation Headquarters model, c. 1964



In the Field



Visitor's map of Shanghai World Expo, 2010



Thomas Heatherwick, U.K. Pavilion at the Shanghai World Expo, 2010

“It Happened at the World’s Fair”

As World’s Fairs go, everything about the recent Shanghai Expo is decidedly XL. Like almost everything else in China these days, it was designed to be described in superlatives; at least in that regard, the expo is a spectacular success. The area of the Expo—spread out on both sides of the Huangpu River and best described as daunting for all but the most seasoned veterans of the Orlando theme parks—is about 5.3 square kilometers, more than twice the size of the next biggest World’s Fair, in 1964 New York’s Flushing Meadows. (That’s half again as big as Central Park, for fans of meaningful scale comparisons.) More countries (192) participated in this fair than in any other, although on the evidence of their pavilions, some (like the United States) were not exactly inspired or wildly enthusiastic. About fifty other organizations showed up as well, but there was nothing like the corporate display of power that one saw at the great mid-century fairs. Even if they were doing better, it is unlikely that Ford and GM, for example, would be allowed to trump the host nation itself, as they did at both New York fairs.

Spending on the preparations, publicity, and the exhibition itself is a slippery and sensitive subject, but estimates are north of \$50 billion—more than the recent Beijing Olympics, which obviously did not break the Chinese bank, for all its pomp and branded architecture. And, finally, if you’re not already as exhausted as if you had actually been there, between May 1 (the opening) and October 31 (the close), the expo surprised no one by surpassing its target of 70 million visitors, with an average of 370,000 per day and more than a million on October 16 alone. And yes, people came from all over, but the total attendance was 94 percent Chinese, many of whom “took advantage” of government incentives and encouragement to experience this epic display of national wealth, power, and organization. They braved lines of many hours in temperatures that often exceeded posted public-health standards to visit pavilions of limited content, but they received a stamp in their official Expo passport for each one they entered.

In fact, the pavilions seem to be the real point of the expo for the visitor. They are mostly individual and collective national pavilions, with a few airplane-hanger-like theme pavilions and a smattering of exhibits focusing on the “Better City, Better Life” theme (read: urban sustainability). These were mostly exiled to the western shore of the Huangpu River, in the Urban Best Practices Area, which was far less crowded and therefore possibly more enjoyable...and sustainable. The pavilions, which have little to do with each other or the larger plan apart from geographical groupings, run the gamut from the architectural ambitions of aspiring icons to the ever-popular decorated sheds, mostly in conspicuously nationalistic or even native drag. The icons are not at all uninteresting and are somewhat neutralized by their context and the fatigue of finding them in the first place.

Among them is Thomas Heatherwick’s U.K. pavilion, a curiously unapproachable fuzz ball best seen illuminated at night (like so much of most World’s Fairs), and even then, as Jonathan Glancey has observed, not meant to display anything other than itself. Miralles and Tagliabue’s Spanish Pavilion is a fascinating abstract composition of wicker basketry held up by steel, but there’s a more conventional didactic exhibit inside as well as good traditional Spanish food and wine in the restaurant. BIG’s Danish pavilion features a bicycle ramp with views of the authentic Little Mermaid, infamously hijacked (or rather, shanghai-ed?) from her place in the harbor of Copenhagen, like Michelangelo’s *Pietà* in the Vatican Pavilion at the 1964 New York World’s Fair. By comparison, the decorated sheds support a variety of much thinner

architectural effects on presumably much thinner budgets, and there is at least one duck—actually a rabbit—that is the Macau Pavilion. Finally, there is a new category, perhaps a subcategory of decorated shed, that I will call the “Photoshop” shed. As you might imagine, the typology consists mainly of a box with applied photomurals of suitably atmospheric imagery and effect. The most interesting and up-to-date are better described as laser-cut sheds, which at their most ingenious—South Korea, for example—are both simple and mesmerizing.

For over a decade I have been telling Yale School of Architecture students to visit Shanghai as part of the joint Yale–Hong Kong–Tongji advanced studio since it is about as close as they would ever get to visiting Chicago in the 1890s. Of course, the obvious parallel between the scope and ambition of that city’s 1893 World’s Columbian Exposition and the Shanghai Expo has not escaped observers. The dual roles that they were intended to play—celebrating the extraordinary urban growth and prosperity of a boisterous young metropolis, and instructing visitors and the city itself on the proper way forward—are surely similar. But it remains to be seen if the expo, for all its pretensions, will have anything like the influence of the Chicago Fair, or any of the other landmark fairs since the London’s 1851 Crystal Palace started things rolling—for example, Philadelphia in 1876, Paris in 1889, 1900, and 1937, or New York in 1939.

One could argue that the age of the great World’s Fair is over, its death having been variously dated to 1939 and World War II, or to Robert Moses’s spectacular swan song, and financial debacle, in 1964. However, I think it is more than that: try telling developing and emergent nations that they can’t have their age of spectacle, just like Europe and the United States. As for the Shanghai Expo, I would suggest that, first of all, compared to a tour de force like the Chicago World’s Fair, which combined the talents of Daniel Burnham and Frederick Law Olmsted, the planning is a rather flat framework for a pragmatic collection of disparate pavilions, hardly the coordinated stage set of imperial splendor at Chicago—or for that matter the California Spanish colonial(ism) at San Diego in 1915 or Paris’s prewar Art Deco drama in 1937. Second, there is something too tasteful, even politically correct, about the theme and its presentation. Needless to say, the Chinese authorities would not have tolerated anything as vulgar as the midways at earlier fairs, which offered relief from the often dreary official message and endless department-store display of goods and technologies. Those were at least enlivened at times by the likes of Disney and the sense that the fairs were a real proving ground for popular culture and theme parks as well as the latest gizmos. One look at the Gumby-like

official mascot, Haibo, will give the distinct—and I fear accurate—impression that the whole thing is a bit soft. Finally, and most egregious: Why would one hold such an event in a city like Shanghai at this point in its history that has so little to do with Shanghai itself? Except for the very fine infrastructure and general spiffing-up of the city—which will, I suspect, be the main legacy of this fair—the expo is a dull country cousin to the actual place that has inspired it. “Better City, Better Life,” indeed! The organizers would have done better to distribute the expo in significant fragments around the entire region—not unlike the strategy of the 1982 Los Angeles Olympics—selling visitors transit passes with embedded access chips for venues and food to encourage them to discover the real spectacle that is Shanghai.

—Alan J. Plattus
Plattus is a professor of architecture at Yale School of Architecture.

Small Scale, Big Change: New Architectures of Social Engagement

Museum of Modern Art
October 3, 2010–January 3, 2011

MoMA’s *Small Scale, Big Change* presented the work of architects engaged in socially conscious practice. Featuring eleven projects realized on five continents, curator Andres Lepik showcased a generation of architects who operate with a radical pragmatism that is in stark contrast to the utopianism of their Modernist forefathers. These small-scale projects with large-scale ideals and hopes included an arts center for at-risk children, cable cars that straddle a barrio, and a museum memorializing the struggles of apartheid. A 40-foot-long wall map greeted visitors, locating each project via a set of factors pointing to the truly global scale of the endeavors and, perhaps more importantly, how we can understand them.

Many of the projects are innovative responses to local challenges. For a primary school in Gando, Burkina Faso, Burkinabè architect Diébédo Francis Kéré invented a new way of making traditional mud bricks and founded a non-profit organization to help build projects in his own country. Closer to home, Michael Maltzan’s Inner City Arts, in Los Angeles, a 17-year project that has grown alongside his own practice, has paid off in a building that not only meets its social objectives but hews closely to the designer’s aesthetic trademark. A breathtaking aerial photograph of the project in its downtown Los Angeles location alone was worth a visit to the exhibit. The Quinta Monroy housing project in Chile, by Elemental, is



Diébédo Francis Kéré, Primary School in Gando, Burkina Faso, 1999–2001. Photograph by Siméon Duchoud, courtesy of MoMA.



Elemental, Quinta Monroy Housing Project in Iquique, Chile. 2003–05. Photograph by Cristobal Palma, courtesy of MoMA.

both delightful and brazen. By exposing unadorned concrete-block units in alternation with voids for future user development, the project embraces not only appropriate materials but also the ability of people to control and change their environments.

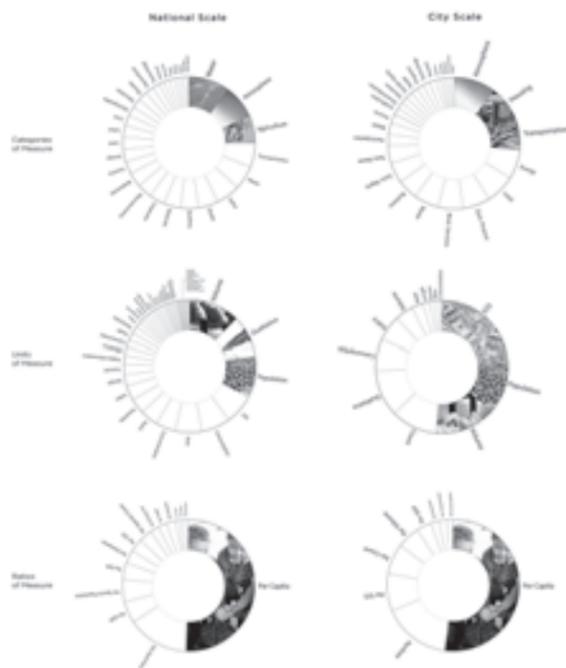
The projects by Kéré and Elemental, which find new uses for vernacular methods and enable user input and change over time, bring to mind precedents like Hassan Fathy’s New Gourna, in West Luxor, Egypt, and Balkrishna Doshi’s Aranya Community Housing, in Indore, India. This history is absent from the exhibition, as is any serious attempt to contextualize the architects’ work within current social and ecological challenges. It remains to be seen if good-deed projects can have lasting a impact without a more rigorous analysis of issues of inequality and justice. Why do these conditions persist? How does architecture—a practice that typically relies on massive organization of capital—translate its modes of practice and effects into the realm of social movements? What exactly is the big change we are looking for?

The notable exception to the seemingly detached work presented here is Casa Familiar, an affordable-housing development, in San Ysidro, by California-based Estudio Teddy Cruz, which stands out in its insistence on engaging with institutional systems beyond the site. Cruz’s team designed both a pixilated ad hoc architecture reflecting informal and aggregated use and a political process to take on zoning laws and financing structures.

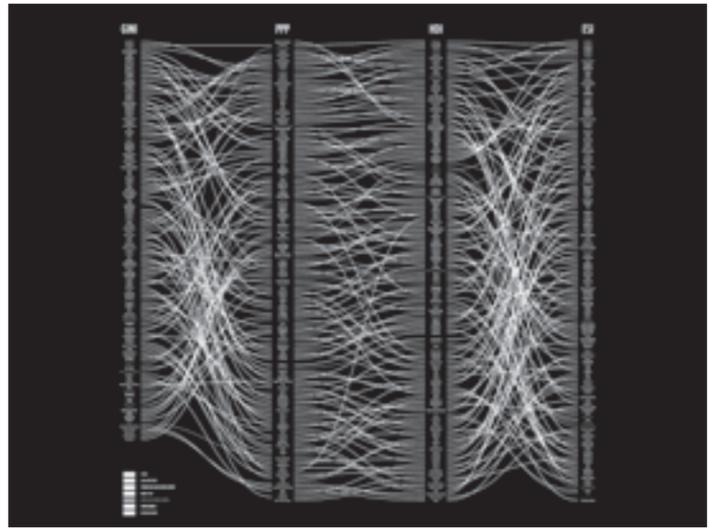
It is unfortunate that the three web-based projects grouped as “Beyond” were given somewhat short shrift, relegated to a corner of the exhibition behind a wall. These projects—The 1% by Public Architecture; Urbaninform by German architects Rainer Hehl and Jörg Stollman, and the U.S.-based Open Architecture Network by Architecture for Humanity—offer glimpses into the intersection of social activism and global communications technologies. In the many areas of the world where such projects are happening, mobile media have penetrated daily life in ways that those of us who grew up with landlines and desktop PCs may not appreciate. If the objectives of this exhibition are to take hold on a scale and breadth that enables a big change, then it will be because the sentiments here—the yearning and urge for a better world—are paired with an equally passionate and widespread distribution of the information, skills, and technologies that make work like this possible.

—Kian Goh (’99)
Goh is principal of Brooklyn-based SUPER Interesting Architects.

Measuring Sustainability



Analysis of the categories, units and ratios of measure in sustainability indexes at the national and city scale. Courtesy of Bimal Mendis and Joyce Hsiang.



Indexing Indexes: A comparison across multiple national indexes such as the Gini Coefficient (GINI), Purchasing Power Parity (PPP), the Human Development Index (HDI), and the Environmental Sustainability Index (ESI) highlights regional disparities and fluctuations in performance according to their relative measures, which privilege equity, economy, development, and environment, respectively. Courtesy of Bimal Mendis and Joyce Hsiang.

Indexing Urbanization

Bimal Mendis ('02), assistant dean and Joyce Hsiang ('03), critic in architecture discuss their research from a Yale Hines Fund for Advanced Sustainability, which received a 2009 AIA Upjohn Research Initiative and is a finalist for the (AIA) 2011 Latrobe Prize.

Constructs In your new research, how do you view new definitions of sustainability and urbanism?

BM/JH Cities are grounds for competing economic, social, and environmental demands, and as city populations around the world continue to grow—there's that well-known statistic that 75 percent of the world's 9.2 billion people will live in urban areas by 2050—we are pushing urban infrastructure and a limited supply of global resources to new breaking points. Under these circumstances, sustainability becomes increasingly important to urban development.

The problem is, "sustainability" is complex and hard to define. Some scholars have even cynically labeled the definition pursuit "a favorite pastime for some academics." Sustainability has also become a part of our code of ethics. Therefore numerous organizations use the term *sustainability*, sometimes to promote their own agendas. So in our research, we sought to answer the questions—how is sustainable development to be defined? How can it be measured? And how can an index change the way we design our cities?

Constructs Why are you developing another index of sustainability, and what purpose does it serve?

BM/JH An index can provide transparent way of benchmarking performance. If you look at the Dow Jones, for example, it indexes the trading activity of 30 specifically selected companies and their general value to represent the market average of the US economy and the collective health of the stock market. Indexing provides information for decision-making—an apparatus for directing potential, performance, and development. If every sustainability index is biased, then we need a manner of analyzing methods and measures to compare indexing standards and better understand the design of cities, including guidelines, codes, and policies as well as strategic leveraging and allocation of resources.

Constructs How did you go about analyzing indexes and the specific data they measured?

