Constructs Yale Architecture

Spring 2013

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Isaac Kalisvaart

Isaac Kalisvaart and his team of Erik Go and Hans Hugo Smit, is the Bass Visiting Fellow this spring. They are teaching an advanced studio with professor (adjunct), Alexander Garvin (B.A. '62, M.Arch '67, MUS, '68), Kevin Gray, critic in the School of Architecture and of the Yale School of Management, and Andrei Harwell ('08). They met with Nina Rappaport to discuss their work and the studio project.

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1. Town Center, Almere, Holland, 2009. Courtesy MAB Development.
2. The redevelopment of Oosterdokseiland, Amsterdam, 2010. Courtesy MAB Development.
3. Rem Koolhaas, OMA Architects, De Rotterdam, model. Courtesy MAB Development.

Nina Rappaport I understand that you began your career as an engineer. How did you make the transition from engineer to developer, and how does your engineering background influence your projects?

Isaac Kalisvaart I believe that each person can follow very different career paths. If my family did not have a construction business, I probably would have studied something like physics because I am not a very practical person and am enthralled by complex problems and analytical processes. I graduated as a civil engineer, specializing in soil- and fluid-mechanics at Delft University, the most theoretical fields in my profession. I have also always liked complicated and visually appealing structures like bridges and worked on the one between Saudi Arabia and Bahrain. It was my first real job, and as project manager I was responsible for the offshore soil investigation, later for building new islands for temporary facilities, and, finally, I participated in difficult contract negotiations with the client—the government of Saudi Arabia. That was my first real experience with the negotiating process. It triggered my deal-making instincts and that, together with my love for creating new places and architecture, made me want to become a developer. I went to get my MBA at INSEAD to facilitate the career move.

NR How did you get your first project? Where did the backing come from?

IK First, I had to find a deal. Without a project, money, and connections, it's hard to get into real estate development. If you really want to start a business, you better know what you are doing and be very determined, and that is what I was. My former employer came with an opportunity for a Hyatt resort in the Dutch Caribbean. We needed to raise seventy million dollars for the project, and the Pritzkers, Hyatt's owners, only provided a few million of equity. That was my first real challenge. It was at the time of the savings and loan crisis in the U.S., in the mid-1980s. These were developer-owned banks that financed their own projects. So, they used the funds of private individuals to build a bunch of projects that nobody needed. The federal government foreclosed on most of them. As a result, it was impossible to borrow money in the US for real estate, certainly for a project in the Caribbean, so I had to raise it elsewhere, which took me to booming Japan. After more than a year I succeeded in raising the seventy million dollars there, and I closed on what I consider to be my first deal.

NR How do you collaborate as a development team, pulling in experts to create a project? And what have been your most interesting ways of collaboration and taking risks?

IK At MAB, the European developer of urban mixed-use projects, which I am heading today, we develop larger and more complex urban projects than my first projects as a private entrepreneur. I delegate a lot of responsibility to the development manager. Still, development is one of the most multidisciplinary of businesses and requires teamwork that also involves many external stakeholders. A good developer has vision and taste, is able to negotiate and close a deal, must understand numbers and risks, and is capable of inspiring and managing large teams. No individual is equally strong in all disciplines, so we work in multidisciplinary teams, led by the development manager and including experts in every single discipline, such as conceptual design, marketing, architecture, construction, costing, and planning.

Moreover, he or she must have a sense of urgency and be the pusher and puller at the same time. And if you are not an optimist, you better find another job—there are always a lot of obstacles. We often have to go to court and deal with changing market circumstances, and you can't take that as a personal affront. You have to pull energy out of all the little disasters in the process—and those hurdles should be viewed as opportunities—to make it a better project. We also believe that we as developers must have the in-house capability to analyze a specific location and come up with a suitable urban and functional plan and design concept. Therefore, we have our own team of architects, planners, and market researchers, which Erik Go leads. Our concepts must be grounded in good research and knowledge of the markets, including a good understanding of our clients, the individual tenants, retailers, and investors. We also have to incorporate maximum flexibility in our plans, like phasing and the possibility of functional shifts over time to accommodate external influences like changing market-circumstances. So, you have to think in scenarios.

Alex Garvin But Isaac is not disclosing one important characteristic: language. If you are surrounded by all of these experts that speak different languages and have different concerns, if you cannot speak to them in their own language, you will not understand what they are telling you. If you do not deal with their concerns, you will not get their attention. The banker seeks to minimize risk and maximize return; the planner seeks to maximize a project's positive impact on everything else in the city. The language of the bureaucrat and the elected public official is different. One has to face an election and talks about constituencies, the other does not; the other talks about current procedures and legal requirements. They all may desire success, but the meaning of the word *success* is different in each of their languages.

IK That is exactly why, as a client, we want to be knowledgeable in every development aspect, including design, so that we can get the most out of the architects that we hire to design the individual buildings and public spaces. It is also why most of our projects are collaborations between the private and public sectors.

NR So an example of collaboration within your development team might be the plan that you envisioned for the former postal-service site on Oosterdokseiland Amsterdam, for which numerous unbuilt plans were conceived during the 1980s and even before. How did you convince the city to go ahead with your vision for a mixed-use urban site in this context?

IK We came up on our own initiative with a very urban scheme for the site, and subsequently, as it goes in Europe, there was a competition among several qualified developers that was primarily based on our vision and not on maximizing land revenues. We won. We wanted to make a truly urban mixed-use environment, including social and private housing, offices, hotel, retail, a parking garage, really lively public spaces, making maximum use of the waterfront and public functions to pull in lots of people to give the place vitality. The concept was based on a maximum function mix in the sense that sometimes four functions were piled on top of each other, rather than adjacent to one another, which makes phasing to respond to market circumstances very difficult. So we actually redesigned the master plan after we won the bid to gain flexibility.

NR Your Bass studio is different from the others, which frequently comprise of a developer and an architect who have worked together in the past. How did this studio collaboration start, and how did you all come together?

Kevin Gray I have always admired developers in Europe who have real conflicts between preservation and future demands. Unlike China and Brazil, which have been the focus of other Bass studios, the Netherlands is a very small country where land is in short supply. Isaac is one of the best of the developers in Europe that I know. I called Alex about it because I felt that the planning aspect of the studio is so critical. We are calling our studio "Towns and Buildings" because we want to see the building within the context of town planning. We couldn't really separate the two disciplines.
I think that is a major premise of our studio as well as Isaac's work in the Netherlands.

AG When Kevin asked me, "Are you interested in the developer's studio?" it was my chance to show the students the way a real developer thinks and how a real company has to make money and to make them understand that it isn't evil. Besides, I want them to discover that we can build great places for people who don't have a lot of money. And they know how to do that in Amsterdam.

IK What you see as the ultimate challenge in Europe—dense cities with the regulatory environments where everybody is a stakeholder and has an opinion—provides a context that makes it easier to create good urban places than if they were out in the middle of nowhere. If we lack context, as we do with suburban developers of factory outlets, we try to give them an urban quality, which is much more difficult.

NR How did you select the studio site—an island in the heart of Amsterdam owned by the navy, which is similar to the Brooklyn Navy Yard and the Arsenale in Venice in terms of its cycle of use, disuse, and potential for rebirth?

KG At first we thought of assigning a new area for Almere where we could actually lay out streets and then do a new building within the new town.

IK But then this became the logical site because I had heard that, after three hundred fifty years, the city of Amsterdam did not own one of its most strategic sites and was negotiating with the state about a possible purchase. We were also looking for a project from which the students could learn about the complexity of urban development and which was realistic enough to have an interesting interaction with some of the key players who would ultimately be part of the decision about what is going to happen there. We wanted it to be a real-life project. There has to be some inspiring architecture and a program that gets everybody onboard and that is at the same time financially feasible in a difficult market. This project will be heavily debated for the next ten years.

NR Now, in Rotterdam, you are almost finished with the construction of a mixed-use high-rise development with Rem Koolhaas. How did you do this in the middle of an economic crisis?

IK Sometimes I argue about the usefulness of architectural icons. Yes, they can help to transform certain new urban areas by creating identity, but they should never be a goal in themselves and they should respect the existing surroundings. This is an icon that certainly does that. The project is 1.7 million square feet with six different functions. It was conceived in the late 1990s, the time I joined MAB. I stopped the project several times because this huge project had to be realized in one go, and it was hard to get all the different users on board at the same time. Moreover, keeping an architect like Koolhaas going is not a cheap exercise. This building was so inspiring that the city of Rotterdam committed to rent 40,000 square meters; we found a buyer for the hotel and sold all the apartments. It took half a year of full-time negotiations with our shareholders and financiers to pull the 340 million euros together just after the Lehman Brothers debacle hit. So things came together rapidly at some point. This is an exciting enterprise also for Rem, by the way, because he had never built a really big project in Holland, and this is even located in his birthplace of Rotterdam.

NR So design has value to you as a developer as an aspect of a package that sells a project and inspires buyers?

IK They picked an easy developer in that sense, because we are basically a concept developer—that is where we come from and we love architecture. There is a bit of an architect in each one of us!

Heneghan Peng

Roisin Heneghan and Shih-Fu Peng of Dublin-based Heneghan Peng Architects were the Saarinen Visiting Professors at Yale in Fall 2012. Below is a discussion with Nina Rappaport about their current projects.

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1. Heneghan Peng Architects, Giants Causeway Visitor Centre, Antrim, Northern Ireland, 2012.
2. Heneghan Peng Architects, London Olympics, Central Park Bridge, 2012.
3. Heneghan Peng Architects, scheme for Palestinian Museum, Bir Zeit, 2012.

Nina Rappaport In 2000, after you won the competition for the Áras Chill Dara government center for Kildare County, Ireland, why did you decide to stay in Ireland rather than return to the United States, where you had studied and worked?

Roisin Heneghan I don't think it was a plan, but at the time there were many competitions in Ireland for which you didn't have to have previous experience to get on the list. There were some with first stages where only one A1 board was required, which is good for architects like us. For the second stage, the Architect's Institute was involved, and if it was thought you did not have the necessary experience, the Institute would require you to team up with an associate architect, giving younger architects a chance to compete for larger projects without having done similar projects.

NR Then, in 2003, you won the competition for the Grand Egyptian Museum, in Giza, an amazing achievement in terms of the scale of the building and scope of work on a desert site. How is the project coming along, and has your role changed because of the political climate there?

Shih-Fu Peng It is a difficult situation because, for lack of a better way to put it, we are not involved. We took the project up to the end of construction documents with the Ministry of Culture via a technical committee assembled by the ministry to administer the project, but to a large extent, presently we do not really exist.

RH We have a minor role answering queries, but there is a whole other side of it that we are not involved in.

SFP From an airplane, the project may look like our design, but apart from that, it is not our scheme.

RH We don't know the changes that have been made, and that is a concern. But the reason the project has continued is like Bataille's position on the storming of the Bastille, as when the revolution occurred in Egypt, the project had only been excavated (the 100,000-square-meter completed Conservation Centre is underground below the plateau). As political power can only be coded into visible monuments, it could not be symbolic of power as was the Bastille obelisk. As such, the project hummed along and was never really attacked.

NR How are the design concepts developed without you, and how do they choose what to keep or change? For example, the retaining wall plays such a large part in the project, both structurally and symbolically, so how could they change that aspect of the project?

RH Strangely, parts of the building are the way that we designed them. Toilet signs are maintained, but we understand that major site elements and façades have been changed. We understand that the retaining wall is not being maintained, which is unfortunate. I suspect design changes are being driven by a combination of reasons: financial, changed people leading the project, changed circumstances—project stopped for four years before it was tendered.

SFP Largely, it has to do with detailing because that is where a lot of the money is. You can change a wall from a compression to a tension system and double the price. If you do that on the façade, it reduces fifty percent of the material and is infinitely more transparent, but you end up lifting both the cost and complexity two to three times. The façade provides views out to the pyramids from within the museum. Architecturally, the views are critical.

RH Many of our concepts were difficult to relay to the client but were really valuable. We reduced the big atrium spaces to minimize the envelope. We incorporated gardens designed by West 8, which have also changed the way we view open space.

SFP The retaining wall is basically where the fertile Nile Valley collides against the desert plateau, and it is about a sixty-meter difference. If your site is placed at that kind of symbolic geographical condition, it has immense power, but you have to deal with one kilometer by twenty stories of retaining wall, literally the biggest land-based retaining wall in the world. And sand behaves effectively like water, so the wall is literally a dam. It is a fantastic piece of engineering by Arup.

NR Turning to a small project that you also won through a competition, the 2012 Olympic Bridge with Adams Kara Taylor engineers. How did your interest in structure and landscape apply to this singular design which focuses attention on colorful field of dots and a lively spectacle?

SFP What is beautiful about that bridge is that it is only thirty meters long. It is barely a bridge—more like a beam. And that was the challenge: When a bridge isn't a bridge, how do you make it into something, rethinking the act of bridging? In the end, it was using landscape to make connections rather than designing "a bridge." The Olympic Park has two levels: the upper level with the concourse for the Olympics and the lower level six meters down, with the river, canals, and towpaths connected to nature. The bridge is strange because it has this kind of belly, which became much more important than the surface above, so the bridge is upside down.

RH The mirrored surface reflects the sunlight off the water to fill the often dark space below a bridge with daylight. During the Olympics, people took tons of pictures of themselves looking up as they passed by.

SFP Everybody likes placing themselves in the colored dots on the Olympic confetti surface. We saw a picture where an entire family got themselves into one dot.

RH But the colored surface is temporary; the deck will get pulled out and the ground re-formed to make an amphitheatre.

NR Another simple but complex project is the wood-beam bench, "Shifting Ground," for the Irish Pavilion at the Venice Biennale. I thought it was a strong play on movement, structure, and form because of its potential for interaction by the viewer, but also the structural analysis that was made visible. How did that project come about?

SFP We sat in front of the computer screen and said, "Common Ground – interaction." What is the simplest machine or spatial device that allows interaction? And we found a seesaw.

RH We framed a problem to work on with our engineers. Engineers would never create a problem. They would say, "If you want a bench, then do a bench."

SFP If you have only one seesaw, its movement is predictable—one up, one down. If you have six seesaws, their movement becomes seemingly unpredictable but fully calculable. We almost had six lever arms, the number of consultants on the Egyptian project, which is why we called it the "Nilometre." If you look at the stones on the wall, the spacing of the cut stone lines is the moment diagram for the bench. So where the lines of stones are most separated is where they come closest to the pin or where there is least moment. When lines actually start to come together, that is where you have the highest moment. Basically, to produce the most movement, sit on areas with maximum moment.

NR And how did you incorporate drawings of calculations of the façade of the Giant's Causeway Visitor Centre that you recently completed in Antrim in the Biennale installation?

SFP The dark areas where the lines of stones are closest together is the longest lever and most powerful arm is located. There are two walls because the seesaw is bifurcated along its long axis into two groups of three. Statically, all six elements are interlinked, making a seesaw eighty feet long. The linkages occupy the space between the two sides of the seesaw. The act of sitting reveals its geometric setup, a geometry perhaps not too different than that of a building where its occupation begins to reveal the capacity of the spaces to resist varying densities and capacities. At rest, its geometry is hidden.

NR How does your interest in the structure and material qualities of stone both for Egypt and Giant's Causeway apply to your design?

SFP When we first came up with the translucent wall in Egypt, it was one kilometer long, twenty stories high on one side and six on the other, and it had something like 100,000 different sizes of triangular panels. In theory, we can capture its surface parametrically, index each corner with a number, and construct it, but in the end, somebody on site has to locate each panel and install in one exact location. We preferred to find an economy and, through that economy, spatially transform its surface. Francis Archer, of Arup, employed the Sierpinski gasket, the same fractal used on electricity pylons and television towers.

The economy of the gasket allows the maximum loads to be supported at the maximum height using the least material. It is a binary fractal, similar to computer code. The gasket reduces the 100,000 or so panels into forty-three geometric megaframes. It is wonderful, and we loved it. The stone can flip back and forth between inside and outside, creating an amazing play of shadows across its structural surface and giving the translucent stonewall depth. The stone is relatively weak by nature. It is onyx, which is silicate-based, basically glass. The fractal system allows the subdivision of panels to increase without altering the forty-three geometric frames to match the strength of individual yields of the stone during the extraction process from the quarries. At the lowest fractal level, the metal framing can be eliminated and allow four stone panels to be spliced together structurally.

RH The system also created some certainty on the price. We needed to give to the client a mechanism to accommodate varying strength and fracture yields during the stone extraction process.

SFP But we spent a month on the stonewall design and then five years figuring out how to do it. So that is why I say an engineer wouldn't have done it in the first place, but of course we absolutely needed them.

NR How did that process inform the Giant's Causeway, which also focuses on materiality and the uncertain properties of stone, repetition, and a system of construction?

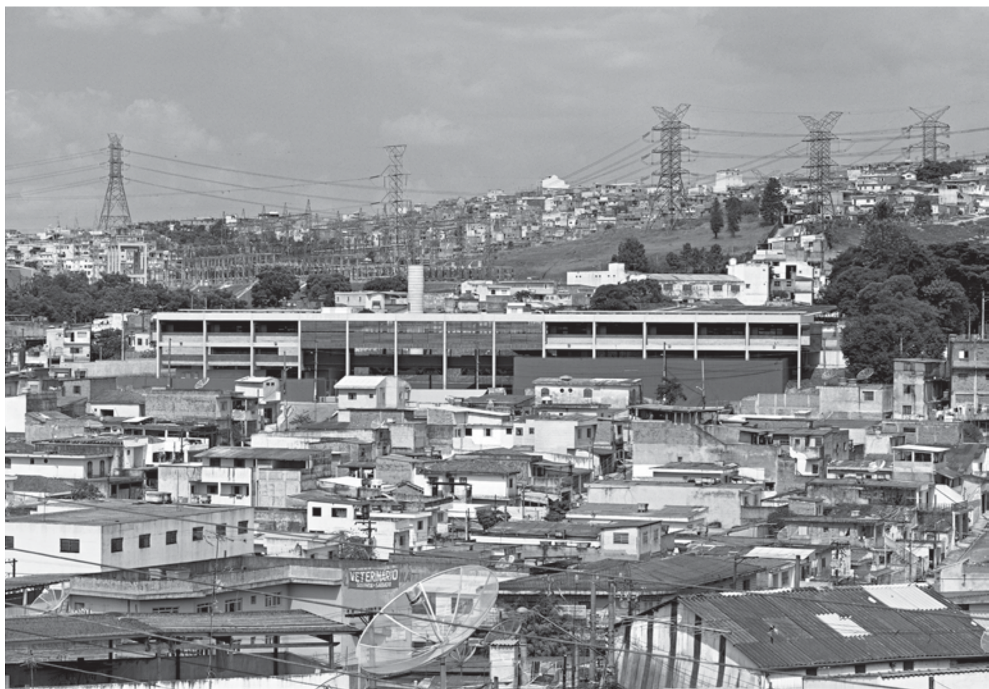
SFP The Giant's Causeway was about accommodating unpredictability. The client was fully committed to sustainability and insisted a little extra money would be spent using locally quarried stone. Unfortunately, the locally quarried stone is exceptionally weak. Tim MacFarlane, our façade engineer, developed a system of clamping the stones to force each individual piece to work in compression, only virtually eliminating its inherent weakness. To reduce risk and protect the client, the façade jointing did not represent the actual joints visible but varying levels of subdivision, depending on individual blast stone yields. Twelve blasts were required during the construction process. The constructed façade jointing varies twelve times across its surface, registering the strength of each individual stone yield.

NR How did the Yale studio topic and site in Taipei come about?

RH We wanted to look at density, and Asian cities have this unusual kind of density and rapid growth. Taipei is unique because it doesn't have the crazy scale of China's cities. There is also a democracy, so there is negotiation. Our site sits on a floodplain and parallels the airport, so both depth and height are limited—it can only develop incredible density at a lower level. We thought that would be an interesting model.

SFP I don't believe in projects on empty lots; the empty site is unsustainable because at the core of sprawl is the empty site. While this site seems empty of buildings, it is actually completely occupied by constant flooding. It is an odd site in that it doesn't allow construction because it is a floodplain, yet certain floodplains—like those of Taipei, with its geographical, economic, and infrastructural constraints—puts huge pressure on building on this surface. How can one occupy it? We used water as a base medium from which to master-plan a campus; we looked at dikes, water flows, islands, streams, etc. A lot of people commented on the studio's relevance following Hurricane Sandy. However, though some of the issues on how architecture can engage and mitigate flooding were raised, it is important to note that Hurricane Sandy is a one-hundred-year catastrophe. Taipei's flooding is climate-based; it floods annually.