BM/JH We set out looking at the many different sustainability indexes that already exist. We found that currently, there are three scales of indexes. Those at the national scale tend to measure the "what" and not the "how," because they highlight areas in which countries need to focus their public initiatives, but do not provide an explicit road map for action. These metrics, such as emissions percentages or fertilizer consumption to resident-to-tourist or internet-use demographic ratios tend to be highly specific quantifiable measures. City-scale sustainability indexes deal with issues such

as municipal services, housing, and poverty. These indexes tend to under represent issues of ecosystem habitat and agriculture—tacitly presumed to be non-urban issues. Then a significant shift occurs at the development scale. Systems like LEED's Neighborhood Development Rating, provide a series of highly specific and less adaptable checklists for best practices rather than objective quantifiable indicators of performance. Development-scale systems focus on providing guidelines on how to design, rather than measuring performance.

Constructs How do you deal with the issues of scale in urban development indexing?

BM/JH The indeterminate middle ground between the building and the city-scale indexes is unregulated. Current development trends tend to mix up the scales—buildings are the size of mini-cities, master plans for metropolises proliferate, and cities are growing into the size and issues of a country. With the need to synthesize the methods and topics from multiple scales (national, city, and development) for urban development indexing, we decided that quantified indicators should embed best practices—the "how,"—while checklists must be more quantifiable and therefore adaptable so as to be both universal and comparable across multiple cities while still being local.

Constructs What will your new index of indexes show, and how will it help us understand sustainability performance?

BM/JH Rather than supplanting or adding to the abundance of existing indexes, our research project is for the indexing of indexes. This will provide an effective strategy of correlating and illuminating relative performance. A super-index can negotiate and unify the vast and conflicting agendas confronting the definition of sustainability. Comparing multiple national indexes will provide the opportunity to analyze the relationship between equity, economy, development, and environment, highlighting regional disparities and fluctuations in performance relatively. For example, while South America scores high in environmental performance relative to its modest means, the Middle East and Europe underperform in spite of their wealth. Agendas and biases of each index can help to target improvement where there is this under-performance. A super-index can bridge multiple agendas, disciplines, and scales, allowing users to strategically leverage limited resources and most efficiently and effectively divert and disperse energy.

Constructs What are your plans for spatial indexing and how will it be used for future decision-making?

BM/JH In the second strategy of our research, we've proposed a spatial index that will allow for a finer-grained geospatial understanding of the numbers to assist designers. We will combine contemporary mapping, data analysis, and time-dependent modeling techniques such as GIS, satellite-based remote sensing, and time-dependent flow modeling. Through real-time analysis and the optimization of the dynamic processes of

urban development, we can allow designers, clients, cities, and the public to track and analyze underlying relationships to help make useful decisions.

Constructs What does spatial indexing provide or produce, and how is it now beyond a checklist of green standards?

BM/JH The opportunity for spatial indexing is most potent when applied to projects and scenarios. Optimization can integrate into the design process, playing out cause and effect of decisions in space and across time. Data gets translated from information into intelligence for design. This gives each architect, designer, and the diverse constituents of a project—the clients, communities, public, agencies—the chance to actually quantify the future performance of their proposal and therefore use it as an integral part of the design process, and not just an external engineered series of checklists or guidelines.

Notes on Cancun

The sixteenth meeting of the "Conference of Parties of the United Nations Framework Convention on Climate Change," commonly referred to as COP 16, convened in Cancun, Mexico, in December 2010. The first meeting took place in Berlin in 1995, and the third, the most well known, resulted in the Kyoto Protocol. Participants are classified either as "parties," "negotiators," or "observers," members of Intergovernmental Organizations (IGO) and Non-governmental Organizations (NGO). The role of observers is not only to watch over the negotiations but to ensure that points of view beyond political state interests are represented. These points of view are presented during the side events, which run in parallel with the negotiations. Competition for side events among NGOs is intense as most of the slots are allocated to IGOs, and this year was particularly so since the conveners cut the available slots in half from the previous COP, in Copenhagen. Yale University was fortunate to receive one of the 240 slots as one of only eleven universities worldwide accepted. More troubling than the dearth of universities, however, was the lack of interest and attention devoted to buildings. Only one event—the one I organized for Yale—targeted buildings specifically.

The significant contribution of buildings to climate change is well documented and widely accepted. Buildings consume more energy than any other sector and energy use is climbing at a rate faster than in any other sector. The building sector is also the one that offers the greatest potential for reducing greenhouse gas emissions—the UN estimates that from a cost-benefit analysis reductions in buildings could account for more than two-thirds of reasonably achievable cuts. So why is there so little attention paid to buildings? The common belief in the policy arena is that the last remaining step toward any significant inroad in reducing the impact of buildings is simply implementation—most international documents on building energy use stress that the strategies are well known and the policies are already

in place throughout much of the world, thus we just have to follow the rules and do what is being asked of our profession. Discussion is not considered relevant, and further research is presumed unnecessary. Indeed the question posed to me most often at COP 16 was, "Why would an architect be here?"

In preparation for COP 16, I spent much of the last year reviewing policy documents, building codes, and design guidelines and discovered that the vast majority are based on meta-analyses. A careful paper trail revealed that some of the most commonly repeated numbers (i.e., that thirty to fifty percent of building energy can be reduced by implementing known measures) trace back to a single study of twelve buildings. One of the most startling revelations has been that while policy for climate change has aggressively been put in place, almost all of it in the building arena is founded on inappropriate metrics and incorrect calculations for benchmarks. Attempts to peel back the analyses to better understand the underlying physics are being quickly overshadowed by the push to implement. The question now is how to strategically leverage policies and procedures that are already in place while steering them toward a more effective target.

The collateral event sponsored by Yale, together with the Energy and Resources Institute of India (TERI) and the Wuppertal Institute of Germany, was "Building Sector Energy Use: New Directions, New Priorities." The Wuppertal Institute is developing a very detailed energy advisory program to show the benefits of advanced technologies; TERI is focusing on nontechnological approaches. Developing countries have been caught in a difficult bind—they cannot afford the premium green strategies, such as high-performance envelopes, preferred by developed countries, but their energy use is surging as their economies grow and their building stock expands.

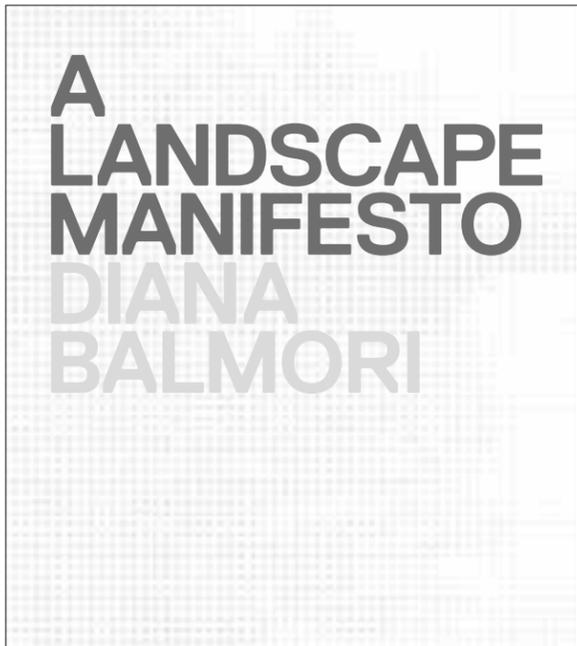
My intention in bringing these two organizations together was not just to share a range of approaches; it hinged on a fundamental premise that a reassessment of building energy use would not only yield different objectives but it also might bring developing and developed countries closer together in terms of policies and priorities. As a show of support for this approach, Rajendra Pachauri, Nobel prize recipient and chair of the Intergovernmental Panel on Climate Change (IPCC); Lykke Friis, Danish minister of the environment and president of COP 15; Sylvie Lemmet, director of the United Nations Environment Program (UNEP); and Ajay Mathur, director general of the Indian Bureau of Energy Efficiency requested to participate in our session. In our limited hour-and-a-half we barely had time to deliver opening comments, much less find common ground, but the stage was set for future conversations. Most importantly, attention is returning to buildings and their important role in climate change.

—Michelle Addington
Addington is the Gerald D. Hines professor of Sustainable Architectural Design at Yale.

Book Reviews

A Landscape Manifesto

By Diana Balmori
Yale University Press, 2010
272 pp.



Diana Balmori's new book, *A Landscape Manifesto*, challenges us to reflect on the relationship between nature and the contemporary city. Although it delivers directives through the author's twenty-five-point manifesto, the book also offers contemplative thoughts on ecological relationships across the broad expanse of geological time. Structured as both a strategic plan and portfolio of Balmori's projects, the book argues for a reinterpretation of nature in manifesto principles.

Balmori, Bishop visiting professor, acknowledges that a manifesto is historically delivered with a stern and authoritarian voice. She instead takes a gentler tack, describing her manifesto points as realignments rather than proclamations. Many of Balmori's ideas speak to the continual change, fluidity, and lack of fixity that characterizes nature. This way of thinking has always belonged to the domain of landscape, but the question is how can we extend it across disciplines and apply it to architecture and our cities?

Perhaps the greatest challenge of Balmori's manifesto is found in her last point: "We must put the twenty-first-century city into nature rather than put nature in the city." She evokes depths and crevasses, places of opportunity within the earth through which a new city might emerge noting that: "Every now and then we may perceive something pushing through that speaks of a new beginning. Barely visible unless we look hard, hardly distinguishable in the ruins, in danger of being trampled, small protrusions emerge here and there. This text is an attempt to uncover them and to decipher their message about our time."

—"Embedding the City in Nature"
"Thus we must search for protrusions, investigate the holes and fissures and disruptions of our city patterns. Nature loves to hide."
—Heraclitus, *Fragment 123*

Balmori's work in 2005 for the realization of Robert Smithson's *Floating Island to Travel Around Manhattan Island*, a planted barge towed around the city by

tugboat might be one of these protrusions. The project was a conceptual disruption and extraction of Central Park, earth placed into a hole in the water. Balmori's many dialectical observations on the notion of interface (architecture and landscape, city and nature, park and city, land and water) inspired me to reread Smithson's 1973 essay, "Frederick Law Olmsted and the Dialectical Landscape." His observations of the holes and scrapes in the city's geological terrain are opportunities for finding hidden protrusions and unexpected, emergent landscapes.

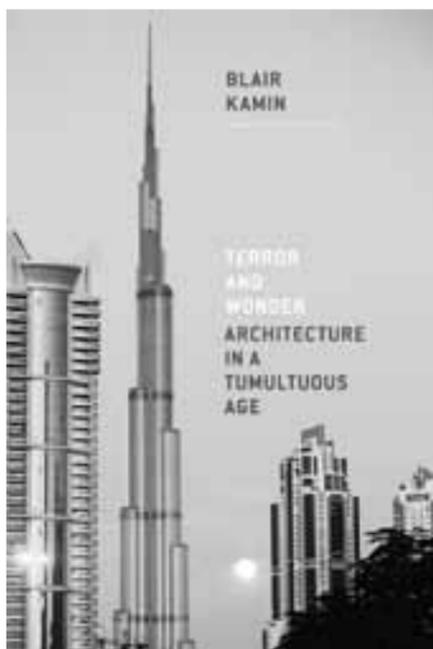
Smithson's essay begins by acknowledging the magnitude of geological time, reflecting on the era of glaciers that scraped the ridges and valleys of New York City's bedrock. This raw topography that was to become a city was much later subsumed conceptually by the grid of the 1811 Commissioners' Plan. One must seek the disruptions, warps, and holes in this gridded surface to find a point of entry. As Smithson points out, the holes are there. The landscape that was to become Central Park reveals an ashen, barren, treeless terrain, a "man-made wasteland." Smithson was fascinated with the Vista Rock Tunnel at 79th Street. Carved from live rock, the hole of the tunnel creates an infrastructure embedded in the city's geology. Water seeps mysteriously from the crevices in the rock, forming icicles in the winter. Like Smithson, Balmori sees both city and nature as continually transforming through chance and change. It is never static, and perhaps never complete.

The gift of *A Landscape Manifesto* is its invitation to reflect on our cities, cultures, and our understanding of nature as well as the cracks, holes, and protrusions through which a new landscape might emerge.

—Catherine Seavitt Nordenson
Seavitt Nordenson is principal of Catherine Seavitt Studio, New York. She teaches architectural design at Princeton University and landscape architectural design at the City College of New York.

Terror and Wonder Architecture in a Tumultuous Age

By Blair Kamin
University of Chicago Press, 2010
304 pp.



Chicago is lucky to have an architecture critic at a major daily who accompanies structural engineers up the construction elevators, meets with architects to discuss yet unapproved projects, champions local emerging talents, and, best of all, presents the streets of the city as his true beat—in fact, his heartbeat. From the column he has made into a bully pulpit, Blair Kamin (MED '84) has managed to shape new design guidelines and zoning policies, end a decade of schlock development, influence the design of several monumental towers, and boost the careers of young designers. We know he has had this influence because he tells us so—in the short "postscripts" that follow many of the essays. He writes, for example, that, "in 2002, responding to concern raised by this [Kamin's] critique, Adrian Smith made public a dramatically revised version of the Trump skyscraper, which achieved a far better balance between form and function." And I believe him, because his arguments are built with care and detail and also because his voice is convincing evidence—alternating between booster and watchdog, outraged citizen, slightly remote cultural eminence, and balanced educator—he plays whatever part is needed to accomplish the task at hand.

While Kamin's narrative of Chicago is grand, the conceit of the book is an even grander global cultural history seen through the lens of architecture. The introductions to each section divide the argument under such headings as "Disaster," "Security," "Wretched Excess," "Cathedrals of Culture," and "The Blooming of Green Architecture." The global coverage in the pieces he has selected is actually a bit spotty, represented by the American forays of just a few players (such as Santiago Calatrava and Renzo Piano), rather than direct reporting from Europe or China, and a single essay on the Burj Khalifa, designed by aforementioned American Adrian Smith. These essays on "starchitecture" define the core of "wonder," while a handful of essays on New York City,

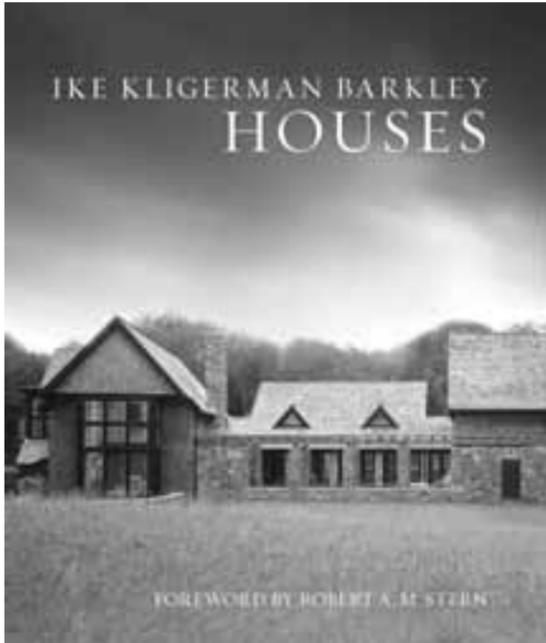
Washington, and New Orleans define "the terror." In fact, the conflicting directions of the epoch between 9/11 and 2010 come to life less through these intended exemplary pieces than through Kamin's description of Chicago and the region. The Chicago that emerges from his pen is the lens itself, a microcosm of a larger American, if not global, situation. It is a city that can claim to have two towers vying for the world's tallest—with Dubai—portfolio of works by world-class architects, and a provincial building culture and a crumbling infrastructure. It is a city that constructs the peoples' Millennium Park and yet struggles with the security of its public spaces. Once the tumultuous edge of westward expansion and center of American ingenuity, Chicago again appears to be at a critical moment in its concentration of infrastructural and architectural experiment amid Midwestern sprawl.