Angelo Bucci



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Angelo Bucci, of São Paulo–based SPBR Architects and professor of architecture at the University of São Paulo since 2001, is the spring 2013 Eero Saarinen Visiting Professor teaching an advanced studio at Yale. He gave a lecture on his work on January 14. He met recently with Nina Rappaport to discuss his work and his perspective on the Brazilian city.

1. SPBR, Ataliba Leonel School, São Paulo, Brazil, 2011.
2. SPBR, Casa em Ubatuba, Brazil, 2009.

Nina Rappaport How do you interpret and address the social tension, inconsistencies, and violence in São Paulo in your architectural projects and your teaching?

Angelo Bucci The idea of the city is the result of our agreement to share space and live together. A city is shaped by rules and norms. The idea of violence is exactly the opposite—violence thrives due to the lack of rules and norms. However, if we face the statistics, São Paulo seems shocking and totally inconsistent. The numbers make us feel that violence is the norm. In 2000, the city took seventy-one human lives each single day (11,455 murders, 3,028 fatalities from traffic accidents, 719 suicides, 6,817 children dead before reaching one year of age and 4,066 still births, annually). Violence destroys both the idea of public spaces and the most private and protected room of intimacy. With that, there are two crises that emerge for architects. As professionals, we ask: how do you propose projects to a city that seems to have lost its meaning? Thus, we can ask how can architectural thinking be developed when the fruitful shelter of academia, which supports architectural thinking, seems to have ceased to exist?

I took those two crises as a starting point for my PhD thesis. But my clear goal was to overcome them: architecture could be a way to resist a hegemonic force, to prevent disaster, to imprint human values into the world. If violence puts our activity in crisis, we can use it as a catalyst to change the statute of architecture in order to face the challenges of our time.

NR How then do you deal with the huge contrast between rich and poor, social inequity, and the relationship between the two economic dichotomies?

AB "*All persons are equal before the law, without any distinction whatsoever*." This is how the Brazilian constitution starts. It is a principle. Social inequality is the worst kind of violence. Rich and poor comes from an economic approach. We label people, cities, and countries in this same way: first world and third world. Architecture is more related to culture. No one describes languages, literature, or music as first and third worlds; there is no first and third symbolic world. No one believes the amount of air we breathe or our needs for a home, for instance, are shaped by the amount of money one has. Actually, I think that we live in a time when we tend to be more and more aware about how wealth can distort needs and programs. There are several examples about how the environment can be doomed by opulence; disaster can result from this distortion. An abundance of resources seems to correlate with lack of meaning. This challenges all of us, and I would like to invert this sentence.

NR How does your work engage in or enter into this crisis, perhaps through public projects and community development work? Are you working on public projects now?

AB We are working on a project for a library for the Catholic University in Rio de Janeiro. It was a competition we won in 2006. It has been approved by the city and also enabled by the Culture Ministry to have corporate sponsorship with tax benefits from the Brazilian government. We are waiting on the funding. We also designed a public school on the outskirts of the city. What is interesting about this project is how we proposed to solve a conflict between the school board and the community in the surrounding neighborhood. The sports court was placed at street level and, rather than being fenced, it was opened up to the neighborhood so that, during the weekend and vacations, it can be used with no conflict with the other spaces of the school.

NR I am interested in the two urban issues you are engaged with that invent a new perspective on the city, particularly your idea in your PhD thesis that "buildings are dissolved in the city." It is as though you are talking about the lack of importance of individual buildings, but also that they become one with the city as though they are merging and not disappearing. You also talk about seeing the city from the inside out. How does that theoretical investigation affect your architectural projects?

AB The two activities, research and practice, are complementary and connected. The dissolution of buildings is something we can infer from the scale, numbers and precedents. While working with Paulo Mendes da Rocha in 1994, I was in charge of collecting data for support of his proposal showing the mechanical dimension of the city for an exhibition: *fifty kilometers of subway, 250 kilometers of trains, 2,500 kilometers of lifts*. In addition, there are thousands of high-rise buildings spread out in a city of twenty million people. To realize that an individual building has no meaning anymore or the fact that they are all related is just one step further. You might feel that a single high-rise building that has been reduced to dust. But then, in a second glance, it is the opposite: the building is dissolved into the whole. Actually, it is reverberating in its immediate context and in the entire city. The dissolution breaks the building into fragments, it frees them to new architectural propositions. So, the effect of this dissolution, in fact, multiplies the power of our actions. It is all relational.

NR How does that affect the environment? Can you apply that idea of building dissolution to how buildings can share systems?

AB I do think about them as a system. But we do not know enough. If we could really understand winds or seas, for instance, we would be able to put a small piece of stone in such a strategic position that it would generate a new peninsula or make an island emerge or disappear. Our awareness about the environment makes clear how all is related. We knew that from aesthetics a while ago. It is how our knowledge has been shaped through different topics. I also think about how you can add a small piece to a neighborhood and change the whole environment. The building is a limited solution, the way we act is always limited, but the interaction can make an action more effective. As an example, Louis Sullivan designed a unit, a stacking of solids so beautifully formulated in his text *The Tall Office Building Artistically Considered*. But then, 29 years later, Le Corbusier's *Immeubles Villa* in Bordeaux-Pessac of 1923 made a proposal of stacking also voids or courtyard. Then, Luigi Snozzi, in his 1973 Celerina building, made a proposal of a spread-out high-rise building: living-room tower associated with bedroom tower and so on. Today, the dissolution of buildings is easy to realize.

NR How does this dissolution apply to empty buildings that you discuss? Do they still function as a network or through dissolution? How do you re-use them in this way?

AB We can convert some of them into a different program than the original. It would be interesting taking Snozzi as a paradigm again to combine buildings so that one would function as the living room and another as the bedroom and so on. I think that this will start to happen in some cities.

NR To further research this concept, do you investigate design projects at schools of architecture? How do you work with students to plan these kinds of development projects? And what are you exploring with your Yale students?

AB At Yale, with Andrew Benner, we are exploring the potential for the design of a unique feature of São Paulo: the "thickness of the ground." The constructive culture there has two key characters: a primordial geography—the Anhangabau valley; and a fundamental construction—the bridge of Cha. The relationship between the levels of those two key elements, the water level at the bottom and the plateau level at the rim that also extend to the bridge, have defined the twenty-meter-thick ground of São Paulo.

The students will design buildings as devices to link the lower and upper city. Four operations as design strategies are crucial to designing into this thick ground: One, *to infiltrate,* is when the lower city comes under the upper one; two, *to invade,* is when the upper city is spread over the lower one; three, *to transfer,* is the changing of level in between them with six stacked public levels; four, *to view,* is when the view from the rim, which has been historically blocked, finally can be enjoyed. This unique thick ground of São Paulo was never deliberately explored as a design possibility.

NR This understanding of the city also indicates the need for a strong architectural section from the floodplain all the way up the hillsides and above the city. Do you often design vertical projects encompassing all of these sectional levels?

AB Maybe the importance given to a cross section constitutes a trace of the architecture we do in São Paulo. I believe that to understand the city, the relationship between construction and topography, the cross section is crucial. As an example, we have designed two houses that address this sectional construction: one in Ubatuba and the other in Iberon. One project learned from the other, and we continue to develop these ideas and approaches of this complex terrain.

NR Of course the warm climate of Brazil and Modernist architecture influences your designs. How do they each impact material selection and building layouts?

AB One thing quite simple and obvious that I learned from the door-less building designed by Vilanova Artigas for the school of architecture in São Paulo is that, in Brazil, we can have the same air inside and outside. Although obvious, it is not so easy to be seen, because our inheritance comes from European architecture tradition, where to be protected from the outside is mandatory and results in devices that come from this condition and determines a way to think about architecture. It seems much more challenging in design to be free of what we know than to face what we don't know. Maybe the opportunity I had to study architecture in that building gave me the opportunity to consider that a door-less building is plausible. It enabled me to start exploring what is in between outside and inside, to consider that border not just as a line and the ground not just as a surface. There is an existential thickness in each one of these elements that we were trained to see with no dimension and with no thickness. I could say that a requirement to design is to be able to look at what we have been trained to disregard.

Cure & Penabad

Adib Cure and Carie Penabad are the Louis I. Kahn Visiting Assistant Professors at Yale teaching an advanced studio in spring 2013. They will give a public lecture about their work on March 28. For *Constructs,* they were interviewed by George Knight ('96), critic in architecture at the school.

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1. Cure & Penabad, Oak Plaza, Miami, plaza and detail photographs by Steven Brooke, 2010.

2. Cure & Penabad, Comparative Urban Mapping, Santa Cruz del Islote, Colombia; Kianda, Nairobi; Shakha, Mumbai; El Pozon, Colombia.

George Knight How did you meet and decide to start a practice together? Did you always plan to open your own firm?

Carie Penabad The practice is only one side of the story. Adib and I met at the University of Miami, where our undergraduate teachers, most notably Teofilo Victoria, were great inspirations since their practices informed their teaching. It was a fruitful model that initially led us to pursue graduate degrees in urban design at Harvard.

Adib Cure While at the GSD, we were taught by dedicated teacher-practitioners, such as Rodolfo Machado, Jorge Silvetti and Rodolphe El-Khoury. Upon graduation, we went to work at the office of Machado & Silvetti on a variety of interesting architectural and urban projects, including Dewey Square in Boston and the Getty Villa in Malibu. The office, structured as an atelier, felt like an extension of our academic studio experiences and served as model for how to build a career that bridges academia and practice.

CP Simultaneously, we taught at the BAC and Northeastern, pursuing the teacher-practitioner model ourselves, and then took full-time positions at Miami. At first it was difficult to move from Boston to Miami, but we felt that developing a practice in a young city that is still trying to develop its identity would provide numerous and varied opportunities for a young architectural firm.

GK Your work is wonderfully eclectic, with a broad range of languages and building types. Can you talk a little bit about where you seek inspiration for your work?

AC For us, inspiration is everywhere. It is in the vernacular and the academic, in the ancient and the contemporary, the commonplace and the extraordinary. We co-exist comfortably in these two seemingly opposed worlds. Influential for us during our formative years were Vincent Scully's lecture courses at the University of Miami. Scully taught there for more than a decade and passionately spoke to us of the work of the great Modern masters, among them Louis Kahn and Robert Venturi, the latter preferring the "both-and" to the "either-or," the "black and white" to the "black or white." This all-inclusive sensibility resonated with us.

CP Our work aspires to an architecture of place, so we are open to finding beauty in differences and drawn to what makes a place unique. As a result, we are constantly asking ourselves, "What is culturally resonant about this place, and how can the work reflect this?"

GK Your work has been lauded by the Congress for New Urbanism, although in many academic institutions the CNU is perceived as uneven. What do you think about the CNU as a forum for larger issues of urbanism?

AC We should say, to be clear, that we are not New Urbanists. However, the notion of architecture as a civic act resonates with us. In the case of Oak Plaza, the project that received the award, we designed a small-scale intervention that had larger repercussions in the development of the design district, an eighteen-block neighborhood located just north of downtown Miami. When we worked there it lacked any type of amenity, street life, or public space, and the challenge for us was how to establish a sense of place in an environment that lacked any clear architectural or urban definition. In the end, the project produced the first public space with a well-defined street and a number of infill buildings that strengthened the overall public realm.

GK Can you describe some of the projects you are excited about?

AC We are currently designing a corporate headquarters for a sugar mill in southern Guatemala. The project has allowed us to confront the challenges of designing a large public building, both with regard to form and construction. Also, the client brief has challenged us to think about the ways in which a building can change the culture of a company and the ways that the design of the physical environment can impact the way in which we communicate.

CP Interestingly, most of our current work is in Latin America. We have been designing low-income housing models for towns devastated by the recent floods along the northern coast of Colombia as well as projects for new public buildings in two informal settlements just outside the historic city center of Barranquilla, Colombia. Being in Miami provides us with an extraordinary geographic position. We are at the crossroads of North and South America, and this makes things both exciting and challenging.

GK You have done a great deal of groundbreaking research into the challenges of informal and developing cities around the world. How have you begun to engage these places, contribute as architects, and learn from them, not only in terms of the specific built environments but also urban growth?

AC We believe that informal settlements are vernacular expressions of people worthy of study. In our view, the informal city has been largely described in social, political, and economic terms, but very little scholarship has been devoted to the study of these cities as works of architecture; and questions of representation—or how to map and record these sites—seems to be missing from the debate. As a result, we have spent the last several years documenting a variety of informal settlements throughout the globe to see firsthand how they work. We have attempted to look non-judgmentally at the environment, trying to learn from the place. We are interested in knowing if there are universal themes inherent in the building of these cities, as well as what is pertinent to each and distinguishes one from the other.

CP For instance, we have discovered that Latin American informal settlements develop a clear network of blocks in which buildings always press themselves to the perimeter, clearly defining a street. This is arguably the direct legacy of the Spanish colonial planning traditions exemplified in countless cities throughout the Americas. However, this is not what we found in the African examples that we studied. Here, it was very difficult to discern any legible block structure. Instead, detached structures were organized around common courts, a possible inheritance of the tribal patterns seen throughout the region. So why is this important? We believe that there is great wisdom and deeply rooted cultural traditions that establish these urban and architectural patterns; and if architects are going to intervene in these places in a more informed and sensitive way, they need to look and learn before they design.

Interviewing residents also taught us many lessons. For instance, time and time again we were told that they were capable of building their own houses but desperately needed assistance in the building of the public realm, which necessitates funds from governments or NGOs or both. This may be an area where architects could be of great use. They are also in desperate need of infrastructural connections, be it sewer systems or water supply. The mapping of these sites facilitates the coordination of these complex systems and allows individuals from multiple disciplines to gain an understanding of a place that has existed, literally, "off the map" or that appears daunting and incomprehensible from an aerial perspective.

GK Do you foresee not only research but also a professional approach to such projects? What patterns within the profession of architecture do you see responding to this groundswell for more informed city planning?

CP The reality is that this is an ever-growing urban phenomenon. According to the World Bank, since World War Two, global population has increased to 5.5 billion from two billion, and nearly all this growth has taken place in the developing world where the urban population has grown to approximately 1.7 billion today from 300 million. Most of these urban dwellers live in informal cities. Given this reality, it is vital that we deepen our understanding of this urban phenomenon and its multiple manifestations. We have seen two models for working within the informal city throughout our travels. There are grass-roots efforts and organizations rising out of the informal settlements that architects can engage with. We have seen an alternate model work successfully in Colombia, where the government has initiated public design competitions to which young architects can submit their work. Projects have focused on the design of the public realm and infrastructural projects that, in many instances, have transformed these places. We imagine that, in the future, architects working within these worlds will need to move easily between the micro and the macro.

AC We are working in an interdisciplinary way with sociologists, anthropologists, lawyers, economists, and community activists. We believe that a collaborative model yields more informed, fruitful design solutions. To this end, we recently organized an international symposium at the University of Miami, titled "Dialogues with the Informal City: Latin America and the Caribbean." The event was organized around four cross-cutting themes capable of engaging a wide range of issues and differing disciplinary perspectives.

GK Carie, earlier you talked about drawing the urban settlements to make them real, which is paradoxical: that drawing the real thing makes the real thing more real. Can you elaborate on your teaching and what you see as the role of drawing for architects?

CP Drawing these cities makes them visible and thus allows us to see them anew. Today, there is a general preoccupation and even angst in the profession regarding drawing. The advent of the computer has displaced long-established drawing traditions that have put into question not only what we draw but how we draw it. For me, it is less interesting when the discourse focuses on medium than when it dwells on thinking about how one acquires knowledge of the workings of the visual world in order to design within it. This is the timeless pursuit of the architect and one that remains relevant when the latest computer program has become obsolete.

In our own work, we explore a variety of digital and hand drawings. Yet we still find the sketch the most immediate and profound way to develop an architectural idea. For us, the act of sketching is multi-sensorial and involves the development of muscular memory ignited by the physical act of placing marks on a sheet of paper and the recollection of that experience as a visual imprint in the mind. We believe in drawing as a way of gaining architectural knowledge and are interested in recording the more phenomenological aspects of place associated with light and color—and perhaps this is what informs our preoccupation with creating works of architecture that are sensitized to the particulars of place and time. I believe that, in the end, the debate about drawing is really a debate about architecture or what you believe architecture should be. One informs the other.

GK Could you tell us about your studio at Yale?

AC We are focusing on a study of Havana's historic city center, which is a particularly poignant example for us because it is a place where the formal and informal physically overlap and co-exist. Today, much of the fabric is occupied by individuals living in substandard conditions. We believe there needs to be an effort not only to stop the decline through the preservation and retrofit of existing structures but also to develop new housing models capable of addressing the needs of a contemporary society.

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"The Sound of Architecture," the fall J. Irwin Miller Symposium, was held at Yale from October 4 to 6, 2012, bringing together interdisciplinary experts in the fields of sound and the built environment.

Architecture and Sound

Thursday and Friday, Oct. 4 and 5

The fall semester's J. Irwin Miller Symposium, "The Sound of Architecture," expertly organized by the School of Architecture's director of graduate studies, Kurt W. Forster, and Joseph Clarke (PhD '14), offered an impressive array of approaches to the relationship between buildings and their sonic dimensions. Participants drew on expertise from a variety of disciplines as they sought to understand architecture as an auditory environment. Leading scholars from fields as diverse as archaeology, media studies, musicology, philosophy, and the history of technology gave presentations and performances alongside architects, acoustic engineers, composers, and artists at the weekend event.

As the organizers set out to prove, "Architecture is not tone-deaf: It can create silent places and eddies of noise, deeply affecting our experience and facilitating or frustrating communication. Sonic phenomena often escape conscious perception, eluding our grasp and defying calculation. Architecture has long been thought of in visual and practical terms, leaving its aural dimension largely unconsidered. Today, the ways we listen in built spaces have been transformed by developments in media, music, and art. New design tools are helping architects shape the soundscapes of their buildings, while new audio technologies afford access to previously undetected sonic environments."

Beginning on Thursday evening, a lecture by architect Brigitte Shim, of Shim-Sutcliffe Architects, accompanied by the recording of a concert at Integral House (a house they designed for a mathematician and a concert space), set the tone for the events of the following days. Shim brought to the fore the relationship between materials and volume, and described how a musician can respond to and play in a space.

Friday's presentations were organized around themes introduced in a discussion moderated by Mark Jarzombek, of MIT. Literature and philosophy were among the many references that enriched the architectural and technical information dealing with listening to architecture and the audibility of space. There was also a balance between easily understood historical overviews and more challenging analyses. Barry Blesser, of Blesser Associates, kicked off the morning session in his talk "Spatial Design Changes the Eventscape," which included a caveat about the lack of a basic vocabulary to convey the complexities of sound and space. His explanation of the differences between seeing and hearing was especially thought-provoking: vision is static and easily described; sound is active and indescribable.

Peter Szendy, department of philosophy, University of Paris, followed with "Sounding Out," one of the most wide-ranging presentations of the day. From a reference to Adolf Loos's 1912 essay "The Mystery of Acoustics," the French scholar went on to cite Franz Kafka's and Friedrich Nietzsche's descriptions of everyday sounds. Szendy concluded with a discussion of "echotechtonics," the art of building resonant spaces, as exemplified by seventeenth-century philosopher Ernst Ludwig Kirchner and Italo Calvino's description of the great Dionysus ear sculpture in Syracuse, Italy.

After this philosophical talk, the joint presentation by two acousticians from international engineering firm Arup was matter-of-fact. Raj Patel's "Acoustics, Architecture, and Music: Understanding the Past and Present, Shaping the Future" focused on high-profile concert halls and opera houses—from Jørn Utzon's Sydney Opera House to Frank Gehry's recently completed New World Center, in Miami Beach—whose acoustics were designed for music. Alban Bassuet broadened the discussion to include spaces with acoustic properties that existed long before professional acoustic engineering came into being. These include examples extending from the prehistoric Lascaux caves to Borromini's Oratorio dei Filippini, in Rome. Noteworthy was the two presenters' call for more flexibility and community participation in order to combat "the rigidification of the concert experience."

Brian Kane, of Yale's School of Music, a so-called "whiz kid of media art," gave a fascinating historical overview of acousmatics, sound for which the technical cause is hidden. Kane traced the separation of sight and sound with precedents—including statements by Camille Saint-Saëns and Søren Kirkegaard—and the most famous example, Richard Wagner's hidden orchestra pit at the Bayreuth Festspielhaus. It would have been interesting to include contemporary composers such as George Friedrich Haas, whose instrumental work requires the performance of some compositions in complete darkness.

The second session, "Sound on Stage," focusing on architecture's channeling of social forces through aural and visual experience, began with Beat Wyss arguing for the possibility of a connection between Shakespeare's "Midsummer Night's Dream" and Andrea Palladio's Teatro Olimpico, in Vicenza. Wyss showed images of stage designs by several Renaissance architects inspired by Vitruvius, including Sebastiano Serlio, Giovanni Battista da Sangallo, and Palladio. He posed the intriguing possibility that when the English playwright may have visited Italy, he could have easily trekked to Rome across the Apennines by way of Vicenza, thus experiencing firsthand a documented 1585 performance at the theater. The argument was weakened, however, by less convincing examples of illusion coupled with reality, such as Velázquez's *Las Meninas* and Woody Allen's *Purple Rose of Cairo.*

The Teatro Olimpico re-appeared briefly in a discussion by Dorothea Baumann, University of Zurich, about the collaboration between Gottfried Semper and Richard Wagner to improve acoustic conditions for the larger orchestras by the end of the nineteenth century. Semper submitted schemes for Wagner's Festspielhaus, which the composer rejected while extracting a number of ideas from them. Baumann added new findings to the voluminous literature on the subject, concluding with an illuminating discussion on three consecutive versions of the Dresden opera house (1841, 1878, 1984).

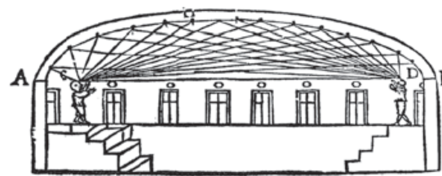
In "The Ear, the Eye, and the Space," Craig Hodgetts ('67), of Hodgetts + Fung Architects, discussed four projects completed by his firm. Most colorful were the stories about Hollywood's renowned Egyptian Theater (1922) and the Hollywood Bowl (1929). Regarding two elegant new structures—the Cal Arts Recital Hall and a concert hall in San Jose, California—the latter included a reference to the interesting subject of psychoacoustics (the influence of an environment on perceptions of what is heard).

Archaeologist Graeme Lawson, of the University of Cambridge, initiated the afternoon session on "Architecture Mediating Sound" with a spellbinding meditation on how ancient peoples may have expressed, exploited, and manipulated sound. Clues are provided by musical instruments, such as 7,000- to 8,000-year-old Chinese pipes made from the wing bones of large birds, as well as the natural resonance of caves and other sites dominated by natural sounds. Lawson's point that we need to know where people stood to conjecture about what they heard led to the concluding question about the acoustic function of *exedrae,* small semicircular walls found both indoors and out, from antiquity to the present.

Pragmatia V.

Fabricas ellipticas ſonos mirificè intendentes conſtruere.

PRę reliquis conicis ſectionibus omnium huic noſtro negotio Echotectonico aptiſſima eſt ellipſis, vnde hic ellipticas fabricas fuſiùs tractandas duximus; Quid verò Ellipſis, ſit & quomodo deſcribatur, ſuprà dictum eſt, ad inſtitutum igitur. Elliptici fabricarum tholi hoc proprium habent, quod in medio libero duo ſemper puncta ſeu cētra pariant. Sit primo forma Ellipticoplaſtes tantæ longitudinis, quanta tholi oualis longitudo requiſiuerit.



Sit igitur tholus AHB, gypſeus; huic in polis A & B applices formam Ellipſioplaſtem; Sintque centra acuſtica C & D, quę diligentiſſimè notentur; circumgyrataque forma Ellip-

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1. Drawing showing acoustical properties of an elliptical vault in Athanasius Kircher's 1650 treatise on acoustics, *Musurgia Universalis.*

2. A concert in the Integral House, Toronto, designed by Shim-Sutcliffe Architects, 2010. Photograph by Sonia Ramundi.

Regrettably, none of the presenters that followed in this session, possibly with the exception of John Durham Peters, generated the same level of excitement. In "Sound Networks and the Public Sphere," Carlotta Daro, of l'École Nationale Supérieure d'Architecture Paris Malaquais, reviewed crossovers produced by telecommunications between previously distinct private and public spaces, making a potentially interesting subject unnecessarily opaque. In a display of 1950s-era advertisements of telephones and their settings, she created an aura of a new everyday technology.

Joel Sanders, professor at the School of Architecture, addressed some of the same issues concerning media technologies and architecture. After lamenting the gulf he sees being created by digital devices between body, place, and social fabric, Sanders offered hope for the future in architecture that engages all the senses. To illustrate this argument, he showed three examples from his own work—a house, a student lounge at Princeton, and NYU's Bobst Library renovation—that contain "immersive environments."

John Durham Peters, of the University of Iowa, chose the Mormon Salt Lake Tabernacle to illustrate an older generation of "Media Houses," also the title of his new book that investigates how architecture embodies the immaterial. Peters gave a rich analysis of the Tabernacle, which recalls the first settlers' mobile sanctuary. In Mormonism, great spiritual importance has been given to the subtleties of sound (representing, among other things, the voice of God); the Tabernacle's excellent acoustics pay tribute to this priority, making it an apt subject for the symposium.

In one of the more interesting responses, despite its drastic abridgment due to time constraints, Mario Carpo, Yale's Vincent Scully Visiting Professor in the History of Architecture, observed that the session had been more about voice than sound: recordings, printed texts, and electronic amplification. He concluded that, since the invention of electricity, "architecture has been the loser" because a building is no longer needed to project and amplify the voice.

In the next session, "Representing Acoustic Environments," an engaging if overlong video by Yale School of Music's Ingram Marshall brought to life the sights and sounds of the Alcatraz prison with still photographs by Jim Bangston and a soundtrack composed by Marshall. After that, "Sampling Space: A Simple Theory of Convolution Reverb," a highly technical talk by Jonathan Sterne, of McGill University, came as a bit of a shock. Announcing that his subject was "artificial reverberation," Sterne tried to explain the mixture of live and record as discussed in Emily Thompson's excellent book, *The Soundscape of Modernity,* without the same clarity. Sterne's inclusion of electronic architecture—technology that creates the illusion of reverberation in an environment (outdoors, for example) in which it would not otherwise occur—further complicated the presentation without making clear the distinction between the two subjects.

Randolph Jordan, of Simon Fraser University, provided a history of urban acoustics in Vancouver by means of diverse one-minute-or-less recordings of trains used in films of the past forty years. He argued persuasively for the uniqueness of the city's soundscape in its intersection with the natural setting. That the trains' sounds might also evoke memories of the Chinese immigrants who built the railroad added an historical dimension to the topic.

For the keynote address on Friday evening, architect Elizabeth Diller, of Diller Scofidio + Renfro (DS+R), gave one of her typically brilliant presentations in "B+/A-." Mentioning briefly her firm's creation of sound as white space in its Blur Building and as a disruptive force at its Whitney Museum retrospective, she proceeded to describe how DS+R controlled sound made by others at Alice Tully Hall. Critical to providing the required "intimacy" (a buzzword of today's theater design) were the "Nosecone" (the balcony's acoustically inspired streamlined terminus at either side of the stage) and the special "Blush" lighting effect that unifies auditorium and stage. Diller's description of her firm's ability to accommodate three entirely different kinds of sound took the discussion beyond the usual acoustic preoccupations.

The conference updated previous discussions of architecture and sound by including the impact of electronic technology as well as recent conjecture about sound in the ancient world. In the 1985 article "Audible Space," Ulrich Conrads and Bernhard Leitner posited the beginning of acoustic problems with the advent of stone and other "hard" architecture. Following Mario Carpo's statement that technology has liberated architecture from the need "to project and amplify the voice," those problems take on a different perspective.

—Victoria Newhouse
Newhouse is the author of Site and Sound: The Architecture and Acoustics of New Opera Houses *(The Monacelli Press, 2012).*

Architecture The Sound of Archi

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3. Janet Cardiff and Thomas Tallis, the Forty Part Motet, Musea Brugge. Photograph by Sarah Bauwens, 2012.
4. Palladio's Theatro Olimpico Vincenza, Italy, 1580–85.
5. Diller Scofidio + Renfro, interior renovation of Alice Tully Hall. Photograph by Iwan Baan, 2010.

Acoustics and Sound

An opinion of Saturday's presentations

Some brains and lots of bluster were in evidence at the "The Sound of Architecture" symposium, which proved to be thought-provoking but often maddening.

To begin with a disclaimer, I am not an architect, but I am married to one. I am a professional musician, specifically a conductor of operas that are frequently presented in non-traditional venues such as nightclubs, gardens, and New York's Hayden Planetarium. In my work I deal with the minute analysis of sound in relation to space. The symposium "City Modern: Sound and Acoustics," in New York City on October 4, 2012, proved an excellent introduction to the Yale symposium two days later.

Saturday's first talk, "On the Aural Creation of Urban Communities in Early Modern Italy," was delivered with a tinge of bemusement by Niall Atkinson, of the University of Chicago. He largely recounted the complaints of famous thinkers through the ages (Seneca, Pliny the Younger, Erasmus, Anton Francesco Doni, Machiavelli, Bronzino, and Schopenhauer) about the intrusion of civic noise into domestic spaces devoted to study, relaxation, and contemplation. It quickly became apparent that the laments, often highly vituperative, were largely class-based, leveled as they were at laborers and animal dealers practicing their trades. The urban architecture of private spaces was rarely blamed, though it certainly contributed to the problem, and few solutions were offered other than whipping the offenders. Erasmus did ponder, rhetorically of course, why one should require exterior silence in order to work if one is unable to silence the voices from within. Atkinson concluded that each of the writers considered thinking to be an antidote to urban acoustic mayhem.

Next up was "The Architecture of the Victorian Oratorio," a fascinating lecture given by Timothy Barringer, of Yale. He explained that, in Victorian England, oratorios were not only the dominant musical form but that attending them was an act of collective self-affirmation (not to mention self-congratulation) for the cultured ruling class. Theaters—most notably Leeds Town Hall, Birmingham Town Hall, and London's Royal Albert Hall—were built throughout England to accommodate the hundreds of performers required for oratorio performances. These structures were placed in the center of their respective towns. In Leeds, the oratorio theater was surrounded on both sides by the criminal courts, the implication being that while good citizens attend, or participate in, oratorio performances, those who do not will find themselves beyond polite society in the adjoining chambers. The new edifices required new self-congratulatory oratorios, and both Mendelssohn and Elgar wrote some of their finest works to satisfy this need, making a musical virtue of the long tonal decay of time within the spaces. At the end of the Victorian era, William Walton composed "Balthazar's Feast," which, with its rousing chorus of "Praise ye the god of gold," may be considered the dying gasp of a moribund musical genre exemplifying the moribund values of the age. With the death of Victoria, the oratorio was supplanted by performances of working-class bands, and England's concert halls increasingly became viewed as secular temples to music, the sociology of which remained unchallenged until the invention of vineyard seating by Hans Scharoun, for the Berlin Philharmonie in 1956–63.

Two entertaining lectures followed, one by John Picker, of MIT, and the other by J. D. Connor, of Yale, each concentrating on architecture created in response to technology that necessitated the creation of private spaces within the public realm. The first was a history of the phone booth, replete with popular-culture references including Superman cartoons and a selection from Theodore Dreiser's *Sister Carrie,* in which Picker showed how telephone booths were originally designed for acoustic privacy in offices. They were then offered for public use by drugstores, often free of charge, to lure customers into the shops, where it was hoped they would make purchases, much like today's free Wi-Fi. Eventually, telephone providers realized they were missing an opportunity for profit and began to manufacture booths for public use throughout the United States and England. Likewise, Connor's lecture, "Listening to Carchitecture," spoke about private space as defined by automobile interiors and its evolution from a predetermined aural analog environment to a personalized digital one. Connor illustrated this evolution with examples of auto advertisements from the 1960s to the present, reflecting manufacturers' assumptions about the changing tastes of their customers.

The morning session closed with the highlight of the day, a lively roundtable discussion lightly moderated by Michelle Addington, of Yale, with architects Craig Hodgetts, Brigitte Shim, and Karen Van Lengen, Yale's Joel Sanders, and Raj Patel, of Arup. "Designing Architectural Soundscapes" was, perhaps inevitably, dominated by trained acoustician Patel, who exuded both great charm and mastery of his subject.

The afternoon session was a largely dispiriting affair, with four speakers reading jargon-laden academic papers in halting monotones. "Intimate and Infinite Space," presented by Sabine von Fischer, of ETH Zürich. This was a mind-numbing history of the terms *sonosphere, soundscape, and acoustical sonic environment,* followed by a brief history of acoustic lab experiments in mid-twentieth-century Germany. Von Fischer's lecture was followed by the imagined experience of attending a performance of *Macbeth* at Grover's National Theater, in Washington, D.C., on October 17, 1863. Alexander Nemerov, of Stanford, began with contemporary descriptions of the voice and stature of Lady Macbeth (played by one Charlotte Cushman) and continued with the notion that the audience carried with them the "sonic echoes" of the Civil War battle fought two days prior in Virginia. The concept of "sonic echoes" struck me as something commonplace (aka aural memory) tarted up as profound.

The third afternoon presentation was by Veit Erlmann, of the University of Texas at Austin, who dissected German biologist Jakob von Uexküll's concept of *Umwelt.* This concept holds that all animals experience a world exclusively defined, and indeed created by, their individual sensory experiences—an idea that, by extension, implies that all acoustic perception is subjective. The final presentation was artist Brandon La Belle's "Shared Space," which struck me as a series of obvious ideas (sounds are never an isolated event and can never be detached from the context in which they are transmitted) presented so opaquely as to make it impossible to judge whether the ideas had any value, either intellectual or artistic.

The session closed with Kurt Forster's enthusiastic summation of the afternoon's presentations, followed with a thought-provoking coda by Joseph Clarke (PhD '14) in which he noted that architects largely exhibit an "ocular centrism." Indeed, there is still much progress to be made within the architectural profession toward designing spaces that have an awareness of the acoustic effects on the inhabitants.

— Neal Goren
Goren is the artistic director of the Gotham Chamber Opera.

Soundscapes

An opinion of Saturday's presentations

What do we learn by listening to architects? This was the question that I brought to the "The Sound of Architecture" symposium at the School of Architecture. The Saturday panel featured of an eclectic group of architects, historians, and sound artists who addressed developments in how we listen, with a focus on historical, technological, and aesthetic considerations. In the process, R. Murray Schafer's work emerged as a critical source for presenters across all panels.

In 1977, the Canadian composer, theorist, and sonic ecologist published the book *The Tuning of the World* (now in print under the title *The Soundscape*). The book, which examines how we listen and what we hear and describes how to map and create sonic environments, had a strong and immediate impact on the discourse in sonic arts, particularly among composers. Where John Cage opened the doors for exploring the artistic use of silence, noise, and indeterminacy, Schafer's book followed with important insights on the classification and psychological significance of discrete sound groups, such as the pivotal impact of industrial and electrical sounds whose scale and persistence changed our perception of sound. In *The Tuning of the World,* Schafer shows how environmental sound and noise are characterized across disciplines, including literature. Dante represented the entrance to the Inferno as engulfed in darkness, with no stars present to illuminate the damned. He and Virgil first encounter hell by identifying its keynote sound, the moaning and gasping of the condemned. Schafer also points out how authors such as Leo Tolstoy, Charles Dickens, Thomas Mann, and others provided the most authentic descriptions of sonic environments. In short, he has provided tools for understanding changes in the sonic environment, modes of listening, and historical trends.

The first panel on Saturday, "Civic Noise," explored the disturbance of urban cacophony and touched on key points from Schafer's work. Participant Niall Atkinson expanded Schafer's examination of the literary description of noise as an impediment to the creative process. Atkinson quoted thinkers Seneca, Machiavelli, and Schopenhauer, who vividly protested the "sonic torture" of animals being whipped, masseuses smacking bodies, and other "murderers of thought." In the Q&A portion of the presentation, Atkinson examined the tension that these authors experienced between the stimulation of urban life and suburban seclusion. Seneca's conclusion was that simply blocking out urban noise and retiring to an idyllic life in a country villa could lead to laziness and decadence. The impulse to suppress noise entirely was represented by Ulysses, who stuffed wax into his ears to block out the tempting cries of the Sirens.

Schafer's thoughts on building protective bubbles and urban concert halls that function as "gardens" of manicured sound were amplified and explored by many panelists that followed. Timothy Barringer discussed the phenomenon of grandiose concert halls built to house extravagant renditions of Handel's *Messiah.* John Picker looked at decades of phone-booth design strategies, focusing on the media's representation of the privacy that new technologies for isolation promised to deliver. J. D. Connor explored the use of sound to advertise cars, including David Ogilvy's famous Silver Cloud ad headline: "At 60 miles an hour, the loudest noise in the new Rolls-Royce comes from the electric clock."

As Connor showed, our ability to market a modern car based on its luxurious sonic experience is not hampered by the speed bumps of this millennium. The 2004 Acura TL is shipped with an audiophile 5.1 Surround Sound system, designed by seven-time Grammy-winning engineer Elliot Shiner, who also holds an Emmy for his work on the Eagles' "Farewell Tour." While zooming down your local interstate, you can now "remix" Shiner's mixes of the Foo Fighters' "Over and Out" or the Eagles' "Rocky Mountain Way." While Acura is turning your car into a recording studio, participants on the "Exploring Architectural Soundscape" panel speculated ways that advanced digital technologies could turn your local concert hall into Notre Dame. Raj Patel discussed Arup's deployment of computer-based simulation to deliver acoustically flawless plans for architects. These exciting and seductive ideas of sonic perfection and extravagance were balanced by Sabine von Fischer's more somber talk, focused on the origin of Schafer's term *soundscape* and the design of anechoic chambers and acoustic research facilities of historical note.

While panels expanded on Schafer's academic work, they did not mine everything he had to offer. Schafer used his ideas about sonic environment to inform his long career in experimental music composition, opera, and musical theater. Unlike Schafer, the participants of this conference had much less to say about creative ways of using sonic design and new ways of listening in architecture in general. This may have been partially due to the cross-disciplinary group of panelists, in which practicing architects were outnumbered.

Few collaborations between visual artists and architects were cited. Sound artist Brandon LaBelle, one of the day's final panelists, offered the example of Mark Bain's piece *Bug,* which uses a permanently installed transducer in a building foundation as well as an amplifier and headphone jack to allow listeners at the street level to hear the seismological activity at the structure's core.

In the symposium's coda, Joseph Clarke (PhD '14) mentioned that much work remains to be done to bring about "the sympathetic vibration between different fields of practice," namely architecture and the sonic arts. Perhaps a future symposium might examine how Schafer or Cage made an impact on architectural discourse and building design. Or how modern sound artists Janet Cardiff, Christian Marclay, or Mark Bain might influence architectural thinking and listening, which in turn would further address areas of cross-pollination between their disciplines and help bring Clarke's goal to fruition.

—Neil Leonard
Leonard is professor of jazz at Boston's Berkelee College of Music and performs in a wide range of spaces.

Prescience of Nelson

On November 9 and 10, 2012, the School of Architecture held the symposium “George Nelson: Design for Living, American Mid-Century Design and Its Legacy Today” in conjunction with the traveling exhibition *George Nelson: Architect, Writer, Designer, and Teacher*.

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This could not be a more propitious time to reprise and re-appraise the contributions of George Nelson (B.A.1928; B.F.A. 1931). Designers, and those who study them, are increasingly critical of the limitations of market imperatives that admit no other values. As a result, we are seeing other models of practice, such as those involved in the creative commons or service design, gaining a currency of a different order. These alternatives owe a debt to Nelson, a miscast midcentury Modernist. I say “miscast” because the dominance of celebrity and branding in today’s design culture has had the effect of reducing Nelson’s contributions to a shorthand of icons: the Ball Clock (1949), the Bubble Lamps (1952), and the Marshmallow Sofa (1956). (No matter that two out of three, the clock and sofa, were designed by Irving Harper.)

All the same, Nelson must shoulder some of the blame for today’s cult of design. He cultivated brands, most notably Herman Miller but also that of the postwar United States. The government was one of his most important clients. He relished the public face of authorship and rarely credited his collaborators, including the aforementioned Harper. Nelson was also a vigorous champion of the role of industrial design in increasing corporate profits which, admittedly, were not the sole prerogative of the one percent, as they are today. That said, he fully understood the caveat “Be careful what you wish for.” Nelson had an uncanny ability to nip at the hands that fed his practice, without sacrificing their allegiance. He was the paradigm designer–cum–public intellectual.