Chicago's history looms as equally profound a context for Kamin's observation as the global scene. It is the original moment for his subjects: the phenomenon of the tower in its existential glory, the grids of the city and of steel and glass, the waterfront, and the still-prairie landscape and our movement across it. Kamin takes time to reiterate the principles of the Burnham Plan, Wright's individualism, and the misunderstood urbanism of Mies van der Rohe. Cognoscenti might desire a more critical presentation of the Columbian Exhibition or a more restrained use of Mies's "God is in the details" (which seems misapplied to the fifty-floor midsection of a Calatrava tower), but they will certainly allow for the occasional populist bent of a critic so committed to the production of great cities and their most fundamental component, the educated citizen.

—Deborah Gans
Gans is the Principal of Studio Gans, professor at the Pratt Institute, and often a Critic in Architecture at Yale.

Ike Kligerman Barkley Houses

By Ike Kligerman Barkley
The Monacelli Press, 2010
256 pp.



More than any other project type, the design of the single-family home has offered architects the greatest opportunity for artistic expression, particularly in the United States. One need only consider the houses of such luminaries as Frank Lloyd Wright, Mies van der Rohe, and Robert Venturi to measure the impact residential design can have within a practitioner's oeuvre or as part of a movement. While the twenty or so projects featured in the book *Ike Kligerman Barkley Houses* are not positioned to be as revolutionary as the examples cited above, they illustrate one of the most salient trends in the past quarter-century of house design: the critical reappraisal of traditional and vernacular residential idioms previously discredited by the Modern movement. Undertaken in what could be characterized as the quieter corner of the architectural playpen, such work is nonetheless worthy of recognition, particularly when carried out as adroitly by the practice of John Ike, Thomas Kligerman ('82), and Joel Barkley.

The projects illustrated in this handsome volume, ranging from a Virginia farmhouse and a Colorado lodge to a sleekly modern Manhattan loft and a Hawaiian long house, exemplify the firm's philosophical embrace of "contextualism" as the "primary consideration" of the practice. Refusing the constraints and presumed comfort of working within a single familiar language, Ike Kligerman Barkley Architects has the impressive ability to work articulately and imaginatively within a number of different idioms. As the firm's principals note in the volume's introduction, "Just as novelists and filmmakers gravitate toward genres that suit the themes they choose to explore, we look for the historical style that represents the best vehicle for the architectural story we wish to tell." Throughout the book one is struck not simply by the variety of the work but also by its quality and thorough resolution: "Synthesizing... details and ideas into a unified whole remains one of the hallmarks of the firm's work—and, we believe, marks the

difference between superficial pastiche and a fully realized work of architecture."

The projects are all scrupulously presented in the book and in no danger of being categorized as superficial pastiche. The reader will no doubt appreciate the inclusion of a scaled drawing for each entry, as well as a succinct description of each project's conceptual genesis, citing influences as diverse as John Nash and George Nakashima. However, while the photography is generally sumptuous, in places it feels unduly lifeless, a flaw regrettably endemic to the genre.

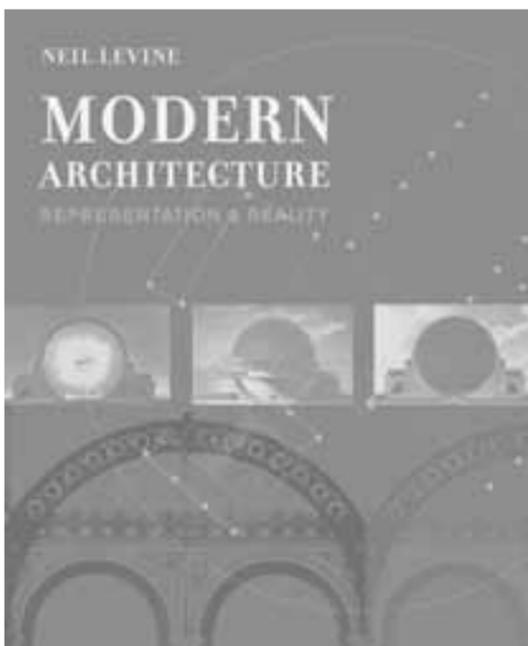
Ike Kligerman Barkley Architects is part of a generation of practitioners that emerged from the influence—and the offices—of such ground-breaking figures as Allan Greenberg ('65), Jaquelin T. Robertson (Yale College '55, M. Arch '61), and notably Robert A. M. Stern ('65), who wrote the volume's piquant introduction and once employed all three of the firm's principals. Through their writing, teaching, and practices, these mentors argued for a more vital appreciation of architecture's history to leaven the suffocating influence of stylistic Modernism. Thus they established the ground on which successor firms like IKBA so confidently stand. As the book concludes, "And so what begins as contextualism arrives, we hope, at something more: an answering of a client's needs and an expression of a personal design vision; an appreciation of architectural history and the surprising ways in which styles can enrich each other; a traditional, thoroughly considered approach to detail, material, and craft coupled with an enthusiastic embrace of modernity."

—George Knight ('95)

Knight is a faculty member at Yale and founding principal of Knight Architecture, in New Haven.

Modern Architecture: Representation & Reality

By Neil Levine
Yale University Press, New Haven and London, 2010
376 pp.



Neil Levine's book *Modern Architecture: Representation & Reality*, based on the Slade Lectures on Fine Arts given at Cambridge University in 1994–95, is no ordinary history. Unlike most surveys, Levine's account does not rely on stylistic categories or historical periodization. There is rarely a reference to a historical event as an explanation for stylistic change. Instead, Levine argues convincingly that all great buildings of the Modern (i.e. post-Enlightenment) period have wrestled with the problem of representation inherited from Abbé Laugier. Since Laugier's notion of the "primitive hut," architecture has been understood as a direct outcome of a structural and material logic on the one hand and as a historical model passed down to us from antiquity on the other.

What follows are case studies of canonical buildings that demonstrate how various architects at different times have struggled with the distance between imitation and model laid bare by Laugier's proposition. Levine's choices need little justification; all the buildings discussed are worthy of close study because they engaged the past as well as set the stage for future development. He manages to shed new light on many well-known masterpieces, such as John Soane's Bank of England, Karl Schinkel's Altes Museum, and Henri Labrouste's Bibliotheque St. Geneviève, by offering new visual material to support his original thesis. Even buildings covered by Levine in previous books and essays gain new dimension in juxtaposition with seemingly unlikely doubles. For example, the Bibliotheque St. Geneviève is paired with Augustus Welby Pugin's St. Gilles. Such comparisons support Levine's argument that stylistic accounts fall short in acknowledging the fundamental questions shared by architects across such categorical divides—in this case, Pugin and Labrouste—who both aimed for a more "realistic" approach to architecture than Neoclassicism had to offer. This reader was also delighted to see rarely published material such as the full documentation

of Viollet-le-Duc's Concert Hall project. Excluded from the book, however, are later examples, such as Le Corbusier, and one wonders where he would fit in Levine's narrative.

The case-study approach pays off: while there are many surveys of Modern architecture, only a few of them manage to combine breadth of scope with depth of knowledge with regard to individual buildings, let alone hold the reader's attention. While Levine discusses some key theoretical texts in great detail, what shines through is his attention to the architectural object, its genesis, and its experiential impact. At times he echoes his former teacher Vincent Scully in his forceful psycho-aesthetic readings of buildings: "The buttresses [of St. Gilles] exhibit the forces coursing through their short, stocky forms, just as the capping stones tell us how they were designed to shed the rain," writes Levine. Since contemporary scholarship rarely seems to discuss buildings in those terms, Levine's book is a delightful reminder that the core craft of an architectural historian is to engage and appreciate the architectural artifact.

Without falling into operative criticism, the book sheds light on some of the central debates surrounding Modern architecture, namely the relationship between productive function and form and between structure and decoration. Thus Levine, who is the Emmet Blakeney Gleason Professor of History of Art and Architecture at Harvard University, has written a highly relevant account, not only for the discipline of architectural history and theory but also for contemporary architectural practice.

—Eeva-Liisa Pelkonen (MED '94)

Pelkonen is an associate professor at Yale.

Fall 2010 Lectures

The following are excerpts from the fall 2010 lecture series.



Brigitte Shim



Mario Carpo



Rogier van der Heide



Billie Tsien and Tod Williams



Hernan Diaz-Alonso



Alejandro Zaera-Polo

Brigitte Shim
Eero Saarinen Visiting Professor
“Remapping My World”
August 26

For my partner, Howard Sutcliffe, and myself, architecture fuses together poetic ideas, inert materials, physical site, and social conditions. Architecture trades on its ability to shape and touch people’s lives in profound and meaningful ways. Around the world, no matter where it is being practiced, architecture is a complex discipline. As a counterpoint to a growing sameness or placelessness, Howard and I feel like we need to support and celebrate ways of building community that emerges from a deep understanding of local cultures and building traditions while simultaneously addressing the layered complexities of the modern world. The discipline of architecture needs to nurture alternative models of practice that link and support committed designers to work directly with local communities as well as projects that have the capacity to build and transform those communities. These buildings reflect the community’s aspirations, and they need to be architecture that exemplifies the highest design quality.

In 2007, I wanted to remap my own work and reflect upon this question of mapping as a way of recontextualizing where we are, what we do, and why we do it. In Canada, we are really a small part of what is a big country, and in the talk I wanted to use the lens of the Canadian Shield—the great lakes, the urban back alleys of Toronto, and the verdant ravine system—to frame, or understand, the work in a different way. Shim Sutcliffe’s work is very local. Unlike many of my colleagues in other parts of Canada, we created a practice in which we don’t get on an airplane to go to a project site unless we can’t help it. By building local you know a place—for example, its geomorphology, climate, and cultural history. In a way this allows us the luxury of being able to calibrate more accurately the provocation of intensity between the wild and unpredictable forces of nature and the controlled processes of contemporary fabrication. By building local we can perhaps become a more relevant part of a broader global conversation. Local isn’t pejorative but a way of making a different kind of contribution.

Billie Tsien and Tod Williams
Louis I. Kahn Visiting Professors
“Lasting”
September 2

Billie Tsien What we’re trying to do is talk about things that are lasting in our work. The first one is the desire for permanence: buildings that last for a long time and are loved for a long time are the most sustainable buildings on the earth. Every time we do a building, we like to think of it as a 200-year building.

Tod Williams I think slowness plays a very important part in our work. We believe in a building that is a slow take, not an immediate take. It takes time to get to know a person; it takes time to get to know a building.

BT A third trait is a desire to surrender to a site and a program. In order to really go deep, you have to let go. That is the way of getting to know a site.

TW We titled this next one “Weight and Digging In.” The surface on which we exist, the interface between earth and sky, is the most important plane for all of us. I want

to say that heavy buildings are good buildings. I also want to say that on a campus the most important plane is... [that] of discourse. It is the plane that connects the buildings together. And as you move up or down from that you are always moving away from the most important plane in our lives. It’s easy to go down or up a level but not so easy to go up ten levels. ...The final theme is evolution. Our work accepts where it came from, and it’s always interested in where it goes. The only way we are able to grow effectively is to critique our work.

Mario Carpo
Vincent Scully Visiting Professor
of Architectural History
“The Cathedral or the Bazaar?
Agency, Indeterminacy, and Digital
Form-Making”
September 16

In less than twenty years the digital turn has already reversed many of the humanistic and modern principles that inspired Western architecture for five centuries, from Renaissance Classicism to twentieth-century Modernism. Since the early 1990s computer-based design and manufacturing have almost completely eliminated the geometrical constraints that, from Leon Battista Alberti’s modern invention of architectural design, had limited the repertoire of forms that architects could draw and build. Finally, digitality—particularly in the recent Web 2.0 participatory climate—goes counter to most humanistic and modern notions of authorship and intellectual ownership. Unlike a building, which is a physical object, architectural design is pure information. And—as we now know full well—all digital information is inherently variable and permanently drifting: inevitably destined to be edited, copied, morphed, and transmogrified by unpredictable actors and networks, often without the author’s consent.

It is good to know that we can now theoretically mass-produce an unlimited number of individual variations at almost no extra cost. But who is going to design them all? Evidently not any single designer—life is too short for that. Digitally supported mass customization implies mass participation, as digital tools make it easy—in fact, almost inevitable—to invite users to participate in the design process and “customize” individual items before purchase or consumption. But not all users may be interested.

What may be true at the small scale of industrial fabrication, however, need not be at the larger scale of building and construction. With few exceptions, buildings have always been individual items: each building is one of a kind, a one-off, and in most cases buildings are special or even unique objects of design, made to measure for one specific site or client or program. This is one reason why, in spite of one century of architectural Modernism, mechanical mass production was never entirely successful in standardizing the end product of Modern architecture—namely, the individual building itself. Almost one century later we can safely conclude that in this at least, Le Corbusier was wrong: most buildings cannot be mass-produced in the same way as typewriters or automobiles. Buildings remain to this day a hybrid of handmade and machine-made parts and operations, partly ready-made and mass-produced, partly custom-made and made on demand, or mechanically prefabricated but manually assembled on site.

Hernan Diaz-Alonso
Louis I. Kahn Visiting Assistant Professor
“Do I look Like I Have a Plan?”
September 30

Our work has been evolving in the last eight or nine years. In the beginning it was driven more by the notion of technique and by a pure interiority and autonomy with a permanent form and the relation of form as a vehicle for the production of architecture. The work of Francis Bacon is a perfect example of ambition and of someone who never meant to radicalize or innovate in terms of the techniques or methodology of the discipline. He tried to figure out alternative media of affective quality and aesthetic ambitions, ultimately a provocation in relation to the audience but within the internal conditions of his own field—in this case, painting.