Last November, the Yale School of Architecture hosted a symposium that took a major step in assuring that status to George Nelson. The world that made him, and that he in turn shaped, came to life with a full-dress parade of historians, accompanied by a cadre of his contemporaries in practice. Organized by Dietrich Neumann, Rauch Family Professor of History of Art and Architecture at Brown University, the symposium was timed to complement the traveling exhibition *George Nelson: Architect, Writer, Designer, and Teacher,* curated by Jochen Eisenbrand for the Vitra Design Museum, with the architecture aspect expanded by Neumann.

The logic to the proceedings was relatively straightforward, moving from background to foreground: it unpacked Modernism as a style and ideology, then examined the culture it produced and the responses that flowed from Nelson’s office. The only cavil was the absence of the kind of transdisciplinary designer that Nelson would have recognized, although Yale’s Ned Cooke did his best to frame Marc Newsom in the experimental mold of Nelson.

Some of the sixteen featured speakers circled around the subject so broadly as to all but leave Nelson out of the frame, while others spoke from an intimate perspective as veterans of the office and the era. Yet others presented prized discoveries that come only from highly focused research. A few speakers offered revelations regarding Nelson’s achievements as well as fresh insight into the nature of *the* design itself. It is to these three overlapping paradigms—context, discovery, and insight—that I’ll address my comments.

One of the roles of scholars is to ensure that we don’t conflate contemporary circumstances and values with those of the past. Given the remarkable lacunae in our memories, even of developments in the twentieth century, their job is to construct theory in a time machine. And here, we were delighted to enter with them. Curator John Stuart Gordon, of the Yale University Art Gallery, offered choice selections from his research on the nuclear age, revealing an American naiveté almost unfathomable today. For example, house paint was alleged to withstand the heat of a nuclear blast. Ad copy for a rhinestone pin, styled after the ellipses of the atomic symbol, read, “As daring to wear as dropping the atomic bomb.” Mid-fifties promotional materials celebrated the ease with which radiation could be wiped from the flat surfaces of Modernist furniture.

While Gordon stopped short of suggesting that American Modernists profited from the bomb, Donald Albrecht, independent curator, pointed out that most Americans would have been introduced to the modern long before the atomic age. Prewar movies equated it with style (luxurious fashion and Art Deco glamour), while postwar films were more likely to register the disquiet of modern life. Movie credits, just coming into their own, also projected the values of Modernism, salutatory and otherwise. The Modern had become a matter of sensibility, very often noir. Case in point, *The Misfits* (1961), the jaded antithesis of the classic American Western. While noting the Nelson office’s work on that film, Albrecht focused primarily on the work of Saul Bass, highlighting the titles for *North by Northwest,* in which a gridded skyscraper becomes a cage for the credits. But where Bass used style to convey the underlying sense of threat that hung over the atomic era, Nelson would use language and the new medium of television to express his ideas.

Of course, the appearance of the Modern provoked anxiety well before Hiroshima and Nagasaki and the Cold War that followed. And, in one sense, those acts of annihilation were not unrelated to the form that Modernism took. Both were a product of an ethos of purification. Since the beginning of the twentieth century, designers had been working to eliminate ornamental signs of class and bring their work in line with the zeitgeist of technological change. *(Later in the symposium, Murray Moss would cite the era’s refusal of the irrational as the formative influence on Nelson’s sensibility. In contrast to Rob Forbes, of Design Within Reach, who all but channels Nelson’s aesthetic, Moss conceded only one point of sympathy—that meaning comes not from isolated objects but from relationships among them.)*

Tempering the avant-garde’s ruthless pruning, progressive American furniture manufacturers offered “livable” Modernism—the subject of Clark University professor Kristina Wilson’s paper. Within the loose category of “livable,” Wilson identified affinities with the city and the suburb, along with individual and conformist ways of living epitomized by Gilbert Rohde and Russel Wright, respectively. Of the two, Rohde proved more critical to Nelson. Rohde was his predecessor at Herman Miller and developed modular systems that prepared the way for Nelson’s more ebullient work in the same terrain that would prove to be truly non-conformist.

Museum of Modern Art curator Juliet Kinchin moved the conversation from issues of middle-class norms to Nelson’s outright skepticism about any attempts to codify taste. She noted that design was not, as he put it, a “social register.” It was not an authoritarian museum’s pronouncement of quality. Taking aim at MoMA’s exhibition *Useful Objects Under $10* (1954), Nelson wrote that design “is a manifestation of the capacity of the human spirit to transcend its limitations.… It is a statement, not a gadget.”

Undeniably, Nelson’s work (especially for Herman Miller) benefitted from the synergy between museums, designers, and manufacturers—a synergy that was a hallmark of the era. Yet with acerbic wit, Nelson managed to sustain a contrarian stance while collecting his fees. *(One of the most hilarious instances of his remarkable ability to straddle the fence between collusion and critique appears in a 1956 television ad made for, and commissioned by, Herman Miller. In a parody worthy of Monty Python, Nelson shows an energetic young woman ineffectually trying to saw through an Eames Lounge Chair and tossing its feathered stuffing into the air to extol its strength and comfort.)*

Appraising Nelson’s early career and formative travels, Yale professor Kurt Forster offered further insight into Nelson’s critical yet engaged position within the world of design, reaffirming his role as a paradox. Forster claimed that “Nelson translated editorial thinking to the design of furniture.” I would argue that, even beyond the curation of ideas, it was the iterative process of revising and editing that conditioned Nelson’s approach to design as a process of questioning. What differentiated his critiques is that they extended beyond the inner sanctum of the studio, ranging from the micro to the macro to the meta, from products to their social effects and the ethical nature of design itself. Traversing these scales, Nelson developed an integrated approach to practice and theory at the beginning of his career. Forster recounted that Nelson had been educated as an architect at Yale, yet when awarded a 1932 fellowship in architecture at the American Academy in Rome, he directed his energy to writing. His interviews with European architects for *Pencil Points* played a seminal role in introducing Americans to Modernism.

Moreover, it was Nelson’s prose, not his experience as a designer that would extend his practice into the domain of furniture and graphics and, ultimately enlarge his thinking about the constructive/destructive nature of design. Ralph Caplan—who said he met Nelson first through Nelson’s writings—recounted that in 1945, D. J. Dupree, then chairman of Herman Miller, offered Nelson the post of director of design solely on the basis of a book chapter.

The chapter in question appeared in Nelson’s *Tomorrow’s House* (co-authored with Henry Wright in 1945), and it addressed the issue of storage in the Modern house. This was particularly problematic because Modernist spaces weren’t meant to accommodate clutter. However, even those philosophically committed to “less is more” couldn’t dispense with all their possessions. So, Nelson organized them in the cavities of the wall. The words that conveyed that idea comprised, for all intents and purposes, the prototype for his groundbreaking Storage Wall for Herman Miller. Of the hundreds of projects that Nelson directed and designed, none better illustrates Dean Robert Stern’s observation that “Nelson was a curator of modern life.”

Nonetheless, it was instructive to be reminded by professor Margaret Maile Petty, of Victoria University, New Zealand, that there were other curators who could carry that moniker with equal aplomb—in particular, Florence Knoll. Petty’s comparison of the Herman Miller and Knoll showrooms revealed differing interpretations of “Modern.” Both companies had embraced the idea of situating their pieces in a *mise en scène*. Florence Knoll with Herbert Matter, devised highly edited scenarios meant to “liberate the interior,” whereas Nelson staged Herman Miller’s furniture with found objects—in essence, restoring the everyday edited out of Knoll’s brand of Miesian Modernism.

While Nelson’s public profile is firmly linked to that of Herman Miller, the twenty-seven-year relationship by no means made up the total of his practice. He never abandoned architecture, nor did he move to the Herman Miller headquarters in Michigan. In fact, he sustained several practices, all based in New York City. Teasing them apart would be a disservice, as they formed the synergy that energized the office. So it was a pleasure to hear Dietrich Neumann focus on the architectural dimension of Nelson’s practice and show how projects such as his utopian schemes for “Tomorrow’s House” and his prefab housing experiments with Bucky Fuller embodied ideas larger than any one discipline. Nelson was essentially asking, how do we want to live in the world? He was an early proponent of technologies such as solar-energy capture, but, to paraphrase urbanist Jane Thompson, he

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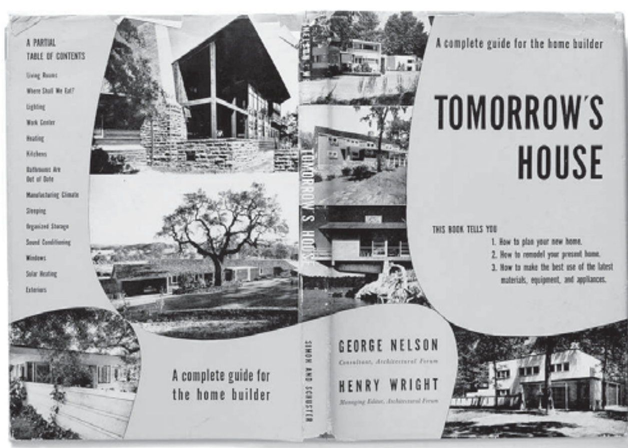

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1. George Nelson, Storage Wall, Herman Miller. Photograph courtesy of Vitra Design Museum.
2. Lecture setup from Art-X, an experimental foundation art course with Charles Eames, University of Georgia, 1953. Photograph courtesy of the Vitra Design Museum.
3. Cover of George Nelson and Henry Wright's *Tomorrow's House*, 1945.
4. George Nelson and Gordon Chadwick, Spaeth House, East Hampton, Long Island, 1956. Photograph by Ezra Stoller © Esto.

also believed that design operates in a "continuous exchange between the past-present and the future." Nelson always saw technology in the service of humanism, not the other way around.

Without diminishing the value of projects such as the 1956 Spaeth House, an especially charming variant on American Shingle Style, it's fair to say that Nelson was more influential with the architecture of exhibitions. Involving graphic design, film, products, walls, planes, and in some cases live actors, exhibitions allowed him far more latitude to do what he wanted—to stage and stimulate experience. Here, Nelson's most significant client was the U.S. government. Vitra curator Jochen Eisenbrand asked why Nelson would knowingly allow himself to be used by the government for what was clearly Cold War propaganda. *(This ability both to work for and be critical of the government was also raised by Yale professor Joel Sanders, who said it was a position worth re-examining, especially now, when government is being demonized by the right.)*

Nelson's most consequential commission from the U.S. Information Agency was the 1959 American National Exhibition, in Moscow. There, Soviet premier Nikita Khrushchev and U.S. vice president Richard Nixon had their legendary "kitchen debate," surrounded (and provoked) by Nelson's display of American goods. Ralph Caplan explained that this event is where the actors came in: Nelson hired Russian-speaking American students to "inhabit" his jungle-gym installation and demonstrate what these new commodities did, besides equating freedom with consumption. According to Eisenbrand, Nelson believed that better understanding between the two nations' peoples could be facilitated by showing what they had in common—the activities of everyday life. Instead of missiles and political speeches, Nelson proffered toys, sports equipment, appliances, and furniture.

Princeton professor Beatriz Colomina put it more succinctly (and prophetically) with the observation, "We are the same, but we have more stuff." Indeed, capitalism would prove to be less an ideology than a bottomless shopping cart. Nelson may have thought that his picture of material abundance would be an aspiration for Russian audiences, but it was also a taunt. Describing the exhibition's innovative (and seductive) multimedia strategies, Colomina cited two critical sources of inspiration: the sonic vibrations of crowds in ancient Athenian stadia and the sensory environment of the Ringling Bros. Circus. Nelson, along with the Eameses and Fuller, effectively deconstructed centuries of spectacle for mid-twentieth century audiences. With uncanny prescience, Charles Eames predicted that architecture would become a space of information, and Nelson argued that the value of technology lay in its potential to draw relations among people, places, and things.

The ability to synthesize information and re-interpret it to the public wasn't just a matter of theatrical performance; for Nelson, it was a matter of principle. Yale graphic-design professor Christopher Pullman (MFAG '66) brought the point home with particular poignancy. While he was Nelson's head of graphics from 1969 to 1972, Pullman worked on the redesign of Social Security claim forms. It was notable but characteristic that Nelson would take on this pedestrian project in a career otherwise marked by prestigious exhibitions and supported by corporate largess. Nelson's brief to Pullman was that this wasn't to be a redesign of a form but a consideration of how people request benefits *via* a form—in this case, one fraught with intimidating bureaucratic caveats. Pullman's recollection of working with Nelson—hammering out first principles together and realizing them independently—described a process that deliberately confounded attempts at attribution.

This was the issue explored by *Metropolis* editorial director Paul Makovsky, who painted a portrait of a restless intelligence always excited by the next project, not the one at hand. While some certainly saw him as a gadfly, it is inarguable that Nelson the impresario had excellent radar for gifted collaborators, from Isamu Noguchi to Charles and Ray Eames. However, Makovsky offered narratives of lesser-known figures who were actually more central to the day-to-day operations of the office, notably Ron Beckman, Lucia DeRespinis, Ernest Farmer, Irving Harper, and John Pile. Less than generous in crediting individuals, Nelson was more liberal in offering opportunity. Over the years, he helped people see the world being made by unconscious choices and helped to make it better by conscious design.

In charting Nelson's transition from art direction to systems thinking, Makovksy offered a clue to Nelson's disregard for specific achievement. For a man preoccupied with design as a meta-practice, incremental successes must have paled against their cumulative effects. *(Witness the film of the burning junkyard that he included in the 1961 MoMA exhibition* U.S. vs. Us.*)* Writing in 1976, Nelson expressed this ambivalence about design.

> "The myriad categories of design are another example of the proliferation of specialties split off from once-unified disciplines . . . . We live in a technological Tower of Babel where each individual is full of answers, but unable to pass them on to anyone outside the specialty." (*ManTransforms*, Cooper-Hewitt Museum.)

Nelson was troubled by the loss of perspective that came with the professionalization of design. He was equally concerned about the proliferation of scientific subspecialties that effectively occluded and distracted from matters of human and planetary survival. In what was the most stimulating paper of the conference, Oberlin professor John Harwood laid out Nelson's growing understanding of design and technology as intertwined forces of deadly capacity. Like Damocles' sword, the atomic and hydrogen bombs were and are suspended over the possibility of a future. Simultaneously, designers were and are engaged in creating resource-consuming products and behaviors that lead to wars in the first place. It was in this context that Harwood explored a little-known side of Nelson's intellect, noting that he was particularly affected by the writings of Austrian economist Joseph Schumpeter (1883–1950). who argued that the "creative destruction" of capitalism is not a passive function of supply and demand; it is an active consequence of a culture of production and consumption, in which subjectivity is destroyed in the making and using of things. Design was clearly implicated.

Unlike Schumpeter, however, Nelson was a committed populist. His forum wasn't the university or the academic journal. In fact, it turned out to be television. In 1960, he was invited to create a program for the CBS series "Camera Three." Nelson's chosen topic: "A Problem of Design: How to Kill People." His argument: weapons (products of design) transformed conflict between subjects (two equally vulnerable people) into conflict between subjects and objects (people with weapons aiming at otherwise human targets). While the program is generally viewed as a critique of the Cold War mentality, Harwood suggested that Nelson's real point was to reposition design as a form of mediation between people and peoples, not a means of distancing them from each other. In addition to decrying the immorality of impersonal push-button warfare, Nelson also drew attention to the limitations of things themselves—especially when they are conceived as solutions, not elements of situations shaped by designers and users alike.

When I met him as a Smithsonian Fellow in 1984, just two years before his death, Nelson was adamant that designers turn their attention from objects to systems. He said we should be working on the scale of the Alaska pipeline, not decorating the planet with bar stools and chairs. Had he been with us last November, I suspect he would have been dismayed by the degree of environmental degradation it has taken to start heeding his words, but heartened that design is finally widening its scope to match the breadth of his thinking.

—Susan Yelavich
Yelavich is an associate professor and director of the Design Studies MA at Parsons The New School for Design.

George Nelson: Architect, Writer, Designer, Teacher

The exhibition *George Nelson: Architect, Writer, Designer, Teacher* was displayed at the Yale School of Architecture Gallery from November 8, 2012, to February 5, 2013. It was organized by the Vitra Design Museum, Weil-am-Rhein, Germany.

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1. *George Nelson: Architect, Writer, Designer, Teacher* installed at the Architecture Gallery, showing the wall of clocks and office furniture.
2. *George Nelson: Architect, Writer, Designer, Teacher* installed at the Architecture Gallery; view from above.

The gallery of the Yale School of Architecture was the final U.S. venue for the touring retrospective *George Nelson: Architect, Writer, Designer, Teacher.* Curated by Jochen Eisenbrand of Vitra in 2008 to mark the centennial of the designer's birth, the show reflects the scope of his diverse career, rightfully presenting George Nelson (B.A., '28; B.F.A., '31) as one of America's most influential creators in the fields of architecture and industrial design.

A vast mosaic of images representing just a handful of Nelson's accomplishments, coupled with a towering stack of Eames Shell Chairs, confronts visitors upon entry. The overwhelming amount of materials and objects presented within the exhibition reflects Nelson's vast oeuvre in its all-encompassing entirety. Following the model established by Stanley Abercrombie in his 1995 monograph, the exhibit focuses on five areas of Nelson's career: his involvement in shaping the architectural discourse and methods of design education as writer, editor, and critic; his office's creation and production of several acclaimed exhibition designs; his lesser-known experiments within the field of domestic architecture; the innovative home furnishings he produced as designer, director, and consultant to manufacturers such as Herman Miller; and his collaborative attempts to transform the environment of the modern office. The curator also makes clear the integration in Nelson's own mind of these seemingly distinct fields of practice. With a multimedia presentation incorporating sketches and technical drawings, publications and advertisements, films, photographs, and scale models, as well as many examples of the mass-produced furniture and objects for which he is best known, the exhibition succeeds, as Nelson himself once described the process of designing, at "relating everything to everything else."

Most visitors to the gallery will immediately recognize the midcentury Modern silhouettes of the Coconut Chair (1955) and the Marshmallow Sofa (1956), even if they do not immediately associate them with Nelson. These iconic designs are just two of the countless schemes produced by Nelson's office for Herman Miller during his tenure as the furniture manufacturer's design director from 1947 to 1972, the position for which Nelson remains best known. During his association with the company, Nelson transformed the small Midwestern company from one of many producing period revival furniture into a leader in the production of aesthetically pleasing and distinctly Modern home furnishings that were both affordable and durable.

Following the sudden death in 1944 of Gilbert Rohde—the designer who steered Herman Miller's production toward a streamlined, Art Deco–inflected style in the 1930s—the company's president, D. J. De Pree, searched for the best possible candidate to guide the manufacturer through the housing boom of the postwar years. The sternly religious De Pree, known for his consistent focus on the bottom line, passed over more established figures in the field of industrial design, such as Russel Wright, in favor of a young writer and architect named George Nelson. De Pree had seen a feature published in *Architectural Forum* on Nelson's Storage Wall, an innovative modular organization system for the home and office that threatened to render obsolete the case goods Herman Miller had produced up to that point A later incarnation of Nelson's concept, the Comprehensive Storage System of 1957, is a highlight of the exhibition. Though Nelson had won the prestigious Prix de Rome as a student and had a few of his architectural designs realized, he was known at that time as an editor and a critic, particularly for a series of profiles of European Modernist architects, published in *Pencil Points* throughout the 1930s, and for the 1945 book *Tomorrow's House,* in which he condemned the persistence of outdated practices in homemaking and presented possibilities for a revolution within the domestic sphere based on the application of the most advanced technologies available. On the surface, Nelson seemed an unusual choice as the director of design for Herman Miller, yet De Pree believed he had the vision to lead the company into an era of prosperity, aided by strong national economic growth and an tremendous sense of optimism for the future.

Though this unlikely pair of De Pree and Nelson was not without conflict, their shared belief in the production of "honest" products ultimately made it a successful pairing. Writing in 1946 in the introduction to the first Herman Miller catalog featuring his designs, Nelson described the tenets shared by the designer and the manufacturer, including the obligation to produce and sell only objects that made efficient use of the most advanced materials and manufacturing techniques available and that would endure as functional and beautiful objects by rising above the cycle of trends. In stark contrast to the model exemplified by the automobile industry, Nelson did not aim to manufacture obsolescence through the subtle alteration from year to year in the form of, say, a knob or table leg, as was often the case with tailfins and headlights. Rather, he made the groundbreaking decision to seek out the most imaginative designers of his generation—many of whom were his competitors—and convince De Pree to hire them. It was Nelson who brought Charles and Ray Eames, Isamu Noguchi, and Alexander Girard, among several other talented creators, into the company fold, transforming the formerly staid manufacturer into a leading producer (along with Knoll) of modern American furniture for the home and office.

While Nelson coordinated the design of the furniture collection, he also produced, in cooperation with his New York firm, George Nelson & Associates, a unified corporate identity for Herman Miller, complete with the distinctive logo of a red stylized capital "M." This integration of the appearance of printed material, such as advertisements and catalogs, with the design of company showrooms and, ultimately, the products themselves is Nelson's most important contribution, not only to graphic and industrial design but also to the development of American capitalism during this period. With an office of talented designers like Irving Harper and Don Erwin, Nelson left his mark on the design of packaging and products ranging from film posters to typewriters and stereo equipment. The various forms of his famous Bubble Lamps and numerous playful clocks designed for Howard Miller (a former division of Herman Miller turned independent company) are well represented in the exhibition, as are several examples of exhibition designs that emerged from his office.

By far the most ambitious of these projects was the design for the American National Exhibition, held in Moscow in 1959, the site of the famous Nixon-Khrushchev "kitchen debate" on the relative merits of capitalism and socialism. Nelson's office designed two major structures for Moscow: a canopy of interlocking Fiberglass umbrella vaults that pay homage to the lily-pad columns of Frank Lloyd Wright's Johnson Wax Building and the more recent works of Félix Candela, and the "Jungle Gym," a skeletal scaffolding built to house a series of art and media installations highlighting the plentitude and prosperity of the United States. A model of the "Jungle Gym" on display in the gallery reflects the influence of Buckminster Fuller on Nelson's approach to structure. Its modular cubic forms are echoed by Nelson's design for an "Experimental House," also represented by a scale model here.

Developed throughout the 1950s but never built, the stilted, adjoined standardized cubes of Nelson's "Experimental House" expose the diversity of his design influences, ranging from Fuller to the traditional Japanese architecture of the Katsura Detached Palace to Aldo van Eyck's Amsterdam Orphanage, influenced by the Dogon dwellings of West Africa. Perhaps the object of most interest to students of architecture, the "Experimental House" model summarily represents Nelson's method of identifying and working through design problems, from the scale of a clock face to the plan for a city.

Juxtaposed with the clean lines and rich finishes of the various tables, case goods, and seating that occupy much of the gallery, Nelson's unrealized "Experimental House" makes evident the lasting influence of previous generations of European Modernists on his unwavering belief in the ability of art, craftsmanship, and technology to improve the quality of human life. Dietrich Neumann, Rauch Family Professor of History of Art and Architecture at Brown University also expanded on the architectural portion of the exhibition with additional photographs by Ezra Stoller and Robert Damora ('49), architectural magazines, and artifacts.

The presence of multiple iterations of the L-shaped desk from the Executive Office Group, developed in the 1940s, or of various components from the Action Office series, a modular system developed by Nelson with Robert Propst in the early 1960s that is often wrongly blamed for the development of today's dreaded cubicle, might seem at first to counter the idea of Nelson as an irreverent, unorthodox designer. But even the most cynical of visitors ought to leave the gallery with an appreciation of Nelson's intent to improve the quality of life for office workers by facilitating cooperation between employees and increasing efficiency through mobility and flexibility, even if the misappropriation of his ideas have often resulted in producing the opposite effects. The type of workplace envisioned in the Action Office series was based on a model he developed at his own firm and wished to impart to the world. Eschewing concerns of authorship, copyright, and reproduction that often dominate any discussion of industrial design of this period, this exhibit celebrates the modes and methods of production as much as the objects produced.

One leaves the exhibition with the desire to tack onto the list of roles Nelson held throughout his prolific career that of communicator. Whether he was teaching, writing, or designing, Nelson was always keenly aware of the need to negotiate between master and student, employer and employee, form and function, tradition and modernity, economics and innovation. Though he stands out as an uniquely talented form-giver in his own right, Nelson's greatest influence—and the most important lesson a student of architecture could take away from the gallery—is that for any project to succeed, it is necessary to identify and advocate for those common goals shared by the artist and designer and the client and customer. Nelson's work continues to demonstrate how imaginative forms created through experimentation with techniques and materials can also be profitable for manufacturers as well as functional, durable, and affordable for the consumer. In other words, design can be "honest."

—Brad M. Walters (MED '04)
Walters is a native of Zeeland, Michigan (the headquarters of Herman Miller), and a PhD candidate in architecture (history and theory) at Columbia University.

Working with Water

In the aftermath of Hurricane Sandy, *Constructs* asked a series of questions to a few Yale faculty and graduates who have been focusing on issues of water resilience. The participants included David Waggonner ('75), of New Orleans; Cynthia Barton ('02), of New York City's emergency management office; Shih-Fu Peng, the fall 2012 Saarinen Visiting Professor along with Roisin Heneghan; Ed Mitchell, assistant professor (adjunct), coordinator of the second year urbanism studio; Alex Felson, assistant professor joint appointment in the School of Forestry and School of Architecture at Yale; and Jennifer Leung, critic in architecture.

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1. Bioswale hydrology project installation, Seaside Village. Photograph by Alexander Felson.

2.–4. Post Hurricane Sandy damage in Staten Island, New York. Photographs by Erica Lansner ©.

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Nina Rappaport Where in your work, or in your teaching, have you engaged issues with rising water in the built environment, and have you found meaningful and pragmatic design solutions that can be repeated or applied to different situations?

David Waggonner I've been working now for seven years to secure the difficult site that is New Orleans. Our concentration has been to repair and prepare the place for prolonged habitation. Water levels fluctuate on both sides of the levees that protect the city, and any system that hopes to be sustainable has to anticipate higher sea levels and also internal ebbs and flows—drought as well as flood. Key to our conception is the Lafitte Blueway, a linear park that reconstitutes a waterway built over 200 years ago to link the lake through Bayou St. John with the Vieux Carre on the river. Through Lafitte, which utilizes existing drainage canals and pumping stations, the Bayou becomes the source for a circulating internal water system with adaptable level control and multiple other benefits: storm water management, groundwater stabilization, biofiltration, habitat creation, economic reinvestment and architectural opportunity. As boundary conditions change, in a city at sea level, letting water in can be as important as pumping water out. By adapting infrastructure and operating existing elements in different ways, we are developing a new water balance to create a city that can float along with the tides. As we confront before others the rising sea, we think less about fixed lines and walling water out and more about levels, ranges, gradients and living with water.

Shih-Fu Peng We also discussed letting water into the site in our Yale studio, which was sited along Taipei's waterfront. John Patkau remarked in the final review, that given the flooding on the site, does it not make sense that the projects should all be raised on *pilotis* to allow the flood to occur below and protect program areas. But this was precisely not what we wanted the projects to do. By lifting the building, they became utopias that disengaged themselves from the material and changing ground. We wanted the projects to rethink ground floor program and space from the point of view of water movement in its relation to pedestrian movement. As Michelle Addington noted at the review, to do a master plan on land is one thing but to understand master plans organized by the movement of water is something new and unexplored.

One student project by Edward Hsu ('13) did just that. The ground was originally one large undifferentiated flood plain. His cut and fill exercise created a series or islands or archipelagos with highs and lows. During the flooding, the lower areas between the islands would be allowed to flood, and slow the flow of water and prevent erosion while pedestrians circulate on the islands above. In the unflooded state, these same areas between the islands were transformed to meandering dry pathways that created a landscape as Chinese water gardens, with arched bridges connecting between. The upper levels of the islands were partially appropriated for experimentation farms used by the university campus above since they were above the floodline.

Alexander Felson Recently my lab, the Urban Ecology and Design Lab (UEDLAB), designed and built bioretention infrastructure along the coast in Bridgeport, Connecticut for Seaside Village, a historic planned Garden City community. Constructed on former wetlands and industrial fill, the site experiences chronic flooding; Hurricane Irene caused hundreds of thousands of dollars of damage in 2011. The UEDLAB worked collaboratively with local organizations to build the collective stormwater project. Bioretention gardens were installed in fall 2011 and included a hydrologic distribution system that equally spread water to six more bioretention gardens addressing the vulnerable condition of a coastal lower middle-income neighborhood. This was designed as an experiment to serve as a research tool to test stormwater management and coastal resilience and is also a semi-public park amenity in an urban housing development. The project exemplifies a preemptive strategy to expedite the conversion of coastal land towards more resilient green infrastructure and establish a means to test for marsh establishment in the future with higher water tables and increasing flood events.

NR How then do you then collaborate with engineers and other professionals in a productive way to achieve the complex structures you are discussing? And then how do you teach this methodology to architecture students to incorporate into their urbanism projects?

Shih-Fu Peng For me it has less to do with how than with making a choice. Infrastructure engineering has a mass and scale far beyond the comprehension of most architects. Slight shifts in structure that can normally be re-diverted in buildings result in shifts at the infrastructural scale, which cannot be achieved. Although infrastructure can be dealt with by brute force and loads of money, it becomes quite unsustainable and undeployable on the global level in poorer areas, which is where rising water is affecting us the most.

Ed Mitchell While we might call for a massive scale of intervention to solve the current crisis at the waterfront, we also have to acknowledge, and show to students, that the political climate will inform the ultimate solution as much as the ecological climate. Coney Island, where the second year urbanism studio is working on various sites, has its own zoologies of publics and public responses. The public housing worked effectively after the storm, while other private areas have been slower to get back on line. As agents of various constituencies, engineers, and architects will likely respond in myriad ways. I may be a relativist, or a tactician, but I would venture to say that there are multiple publics as well as multiple "natures" and "sciences."

Jennifer Leung In Coney Island we are seeing that the cultural, political, and development differences in any urban estuary cannot be discounted. This requires that the students have an understanding of the risks, actual and perceived, that challenges professionals to rethink their relationship to modeling and simulation, in both urbanism and contemporary technologies. A critical question we are looking at is how flood control plays into other energy or sustainable ideas to make new infrastructural systems for the site.

Alex Felson In teaching water management practices in the studio, we are finding that the translation of these engineering solutions can create a public space network. Getting specific about how the physical landscape can become a driver of site planning and program helps the students consider the context, the sequential movement inside and outside, and spatial and temporal patterns.

NR In terms of emergency preparedness and housing, how can architects assist and why was funding not directed toward these efforts earlier in the case of New York City?

Cynthia Barton Scaling up New York's capacity for damage assessment is critical to understanding the impact of disaster quickly, and mobilizing an organized volunteer architect corps is an obvious way to do this. Yet architects are discouraged from doing this type of work because they must take on the liability. The AIA New York Chapter has been lobbying for legislative change on this issue by advocating a Good Samaritan Act, but has not yet succeeded. However, the AIA and Architecture for Humanity are partnering to provide postdisaster safety-assessment training at a reduced cost, so there will be a core group of trained volunteers who can take on work when the legal issues are sorted out.

Shih-Fu Peng The question lies mostly with whether "architects" are equipped to handle this, as evidenced most recently at the Venice Biennale, where an award was given to the pavilion with alternative housing concepts for the earthquake and tsunami in Japan in 2011. Architects today seem focused on creating difference, which is inefficient to deploy; engineers focus on sameness, which at its core is deployable; neither is perfect.

Ed Mitchell If one looks at what happened in New Orleans, the public response was rather complex. I'm not sure if having America's "most important architect," Brad Pitt, build houses in the Ninth Ward was the best response. I'm guessing that delays in the response to Sandy were due to the difficulty of getting services back to areas like the Jersey Shore. The delay will also elicit a complex market response as evidence of the rampant real-estate speculation against risk happening in formerly middle- and working-class communities. The New York metropolitan area is probably more tuned to quick market response than old-fashioned public response. One might have to look deeper into how the actual crisis and the public and economic construction of crisis has been amped up to the degree that aggressive, pure market politics is put into play. I'm thinking in the more radical terms that Naomi Klein called "crisis capitalism." Different disciplines and professions will construct various means of constructing the timetables of recovery and restructuring.

NR How can we provide for the masses of displaced people in these situations, and what kinds of ready-made systems would be affordable and reasonable?

Cynthia Barton There is no silver bullet for this, and many options such as hotels and availability in existing housing stock will be first choices. In suburban contexts, FEMA's deployable housing can be an option—if not the best one architecturally speaking—but urban conditions are not addressed in federal programs. The NYC Office of Emergency Management and Design and Construction are in the process of constructing a multistory, multifamily prototype for urban postdisaster housing, which will identify and resolve many of the regulatory and logistical hurdles encountered in implementing deployable housing after disaster. OEM developed an Urban Interim Neighborhood Design playbook that provides a way to evaluate site options in terms of acquisition, regulatory processes, and constructability issues. The goal is always to keep people close to home, and this will be a function of restoring businesses and critical services along with housing.

Yale Women in Architecture

30th Anniversary of the Sonia Albert Schimberg Award

A symposium-reunion, "Yale Women in Architecture," was held on November 30 and December 1, 2012 at the School of Architecture.

"To single out women's achievements is tremendously important," noted Anna Fels, psychologist and author of *Necessary Dreams: Ambition in Women's Changing Lives*. "There is a long and illustrious tradition of gender-specific awards, and for the last fifty years they were for men only, so women have a lot of catching up to do." Delivered on the eve of the thirtieth anniversary of the Sonia Albert Schimberg Award, given to outstanding female architecture students, Fels's speech was a clarion call for the Yale alumnae. Her words chimed with the genesis of the Schimberg award, as she identified recognition as the key to nurturing ambition and advancing women's careers. Fels was one of many female professionals who were brought together for the inaugural "Yale Women in Architecture" reunion/symposium, held in November of last year. A celebration of the trailblazing career of Schimberg as well as the participants' own achievements, the reunion also served to highlight the woeful lack of gender parity that continues to plague the architecture profession.

Organized and moderated by Claire Weisz ('89), founder of WXY Studio, in New York City, and Anne Weisberg, Schimberg's daughter, with the support of the Yale Alumni Association and numerous alumnae, including Lisa Gray (B.A.,'82, M. Arch '87), Celia Imrey ('93), Jennifer Newsom Carruthers (B.A. '01, M. Arch '05), and Amber Wiley (B.A. '03), along with Nina Rappaport, publications director, the event was introduced as "a celebration of the legacy, history, and future of women in architecture at Yale and in the profession." It also provided a platform from which to discuss some of the less palatable facts and challenges that face women as architecture-trained professionals.

Significant questions included: Why do women make up only fifteen percent of the American Institute of Architects? How can women overcome gender stereotyping in the profession? Why, after decades of identifying the gender gap, are women still grossly underrepresented at senior levels? Weisz explained, "We wanted to highlight how impressive this work is and, through convening this event, underscore why it is important to change the culture of the profession to acknowledge and reflect these achievements." The day-and-a-half-long event saw alumnae (and a handful of men, although not nearly enough) congregate for Pecha Kucha presentations, panel discussions, and more intimate roundtable workshop sessions that provided an intellectual framework to a lively reunion. Including architects MJ Long ('64), Maya Lin (B.A. '81, M. Arch '86, DFAH '87), and one of Yale architecture school's first female graduates, Leona Nalle ('52), alongside 170 other attendees and thirty current students, the symposium was the first of its kind at Yale to gather female alumnae to address the lack of recognition of women in architecture.

To begin the dialogue, Anne Weisberg, of the FutureWork Institute, presented the legacy of the award's namesake, her mother, Sonia Schimberg. To honor "a pioneer and an adventurer" and reflect on Schimberg's contribution to architecture and unwavering commitment to her family, Weisberg and her sister, Carla Studley, launched the annual award in 1981 as a way to acknowledge the outstanding work of a single female graduate. Schimberg was one of a few women admitted into the Architecture Department when it opened its doors to female students after the Second World War, more than sixty years later than the School of Art.

Having graduated from Yale in 1950, Schimberg worked in New York City as an architect for Charles Luckman, which took her to Caracas, Venezuela, to develop hotels. While there, Schimberg thrived professionally, met her husband, and started a family, but she still remained in a minority, as illustrated by one of Weisberg's black-and-white photographs showing her mother in a gaggle of male stakeholders. Schimberg's determination to succeed professionally and innovate her design practice in an era defined and led by men resonated with the attendees at the event. Though many of the alumni have had ostensibly more opportunities and rights granted to them than Schimberg could ever have enjoyed, disparity remains a prevalent issue. Of course, as both Weisberg and Fels pointed out, the majority of female architects prefer to be recognized for their achievements simply as architects. Regardless of this tendency, gender informs an important part of their education and careers.

For Stacie Wong ('97), principal at Peter Gluck and Partners, in New York City, Schimberg's trajectory revealed a new perspective and context. "I have opportunities here and now thanks to the women before me, and if I'm not acknowledging being a woman and promoting it and it's not being tracked in that way, it may not necessarily have the impact that it could for younger generations. That's a big mind shift for me," she said. "I never really thought about me in the middle of this huge timeline of women before."

Schimberg's tenacity to negotiate her terms of work and take an hourly wage that allowed her the trappings of motherhood also chimed with contemporary aspirations for companies to build in flex time as well as the ongoing debate to define what it means to "have it all" or not, as Anne-Marie Slaughter, has argued. It was clear that Schimberg's success at maintaining an uncompromising passion for her work, together with clarity about her personal priorities, sets her apart from women of her generation, many of whom struggled to break from the domestic mold set out for them.

And yet with advances come new problems. In her talk, Weisberg identified three key dynamics of the workplace that hinder the progress of women, from entrepreneurs to business owners, at the global level. The first is the lack of recognition for women's achievements, without which ambition withers. Moreover, women tend to shy away from self-promotion, competitions, and claiming the credit they deserve, an insipid culture that Fels also identified. The second is women's potentially detrimental approach to relationship building, as Weisberg explained. In general, women relate through dense networks, whereas analytic studies have shown that knowing people who don't know each other yields more opportunities as well as new ideas and directions.

The third and final obstacle Weisberg described is society's perception of leaders and leadership. "As we get more senior, women have to walk a fine line between exhibiting behaviors that are considered leadership behaviors—that are attributed to masculinity—and exhibiting those that are consistent with being feminine." And if you fall on the wrong side of that line, "you get called the 'B' word." Weisberg's tact was overruled by an impassioned audience, which seemed to want a forum defined by honesty, ownership, and humor. As solidarity stirred into a chorus, Weisberg gave in and said, "A bitch."

Though Schimberg's relevance reaches further than the accolades imparted at Yale, it was the seed from which the symposium grew. In 2010, Weisberg had her first encounter with a Schimberg award-winner, at the Beverly Willis Architecture Foundation (BWAF) Industry Roundtable, which Claire Weisz also attended. "It was incredibly emotional," Weisberg said before handing over the microphone to keynote speaker Wanda Bubriski (M.A. '88), founding director of BWAF. Highlighting the pitfalls of gender stereotyping that she and BWAF have been working to address during the organization's ten-year tenure, Bubriski outlined its core initiative. The DNA program, or the Dynamic National Archive, is an ongoing project to catalog the names, profiles, and work of female architects and designers (www.bwaf.org/dna); it received an NEA grant this year. Speaking to the themes of counting and visibility, Bubriski highlighted the main concern in the profession, dubbed the "disappearing act," endemic in architecture. "There is a canyon of heroic white male architects along York and Church streets," she noted of Yale's New Haven city campus. "I didn't think about it as a student, but it permeated everyone."

Though Bubriski's research into women's representation at Yale made grim reading, the most bruising outcome was the reality that, despite hitting above the national average for the number of women faculty, according to the National Association of Architectural Education (NAAE), the School of Architecture's biggest burden is the lack of archives on the women it has so successfully nurtured and educated over the last sixty years. The themes once more turned to counting and visibility as Bubriski cited Lin's "Women's Table," outside Sterling Library. "It was important for making visible something that has been absent from campus," she said, quoting Lin: "The point was to make women count."

Bubriski's analysis concluded in a series of three action steps. The first, individually led actions,such as recognizing your own voice, recording reflections, and considering your legacy; the second, a series of institutionally led steps, such as consistency of record-keeping, more women teaching advanced design studios, and the employment of interdisciplinary experts. Lastly, a collective effort made a priority of creating an alumni advisory group and possible endowed professorships, mentoring, and, in keeping with the theme of the day, celebrating accomplishments.

The first afternoon was rounded off with brief and insightful reflections on the impact of the award by six of the eighteen award-winners attending the event: Patricia Brett ('90), Marti Cowan ('84), Kate John-Alder (MED '08), Li-Yu Hsu ('03), and Erin Dwyer ('12). Their experiences ranged from sidestepping architecture practice and focusing on landscape design to flying the flag for female architects in their native countries and complex—yet astoundingly common—first encounters with gender discrimination in the workplace.