Initially, I didn’t want to be an architect—not that I claim to be an architect now; that is still open for debate. My original intention was to do filmmaking, but I ended up becoming an architect. When animation and image-driven software became available, it was an interesting moment to operate within that. Of interest was the articulation of a single surface to produce as much as possible in terms of form and organization. There developed a grotesque quality to the work, meaning something that cannot be categorized by any kind of aesthetic canon at any given time—such as the work of Francisco Goya in his black period, which didn’t fit with the canons of the aesthetic apparatus at that time.... Grotesque is more like an emerging quality; it’s not something that you can completely choreograph.

The other thing that can happen is the horrific, which is close to the grotesque. It is another medium in which to explore the problem of the beautiful. The horrific is something that can be choreographed, and it can produce a different logical sensation, which is ultimately a condition of desire. The horrific and the grotesque became interesting vehicles through which to start to think about the problem of the difference between beauty and beautiful. ...I think the beautiful is a much more contemporary and temporary problem; it has a limit. It isn’t eternal; it will change over time. It goes back to this idea of the species and a permanent state of mutation.

We live in a time in which we have too many options; the problem is still about desire and lust, things that we considered perversions in the past but now are legally accepted. The notion of the misfit is more interesting to me; you can mix different species and try to figure out what is the negotiation. I believe that the autonomous project of architecture is more alive than ever, and I think within the current context it is more necessary than ever.

Rogier van der Heide
“Making Something Out of Nothing”
October 1
Keynote to the symposium,
“The Structure of Light”

Eighty-five percent of the impact of architecture is about the way we see it because eighty-five percent of our sensory detection is through the eye. That alone explains why what we do is so relevant, and Richard Kelly understood that like no one else. He was crossing the boundaries between theater and architecture and was always concerned with the way humans moved through that space. He also coined three terms: focal glow, ambient luminescence, and play of brilliants. In that way he established a vocabulary that

allowed us to talk about light, which is one of the most difficult things we have to do. As Cole Porter sings, “It’s always darkest just before they turn on the lights.”

Today we would do things totally differently: we would use digital technology and LEDs. We would deal with other kinds of drivers, other kinds of wiring, and other kinds of processes. The role of the lighting designer has dramatically changed since Kelly. The visual language is still the same, but the way it is being realized and executed is fundamentally different.

So this issue is very much like Winnie the Pooh. He goes down the stairs, “bump, bump, bump, bump.” He realizes vaguely that somehow there must be a more comfortable way to go down. He wants to think about it, if only he could stop bumping for a moment. Now I ask you, stop bumping and think for a moment. That is the key of my talk tonight. The mega-cities that we have built have a paradoxical relationship with everything around them and with us. They are the centers of culture, and at the same time they are major polluters. I don’t think we know how to deal with them as lighting designers or architects. Ecology is not only about energy savings and an environmental footprint but also about how we relate socially to our environment and how we explore, develop, and share our culture.

Alejandro Zaera-Polo
Norman R. Foster Visiting Professor
“Envelopes”
November 4

The envelope became the subject, which enabled me to correct a disengagement with politics that I think affects not only me but many practitioners of my time.

As architects we have a great opportunity now that conventional political discourse is losing cachet and most of electorates of developing countries are shifting to swing electorates, which means people who are not loyal to a certain ideology but vote contingently based on concrete aspects of certain political movements. I think the situation in architecture has great potential in that direction because we deal with producing concrete things. So rather than try to replicate or mimic political discourse, we need to develop a discourse within the discipline to address political subjects more effectively and retrieve a certain level of political agency for the discipline.

So the envelope is important today because we are all increasingly conscious that there is an absolute limit to the planet’s natural resources, which clashes head-on with the idea of a system based on permanent growth.

My attempt to expand on the idea of surface...is not about its construction; it is about the both surface and a series of spatial attachments to it. We cannot reduce the problem of how to build the limit; we need to elucidate how the limit of the building relates to the more spatial problem of shaping the envelope as a whole. The aspect ratio of the envelope is probably the most efficient way of classifying envelopes as typologies. I’ve identified four categories of envelope—flat horizontal, spherical, flat vertical, and vertical—as examples that indicate certain problems and political potential in relationship to formal material strategies and political opportunities or processes that we can address in these categories.

Fall Lectures on James Stirling



Anthony Vidler



Robert Maxwell



Kurt W. Forster



Emmanuel Petit

Anthony Vidler
“James Frazer Stirling:
Notes from the Archive”
October 13

Stirling caught it from both sides, from early Modernist critics...scornful of his break with Modernism...[and] traditionalists [who] refused his Modernism. Writing with bitter irony in 1978, critic Reyner Banham stated, “Anyone will know who keeps up with the English high-brow weeklies, professional, intellectual, or satirical, the only approvable attitude to James Stirling is one of sustained execrations and open or veiled accusations of incompetence.”

Stirling also seemed to defy any art-historical pigeonholing. Some have seen his work move through a series of brilliantly eclectic modern styles. Others have insisted that Stirling was a steadfast Modernist, freely utilizing the diverse vocabularies of the Modern movement as appropriate to each commission. Others have noted his allegiance to the tradition of British functionalism. Still others have proposed a fundamental break with Modernism at some time in the mid-1960s. Others, such as Peter Eisenman in his canonical 1974 essay, “Real and English,” concluded that the Leicester Engineering building was iconic... because it suggested that “the theoretical implications of Modern architecture and the abstract implications of the abstract logic inherent in space and form must yet again be the subject of investigation provoked by this building.” Finally, critics like Robert Maxwell have tried to embrace all of these in one position, holding that Stirling was “a crypto classicist,” referring at once to abstract Modernism and historical precedent through the use of fragmentation.

The archive soundly refutes what many have thought to be a significant weakness in comparison to Stirling’s generational contemporaries: an apparent lack of interest in theory and a single-minded focus on design.... But it is in the archive that we get a glimpse of a different kind of theory, that special thought process that we call somewhat mechanically “the design process.” For it is in this process—exemplified by thousands of drawings, models, and photographs—that we can identify what is theoretical about Stirling’s architecture and, what we might take away from it today, both for a deeper understanding of it and for its potential interest for our own practice.... It is out of the resistance of this archive to commonplace views that I am attempting to extract a working understanding of what I’ve called Stirling’s theory of design, which is entirely enmeshed in drawing—in the iteration of drawing after drawing—and the building volumetrically of an architecture that has deeply thought through the process of drawing and design.

Robert Maxwell
“Stirling as Author”
October 18

The assumption behind this lecture is that, so long as we are talking about the act of an individual, the *critical act* is part and parcel of the *creative act*. The work of artist or architect, if it is creative, includes the act of self-criticism. The creative task can be done well or badly, and our conviction of the existence of good and bad in architecture suggests that the making of it follows certain mental rules, that it can thereby contribute to the life of the mind. Whatever utilitarian demands it has to satisfy, architecture is not precluded from expressing qualities or affecting feelings.

Part of it is the simple enjoyment of humor in architecture. The “dislodged” stones at the Staatsgalerie are firmly fixed in concrete and make an opening that acts as permanent ventilator to the car park. And how many would dare to put the round window off centre? One of the first things about Big Jim was his tendency to be cheeky, which when he came to build on the hallowed turf of the ancient universities was expressed initially by the use of red brick, as found in the Victoria Building, the nucleus of Liverpool University. It was partly at least a case of the “lucky Jim” syndrome of Kingsley Amis: the redbrick style was offered in place of Portland stone. Stirling & Gowan were two northerners bringing forthrightness to architecture.

The desire to make fun of routine modernism comes back, as we’ve seen, to Stirling’s advent in London as a Northerner. But if he felt able to make fun of routine modernism, it was not just a matter of architectural allegiance; it was also because of his sense of humor, which meant that no claim to certainty should be taken too seriously. His temperament produced a bias that predisposed him to a certain criticism of modernism, making him a post-modern as well as a modern, making him above all a mannerist. Indeed, both Bacon and Stirling can be read as masters of mannerism.

Stirling took something from Colin Rowe, an attitude that provided him with a means of rising above function, and of entering architecture into a level where it could contribute to the life of the mind. If Bacon seems too far removed from Stirling as a standard of comparison, let us ask if each of them was not the major British twentieth century contributor, one to painting, one to architecture.

Equally in his early phase and in his later phase, Stirling’s preoccupations were and remained with more consequential issues, with the fundamentals of architecture, with its perennial aspects, and with architecture employed as an expressive language. In the depth of his interest, as in his remarkable eye for proportion and character, he has contributed decisively to the development of an architecture after utopia.

Kurt W. Forster
“Stirling on the Continent:
A Truly Grand Tour (de Force)”
November 10

For an architect of Stirling’s generation to have had a “European career” was an extraordinary phenomenon indeed, and for Germany to have played principal host is completely unprecedented.... I think Stirling’s imagination was always galvanized by knowledge of preexisting conditions, by discovering traces, and by reacting to precedent. Frequently he preserved a memory of their obscure origin by framing a site, leading visitors on a circuitous path, or planting trees, which rendered it replete with allusions to history.

Almost thirty years after WWII ended and Britain joined the Common Market, the office of Stirling and Wilford was invited for the first time to participate in a competition held in Germany. As chance would have it, this was only the first of three competitions for museums in cities ever farther up the Rhine, beginning with Düsseldorf in 1975, then moving to Cologne, and finally to Stuttgart.

Because these competitions were for art museums in highly distinctive towns, Stirling was able to pursue his ideas in a singularly consistent fashion. Although he needed to adapt them to different sites, he could follow a single train of thought and draw fresh reactions from his collaborators. Düsseldorf, Cologne, and Stuttgart shared one thing in common: all had been severely bombed and still bore nasty scars. On the other hand, these cities were actively refashioning themselves and competing for cultural prominence. In each, wartime destruction made unusual sites available, and the new museums were expected to do more than house their collections. Museums marked primary places of memory and needed to link the present with an often painful past.

At Stuttgart, Stirling managed to cut the Gordian knot and evolve a simple—if not exactly straightforward—plot: the entire museum building was to be sculpted as if it formed a landscape, its terraces, ramps, and outdoor spaces linking up with one another along switchbacks and zigzagging connections. ... Instead of isolated buildings confined to their lots and strung together by abstract geometric correspondences, the museum in Stuttgart achieves a state that is best described as a landscape of invention. Topography and architecture engage each other in ways that recall prehistoric sites rather than the ever-present modern tabula rasa that has dulled our sense of a locality.... Each segment of their path captures another facet of the city, changes orientation, intrigues by diverging paths and views, and finally leaves you alone. In that sense the Staatsgalerie is a legitimate descendent of the Greek temple, the colonnaded platform of which the philosopher Hegel attributed the singular quality of exercising a casual and liberating effect. I would claim no more and no less for Stirling’s Staatsgalerie and several of his works on the Continent.

Emmanuel Petit
“Synchrony and Diachrony:
James Stirling’s Students at Yale”
November 11

I think one of the most provocative aspects of Stirling’s architecture—one over which his critics are divided into two camps—is that, as some like to insist (a little more), he was interested in the metaphysics of the building as an object and, as others maintained, his contribution was directed at the urban texture his architecture participated in. While the former category focuses on a time that is internal to the object, the latter deals with more historical, extrinsic, and episodic notions of time in architecture.

I put forward that Russian philosopher M.M. Bakhtin’s complementary model of “synchronous diachrony” is the most productive way to conceptualize the ideas Stirling conveyed in his architecture and teaching.

Two types of axonometric (the ones looking up, and the ones looking down) can be found throughout Stirling’s studios—they helped to calibrate the architectural intentions. (This is worth mentioning because it is not part of the “graphic standards” of all studios.) On the one hand you will find the worm’s-eye views, which insist on the notion of abstraction and ideality; but then there are those axons that look down to connect to gravity and to the historical palimpsest of the real city.

No one will be able to hide the fact that striking parallels exist between Stirling’s own solutions and the student projects, which is quite apparent in the exhibition. This is neither inherently problematic nor fundamentally good, of course; it just describes how Stirling chose to teach studios.

The architecture Stirling taught in the studios was not a zeitgeisty synthetic form (in a formal veneer that smoothed over differences). On the contrary, all these projects make architecture look very spatial and tectonic, for the reason that it presents itself as the witty art of joinery and the combination of architectural ingredients taken from past and present moments in time.

But arguably such an analysis makes us better understand what drove architecture in those years to take on more and more texture in contemporary historiography. The period is characterized by a definite sense of loss produced by Modernism and modernity’s understanding of historical time (or lack thereof).

Architecture becomes an art of tectonic combination ... but one that has to hold together a world that is fundamentally heterogeneous and diverse, and cannot rely on unified solutions.

Exerpts compiled by Tom Fryer ('12), Karl Schmeck ('12), Brian Levy ('12), Neil Flanagan ('13), Keith Johns ('11), Amrita Raja ('13), and Amy Kessler ('13).

Advanced Studios Fall 2010



Daniel Markiewicz and Jonah Rowen, Peter Eisenman fall 2010 advanced studio



Alejandro Zaera-Polo
Alejandro Zaera-Polo, the inaugural Norman Foster Visiting Professor, with Llaguno Maider, led his first studio at Yale focusing on eco-tectonics research and the regeneration of Patio do Pari, at the site of a former railyard São Paulo, Brazil. On a visit to São Paulo and Rio de Janeiro, the students engaged in workshops with local stakeholders and saw Modernist buildings by Vilanova Artigas, Lina Bo Bardi, and Oscar Niemeyer. Then they returned to Yale producing two scales of work—urban master plans and building envelope prototypes, to optimize the environmental performance and reclassify the energy-scarce urban environment as an ecosystem populated by a series of new energy-efficient species. Throughout the semester the students met with environmental consultants to inform their understanding of materials and climate.

The students focused their high-density projects on ecological concerns (wind, solar radiation, daylighting), and flow (pedestrian, infrastructure, etc.). The designs were developed using a variety of software, including Processing, Grasshopper, and Galapagos. Students conducted parametric studies on envelope ratio and geometry, floor-plate depth, and porosity, among other factors. These projects mediated between top-down typological procedures and bottom-up parametric design, enabling the students to increase the degree of differentiation and diversity while maintaining the consistency of their own methodologies—in essence, creating a new ecosystem. The computational methodology and fitness modeling allowed for a range of outcomes and quick analysis to isolate particular parameters. Project assemblages were presented to a jury of Michelle Addington, Mario Carpo, Mark Collins, Hernan Diaz-Alonso, Pablo Eiroa, Ole Fisher, Mark Foster Gage ('01), Toru Hasegawa, Lydia Kalipoliti, Jeffrey Kipnis, Geoffrey Shearcroft, and Michael Young.

Peter Eisenman

Peter Eisenman, Charles Gwathmey Professor in Practice, taught with Matthew Roman ('09) for the second year of a three-year "Venice Studio" sequence, analyzing precedents, typologies and site for the design of a mixed-use complex based on Jim Stirling's Regional Center unbuilt project (1977) in Florence. For the studio the program included a hotel, cultural buildings, vaporetto station, and commercial area. Located next to the Santa Lucia train station, the site was defined by the footprint of Le Corbusier's Venice Hospital proposal (1965).

To help form the basis for their final building projects, before traveling to Venice, the students explored various analytical techniques—drawings, models, and written texts. They looked to Le Corbusier's Venice Hospital project and also other mat projects of the time (Team X, Candilis, Josic and Woods), to situate themselves in relationship to late modernism. In the second phase of the studio, students interpreted various analytical methods architecturally, while in the third phase, Eisenman asked them explored possibilities in regards to *genius loci/zeitgeist* in relationship to Michel Foucault's concept of "heterotopia."

The students divided into teams: some projects used the Venice Hospital diagram imposed on the city, looking at the boundary between modern form and context. Others inserted the repetitive modules of the hospital project as a linear organization, while the last project proposed an inhabitable

plinth to form a megastructure as separate space. Students presented projects to a jury of Lucia Allais, Pier Vittorio Aureli, Harry Cobb, Emmanuel Petit, Ingeborg Rocker, Francesca Trivellato, Sarah Whiting, Mark Wigley, Anthony Vidler, Stanley Tigerman ('60), and Guido Zuliani.

Massimo Scolari

Massimo Scolari, Davenport Visiting Professor, with Timothy Newton ('07) also led a studio in Venice this semester at the medieval town of Chioggia. The town's unique regular plan was the result of rectilinear salt pans and evaporation basins that transformed the lagoon island into a center for trade and defense. Over time, the transition from war to commerce focused the community on fishing and tourism, but it suffered from lack of an identifiable entrance to the sea.

Scolari asked the students to create an aperture to the town via the sea within the area of the last old saltpan. They envisioned how a new gateway would open the town to increased activity, and become a symbolic attractor. The gateway program included a nautical club for the Harbor Master's office, a boat dock, restaurants, and other commercial and cultural activities.

The students were required to draw in freehand until mid-term and as in previous Scolari studios, they designed and built a prototype for a chair, in order to understand the relationship between the design and construction of an object at 1:1 scale. The chair designs and materials varied, from detailed wood construction and joinery, to carbon fiber with wood veneer, and stacked felt.

Students addressed issues contextually in terms of program and design elements. One created a series of follies extending into the lagoon, including an iconic salt processing plant with an apparatus to produce salt blocks for the rising monument. Other students examined ways to close the canal during flooding periods: one created a series of occupiable breaker walls extending from the gateway to the lagoon; another created a semi-circular "head" that protected the harbor; there was a project with a wall that became a bridge; and a movable piazza that would expand to close off the waterway in times of flooding. The projects were presented to a jury including Martha Calderira, Peter Eisenman, Kurt W. Forster, Dana Getman ('08), George Knight ('96), Emmanuel Petit, and Josh Rowley.

Hernan Diaz-Alonso

Hernan Diaz-Alonso, Louis I. Kahn Visiting Assistant Professor, with Eric Carcamo, situated his studio in Los Angeles. Operating on the premise that form is never less and more is even more, students were asked to design a house in three transformative stages. At the first stage, students designed a unique cell that became the geometrical DNA of the project. At the second stage, the studio explored the predominant effect of "isomorphism"—the aggregation of diverse forms of design intelligence in an almost universal condition of image production. The final stage engaged site conditions, and the students combined the collection of images from the case studies and site details to inform the final transformation of their design.

The studio approached the program of a house as a tool to study the shift away from the ubiquitous platform of "types" and towards a new paradigm of "species." If types are traditionally viewed as categories of standardization, and symbolic expressions of form, then species are malleable entities that are in constant metamorphosis; adaptation

and mutation are the main characteristics of species.

Life events or natural crises informed the three stages of design transformation. For example, the couple living in the house might divorce, or an earthquake might hit the neighborhood. As a result this idea of change became central to the studio and design was approached as a dynamic process, not a static entity. Buildings were conceptual and thus could be picturesque, figural or animal-like, growing tentacles, or incorporating neurological elements. Similarly, the design process was non-linear, jumping between scales and levels of resolution, with explicit details including shadow and lighting effects. The students presented projects—some organic, some fairytale-like—to critics including, Joe Day, Mark Foster Gage ('01), Jeffrey Kipnis, Emmanuel Petit, Florencia Pita, David Ruy, Stanley Tigerman ('60), Bernard Tschumi, and Alejandro Zaera-Polo.

Brigitte Shim

The studio led by Brigitte Shim, the Eero Saarinen Visiting Professor, and Andrei Harwell ('06) provided students with an in-depth understanding of the complexities that can accompany a contested contemporary site sacred to the Mnjikaning, aborigines who have lived in northern Canada for nearly 5,000 years. Heavily impacted by rapid urbanization, this sacred site, seventy miles north of Toronto, has undergone both man-made and natural transformations. Each student was challenged to develop a project that addressed the powerful relationships between architecture, land and water, taking into consideration ancient culture and modernity while helping to shape the future of this special place. The students traveled to Canada to visit ancient wooden fishing weirs—now underwater—and participate in seminars led by underwater archeologists, historians, Parks Canada officials, and Mnjikaning leaders. They experienced an aboriginal sunrise ceremony and were invited to a feast hosted by the Mnjikaning Fish Fence Circle community.

The students' final projects varied as some exploited existing industrial remnants or focused on roof-scapes, while others repeated elements of Mnjikaning traditions such as the sacred circle and cardinal directions, or addressed the changing nature of landscape through the seasons. Others focused on horizontality, developing a new productive landscape of fishponds and water gardens, weaving activities through the site.

But all of them avoided kitsch in their designs while making storytelling components visible and sought to make a maximum impact through small interventions rather than grand spectacles. They presented their concepts to an animated jury, which included Sunil Bald, Karla Britton, Fred Clarke, Alexander Felson, Kenneth Frampton, John Grim, Louise Harpman ('93), Hanif Kara, Larry Richards (MED '75), Billie Tsien, Marion Weiss ('82), Mason White, and Tod Williams.

Alan Plattus

Alan Plattus's eleventh iteration of a three-way collaboration between architecture students and faculty at the Yale School of Architecture, Hong Kong University, and Shanghai's Tongji University, focused on a site in Shanghai, related to the construction of the new number 10 subway line, completed for the 2010 Shanghai Expo. The subway connects the campus of Tongji University



Hoey Yip, Hernan Diaz-Alonso fall 2010 advanced studio



Leticia Woulk Almino De Souza, Brigitte Shim fall 2010 advanced studio



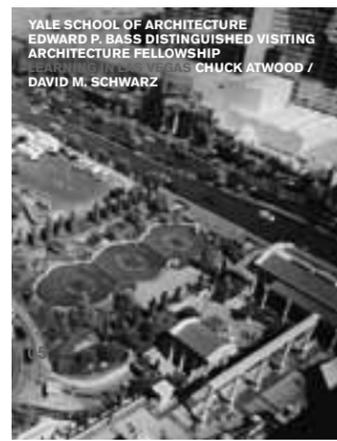
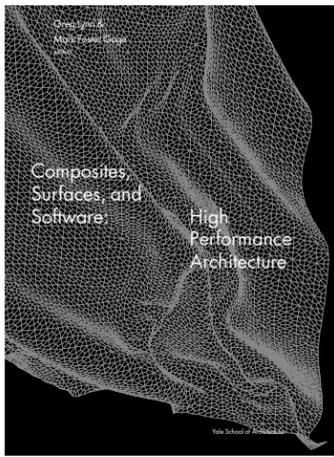
Jacob Dugopolski, Alan Plattus fall 2010 advanced studio



Jia-Jun Yeo, Tod Williams and Billie Tsien fall 2010 advanced studio



Lisa Lombardi, Massimo Scolari fall 2010 advanced studio



to the historic Bund and the western end of Nanjing Road, which is adjacent to several significant urban nodes, including Luxin Park and the newly developed commercial-cultural area around the 1933 Shanghai Slaughterhouse.

The students traveled to Hong Kong to meet University of Hong Kong students and faculty, and together went to Shanghai, where they explored the site and its urban context, analyzed various models of urban development, including the Expo, and worked with Tongji students in their studios.

The students' projects ranged from innovative interpretations of the conventional podium with towers to an extensive new campus for a community college aimed at training recent immigrants in emergent eco-friendly industries, to a network of local pedestrian links structuring a multilevel market district. Once again, the final review included students from Tongji University and students and faculty from the University of Hong Kong, who presented alongside the Yale students to a jury that included Deborah Berke, Bu Bing ('00) Naomi Darling ('06), Alex Duval, Deborah Gans, Roger Hawkins, Ralph Lerner, Ariane Lourie Harrison, Sandro Marpillero, Jonathan Solomon, Dai Songzhou, and Michael Wilford.

Fred Koetter and Ed Mitchell

The post-professional studio turns its attention for a second time to southern Massachusetts to examine the impact of the extension of the state's commuter rail system for the towns of Raynham, Taunton, New Bedford, and Fall River. By highlighting the partnership efforts between the DOT, the South Coast Rail, and the Economic Development groups in each town, the studio emphasized the idea of a regional community network. As the students developed new programs to jumpstart growth, they were confronted by master planning issues such as the problem of place-appropriate program design, and the challenge of creating a commercial destination that encouraged regular foot traffic.

Students worked in teams after visiting the towns and meeting with local officials. The main inventions included such programs as a linked series of classroom spaces for UMass, and restoration of the local shoreline ecologies. Others such as a large-scale agricultural production facility in Raynham was to act as a regional distribution hub and experimental farm for the region and has the capacity to serve the school for the culinary arts proposed by another team. One project such as a mixed-use rail station and a proposal for a high-tech and bio-tech research and development park seemed particularly promising as a way to re-establish a new urban center for Fall River. Another team sought to establish an arts and recreational system that would be both local and regional to serve those in the greater Boston area who reverse commute on weekends.

A lively jury included Andrew Benner ('03), Nancy Durfee, Greg Guimond, Susie Kim, Amanda Reeser Lawrence, Anne Louro, Jill Maclean, Dietrich Neumann, Alan Organschi ('88), Alan Plattus, Paul Preissner, Larry Richards (MED '75), Kevin Shea, and Sarah Whiting.

Diana Balmori and Joel Sanders

Diana Balmori, Bishop Visiting Professor, and Joel Sanders taught a studio focused on the idea of interface—the seam where architecture and landscape meet. Students were asked to design a residential college for girls in Behror, India, expanding on the desire of the client, the Rai Foundation, to place a

new building on its campus, which is located halfway between New Delhi and Jaipur. The project intended to support the foundation's mission to empower Indian women by offering free, job-oriented education to underprivileged girls.

The client's brief combined dormitory, cafeteria, lecture halls, classrooms, and labs within a mixed-use residential college similar to those that can be found at American universities like Yale. The students studied college precedents and then traveled to India to familiarize themselves with the site and its environs. They also visited traditional and contemporary Indian architecture in places such as Ahmedabad and Fatehpur Sikri for inspiration.

Students were encouraged to combine the best aspects of East and West to create a new campus hybrid adapted to the cultural and environmental context of India. Vernacular architectural elements such as shading devices, decorative scrims, textile patterns, and stepwells provided inspiration. Many students used the traditional courtyard arrangement, while others focused on the roof as habitable space. Designs mediated between large-scale public and intimate private spaces, open and closed forms, and earth and structure, as well as ways to circulate through the site protected from the elements and connect to the classrooms. The students presented their projects to a jury of Sunil Bald, Ari Daman, Nicholas de Monchaux, Kenneth Frampton, Roger Hawkins, David Hays, Catherine Seavitt, Brigitte Shim, Marc Tsumuraki, and Marion Weiss ('82).

Billie Tsien and Tod Williams

The Louis I. Kahn Visiting Professors, Billie Tsien and Tod Williams with Andrew Benner ('03), challenged the students to design a studio and theater for Kilkenny Collective for Arts Talent (KCAT) Art and Study Center, an institution founded in 1999 in Callan, Ireland. The KCAT Studio and the Equinox Theater bring artists with learning disabilities and other disadvantages together with professional arts practitioners and members from the community at large. The program included a 100-seat theater, back-of-house prop shop and art studios, public outdoor space, living accommodations for students and teachers, and community spaces.

At its core, the studio demanded that the students arrive at a personal response to a charged site and engaged with the ideas of an innovative institution. The project site, on the banks of the King's River in the village of Callan, allowed students to address issues of urban renewal, flood remediation, and landscape design. The projects had to support KCAT's aim to cultivate the artistic expression of those with physical and developmental disabilities while encouraging them to increase their connectivity with local community.

Some students focused on the relationship to the village by using gradations of enclosure to create buffer spaces between the KCAT spaces and the medieval scale of the town. One student developed a dynamic language of walls, containers, and open spaces to stitch the two sides of the riverbanks together. Others made individual pavilions separating programs then linked by elevated pathways. The projects were presented to a jury of Turner Brooks ('70), Martin Cox, Naomi Darling ('06), Martin Finio, Andrei Harwell ('06), Hanif Kara, Enrique Norton, Alan Organschi ('88), Geoffrey Shear-croft, Brigitte Shim, and Michael Wilford.

Yale School of Architecture Books Spring 2011

The following books were published recently by the School of Architecture:

Composites, Surfaces, and Software: High Performance Architecture edited by Greg Lynn and Mark Foster Gage ('01), with Stephen Nielson ('09) and Nina Rappaport. Designed by Jeff Ramsey and distributed by W. W. Norton

By showcasing the intersection between technology, aesthetics, and function, this book offers a multidisciplinary approach to cutting-edge performative technology. In a recent Yale studio led by Lynn and Gage, students designed a boatbuilding facility using intelligence gleaned from the competitive sailing industry. These projects—along with work and essays by Gage and Lynn, Frank Gehry, Lise Anne Couture, Chris Bangle, and others—demonstrate how shared materials, tools, and techniques strengthen the fields of automotive and aeronautic design, boatbuilding and architecture, ultimately exhibiting the high-tech cross-pollination of form and material across industries.