Saturday

After the cocktail-fueled social the night before, attendees were thrust into a quick-fire round of presentations that kick-started Saturday's proceedings. Introducing the presenters, Lisa Gray revealed that, unlike the usual format of twenty seconds per slide, this symposium's Pecha Kucha would move at double speed. Remarking on the high caliber of speakers and the democratic nature of the format, she joked, "MJ Long has been given 3.5 minutes just like everyone else."

The next hour rolled out twenty presentations by YSOA Alumnae 240 slides,

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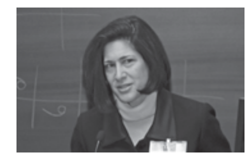
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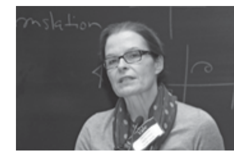
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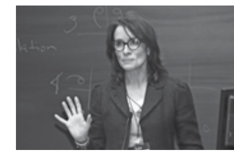
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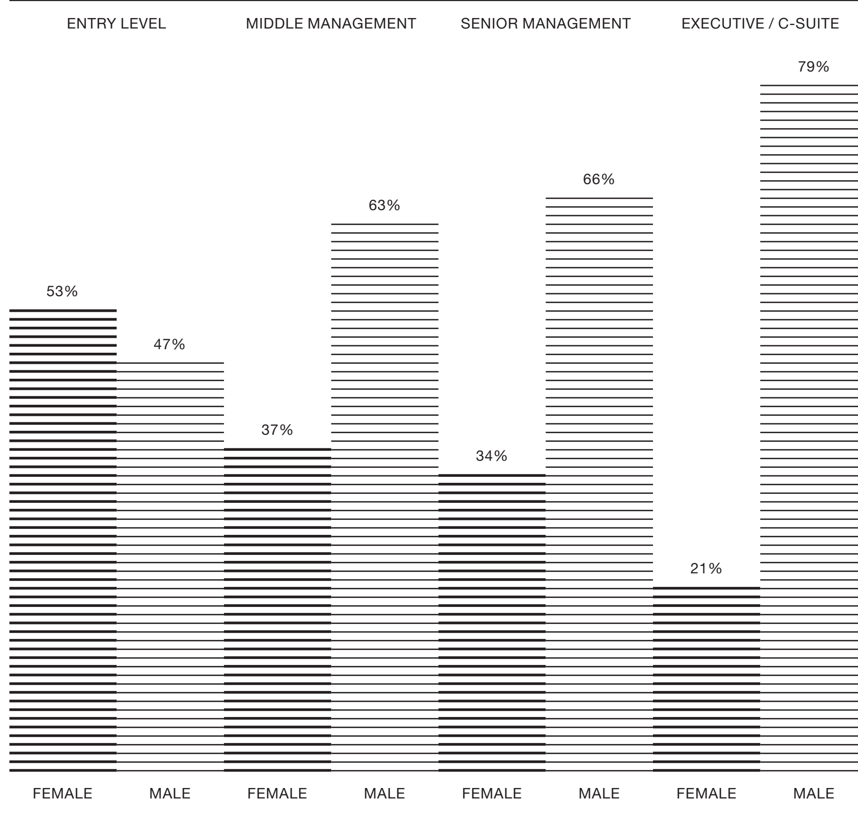
1. Sonia Albert Schimberg, 1972.
2. The alumnae gathering
3. Jennifer Tate
4. Lise Anne Couture
5. Ann Fels
6. Celia Imrey
7. Claire Weisz
8. Jennifer Sage
9. Kate Alder and Patricia Brett
10. Maya Lin
11. Faith Rose
12. Lisa Gray
13. Louise Braverman
14. Louise Harpman
15. Marian McKenna
16. Marion Weisz
17. Carrie Meinberg
18. MJ Long
19. Robin Elmslie
20. Sara Caples
21. Patricia Patkau
22. Anne Weisberg
23. Panel on education

Designing inclusive work environments where women can thrive starts with the understanding that time alone will not address the lack of women in leadership.



(Global companies with 5,000 or more employees)

Source: Hewlett et al. The Sponsor Effect: Breaking Through the Glass Ceiling (Dec. 2010). Data based on 60 global companies employing 4 million people in 190 countries.

and a world of diversity and accomplishment, along with some gasps and applause from the packed audience. Some presented work of their joint practices that was intimate and residential in nature, such as Carrie Burke ('90), of Parabola, while Faith Rose ('98), of New York City Design and Construction, showed a variety of public works by fellow alumni, and Celia Imrey presented the dedication to the art of curatorship that led to a commission for the Louvre Lens that would opening the following week. Louise Harpman ('94), who has personal interest in the power of ephemera, showed how even a coffee lid collection can be valued by the Smithsonian. MJ Long used her time to give highlights of the three-decade-long process of building the British Library with her husband, Sandy Wilson, and her own work with artists.

The focus on architecture shifted to answering the question posed to four celebrated Yale alumni: "What are you ambitious about?" Lise Anne Couture ('86), founder of Asymptote, illustrated the increase in scale of her projects in generative form, from smaller interiors to the expansive Yas Hotel, in Abu Dhabi. Marianne McKenna ('76), who is one of four partners—two men, two women—in the Toronto-based KPMB, advised the crowd to know who makes the decisions. She spoke convincingly about her focus on architectural excellence coming from engaging with her clients and presented the much-applauded Koerner Hall and Concordia University's new campus. Patricia Patkau ('78), of Patkau Architects, spoke about her shift away from output to focus on what she described as essential design research. She took the audience through her search for "how to make it easier" to build complex and lyrical structures, such as the Daegu Gosan Public Library, and the small ice-skating shelters in Winnipeg. She related that, at this point in her life and career, she has given herself the sanction to go slowly and "make sure it's right."

Marion Weiss ('84) said Weiss/Manfredi began through winning competitions. The competition was the only format available for getting the kinds of challenging projects that would allow Weiss the scope to develop the firm's now celebrated integration of landscape and architecture. The Diana Center at Barnard, the Seattle Art Museum, the Olympic Sculpture Park, and the newly awarded commission for the Washington Mall were all discussed within this framework. This gave Yale professor Deborah Berke the opportunity to summarize the dynamic presentations.

Opening remarks at the luncheon were delivered by Maya Lin, who, in spite of her antipathy to celebrity and efforts to avoid "embarrassing" attention, emphasized that it was this trait in herself that she traced to many women describing success differently. "It's the recognition end [of the equation] that needs to change," she said. "I've heard a lot of words today: it's intimate, it's human, it's community, it's 'we choose to live a different life.' . . . Success might not be a 300-man global office, but that doesn't mean that the work isn't really strong and that more than one name should be coming out [of people's mouths]. I think this is what this symposium is doing."

Providing a slower and more intimate environment for debate, the afternoon was organized into three moderated roundtable discussions: "Architects and the Medium of Design," "Architects and Activism," and "Architects and the Clients of Design." For many, the symposium format enabled direct interaction with the respected professionals and trailblazers whose own choices have offered some guidance. "It's very validating to see that women are doing incredible things. . . . It's great to see that it's actually common in this community," Vivian Hsu ('03), of Leroy Street Studio, said. "It's very motivational." Erin Dwyer, the most recent recipient of the Schimberg award, noted, "I've been able to meet other women who I respect, and it's been personally helpful to talk about work . . . and to know that I'm going in the right direction."

On the other hand, there is always the nagging sense that the effort to reach gender parity in architecture wears the same tired clothes. One recent graduate expressed a concern that seems to be common to a younger generation of architects who recognize the disparity but feel that the approach isn't necessarily relevant to them. "It's been interesting talking to women who are saying, 'I'm tired of being in the same place as we've been in for the last forty years: let's talk about work,'" one said.

On the opening night of the symposium, Dean Robert A.M. Stern addressed an auditorium crackling with anticipation: "To say that the culture and experience of our School for women students is very different today than it was in 1950 would be an obvious and profound understatement." As if orchestrated to form a full circle (these are architecture-trained professionals, after all), the final session was a forward-looking panel discussion and series of presentations about education that raised questions regarding relevance, role models, and the accessibility of teaching. Amber Wiley reflected on her unashamed efforts to fill the diversity gap as an African-American female architect. "But I realized that I had to move away from design to talk about design. I wanted to be inclusive and talk all the way around design using literature and sociology and design," she told a rapt audience. Other panelists spoke about the role of teaching as a means to conquer the inhibitions of and obstacles for women as well as nurture a new breed and encourage diversity of expression and background. Maureen Zell ('98) noted, "Architecture is fundamentally an interdisciplinary discipline. We should sell that a bit more."

If society and business are to make an effort to change the status quo, institutions must take steps toward effecting such shifts. As Fels explained, "For women to advance, we need to rethink how to recognize and support women's careers, starting at the graduate-school level and continuing throughout women's productive lives." As though in direct response, a rolling series of images and information submitted by alumni and organized by MED student Jessica Varner ('08) was screened in the afternoon. The presentation represented the seedling for a larger ongoing project to archive the work of female Yale alumni. It was clear from the sheer number of enthusiastic women who turned up that there is a thirst for more opportunities to mark their contributions and that the context of Yale is an apt place for the task. However, a formal history and tradition have yet to be organized and made available to future graduates and the public at large.

The "Yale Women in Architecture" convening represented a step-change for many female architects hailing from the school. The ideas and overwhelming—at times, even surprising—participation as well as the positive feedback it has received from alumni and current students is testament to its importance as a resource and forum for change. Merely by supporting this symposium, the School of Architecture has begun to shift the tradition of leaving women out of architectural history.

To augment the growth of a visual archive, Rappaport organized the filming of five-minute interviews of forty women conducted by students during the symposium. This collection of interviews and slides will form a significant new addition to Yale's progress toward recognizing the women who continue to shape our environment. There is talk of holding a thematic conference, producing publications, having the "Yale Women in Architecture" student group organize events, and creating mentoring networks to connect and support recent graduates.

"Although you may not realize it, you and I are pioneers," Fels explained. "We have stepped away from traditional limitations that have gone on for all of history and have created new rules and institutions. The changes that women are making are demonstrably good for the individual woman and society. We need women's talents, women's skills, women's priorities, and women's voices, and such change will make a better world for all of us."

—Gwen Webber
Webber is an architecture and design critic, editor of Pascoe&Fold.com *and the U.S. correspondent for* Blueprint. *She also writes for* The Architectural Review *and* The Architect's Newspaper.

Roundtable Discussions

Architects and the Clients of Design

Made up of architects who now work to help clients realize their designs, and moderated by Melissa DelVecchio ('98), partner at Robert A.M. Stern Architects, the panel gave personal and professional accounts of their work. Faith Rose ('98) spoke about her work for the New York City Department of Design and Construction Design Excellence program, which aims to raise the bar on city projects; Cara Cragan ('00) discussed her contributions to the Guggenheim Foundation Abu Dhabi project; Lisa Tilney (B.A. '93, M. Arch '01) talked about starting her own project management firm, and Anne Gatling Haynes ('94) described her work for the City of New York and the New Haven Economic Development Corporation as well as her experiences as a Sloan Fellow at MIT.

Sharing anecdotes and weighing in on the role of architects, the discussion centered around the fulfillment of a varied career and helping clients to access and mediate the design process. The audience's keen participation suggested that the working relationship between architects and clients and non-traditional career opportunities are worthy subjects for more discussion in academia.

Architects and the Medium of Design

Sparking a panel discussion on cross-pollination, moderator Celia Imrey asked how architecture influences other professions. Robin Elmslie ('90) argued that process is the common denominator of creative professions, and women do "process" differently from men, in part because they think as consumers. Some on the panel agreed that speculative architecture is more influential outside of architecture circles than built work.

Patricia Brett suggested that students were encouraged to pursue unconventional careers when Yale's School of Architecture had strong connections to different schools. Madeline Schwartzman ('86) agreed and said, when she first started working with film, she felt like "a freak on the fringe." Elmslie noted that part of the struggle derives from an economic burden. "Following seven years of education with all the fees associated with that, you are afraid to take on all the liability," replied Brett.

Imrey concluded, "Why aren't architects selling themselves as creative thinkers?" Architecture schools don't know how to market themselves, and as a result graduates don't know how to educate the broader public on how architects can impact society, which prompted one audience member to remark, "We don't know how to communicate our own value."

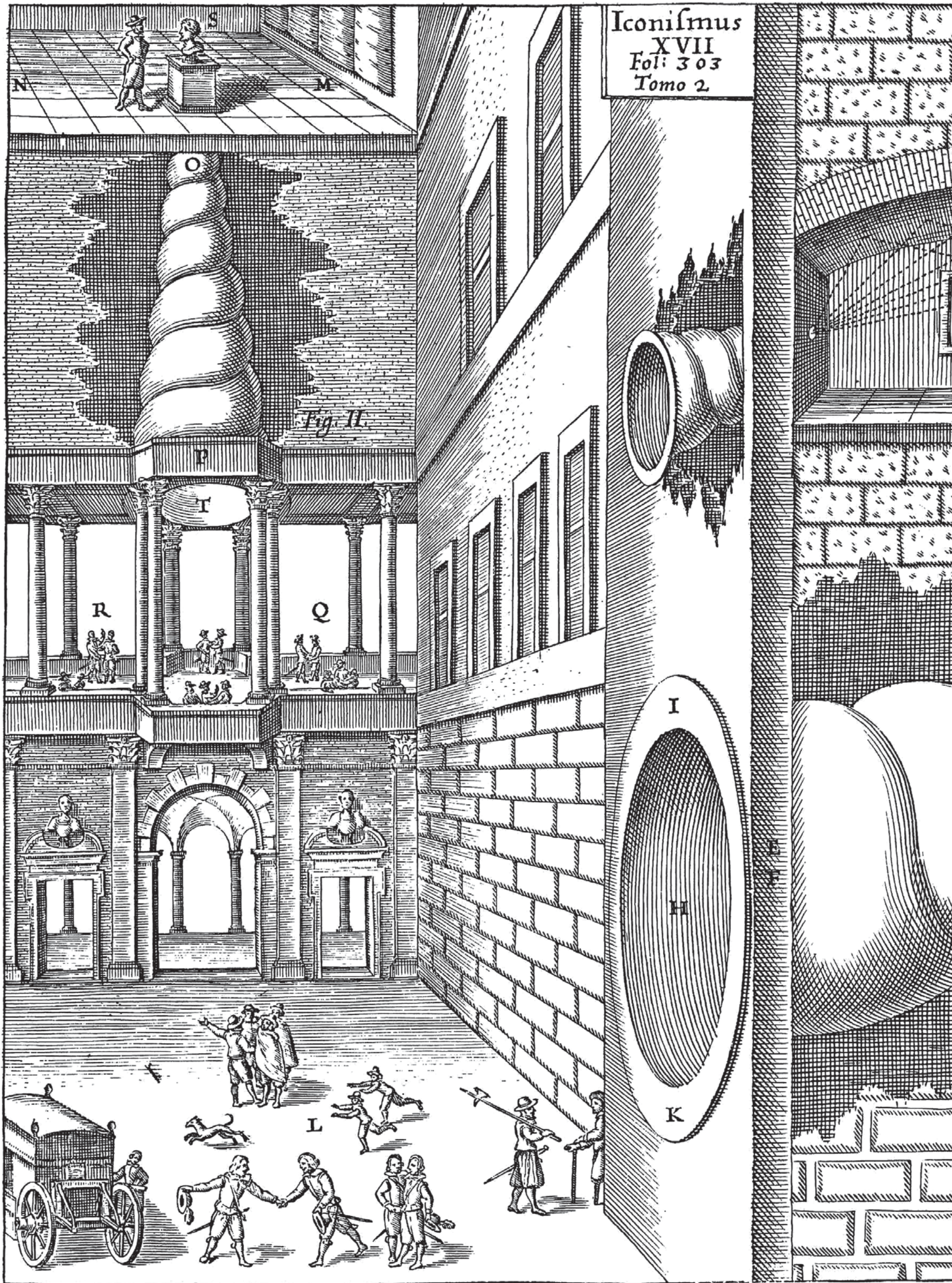
Architecture and Activism

Professor Dolores Hayden asked the audience to identify a realm of activism within architecture they have either engaged with or find interesting. Responses ranged from low-income housing, sustainability, and exhibitions, to rural transit, overseas work, and education.

The following presentations were equally diverse. Cynthia Barton ('02) discussed her Yale thesis on a space for post-disaster counseling, which led her to work as the Disaster Housing Recovery manager for the New York City Office of Emergency Management, currently coping with Hurricane Sandy recovery. Kimberly Brown ('00) showed the work she did as Carl Small Town Center director at Mississippi State. Projects paired community members, faculty, and design students with the goal to teach design and empower the community. Kian Goh ('99) discussed her activism efforts against racism, sexism, and homophobia in her presentation of designs for the Audre Lorde Project, a center supporting LGBT individuals of color. Estelle Margolis (B. Architecture '55), the political activist, provided vivid recollections of her time at Yale and talked about her drawings in posters and pamphlet designs for political campaigns and other causes.

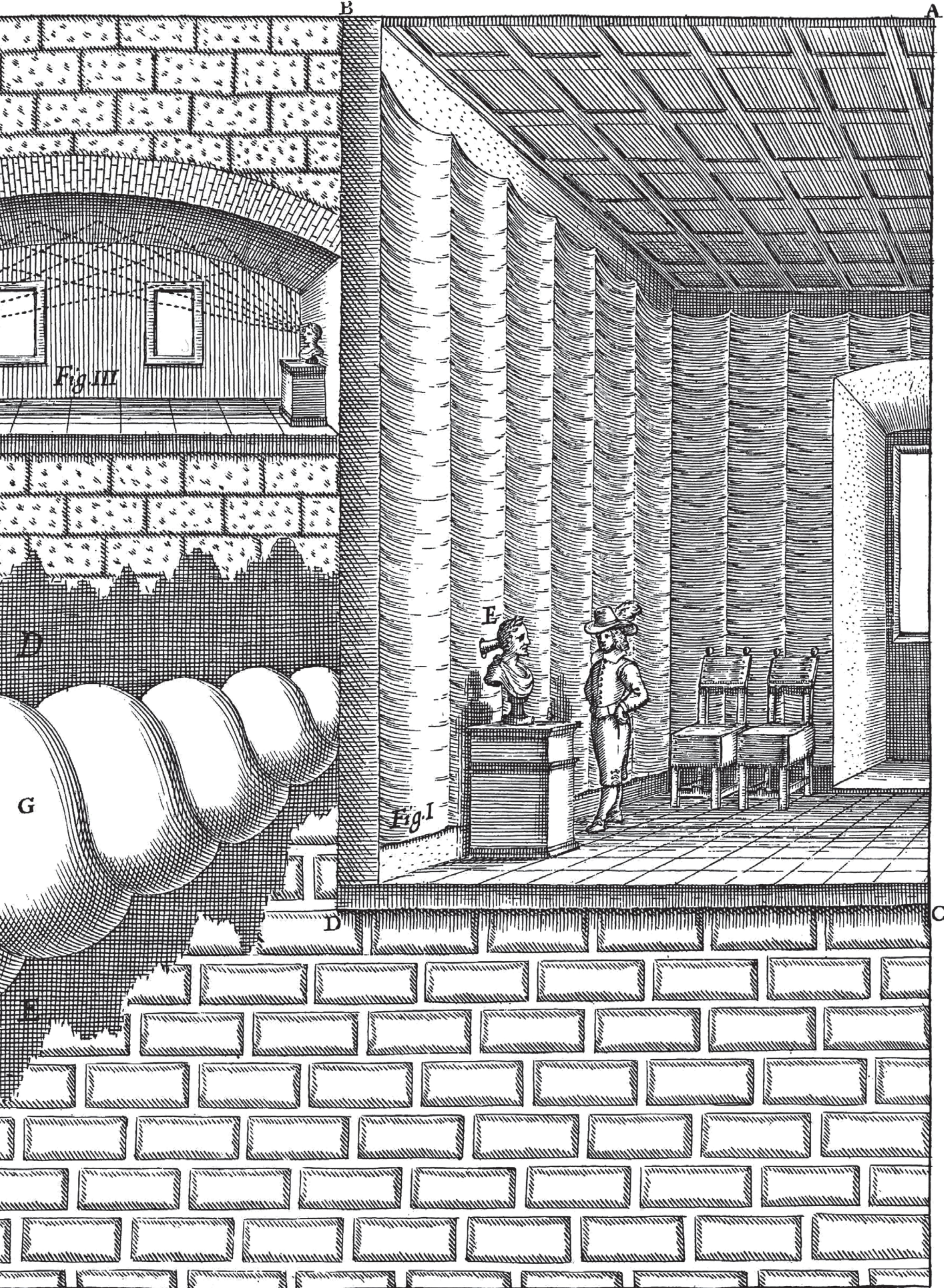
Summaries written with the assistance of Jamie Chan ('08), a Boston-based writer; Melissa DelVecchio ('98), partner at Robert A.M. Stern Architects.

Sound



Drawing showing speaking tubes in Athanasius Kircher's
1650 treatise on acoustics, Musurgia Universalis.

in Architecture



at Yale

Eisenman's Palladian Virtuality: Ahistoric Parametric Undecidability

The exhibition *Palladio Virtuel* was displayed at the Yale School of Architecture Gallery from August 20 to October 27, 2012. It was curated by Professor Peter Eisenman with Matthew Roman ('08), and with analytical work by Yale students.

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1a. *Palladio Virtuel*, Architecture Gallery, first installation space.

1b. *Palladio Virtuel*, Architecture Gallery, second installation space.

1c. *Palladio Virtuel,* Architecture Gallery, third exhibition space.

2. *Palladio Virtuel*, Architecture Gallery, floor plan.

3a. Analytical model of Villa La Rotonda.

3b. Analytical model of Palazzo Chiericati.

3c. Analytical model of Villa Serego (*Santa Sofia*).

4. Analytical drawing of Palazzo Chiericati, *Palladio Virtuel*.

How do Peter Eisenman and Matthew Roman ('08) turn an exhibition on Andrea Palladio into an architectural exercise? Will this exhibition trigger another neo-Palladianism? Why in 2012? What is the contemporary relevance of the installation at the Yale School of Architecture, currently dominated by the use of the computer in architectural representation? Why does Eisenman think Palladio was not a Mannerist? And finally, how far do the consequences of such a negation go?

Eisenman and Roman address different aspects of these questions from the moment a visitor enters the space. Expecting to see drawings or models, the viewer first experiences an architectural exercise that opens up various dimensions of architectural representation. While reading Palladio's work differently and activating another neo-Palladianism may seem out of time, this exhibition comes to us when historical disciplinary precedents have been replaced by an *ahistoric* architecture, one that has substituted culture with technological progress, understanding precedence by displacing the structure of the latest computational algorithm.

Palladio's influence has shifted historically in relation to the reading of his architecture, making relevant both his work and the work of architects who project different understandings of his oeuvre. These readings have changed from stylistic emulation, displacing architecture signification, to the parametric coding and organizational methodologies implicit or projected in Palladio's spatial arrangements. Historians have identified Palladio as a Mannerist architect in that he displaced Renaissance canons, opening up the field for the Baroque. Eisenman analyzes a challenging quality in the relative autonomy of Palladio's buildings' parts relative to the whole, which seems to contradict the mere displacement of a clearly structured whole, separating his work from a Mannerist attitude. Architectural historian Rudolph Wittkower's analysis of Palladio's villas recognized an underlying displaced whole, which became canonical in revealing a nine-square pattern common to eleven of his villas. This well-accepted thesis is the most important structuralist assumption that Eisenman questions. However, Eisenman, himself a radical architect and a continually critical innovator, develops this exhibition devoid of historicism by introducing a close reading that implies a historical reformulation difficult to dismiss and implying many consequences. One of these may go as far as to reformulate certain commonly assumed fundamentals of Eisenman's own project.

From Exhibition to Installation

While the viewer expects to visit an exhibition on the work of Palladio, he or she first experiences an architectural exercise. An articulated, undulating introductory compressed space indexes several references and offers a transitional, immersive spatial quality barren of exhibition material (fig. 1a). The second space develops a strong organization in plan, presenting another estrangement to preconceived ideas of an exhibition, as the viewer enters an apparently symmetrical space that is compressed to bring the background wall to the foreground, thereby activating a frontal picture plane (fig. 1b). Strangely enough, the objects exhibited are not architectural drawings but bidimensional relief drawings that become separate three-dimensional volumetric scalar models representing architectural relationships that underpin Palladio's work. The show fluctuates between an architecture installation and an exhibition, activating an interesting sequence of spaces. The last contains twenty bidimensional axonometric architectural representations of Palladio's work that also serve to synthesize ten years of Eisenman's research (fig. 1c).

Poststructural Neo-Palladianism

In Wittkower's analysis, Palladio's architecture could be understood as a critical historic project aimed at constructing a long-lasting metaphysical trajectory for the discipline by revealing the stability of underlying structures. The common nine-square diagram that Colin Rowe, Wittkower's student, traces between Palladio's Villa Malcontenta and Le Corbusier's Villa Stein, in Garches; Giuseppe Terragni's underlying spatial organization, based on Palladian strategies; John Hejduk's Texas Houses, and Peter Eisenman's House series of the 1970s all complete a referential axis for such a structuralist plateau across the twentieth century. Each of these architects, including Eisenman, resolved a specific tension by bringing deeper recognizable orders to the foreground and displacing them to activate architectural problems. This project would find a means to actualize itself within a Modernist ideology, perpetuating Palladio's project, engaging with sequential neo-Palladianisms, and actualizing the relationship between an underlying fundamental structure and a means to overcome its predetermination.

Particularly interesting in Eisenman's exhibition on Palladio is the way the analytical diagrams are organized to challenge assumptions. His ordering of Palladio's villas has two meanings. First, Palladio's Villa La Rotonda (fig. 3a) is identified as the most ideal of the villas, supporting the reference to a normative organization, which could be closely related to Wittkower's nine-square pattern. At the end of the exhibition, Eisenman places Villa Serego (Santa Sofia) as the most *virtual* of the villas, in which the ideal normative reference is dissipated (fig. 3c). Therefore, the arrangement presents an argument against Wittkower's reading. In this regard, Anthony Vidler's recent review of the exhibition in *Architectural Review* goes even further, affirming that Eisenman "now put into question as a stable, unified, geometrically clear object . . . to demonstrate that none of the villas . . . has any formal typological consistency in relation to one another." Eisenman's novel reading may emerge as a resistance to a simplification of his project, a critique of previous readings usually regarded as ideal immaterial diagrams. Therefore, this reading does not imply opposition to Eisenman's previous work.

Wittkower's reductive abstractions disregarded particularities of the building designs that question the linearity of the revealed organization. Eisenman focuses on these factors—the varying thicknesses in the walls that articulate specific spatial juxtapositions; key relationships between columns and walls; and the Barchese buildings eliminated by Wittkower, which requalify relationships between the villas' sites and the figure of the main building, which is dissipated as a normative reference. Eisenman redefines Wittkower's diagrams as *topological,* in line with the contemporary qualification of an elastic diagram, implying problems that emerge when focusing only on degree variation, which may have eclipsed Palladio's spatial articulations.

Unstabilizing the Notion of Origin by Overcoming Parametric Variation

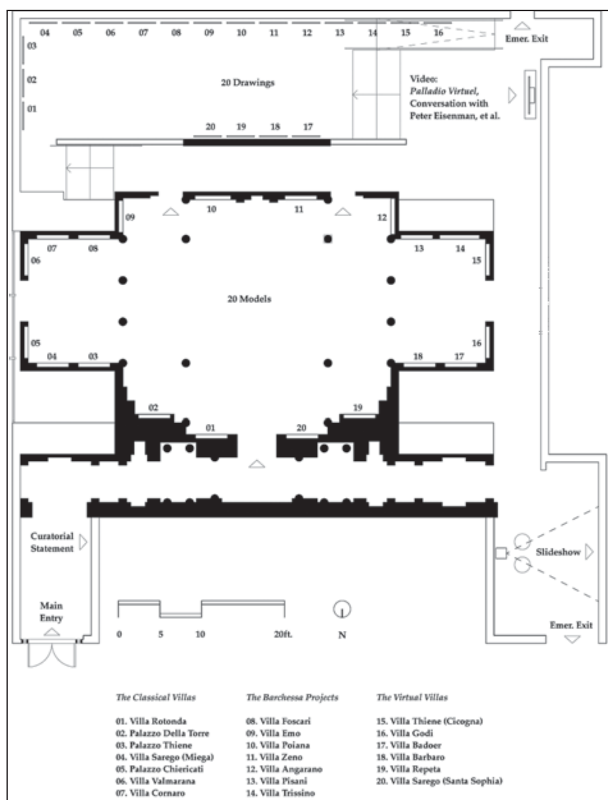
Following Wittkower, Palladio defined a modern project based on a clear organizing structure identified with the humanist theories of the time. Palladio established a system of relationships among spaces, assigning continuity through alternating rhythmical mathematical ratios. He reinforced a general logic that created a responsive structural system that can be both referenced and displaced by altering its order. While a normal proportion is kept constant, the other varies by inducing displacements to this reference, projecting a relationship that is retained and accumulated but also displaced. This system of relationships controls decisions systematically based on proportions parameterized by mathematical progression.

But Eisenman takes these questions to another level. His exhibition may be seen as a critique of the generic, incorporating variations through singular architecture problems that respond to the logic of the particular. He does not negate the presence of an underlying structure but rather critiques a reductive understanding of organization resisting any ideological reading.

Villa La Rotonda (fig. 3a) is placed by Eisenman as the "ideal villa par excellence." In the apparently most stable of his villas, Palladio is already incorporating a deep transformation of schematism dismissed by historians, who typically describe the villa as a symmetric building, when in reality—as the analytic model-diagrams show—one direction is privileged over the other. So in the most ideal villa, the reference for the normative is addressed and critiqued. This means that a strong differentiation is activated by the parts to present a tension against the unification of the whole.

The most disarticulated and singular building in the exhibition is Palazzo Chiericati (fig. 3b), where the ideal figure is not yet completely dissipated. Spaces are longitudinal and narrow due to the compression of sequential spatial layers, which may be related to the dissemination of an ideal but distorted nine-square-grid figure. Independently from indexing the constraints of the site, this building activates a more relevant organizational problem. For Eisenman, it is clear that there are indices of many displacements in the building, such as the double column overlapping at forty-five degrees, indexing the overlapping of the portico into the loggia.

Thus, Palladio develops an alternative architecture *topology,* since one may reconstruct the relationship between an implied normal origin and the final design in a continuous, elastic diagram. But what may be implicit in Eisenman's new argument, or as an alternative argument in continuity with his previous structuralism, is that this topological transformation may be read as a critique of the initial organization, proposing a



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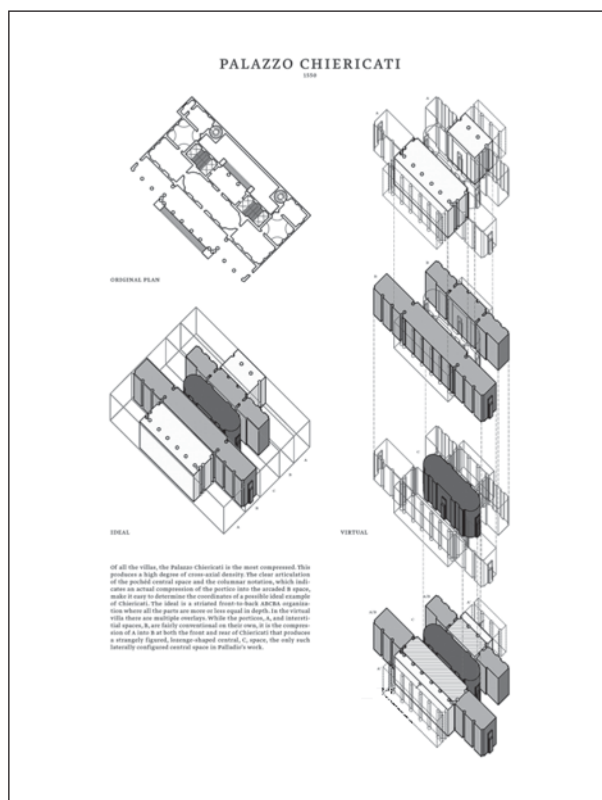

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3a, 3b, 3c

distinct typological change from a centralized organization to a field of layered spaces with no hierarchy. The design ultimately seems to set spaces in tension apart from the initial elastic, generic organization, proposing spatial articulations through the walls and the columns (fig. 4). The resultant spaces acquire autonomy from the relational logic, proposing a non-reversible composition, and revisiting Eisenman's reading that the buildings seem less cohesive. Any interpretation is a design decision influenced by an ideology. This alternative reading also offers an unstable idea of origin, a displacement that offers a level of critique in which any new condition may become a new parameter.

Palladio may have proposed both the establishment of a relational order and a resistance to the homogenizing quality predetermined by that same order. The design of Palladio's buildings opens up what Eisenman calls a state of "undecidability" by critiquing the set of parameters that indexed its process.

But with Palazzo Chiericati, this problem may be useful to question certain parametric issues in contemporary digital architecture, pointing out Eisenman's preoccupation with resisting superficial diagrammatic readings. His formal method in the 1970s developed an increasingly complex series of diagrams from basic displacements in a step-by-step logic of iterations; however, the departure organizational structure is not questioned through this process, and an idea of a stable origin prevails.

The implicit project in progressive parametric variations is to resolve a structural typological change within relative topological displacements that can critique and transcend absolutes given a stable origin.

Recent generations may consider architectural history irrelevant. This is clear in the current state of architecture discourse, wherein innovation is referenced by advancement over previous digital form-generation methods or digital representation techniques without addressing a cultural displacement that would activate content in the work. The implicit condition is that computation has induced an ahistoric architecture.

Mannerist Displacements and Continuous, Unstable Origins

According to Eisenman, Palladio's resistance to deterministic order, through addressing the autonomy of the parts in a building, distances his work from Mannerism. The architecture of the installation is a juxtaposition based on a synoptic reading of two floor plans: Palladio's Palazzo Della Torre (Verona, c. 1555) and Carlo Rainaldi's Santa Maria in Campitelli (Rome, 1656–65). The exhibition's plan articulates an architectural quotation, a critical reference to Palladio by Rainaldi's building, bringing historic reference to the autonomy of the parts in a building (fig. 2). Rainaldi critiques the spatial plasticity of his master, Francesco Borromini, proposing a disarticulation of the building by interrupting the undulating continuity of space, breaking the artificial linearity of Brunelleschi's perspectival space focalized on the altar—a clear reference to Palladio's Il Redentore (Church of the Most Holy Redeemer, Venice), where spaces become sequentially disarticulated.

Eisenman and Roman use Rainaldi's disarticulation to critique Wittkower's reductive reading for a closer appreciation of architecture in tension with its own organizing principles. This interpretation relates to Eisenman's reading of Terragni and Palladio's influence on Terragni's work, specifically in the Casa Giuliani Frigerio (Como), where on one side the unifying relational openings of the façades reveal the volume as a mass in tension with the openings that separate each of them on the other side, making the façades independent planar elements. This results in a non-cohesive building that seems to explode, belying the stability of the structure.

Eisenman Against His Precedents: A Second Parental Killing

This exhibition goes against a simple misreading of Eisenman's work, especially his *Formal Basis in Modern Architecture,* a PhD thesis based on transfigurations that alter the stability of a formal principle.

Guido Zuliani's essay "Evidence of Things Unseen," in *Tracing Eisenman*, questions Rowe's assumed legacy in Eisenman by proving that his diagram between Palladio's La Malcontenta and Le Corbusier's Villa Stein was based on a mathematical 1-2-1-2-1 spatial sequence, as opposed to Wittkower's diagram which depicts Palladio's spaces as an ABCBA, in which the middle space is different from the side spaces, implying an architecture differentiation. With this reading, Eisenman broke with an assumed legacy based on the work of Rowe. If there is a different virtuality for each villa, with this reading Eisenman obliterates Wittkower, as claimed by Anthony Vidler in his review of Eisenman's exhibition.

The problems raised in this exhibition are pertinent to contemporary discussions that identify the limits of working relationally and the possibility of a project that is open to indetermination. Computer algorithms are based on recurring, treelike bifurcating structures, eliminating the possibility of a different kind of thinking process other than the set of predetermined ideas implicit in the system. The question relative to parametric design is, whether a different thinking process or spatial organization is possible through a dissipation of the given structure—as a structural displacement that can engage a different type of thinking process than that given by these relational structures.

What is interesting in Eisenman's argument is the tension between a parameter that measures differences and the possibility that these differences can create new parameters. If this reading is possible, Palladio anticipated a project that is still problematized today, between the structuralist parametric possibilities of computation and the resistance brought by poststructuralist indetermination.

—Pablo Lorenzo-Eiroa
Lorenzo-Eiroa is associate professor adjunct at Cooper Union and design principal of New York–based Eiroa Architects.

Inner Agents: Palladio and Eisenman

"Surrogate. He is a surrogate for me." That was Peter Eisenman's way of cutting short a question, in a 1980 *Archetype* interview, about his work on Giuseppe Terragni ". . . Since I cannot be my own critic, I can criticize my own work acting as a critic agent only using other architecture as a vehicle."

But when he says this exhibition "is not about Palladio, per se," a pause is necessary. "In and of itself" is the usual rendering of per se, but per can mean either by or through, and se can mean either itself, himself, or themselves. While Eisenman throughout his career has had, and still has, recourse to references outside the discipline of architecture, or outside his own architecture, his going outside is always a technique to return with a vengeance inside. To gain greater agency within the canonical inside: an inside agent. Who else has read Terragni's Casa Giuliani-Frigerio, in and of itself, as exactingly? Who else has tracked these particular coordinates of this series of villas with this kind of precision?

That Eisenman limits his "intrinsic" analysis to resist any aspects that he considers "extrinsic"(historical context, tectonic articulation, social, and cultural modalities) should not limit anyone else interested in developing much fuller explorations of these works through testing these hypotheses with additional forms of analysis. But any student of Palladio, from the most beginner to the most advanced would benefit from patiently following in sequence Eisenman's concise captions regarding these twenty buildings. Allotted space here does not allow me to read his close-reading, its insights and blind-spots, but particularly crucial is the way Eisenman demonstrates—in relation to the reductio ad absurdum of his ideal versions of the villas in über-symmetry mode—how each and every Palladio villa rather than a simple aggregation of elemental parts is a complex superposition of loggias, porticos, transition spaces, and central spaces, which embed into and emerge out from each other in an astonishing array of recombinate iterations.

Certainly some future critic will track, with the same phrases Eisenman uses for Palladio, the development from his early villas that enacted a crisis of synthesis (House I, House II, House III, House VI) to his later building complexes that extended, dissipated, disaggregated, and re-aggregated between landscape and building. But for Palladio and Eisenman, inner agents both who misread prior canons, analyses of their relational taxonomies should not be portrayed as teleological imperatives but as transformational ranging across differential states, where sometimes early themes get recombinated into later work.

While it seems unaccountable to recombine the mid-sixteenth century of Palladio with the mid-seventeenth century of Rainaldi, once again here Eisenman points us to another period that needs reexamining. For those interested in composite techniques there are extraordinary modes to be investigated in the range between disaggregation and re-aggregation (the refusal to completely fuse or completely unfuse) not only in all of Rainaldi's work, but in other architects of this period such as Pietro da Cortana (not to be missed are the composite tectonics of his SS Luca e Martina and S. Maria della Pace) and Martino Longhi the Younger. This would also help us see certain related recombinative modes in Palladio's later work of Palazzo Valmarana, the Loggia del Capitanio, the Venetian churches.

Sarah Whiting has proposed that it's time to look at our disciplinary histories again. Indeed with new critical and formal tools it is time to reconsider all of our histories, from anytime, anyplace, any mode, but particularly those periods that used to dominate historical studies. And while some may find it ironic, it remains interesting that the non-historian who has kept discussions of these histories from the Renaissance until today most alive in the field of design in this moment—even and especially through his own series of surrogates—is also one of the most radical architects of the last half-century.

—Mark Rakatansky
Rakatansky, principal of Mark Rakatansky Studio, is an architect and adjunct professor at Columbia's GSAPP. He is author of, most recently, Tectonic Acts of Desire and Doubt.

Book Reviews

Five
North American
Architects
An Anthology by
Kenneth Frampton

Stanley Saitowitz
Brigitte Shim+
Howard Sutcliffe
Rick Joy
John+Patricia Patkau
Steven Holl

Columbia University GSAPP
Lars Müller Publishers

Five North American Architects

By Kenneth Frampton
Columbia University GSAPP, 2012
240 pp.