Learning in Las Vegas edited by Nina Rappaport, Brook Denison ('07), and Nicholas Hanna ('09). Designed by MGMT Design and distributed by W. W. Norton

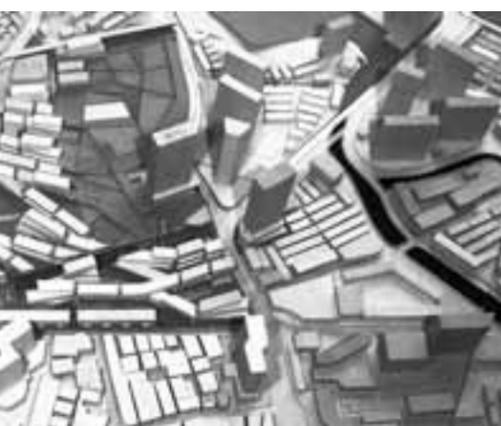
Featuring the Bass Distinguished Architecture Fellowship studio led by developer Charles Atwood and Washington, D.C.-based architect David M. Schwarz ('74), this book documents student projects for a pedestrian-friendly urban design of Las Vegas. In context with the original 1968 Yale Las Vegas Studio, Atwood and Schwarz asked students to learn from other cities how to combat Las Vegas's lack of street-oriented urbanism. Assisted by Brook Dennison ('07) and Darin Cook ('89), students created master plans for hundreds of acres extending from the intersection of Las Vegas Boulevard and Flamingo Road. The book includes essays on Las Vegas and narrates the process of research, analysis, and design in the world's premiere theme playground.

Constructing the Ineffable: Contemporary Sacred Architecture edited by Karla Cavarra Britton. Designed by Think Studio and distributed by Yale University Press

This book features analyses of sacred buildings by their architects, placing them in dialogue with scholars from the fields of theology, philosophy, and history and raising issues on the nature and role of sacred space today. Essays by Kenneth Frampton, Vincent Scully, Miroslav Volf, Jaime Lara, and others call attention to modern architecture's history of engagement and experimentation with religious space and address expressions of sacred space in landscapes, memorials, and museums.



Daphne Kalomiris, Fred Koetter and Ed Mitchell fall 2010 advanced studio



Faculty News



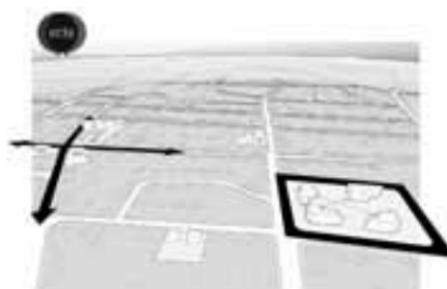
Joel Sanders Architects, rendering of LGBT Retirement Community, 2010.



Christoff:Finio Architects, Carriage House, New York, 2010.



Pell Overton, Blue School, New York, 2010.



Deborah Berke & Partners, site plan for European College of Liberal Arts, Berlin 2010.



Book cover of *True Life: Steven Harris Architects*, The Monacelli Press, 2010.

Michelle Addington, Gerald D. Hines Professor of Sustainable Architectural Design, organized and chaired a session on building sector research at the fall 2010 UN Climate negotiations in Cancun, Mexico. The session was derived from her research on non-legislative actions for reducing the energy use of buildings. After returning from Mexico, she shared her reflections on the meetings and on the current state of understanding of the building sector on the NPR program "Where We Live." In relation to the above research, she received a grant in conjunction with the Yale Departments of Electrical Engineering and Computer Science to develop a new method for calculating building energy use. In addition, she is a member of the research team that Yale University has organized to develop the West Campus Arts Facilities, and, in particular, she is leading the research into developing innovative approaches to the thermal and light management of artifacts. She lectured this fall at the University of North Carolina and Brown University, and spoke at symposia at the University of Michigan, Harvard University, and Yale's Richard Kelly symposium as well as authoring one of the chapters for the Kelly exhibition catalog. She also lectured on sustainable design for two workshops that Yale University held for Chinese leaders. She was interviewed in *Volume: Counterculture* No. 24 in which she speculated on the future of intelligent environments. In December, she completed her third year as a juror for the Boston Society of Architects research awards.

Brennan Buck, critic in architecture, published the essay "A Short History of Building-as-Asset," in *Log 18*. With Kirsty Balliet, he co-edited the book *Visual Catalog: Greg Lynn's Studio at the University of Applied Arts Vienna* (Springer Publishers, 2010). Buck was interviewed by Nathan Hume ('06) and Abigail Coover ('06) for the magazine *TARP* and on the website www.suckerPUNCHdaily.com. The work of his office, Freeland Buck, was published this fall in *Frame*, *Azure*, and the *Architects Newspaper*. In October Buck participated in the ACADIA 2010 Conference at Cooper Union and the accompanying exhibition at Pratt Institute.

Patrick Bellew, lecturer 2001–09 and spring 2010 Saarinen Visiting Professor, director of Atelier Ten, delivered the annual Royal Designer address at the Royal Society for Arts, Industry, and Commerce, in London, in November 2010. He was elected to the U.K. Green Building Council board of trustees in October. Bellew's firm recently completed sustainable designs for the Herbarium at Kew Gardens; the Ashmolean Museum, Oxford; and Christ's College School, Guildford, U.K. Its Kroon Building, at Yale University, received the AIA Connecticut top-ten green building award for 2010.

Deborah Berke, adjunct professor, with her New York City–based firm recently completed a campus master plan for the European College of Liberal Arts, in Berlin, a renovated group of 1970s *Plattenbau* that originally served as embassies in the GDR.

Phil Bernstein ('83) lecturer, served as a panelist at the "White House Clean-Energy Forum on Federal Leadership and Sustainable Building" with representatives from the GSA, the National Institute of Building Sciences, and the Office of Federal High-Performance Green Buildings. In November he led a panel discussion on architectural practice transformation at the World Architecture Festival, in Barcelona. The Autodesk AEC headquarters—New England's first IPD project, which Bernstein oversaw from an owner's perspective—received thirteen industry awards in recognition of its innovative design and collaborative building process.

Keller Easterling was promoted to full professor in fall 2010. In summer 2010 she gave a talk on building subtraction at the Holcim Foundation Forum, in Mexico City, and is completing additional research under Yale's Gerald Hines Research Grant in Advanced Sustainability. She has published the following articles: "The Activist Entrepreneur," in *Architecture: From the Outside In* (Princeton Architectural Press, 2010); "Some

True Stories" and "Floor," in *Perspecta 42: The Real* (2010); "Come to Things," in *Uncorporate Identity!* (Lars Müller, 2010); "In the Briar Patch," in *Sustain and Develop 306090* (vol. 13); and "Rumor," in *Via: Dirt* (UPenn, 2010). Easterling's design work was published in *10x10/3 110 Architects, 10 Critics* (Phaidon, 2009). Other essays were published in MAK's *Urban Manifestoes* and "The Action Is the Form," in *Dérive*. Syracuse University School of Architecture published an interview with Easterling as the ninth part of its "Graduate Sessions" series. In fall 2010 she also gave talks at Cooper Union School of Art and the New School's "Design Existentialism Risk" lecture series.

Martin Finio, critic in architecture, designed a Carriage House project that received a 2010 American Architecture Award. It was featured in *Architectural Record* (October 2010) as the magazine's "House of the Month." He was recently a juror for the Western Red Cedar Lumber Association awards and will participate in the University of Wisconsin-Milwaukee's biennial studio review, "SUPERjury."

Mark Foster Gage ('01), associate professor, with his New York City–based firm Gage/Clemenceau Architects, was selected to represent the United States in the 2010 Beijing Biennial. The firm is planning and designing an office and logistics complex for Industrias Correagua, in Panama, and a 10,000-square-foot office and showroom headquarters for Danaco, in Manhattan. Gage/Clemenceau's portfolio was featured in the book *The Architects Portfolio* by Andreas Luscher (Routledge, 2010). Gage wrote the article "Along Utopian Lines: American Architecture in the Age of Apollo," published in *Volume 25* (Fall 2010).

Steven Harris, adjunct professor, has published the book *True Life* (Princeton Architectural Press, 2010) the first monograph of his New York City–based firm, Steven Harris Architects. Showcasing the firm's residential work over the past twenty-five years, the book is organized not by project or chronology but around the intimate and quotidian activities of daily life. His office received two *Interior Design* Best of Year 2010 Awards, one for an oceanfront house in Montauk, New York, and the other for the Villa San Spirito, in the Elaphite Islands off the coast of Croatia. In Manhattan his firm completed numerous residential projects including a pied-a-terre in the Rockefeller Apartments, two new townhouses, and the renovation of several landmark townhouses, including one which is LEED-certified.

Dolores Hayden, professor, gave the talk "I Have Seen the Future: Selling the Unsustainable City in 1939" as the

presidential address at the Urban History Association's national conference, "Sustainable Cities?" which will be published in the *Journal of Urban History 2011*. She also chaired the program committee for the October 2010 event, which attracted over 300 urban historians. She edited the special section "Peter Marris (1927–2007): Planning in an International Context," in *Planning Theory and Practice* (June 2010), and wrote the essay "Peter Marris: The Writer and His Work." The Utrecht-based Dutch art group Casco organized a series of events and exhibits (www.cascoprojects.org) inspired by Hayden's 1981 book, *The Grand Domestic Revolution*. Her narrative "Animal Feelings" appeared in *Raritan* (summer 2010); "Bowl" has been published in a chapbook in honor of Harold Bloom; "Paint" appears in *Poetry Calendar 2011*; and the book *Nymph, Dun, and Spinner* was released in the fall. Hayden was a resident artist at the Virginia Center for the Creative Arts in summer 2010.

Jennifer Leung, critic in architecture, published "The Strategic City," in *MONU, Most Valuable Urbanism* (October 2010). Her profile of artist Maurizio Cattelan, whose retrospective opens at the Guggenheim this year, was published in *ArtUs* (issue 29, 2010). Her essay "Heraldry, Camouflage, and Ecology" was published in Rice School of Architecture's journal *PLAT* in summer 2010. Leung was awarded a MacDowell Colony Fellowship for May 2011. She also received a commission for a loft that will split a 1,300-square-foot unit between two adjoining spaces in DUMBO, Brooklyn, and is working with the non-profit Neighbors Allied for Good Growth on a study to have Williamsburg, Brooklyn, considered as a second phase of the NYC Solar Empowerment Zones initiative.

Ariane Lourie Harrison, lecturer, with her firm, Harrison Atelier (HA), created the visual design and dramaturgy for *ANCHISES*, a collaboration with choreographer Jonah Bokaer on the theme of aging. It debuted at New York City's Henry Street Settlement's Abrons Art Center in November. Her firm is also designing an educational facility for the National Park Service, on Talisman, Fire Island, New York.

Edward Mitchell, associate professor, gave lectures at symposiums last fall including Syracuse University's "After Urbanisms," Northeastern University's "Typology Redux," and the ACSA conference "Flip Your Field," organized by the UIC School of Architecture. His review of Roger Sherman's book *L.A. Under the Influence* will be published in the *Journal of Architectural Education* (Spring 2011). Mitchell's office is completing residential work in New Haven.

Alan Organschi ('88), critic in architecture, with his partner, Elizabeth Gray ('87), of Gray Organschi Architecture, was honored this fall by the Connecticut AIA with six 2010 Annual Design Awards. He gave the inaugural lecture "Detritus" in the Catholic University of America's 2010 Summer Architecture Lecture Series, in Washington, D.C. This fall, with associate Kyle Bradley ('02), he is a guest studio professor at the Roger Williams University School of Architecture, Art, and Historic Preservation, as a Teaching Firm in Residence. An exhibition of Gray Organschi's work, *Building Is a Radical Act: Material, Procedure, and the Formation of Architecture*, opened with a lecture at the University Art Gallery on September 29. Two houses were included in the *Maine Modern* exhibition, at the Maine Storefront for Architecture, in Portland. In September the firm was featured in *Dwell* magazine for its design and construction management of the Kelley Cottage; its Art Studios at the Calvin Hill School, in New Haven, was published in *The Power of Pro Bono* (Metropolis Books, 2010).

Ben Pell, critic in architecture, with his New York practice, PellOverton, recently completed construction of the Blue School, an early-education center founded by members of the Blue Man Group in Lower Manhattan. His office also designed a new house on Virginia's Eastern Shore and is completing construction for an advertising agency in Manhattan. In November, Pell gave the lecture "The Articulate Surface" at Roger Williams University School of Architecture. His presentation at the NJIT School of Architecture was published in the book *Material Evidence: New Designs for Architectural Practice*, and his review of Yale's exhibit *What We Learned: The Las Vegas Studio and the Work of Venturi Scott Brown & Associates* was published in the *Journal of Architectural Education* (fall 2010). Pell also interviewed Alejandro Zaera-Polo for *Architecture Today* (September 2010).

Eeva-Liisa Pelkonen (MED '94), associate professor, was awarded a medal of honor of the Order of the White Rose of Finland (knight, first class) based on civilian merit by the President of Finland, Tarja Halonen. Pelkonen gave a public lecture on Finnish architecture, in Toronto, to mark the 50th anniversary of Viljo Revell's Toronto City Hall in September. In November she lectured on Alvar Aalto's National Pensions Institute Building in the seminar "Twelve Institutional Buildings," at the Berlage Institute, in Rotterdam. She was appointed to the international referee committee of the newly founded Aalto University, in Helsinki, which combines the Helsinki Technical University, Helsinki School of Business, and the School of Applied Arts



Gray Organschi, Goa Kelley Cottage, 2010.



Autodesk AEC Headquarters, Massachusetts, 2009.



Harrison Atelier (HA), design for ANCHISES, choreographed by Jonah Bokaer at the Abrons Art Center, New York, November 2010.

into one institution to promote interdisciplinary innovation and research. Pelkonen also served on the national screening committee for the Fulbright student program on architecture.

Nina Rappaport, Director of Publications, curated the exhibition *Vertical Urban Factory*, which is on display at New York's Skyscraper Museum through June. The exhibition was designed by Sarah Gephart (Yale School of Art '00), of MGMT Design, and Michael Tower ('00), of Studio Tractor. In conjunction with the exhibition Rappaport organized panel discussions in the fall with Rama Chorpash and EM2N Architects, at Parsons; "The Factory City," with Andrew Ross and Emmanuel Picardo, at Pratt; and "The Future of the Chinese Factory," on March 21, 2011 at Columbia. There is also a series of talks at the museum this spring. In October 2010 Rappaport participated in a workshop and symposium at ETH university and the Architektur Forum in Zurich on the occasion of the launch of the AD, *The New Structuralism* issue, which includes her essay "Toward a New Structural Theory." She also moderated a panel discussion on the "Liquid Wall," at New York's Center for Architecture in November, and will moderate a discussion on drawing there on February 22, 2011.

Dean Sakamoto (MED '98), critic in architecture and director of exhibitions, served as jury chairman for AIA Maryland's 2010 Design Awards in July, and his article "Honolulu's Evolving Skyline: Nature Melds with Man" was published in *Halekulani Living* (fall 2010). His firm, Dean Sakamoto Architects LLC, received an Award of Excellence from AIA Honolulu for the Juliet Rice Wichman Botanical Research Center, in Kauai, Hawaii, and was recently commissioned to develop research for a professional training course on hurricane-resistant community planning and design in the tropics for the National Disaster Preparedness Training Center/FEMA.

Joel Sanders, associate professor, was the Arcus Visiting Scholar at the University of California, Berkeley, in spring 2010; he led a seminar about the relationships between architecture, landscape, and conceptions of gender. In 2010 he also lectured at the Universidad de Los Andes, in Bogotá, Colombia, and participated in the "Reclaiming Architecture" AIAS conference at Syracuse University, the New Aging Conference at the University of Pennsylvania, and a panel discussion at Storefront for Art and Architecture, in New York City. He is co-editing the book *Groundwork: Between Landscape and Architecture* with Diana Balmori (Monacelli Press, spring 2011). His projects UVA Sound Lounge, with Karen Van

Lengen, a Tompkins Square pied-a-terre, and Market Street Penthouse, for YouTube cofounder Steve Chen, were all published in 2010. Drawings and a video of Mix House, a collaboration between Joel Sanders Architect (JSA), Karen Van Lengen, and Ben Rubin, were acquired by the Art Institute of Chicago and exhibited there last summer. JSA has also received commissions for the renovation of the Julian Street Library at Princeton University, the new Academic Resource Center at NYU, and the Franklin Field Student Lounge at the University of Pennsylvania. The design of a house on Mt. Merino, in Hudson, New York, received a 2010 AIA New York State Award of Excellence.

Robert A.M. Stern ('63), Dean will receive the prestigious Driehaus Prize, on March 23, which since 2003 has been presented annually to a living architect whose work embodies the principles of traditional and classical architecture and urbanism in contemporary society. In the Fall of 2010, Dean Stern's firm Robert A.M. Stern Architects completed a number of projects including Bavaro Hall for the Curry School of Education at the University of Virginia in Charlottesville; Our Lady of Mercy Chapel at Salve Regina University in Newport, Rhode Island; the Christoverson Humanities Building at Florida Southern College in Lakeville, Florida; the mixed-use academic and residential North Quad at the University of Michigan in Ann Arbor; a building in Brooklyn, New York, for Uncommon Charter High School and the Achievement First Brooklyn High School; and a salon at Tiffany & Co. in Manhattan. Several of the firm's buildings will be dedicated in the Spring of 2011, including the Hancock Technology Center at Marist College in Poughkeepsie, New York; New College House, a student residence at Franklin & Marshall College in Lancaster, Pennsylvania; and an office building at 50 Connaught Road in Hong Kong, Central. Also in the Spring of 2011, the firm will break ground for the Kohler Environmental Center at Choate Rosemary Hall in Wallingford, Connecticut, and Farrell Hall, a new home for the Schools of Business at Wake Forest University, in Winston-Salem, North Carolina. Dean Stern was named Commander of the Order of the Lion of Finland in December 2010 and will be the commencement speaker for the University of Miami's Schools of Architecture, Communication, Education, Music, and Nursing in May 2011.

Above: *Living Concrete/Carrot City* exhibition, New York City, 2010. Photos courtesy of The New School.

Living Concrete/ Carrot City

In the era of growing public awareness and anxiety about food production, *Living Concrete/Carrot City* was an inspired exhibition highlighting the junction between design and urban agricultural systems. Featured at the Sheila C. Johnson Center at Parsons The New School for Design in New York City, in collaboration with Ryerson University in Toronto, the exhibition was a dialogue between the two institutions.

Carrot City: Designing for Urban Agriculture, curated by Yale graduate June Komisar ('80), Mark Gorgolewski, and Joe Nasr of Ryerson, is a travelling exhibit featuring projects that address design transformations in urban agriculture—from the scale of an edible landscape to that of a transportable polypropylene planter. *Living Concrete*, a parallel exhibition, curated by assistant professors Radhika Subramaniam and Nevin Cohen, was a response to *Carrot City*, resulting in design interventions by Parsons, Eugene Lang College, and New School faculty and students.

Balancing between the existing and the unrealized, the project-based exhibition included guidebooks, maps, installations, Websites, models, and videos. The exhibit's rustic design contrasted the urban setting: wooden frames like those which surround garden plots supported panels of illustrated projects, while books and objects of interest were placed on wooden benches. There was an interactive project to re-design bodegas, and an installation that examined urban beekeeping. The bronXscape project featured a rooftop enclosure with gardening and recreational space designed by Parsons students for 46 young adults leaving the foster care system. If one strength of the exhibit was to show us that local urban agriculture can use new technology and employ intelligent design by a host of creative individuals, then the homespun display aesthetic did not serve certain projects well.

An effective takeaway, however, was the exhibit's emphasis on networks and community. The image the rooftop gardener working alone on his heirloom tomatoes gave way to a collective of farmers, planners, and designers affecting community-scale change. The Five Borough Farm project, sponsored by the Design Trust for Public Space, mapped existing agricultural activity with the goal to create a shared framework and tools to assess the benefits of urban agriculture. The *Field Guide to Sustainable Food on the Lower East Side*, created by a Eugene Lang College seminar, illustrated the complex and dependent relationships between community gardens, greenmarkets, restaurants, and food pantries in the area. A brochure produced by New School students, entitled *Walking Tour of Food Systems in Brooklyn* (still available on the Parsons website), manifested physical proximities between rooftop farms, and the delis and restaurants that source their food.

Living Concrete/Carrot City revealed a set of otherwise invisible connections within our city. Going beyond community gardens, it brought to the foreground the massive present efforts within urban agriculture, hinting at its future potential.

—Jamie Chan ('08)
Chan is a writer based in New York.



Typical Beijing shuttered courtyard house, photograph by Amy Lelyveld.

Undergrad Architecture Studio in China

What are the core characteristics of the traditional northern Chinese courtyard house? How were these altered by the collectivization of property that came with the establishment of the People's Republic of China in 1949? Is there any way to exhibit the various do-it-yourself ways in which the communal courtyards have been "filled in" over the years, now typical in Beijing, without touching a nerve? And what have the growth and pressures of a market economy meant to the significance and form of the "house" in today's China?

In Beijing this last summer, the eighteen undergraduate students of the first Yale-Tsinghua joint studio wrestled with these problems—among a host of others—as they worked in teams to develop a design for a Center for the Chinese House on a transitional site near the city's center. For seven weeks, from mid-May through the beginning of July, they worked across language barriers to collect and come to grips with the many synchronous layers relating to the courtyard house typology. The aim of their studio projects was to define both the mission and form of an institution devoted to the conversation surrounding the single family house—its past, present, and its possible and uncertain future in an era of Chinese mass urbanization.

The concept and focus of the joint studio was the invention of key faculty from both the Yale School of Architecture and the Tsinghua School of Architecture's Department of History and Theory, the strongest of many strong departments at the top-ranked Chinese architecture program. The latter group is concerned with not only issues related to researching and safekeeping the thousands of years of developed architectural thinking represented in China's traditional built environment, but also, through its many associated design institutes, with finding effective points of engagement between this tradition and the China of today. They are as involved in the buildings of the past as they are in constructing the present, a hallmark of the school since its founding by Liang Sicheng, the father of modern architecture practice in China, a hundred years ago this August. The studio focuses on Beijing sites, aiming to understand how they were traditionally used, how they are used now, and will be used in the future. It is taught collaboratively, by Wang Guixiang, Liu Chang, and Li Luke of Tsinghua and Amy Lelyveld ('89) of Yale.

But the collaboration at the core of the program is the pairing of third-year students in Tsinghua's five-year undergraduate architecture major with Yale undergraduates who have demonstrated both a commitment to architecture-related issues in their studies and the capacity to hold their own in a studio environment. The Tsinghua students—among the brightest (quantitatively measured) in China, having won places at Tsinghua by national exam as well as in the university's highly competitive architecture program—come out of a focused and intensive preprofessional program. Their Yale counterparts are just as capable but represent a different liberal-arts tradition of undergraduate studies that typically has a much broader view of what might be considered architectural. The program asks the students to develop a serious and timely exchange—a productive meeting between their languages, academic traditions, and working assumptions—which is as rich as the piece of Beijing they are examining in the studio.

In its duration and structure, the opportunity afforded by the Yale-Tsinghua Joint Studio is unusual not only among the exchange opportunities offered to undergraduates at Yale but at American universities in general. The second session of the joint studio will be held in May 2011.

—Amy Lelyveld
Lelyveld ('89) is a critic in architecture at Yale and principal of the New York-based firm Amy Lelyveld, Architect, PLLC.

Alumni News

Kruhly Architects, Japanese American United Church, New York City, 2011.



Centerbrook Architects, Cullman-Heyman Tennis Center at Yale, 2010.

Alumni News reports on recent projects by graduates of the school. If you are an alumnus, please send us your current news to: Constructs, 180 York St., New Haven, CT 06511

1950s

George Hinds (B.Arch '49, MCP '53) has published the book *Growing Up and Older* (Booksurge, 2009), a journal with sketches from his early years, active service in World War II, and travel and work in the United States, Sweden, France, Switzerland, Italy, and Indonesia. The production of more than 200 sketches were the result of a grant from the Graham Foundation for Advanced Studies in the Fine Arts, and twenty of the drawings are in the permanent collection of the Art Institute of Chicago.

1960s

Don Watson ('62, MED '69) has written *Design for Flooding*, with Michele Adams and published by John Wiley. With the subtitle, "Resilience to Climate Change," it presents a science-based review of architecture/urban design strategies in preparation for increasingly severe weather events and the possibility of sea-level rise.

Charles Leider (MCP '64) was selected as the Michigan State University Landscape Architecture Outstanding Alumnus of the Year 2011, and will be recognized at Michigan's annual Sigma Lambda Alpha induction ceremony. He continues to work at Oklahoma State University as professor and director of the Los Angeles program.

1970s

Jefferson B. Riley ('72), Mark Simon ('72), and Chad Floyd ('73), and their firm, Centerbrook Architects, had an article published on six of their projects in the *Architect's Newspaper* in July 2010. Among them were the Cullman-Heyman Tennis Center at Yale, the Addison Gallery of American Art at Phillips Academy Andover, and Ocean House resort, in Watch Hill, Rhode Island. The article also described Centerbrook's sustainable office, on the Falls River in Connecticut, where on-site renewable-energy systems—hydro, solar, and geothermal—generate about 40 percent of its energy needs. The firm is currently designing projects in seven states, including the new Quinnipiac University Medical School, Yale's Reese Stadium (the former soccer-lacrosse stadium), and renovation of the Health Care REIT headquarters, in Toledo, Ohio.

James Kruhly ('73), with his Philadelphia-based firm Kruhly Architects, is renovating two floors of Louis Kahn's Richards/Goddard Laboratories at the University of Pennsylvania. Construction has begun on the project and is scheduled for completion by the end of the year. Other projects in the office include the renovation of the Japanese American United Church in New York City and a design entry for an addition to the Stockholm Public Library.

Marianne McKenna ('76), founding partner of Toronto-based KPMB Architects, was the recipient of Canada's Most Powerful Women: Top 100 Awards, sponsored by the Women's Executive Network. She was featured on the cover of *Financial Post Magazine*.

Stuart Silk ('76) was featured in the January 16 *New York Times* in the story, "Architects Find Their Dream Client, In China," in the Business section.

Barry Svigals ('76) produced a series of ink drawings in Rome last year that were exhibited at the end of October in the show "Fra Mondì: Meditazione su *Deposizione dalla Croce di Rosso Fiorentino*," in Cortona, Italy.

Claudio Noriega ('79) won the Merit Award from the Broward Chapter of the AIA and the Award for Excellence in Architecture from the Florida AIA for the former Nations Bank, in Florida's Broward County. Noriega is a professor in architecture and architecture program manager at Broward College and an adjunct professor in architecture at Florida International University.

1980s

June Komisar ('80) curated the exhibit *Living Concrete/Carrot City*, at Parsons The New School, in fall 2010 (see page 25). She is co-authoring a book about design for urban agriculture, to be published by Monacelli Press this year. Komisar teaches full time at Ryerson University, where she was faculty adviser for the first-place prize winner of the 2009 "Cities Alive Architectural Competition."

Joseph Pierz (MED '80) and Beverly Field Pierz (MED '80) have completed more than 222 universal design projects as part of the Connecticut Bureau of Rehabilitation Services program, the aim of which is to create settings that facilitate daily activities for people with disabilities in the home or work environment as an alternative to being placed in public institutions. The Pierz Associates Code Compliance Team has also provided plan review and consulting services exceeding two billion dollars in construction interpretation and application of building and fire-safety codes and handicap accessibility requirements.

Brian Healy ('81), with his Boston-based firm Brian Healy Architects, has an exhibition on display, *Continuities, Drawings and Models 2000-2010*, at the Bernard and Anne Spitzer School of Architecture of City College, in New York City, through April 29, 2011.

Paul Rosenblatt ('84), with his firm SPRINGBOARD, recently completed the \$18 million expansion of the National Aviary in Pittsburgh. He presented a lecture on the building at The Center for Architecture in New York City on February 2, 2011. In addition, his home was featured on the season premiere of HGTV's "Bang for Your Buck" and won first prize. The television show tours high-end renovations and chooses the best design, with the main criterion being maximum return on investment. Rosenblatt is



Spring-board Design, Loft/House, Denmark Photograph, Pittsburgh, 2010.



Weiss/Manfredi, Wandering Ecologies project for Toronto's Lower Don lands, 2010.

also an adjunct associate professor at Carnegie Mellon University School of Architecture.

Marion Weiss ('84), with her firm Weiss/Manfredi, won the 2010 Chicago Athenaeum International Architecture Award for the project "Wandering Ecologies." The design team included Justin Kwok ('04) and Lee Lim ('05). In 2010 the firm won the AIA Best in New York State Award, the AIA Award of Excellence, and the Tau Sigma Delta Gold Medal from the Honor Society in Architecture and Allied Arts and was a finalist in the ULI Amanda Burden Urban Open Space Award, for the Olympic Sculpture Park, in Seattle.

Richard Hayes ('86) presented talks at Cambridge University, the London Architecture Foundation, the University of Plymouth, and the University of Sheffield during his appointment as a 2010 Visiting Fellow at the University of Cambridge. He received his third fellowship at the MacDowell Colony and was selected as a specialist in the field of architecture by the Fulbright Foreign Scholarship Board. His essay "Activism in Appalachia: Yale Architecture Students in Kentucky" was published in the book *Agency: Working with Uncertain Architectures* (Routledge, 2009).

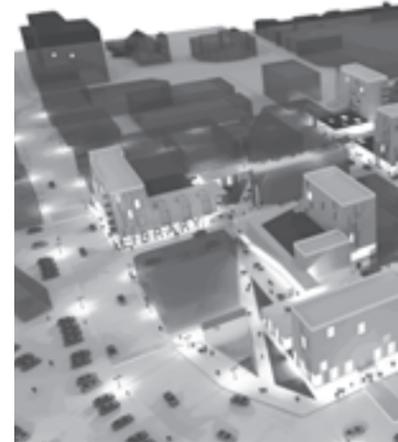
Craig Newick ('87), with his firm Newick Architects, won the 2010 AIA Connecticut Business Award for the offices of TowersGolde. In 2009, the firm won the Alice Washburn Accessory Building Award for the Elton Studio. For Chanukah, Newick designed one house for every day of the holiday. The studies were published in *Dwell* magazine (November 2010).

Steve Dumez ('89) of New Orleans-based Eskew Dumez and Ripple, are the local architects of record for the new house by Rogers Marvel Architects of New York, awarded in the Natural Talent Design Competition sponsored by the U.S. Green Building Council and the Salvation Army. The project was selected out of nearly 400 submissions and has the potential to be replicated throughout New Orleans. The house meets current ADA guidelines and is lifted seven-feet above grade in case of future flooding.

1990s

Lance Hosey ('90) was named president and CEO of GreenBlue, a non-profit dedicated to stimulating the creative redesign of

Dylan Sauer and Joe Smith, Northern Ontario School of Architecture proposal, 2010.



industry. He was also featured in *Metropolis* magazine's "Next Generation" series and *Architectural Record's* "Emerging Architect" series. Until 2009 Hosey was a director of William McDonough + Partners, with which he was associated for nearly a decade. In 2009 he was made an Honorary Fellow of the Institute of Green Professionals. Hosey is a contributing editor to *Architect* magazine, where he writes the monthly "Ecology" column.

Michael Haverland ('94) had his design for a Grammercy Park triplex in New York City, featured in September 2010 *Interior Design*.

Alex Barrett ('97), with his design firm Barrett Design & Development, recently converted an industrial building, 25 Carroll Street, into seventeen condominiums in the Columbia Street waterfront area of Brooklyn. Barrett lowered two shipping containers onto the rooftop in October to serve as a bulkhead housing a stairway, an elevator shaft, and mechanical space. In the past few years the firm has won awards including the 2009 Best Interior Design for a 6,001-7000 square foot home. In 2008, the firm launched Barrett Design International, which opened its second office in Abu Dhabi to focus on high-end hospitality and spa design throughout the Middle East.

Erik Vogt (MED '99), with his Miami-based firm Khoury and Vogt, was profiled in the October 2010 issue of *Traditional Building*, which featured their work at the new resort town, Alys Beach Florida, master-planned by Duany/Plater-Zyberk.

2000s

Jin Choi ('00) and Thomas Shine ('00), with their firm Choi+Shine, recently received the 2010 Boston Society of Architects Unbuilt Architecture award for the project "Land of Giants." The project originated as a submission for the Icelandic pylon competition, in which it received an honorable mention, and has been featured in the *Daily Telegraph* and *Elle*, on Sky News and CNET, and in interviews on the BBC, CNN, and China Radio International.

Oliver Freundlich, Brian Papa, and Ben Bischoff (all class of '00) were featured in the December/January 2010 issue of *Dwell* magazine.



Choi+Shine, Land of Giants, 2010, Boston Society of Architects Unbuilt Award, 2010.



Building Project, 2010. Photographs by Jonas Barre ('12).



Maputo Modern buildings, photographs by Liz McEnaney, 2010.



Vlock Building Project 2010

Each year the Vlock Building Project engages both the conceptual and the practical realities of building. It allows students the privilege, and burden, of actually constructing the designs that they have conceived. The process of designing and constructing a dwelling in the city of New Haven exposes them to the external influences—social, environmental, economic, temporal, and technical—that come to bear upon architecture. It also provides a window into the internal forces at play: design methodologies, team dynamics, client collaboration, and professional project management.

For the fourth consecutive year Yale has joined forces with the client Common Ground, a progressive non-profit developer and one of the largest providers of supportive housing in the United States. This year the class was charged with developing a two-family dwelling for female service veterans in the heart of the long-established neighborhood. The client stipulated that the design be truly affordable so it can be replicated throughout the country.

In late March the students formed five teams and competed in the traditional design competition. The constraints for the project were especially tight this year: a lower-than-ever materials budget and the narrowest of the three contiguous Vlock Building Project plots at King Place.

The winning scheme was a three-story cube sited at the back of the long, narrow lot. The driving concept behind the design was the “dumb box,” which was agreed upon as the most efficient way to accommodate a double residence with \$150,000 less than the previous year's budget. But dumb it is not: the footprint was minimized to an impressive 33 square feet, and the slab was poured on-grade using the innovating frost-protected shallow foundation system (without a footer!), drastically reducing the amount of concrete and foundation work. The framing went up in record time because every cut was a right angle and almost every stud the same length. The siding, a no-fuss stained cedar, was attached with handsome, exposed-face nails. Although it is the shortest of the three previous Vlock Building Projects on the block, the design even accommodates a third story under the flat roof. To maximize the interior space, every wall was kept to the standard six inches, and closets were retrofitted into the bedrooms with MDF.

The master bedroom and bath were kept on the first floor to accommodate a potentially disabled occupant. The house includes a separately accessed, luxurious single-bedroom rental unit on the third floor, providing not only a significantly subsidized home for the owner but also a source of income. The scheme's affordability is best evidenced perhaps by the fact that the students completed the building ahead of schedule. With a sincere regard for the project's constraints, they produced architecture of clarity and dignity.

—*Avi Forman ('12) and Adam Hopfner ('99) Hopfner is the Building Project Director.*

Maputo Modern

In 1975, the southern African nation Mozambique gained independence from Portugal, and almost overnight its colonial capital, Lorenzo Marques—quickly rechristened Maputo—was reborn as an African city. Most of the Portuguese population fled, and Mozambicans inhabited the formerly restricted city. During the nearly twenty-year civil war that followed, much of the country's infrastructure was destroyed, isolating the capital, and the city largely slipped from the view of the West. A trove of Modernist colonial buildings—making up almost the entirety of the Maputo's built environment—remained, weathered but largely intact.

In November and December 2009, my collaborator, Liz McEnaney, a Columbia-trained preservationist, and I traveled to Maputo to begin a documentation and interpretation project, gathering material for an exhibition and book on the history of the city. With the support of the Graham Foundation for Advanced Studies in the Fine Arts, we combed the national and municipal archives and the city's building records, interviewed architects, and, most importantly, walked the city from one end to the other, locating and photographing nearly 300 key buildings.

Art Deco and rationalist civic buildings, mid-century Pop-Modern hotels, slab apartment buildings, a thrilling expressionist church, climate-sensitive schools, and scores of Modern suburban villas comprise this lively eclectic city. It is a place that seems both frozen in time—little has been built since the mid-1970s—and poised on the brink of change, with influxes of capital from China and the Middle East. The majority of the city was built from the 1930s through the 1970s, beginning with Modern styles imported from Europe, but it quickly evolved to include tropical Modernism and, in the waning days of colonial rule, buildings with explicit African motifs and symbols. While most of the city's architecture has survived due to benign neglect, its urbanism is thoroughly transformed.

The city we found is one bristling with energy and friction, stemming in part from its physical and cultural heritage. Lorenzo Marques was planned and built with lush manicured gardens and wide, planted boulevards, and even its most Modern buildings addressed the fairly traditional urban plan of gracious streets lined with sidewalk cafés. While the buildings and public spaces remain, many have been repurposed, and a new order has emerged, with impromptu markets springing up on the boulevard's medians and plazas. Vendors sell goods on the sidewalks directly to café patrons, and an atmosphere of boisterous, constant commerce reigns. Minibuses clog the streets, bringing workers in from the informal settlements on the outskirts into the formerly restricted city center.

As interest in African urbanism grows and the West rediscovers Maputo, we hope this study will contribute to both the broader history of Modern architecture on the Continent as well as to the conversation about how Mozambicans will shape the future of their capital.

—*Alan G. Brake (MED '08) Brake is the Midwest editor of the Architect's Newspaper.*

Jugaad Urbanism Exhibition in NYC

Kanu Agrawal (MED '02) is the curator of the exhibition *Jugaad Urbanism: Resourceful Strategies for Indian Cities* at the Center for Architecture, New York City, from February 10 through May 14, 2011.

Indian cities hold two-thirds of their residents in slums and the rest in stiflingly limiting, inflexible structures. Yet the nimble improvisational energy of its urban citizens, especially those at the fringes of society, often leads to interesting projects and urban spaces. Set in the radically uneven urban landscapes of cities such as Delhi, Mumbai, and Ahmedabad, *Jugaad Urbanism* will explore how the energy of citizens “making do” is translated by architects, urban planners, and governmental entities into efficient and inventive strategies for sustainable urban growth.

From slum resettlement projects in Delhi to infrastructure projects like the newly implemented “skywalks” of Mumbai, the exhibition highlights how “jugaad” (a term in Hindi used to describe an innovative, resourceful approach) interventions are challenging traditional spatial hierarchies and mechanistic planning principles. The exhibition includes a range of scales, from smokeless stoves and water filters to community toilets and stepwells.

The work of young Indian architects and artists, including Raqs Media Collective and Bharat Sikka, are also included in the exhibition, offering insights into the complex and oft-cited “messy” urbanism of India.

Constructs To form by putting together parts; build; frame; devise. A complex image or idea resulting from synthesis by the mind.	Dean Robert A. M. Stern
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© Copyright 2011 Yale School of Architecture P.O. Box 208242 New Haven, CT 06520	Assistant Deans Bimal Mendis Keith Krumwiede
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	Cover Beirut Exhibition Center, L.E.F.T Architects, 2009.

Eduardo Vivanco, a first-year Ph.D. student, reviewed the School of Architecture's exhibition *Learning from Las Vegas in Design Issues*, MIT Press, 2010

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Constructs Spring 2011

Yale School of Architecture

Spring 2011 Events Calendar

Lectures

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

Vincent Lo
Edward P. Bass Distinguished Visiting Architecture Fellow
"Superblock / Super-tall Developments in China and Hong Kong"
Thursday, January 6

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

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

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

Nasser Rabbat
Brendan Gill Lecture
"When Religion Becomes the Embodiment of Politics"
Friday, January 21
(Keynote address to the symposium
"Middle Ground / Middle East: Religious Sites in Urban Context")

Joel Kotkin
Brendan Gill Lecture
"The American Landscape in 2050"
Thursday, January 27

Thomas de Monchaux

Myriam Bellazoug Memorial Lecture
"Seven Architectural Embarrassments"
Thursday, February 10

Film Screening: "Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio"
Monday, March 21

Peter Arnell
Eero Saarinen Lecture
"Creating Desire and Appeal in the Age of Branding"
Monday, March 28

Peter Eisenman
Charles Gwathmey Professor in Practice
"Wither Architecture: Architecture vs. Design"
Thursday, April 7

John Patkau
Lord Norman R. Foster Visiting Professor
In Architecture
"Buildings/Projects/Competitions: 2009-2011"
Thursday, April 14

"Middle Ground / Middle East: Religious Sites in Urban Context"
Friday, January 21 – Saturday, January 22, 2011
Hastings Hall, basement level, Paul Rudolph Hall, 180 York Street

Friday, January 21, 2:00–5:30 p.m.
Mohammad as-Asad, Howayda Al-Harithy, Neza Al Sayyad, Karla Britton, Kishwar Rizvi, and Sallama Shaker

Friday, January 21, 6:30 p.m.
Keynote Address, Brendan Gill Lecture
Nasser Rabbat
"When Religion Becomes the Embodiment of Politics"

Saturday, January 22, 9:30 a.m.–6:00 p.m.
Rasem Badran, Peter Eisenman, Makram el Kadi, Abdel-Wahed El-Wakil, Kenneth Frampton, Massimiliano Fuksas, Paul Goldberger, Marcia Inhorn, Vasileios Marinis, Lamin Sanneh, Hashim Sarkis, Rafi Segal, and Brigitte Shim

"Thinking Big: Diagrams, Mediascapes, and Megastructures."
The 2011 J. Irwin Miller Symposium
Thursday, February 17 – Saturday, February 19, 2011
Hastings Hall, basement level, Paul Rudolph Hall, 180 York Street

This symposium, organized by Eeva-Liisa Pelkonen on the occasion of the Yale School of Architecture's exhibition *Kevin Roche: Architecture as Environment*, will explore Modern architecture as part of larger environmental, symbolic, and technological systems. Leading architectural historians, theoreticians, and architects will discuss topics such as the integration of media, infrastructure, and landscape into architecture bigness and the role of diagrams and system theory as design tools.

Thursday, February 17, 6:30 p.m.
Eeva-Liisa Pelkonen
"Architecture as Environment"
Friday, February 18, 6:30 p.m.
Christopher Hawthorne, Kevin Roche
"A Conversation"

Saturday, February 19, 9:30 a.m.–6:00 p.m.
Michelle Addington, Beatriz Colomina, Keller Easterling, Peter Eisenman, David Gissen, Jeffrey Inaba, Reinhold Martin, Dietrich Neumann, Eeva-Liisa Pelkonen, Timothy Rohan, Felicity Scott, and Kazys Varnelis

"Fugitive Geographies"
Thursday, March 24 – Friday, March 25, 2011
Hastings Hall, basement level, Paul Rudolph Hall, 180 York Street

This symposium, organized by the School's second-year MED students, will investigate the elusive and transitory condition in which both subject and context exist in a precariously unstable state, boundaries unclear, and the criminal takes new agency over the environment by bringing together the efforts and ideas from the fields of architecture, art history, sociology, criminology, forensics, cartography, media studies, political science, psychology and history.

Thursday, March 24, 6:30 p.m.
Keynote Address
Thomas Y. Levin
David W. Roth and Robert H. Symonds
Memorial Lecture
"Topographies of Elusion"

Friday, March 25, 9:00 a.m.–6:00 p.m.
Presentation of Papers
(see www.architecture.yale.edu for final schedule)

Exhibitions
Exhibition hours: Monday through Friday, 9:00 a.m.–5:00 p.m.
Saturday, 10:00 a.m.–5:00 p.m.

The Architecture Gallery is located on the second floor of Paul Rudolph Hall, 180 York Street, New Haven.

Kevin Roche: Architecture as Environment
February 7–May 6, 2011

Year-End Exhibition of Student Work
May 23–July 29, 2011

www.architecture.yale.edu/constructs