Frampton Comes Alive

Leave it to Kenneth Frampton to use the occasion of his eightieth birthday as an excuse for a conference on what he sees as the current state of architecture in North America. Never mind that the rest of us will more than likely be satisfied just to *see* our eightieth, Frampton looks at this personal milestone as an opportunity to once again sound his call for an architecture driven by place, matter, and light, as he has been doing for close to fifty years now, since arriving in the United States in 1965. He shows no signs of abating.

This book is a record of that gathering, in November 2010, at Columbia University's Graduate School of Architecture, Planning, and Preservation, where Frampton invited five distinguished practices to discuss their work and its ongoing relationship with his thinking.

What is interesting from the start is Frampton's choice of these particular five practices and what he means to show through their alignment. True to form, he relies less on national borders to make architectural distinctions and more on the climates and geomorphologies within which each practice operates. We have Stanley Saitowitz representing the West Coast, Steven Holl on the East Coast, and Rick Joy in the Middle Desert of the United States. Add to this trio Shim and Sutcliffe, of Midwest Canada, and the Patkaus, of the Canadian Northwest, and you have a more expansive idea of North America than you've probably been walking around with (that is, if you're from the United States).

In the book Frampton goes great lengths to apologize for those *not* chosen, explaining the arbitrariness of the number five as stemming from the fact that the symposium was limited to a single day. However, he suggests that these particular architects "manifest a common concern for emphasizing the following expressive tropes… *landscape, material, structure, craft, space, and light*," modes that are conspicuously absent from much of "today's all too worldly architectural production."

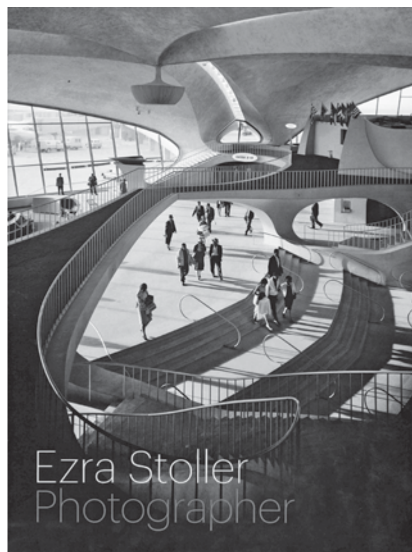
By "worldly," Frampton seems to suggest architecture that is overly concerned with representing the techniques of its own inception, or with the sculptural spectacle of its exterior over, say, its interior volume or relationship with its topographical conditions: in other words, architecture that reflects a predisposition for the object in space over the space in the object.

This distinction is reductive (Frampton admits it risks oversimplification), not to say outdated, and it continues to be perpetuated on both sides of the debate by others of Frampton's generation, his main foil being eighty-year-old Peter Eisenman, who recently proclaimed that there are only two kinds of architects: conceptual (him) and phenomenological (these five, among others).

What should we make, for example, of Saitowitz's Tampa Museum of Art or Holl's Nelson-Atkins Museum? Do they not delight just as much in their shapeliness and spectacle as they do in their negotiations with the ground? Are they not predicated on *a priori* conceptualization and abstraction as much as they are on structure, space, and light?

Each of these five architects acknowledges a personal debt to Frampton's influence on their thinking, most notably through his 1983 essay "Towards a Critical Regionalism: Six Points for an Architecture of Resistance." But I wonder if they aren't also somewhat shackled by a persistent association with regionalist tendencies, as this becomes a liability when chasing larger or more distant work (Holl being the obvious exception here). Nevertheless, Frampton's voice is one of the very few that has proven capable of enduring decades of profound architectural change precisely because of its demand for an architecture of excellence, as exemplified by those he has collected here.

—Martin Finio
Finio is principal of the New York–based Christoff: Finio Architects and is a critic at Yale School of Architecture.



Ezra Stoller, Photographer

Edited by Nina Rappaport and Erica Stoller
Yale University Press, 2012, 288 pp.

Has a photographer ever been as allied to an architectural era as Ezra Stoller? His career spanned Modernism's apogee in the United States, from the 1930s through the 1980s, a half-century during which he documented the landmarks of the movement. This new book presents Stoller to us as a complex artisan whose work covered many aspects of Modernism—not only architecture but also industry, advertising, and corporate America.

Stoller started his college education as an architecture student, but the tug of the camera came early. He graduated from New York University in 1938 with a degree in industrial design and began taking photos for his architecture classmates. In an illuminating preface by his daughter, Erica (who describes him as a "storyteller"), we come to understand Stoller as methodical and disciplined in his endeavor to document architectural design intent through his photographs. Stoller would talk to his architect clients and spend hours or sometimes days at a building in order to understand it thoroughly before beginning a shoot. His images led the viewer through the architecture with careful framing, employing a window, handrail, or some other building element to link one image to another to convey movement through space. Stoller did not believe that one "money shot" could truly represent a work of architecture. Instead, his rendering of a building was comprised of a series of narrative pictures that tell stories. Although he also shot in color, Stoller's fondness for black-and-white photography presented architectural form in its very best light and shadow. He sculpted space within the two-dimensional confines of his view camera.

Architecture was just one of Stoller's subjects. This book presents his portrayals of industrial processes, manufacturing, and the corporate world. Television sets on an assembly line, the color printing process, pharmaceutical manufacture, hydroelectric power generation, laboratory research—Stoller captured these subjects and more using the same methodical storytelling narrative that he employed for architecture. Coeditor Nina Rappaport writes about Stoller's work as an industrial photographer in historical context, revealing how he lifted the veil so his audience could grasp modern manufacture and science.

Three essays about Stoller's architectural photography give us differing views of his work. John Morris Dixon, a distinguished editor of architectural publications thoroughly examines Stoller as the architectural photographer of his time, with the insight of actually having been there as it happened. Akiko Busch, an author of a book on architectural photography, writes about Stoller's photos of the postwar suburban home, and Andy Grundberg, former photography critic of *The New York Times*, considers the artistic role of his oeuvre.

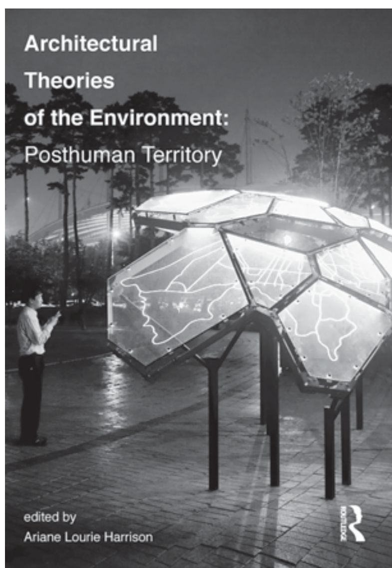
Of course, there are also the photos: a portfolio of 112 architectural works, followed by sixty-five newly discovered industrial subjects and a collection of thirty residential images. The book also includes a complete catalog of all of Stoller assignments including the cameras, lens, and equipment he used over the ages.

Stoller's work constitutes a photographer's tale of building, taking the viewer on a tour of architecture in space. Four images of the Seagram Building, in Manhattan—taken in 1958, shortly after the building's completion—are excellent examples. In one, we see the dark bronze tower commanding Park Avenue from its plaza pedestal at dusk. Glowing most brightly at ground level, its interior and exterior are revealed simultaneously. In another shot, taken in the early afternoon from directly across Park Avenue, Stoller highlights the tower's materials, depicting it as a restrained and austere yet elegant glass and bronze box. In a close-up of the northeast corner of the building, with a view of Gordon Bunshaft's then six-year-old Lever House just across the street, we read its bronze finish. A fourth shot frames a view from the Seagram lobby to McKim, Mead & White's Racquet and Tennis Club, across Park Avenue, along with just a sliver of the Lever House. Thus we can understand where we are in the city and how one view connects to the other. It's as if Stoller presents us with a carefully composed series of dots, like stars in space revealing the constellation of Seagram's beauty and genius.

Stoller's sense of humor and good luck at being at the right place at the right time armed with his camera are evident in a photo of Frank Lloyd Wright's Guggenheim Museum from across Fifth Avenue. A 1956 Ford Fairlane coupe is placed at the bottom foreground (Stoller loved to include automobiles in his shots, a theme that Busch explores in her essay); the branches of a tree fill the top foreground. In the middle distance, Wright's stratified rotunda glistens in the afternoon sun. None of these elements were chance, and we can admire the photographer's careful control of the composition. But then, on the sidewalk in front of the museum, two nuns in their full black habits saunter north on the avenue. Stoller catches them mid-stride, their stiffly starched white wimples echoing the curves of the structure's tiered spiral.

Followers of Stoller's work will find many old friends here, (such as photos of the Yale Art & Architecture Building, now Rudolph Hall, complete with shots of Paul Rudolph and some architecture students). Such images might have helped complement one's architectural education or one's appreciation of the art. Indeed it is through Stoller's photographs that our very knowledge of much of Modern architecture has been shaped.

—Michael J. Crosbie
Crosbie is associate dean and architecture department chair at the University of Hartford, West Hartford, Connecticut.



Architecture Theories of the Environment: Posthuman Territory

Edited by Ariane Lourie Harrison
Routledge, 2013, 336 pp.

Google recently released a number of astonishing photographs documenting the interiors of their data centers. Essentially a new building type that has gone largely unnoticed beneath a veil of banality, these structures conceal a strange inner world of technology. Utterly sublime and of our time, these buildings were not built for human beings. They were, it is troubling to realize, built for computers. With massive cooling requirements and an unending need for an electrical umbilical, these data centers have a shockingly large footprint. Despite the ubiquity of the Google home page, we rarely consider the physical substrate of the virtual domain. It seems we are now more at home with the friendly virtual objects than we are with the strange but real objects that are populating the emerging posthuman territory.

Yale critic, Ariane Lourie Harrison's new anthology delineates an intellectual structure for understanding architecture's possible role in this new frontier. The data center is not the only strange object to have recently emerged. Be it informational infrastructures, bacterial robots, anthropocentric geologies, or the many cyborgs all around us like elephants hiding in plain sight, the objects populating the posthuman territory evade comprehension. This is the deep relevance of Lourie Harrison's provocative work. New intellectual tools are clearly necessary to understand the conjunctures evident across the spectrum of material practices. The interaction of nature, technology, and the human being is increasingly ambiguous and uncertain. Lourie Harrison's carefully curated collection of essays and projects address the persistent blind spots of humanism and sets out possible directions for how architecture might maintain its relevance as a vital form expression, instead of degenerating into a tool for obfuscating these difficult realities.

The anthology is timely and makes an important contribution toward our need for new intellectual tools. As clearly articulated in the insightful introduction, we are witnessing the erosion of important distinctions that have marked the human territory. Nature and technology, organism and machine, building and environment, human and animal are all oppositions that have become blurry. The point of view expressed in the book is not that these concepts disappear altogether, but that they are converging and forming strange hybrid assemblages. Perhaps the most important distinction of all, human and world, is being questioned here. If the human subject no longer has special status as an enlightened being outside the rest of the world, how are we to understand our agency?

Lourie Harrison's strategy is to focus on three topics from a posthuman perspective: subjects, assemblages, and territories. Thought-provoking essays and case studies examine how architects are working with these ideas and the shift in perspective. The projects chosen for the case studies represent an unexpectedly diverse cross-section through contemporary practice. From Arakawa and Gins to Studio Gang Architects, the selected projects all have didactic clarity. Though they illustrate the thesis of the anthology extremely well, they are provisionary demonstrations of this important intellectual trajectory. The full implications for architecture remain occluded. As strong as the thesis is for the curation of ideas and designs, Lourie Harrison is also remarkably judicious in presenting the surprising diversity within the posthuman discourse. There is no definitive direction as of yet. There is only the shared premise that the concept of the human being is losing its relevance, or at the very least undergoing an important transformation.

This exposition of the posthuman discourse is ultimately a well-conceived critique of sustainability and green politics. In its dependency on the preeminence of the enlightened human subject as caretaker of the world, sustainability requires a humanist perspective. It is fascinating to consider how ecological practice may become radicalized in the absence of this antiquated point of view regarding the human being's dominion over nature. The special status of the human being is the very thing being contested throughout this anthology. It is a push for a very different kind of practice—one in which we may very well realize that we ourselves were not that human after all.

—David Ruy
Ruy is an associate professor of architecture at the Pratt Institute and director of New York–based Ruy Klein Architects.

Perspecta 45: Agency

Edited by Kurt Evans, Iben Falconer, and Ian Mills
Yale School of Architecture
MIT Press, 2012, 208 pp.

In a 2004 essay for *Artforum*, "Architecture's Expanded Field: Finding Inspiration in Jellyfish and Geopolitics, Architects Today Are Working Within Radically New Frames of Reference," Anthony Vidler argued in part for the inevitability of architecture's extradisciplinary entanglements. Against the seeming futility of pro-autonomy stances (indeed his words were written in the midst of an emerging backdrop of the "postcritical" wave), Vidler outlined three avenues for the discipline to assert its pluralist foundations: landscape, biological analogies, and program. Certainly these channels are not new in and of themselves, and Vidler was quick to point this out. However, it is in their reframing that the outcomes may generate new (disciplinary) turns.

It is in this context that the latest issue of *Perspecta* has been evaluated. Under the editorial direction of Kurt Evans ('11), Iben Falconer (MED '11), and Ian Mills ('11), the forty-fifth edition of the Yale student edited publication addresses the theme "Agency." In addition to conducting interviews with architects (interspersed throughout the volume under the rubric "Agency Interviews"), the editors have commissioned a series of essays addressing agency under the following four subheadings: "Diversifying the Portfolio," "Entrepreneurship," "Strategic Alliances," and "Restructuring." Of these, the most ink is devoted to the latter two categories. Ranging from a piece by associate professor Eeva Liisa Pelkonen (MED '94) on Kevin Roche to a photo essay on the Tito-era Spomenik war monuments by Jan Kempenaers, the offerings answer, with varying degrees of success, the questions set forth by the editors. How can strategic alliances be forged within and outside the profession without compromising its core sociopolitical and capital underpinnings? In what ways can the calcified pathology of the discipline become more nimble in response to global currents, and in turn usher localized realignments alongside more sustained structural shifts?

Stated another way, the mission statement of *Perspecta 45* is as follows: The notion of agency entails architects to take a stand, or stake a claim, on a larger territory of architecture "in the expanded field." At the heart of Rosalind Krauss's much-cited 1986 essay "Sculpture in the Expanded Field" is a materialist critique of the Modernist project, in particular its articulation of a "negative condition" of site—i.e. "sitelessness." An architectural agency in this context would entail an engagement with the instability and contingencies presented by the global economy. How can architects redress the abstraction of site itself when buildings are designed virtually and constructed via remote (contract) administration?

On another level, there is the comingling of notions of agency in the term *critique*. Given the postcritical (indeed post postcritical) moment in which we find ourselves, those who think and write about architecture—if not those who make it—must continue to push for critical inquiry. As the editors note, we need to embrace rather than retreat from the reality of our discipline's embeddedness within larger constellations of society, politics, and economics. There is a real danger of a lack of relevance if we continue to deny our responsibilities as agents for change.

Finally, the editors' instinct to distinguish between architects as conduits of agency, rather than a notion of agency as endowed by the products of architecture, is a good one. For if we assign agency to objects rather than subjects, then we fall back into yet another defense of the discipline's autonomy. As *Perspecta: Agency* illustrates, architectural practice in the expanded field operates increasingly in a horizontal manner; distinctions between designing, drawing, and making—not to mention the order in which they occur—are blurred. Further, the status of the conventional client (or as the editors put it, "the structure of patronage") in this scenario has changed. Given these paradigmatic shifts, we have a renewed responsibility to inquire about new paradigms of agency where authorship is concerned. What are the consequences of practices based on consensus, process, and interdisciplinary collaboration on the authorial subject? Within the framework of inquiry offered by *Perspecta 45*, can authorship also be retooled in the age of agency?

—Jasmine Benyamin ('96)
Benyamin is an associate professor of architecture at the University of Milwaukee.

Yale School of Architecture Books

Architecture Inserted

A book launch will be held on February 22, at the Van Alen Institute in New York 30 W. 22nd Street from 7 to 9 p.m. for the recently published *Architecture Inserted*.

Architecture Inserted, published by the School of Architecture, was edited by Nina Rappaport with Francisco Waltersdorfer ('11) and David Yang ('11). The fourth book documenting the Louis I. Kahn Visiting Assistant Professorship it features the advanced studios of Chris Perry, Eric Bunge and Mimi Hoang, and Liza Fior with Katherine Clarke assisted by Andrei Harwell ('06). The research and projects grapple with the issues of how to insert new pieces of architecture both as infrastructural and individual cultural buildings, into sites where existing physical and social issues are at conflict. The design solutions in each case—Cern headquarters in Geneva, the Périphérique of Paris, and the London 2012 Olympic site—unify the urban design and piece together the sites as bits of urban acupuncture creating new amenities and resources for the future. The book includes interviews with the architects about the work of their professional offices and essays on the themes of their advanced studios. MGMT Design of New York designed the book.

Books On Demand

The Books On Demand series, has been initiated by the Yale School of Architecture to more easily disseminate research and design projects produced by faculty and students at the school. The first in the series is *Building Information Modeling in Academia* edited by Peggy Deamer and Phillip G. Bernstein (B.A. '79. B. Arch '83), both professors at the school.

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

Building Information Modeling in Academia can be ordered via the School's Web site, www.architecture.yale.edu/books, and will come directly from the printer to your mailbox.

Fall 2012 Lectures

The following are excerpts from the fall 2012 lecture series.

PETER EISENMAN
Charles Gwathmey Professor in Practice
"Palladio Virtuel: Inventing the Palladian Project"
August 30

What are the contemporary sources of conceptual density? You tell me. I would like to think they are some of my projects. Why do I like Carlo Rainaldi's Santa Maria in Campitelli? It is that sense of the separation between the apse and the nave. There are two different scales, and two different densities operating at these two different scales. Now that is two centuries later [than Palladio]. Is that Modern enough? I don't know. The buildings that I like to go and see have *poché*, and they have the possibility of treating spaces in several different ways. I am hard-pressed to say what you find in contemporary space, but I know that there are several buildings by Le Corbusier—the Villa Savoye and any number of his buildings have this kind of compression, extension, overlap, rotation. The minute you get a nine-square project, you have a static project. The minute you have a four-square project, which is a pinwheel, the thing starts to move. If you are in a nine-square space, you can feel its static nature. When you are in a four-square space—which is what Paul Rudolph is all about, by the way—that is what makes it interesting, that you can feel the building is a pinwheel. Any person can feel that difference between four and nine squares. That is what I call a conceptual density. And this is a very interesting building because it makes use of the movement that occurs in a four-square as opposed to a nine-square space or a four over a nine.

I believe there is a difference between genius loci, which is site-specificity and comes out of the ground, and time-specificity, that is, zeitgeist. I have always been a zeitgeist, and not genius loci, guy. I can't say why—that is what I feel. The second part of that, and I don't want to start a huge brouhaha, is that I think the ongoing struggle in architecture is between two valences: one, the phenomenologists, who are the genius loci people, from Norberg-Schulz, Pallasmaa, and Frampton—and I can go on and on, to Moneo, Siza, and the conceptualists. And I don't think it has anything to do with Post-Modernism or not. The real ongoing struggle is presence that is in the form of material presence, as Zumthor would argue. I don't give a damn for Zumthor's material presence. I want to know where the idea is. If there ain't an idea other than materiality, which is phenomenology, then I need to back off. The same thing holds true for philosophy. There are a lot of people that are pro phenomenology, and they think that is what architecture is: it is phenomena. And Jacques Derrida would argue that what makes phenomena so interesting is nonphenomena, presence and nonpresence as an articulate structure. I think we all agree about architecture. The real question is where we stand vis-à-vis phenomena. Once you get to phenomena, you get hard-core Republicans and hard-core Democrats. That is why I am attracted to Palladio, because he is not about phenomena but rather the idea of presence and nonpresence.

AMALE ANDRAOS AND DAN WOOD
"Nature-City"
September 6

Amale Andraos If we wanted to just respond to demand, why would we be architects? We want to create desire and demand for something new. There is perhaps a part of the population that does want cars and fast food; there is a part that doesn't have a choice. I think this is where our interest in the visionary comes in: that we are not serving an existing audience. You can engage in the questions. Who is it that wants fast food, and is it everyone? I think we take some of these questions for granted, and some of the conversations around the [MoMA and Buell Center project] "Foreclosed" are interested in unearthing cliché after cliché about what people want. So we are not serving a demand with these propositions, and yet we are asked to do some projects with it.

Whatever was authentic about nature, there is very little left of it, so we have been creating nature for some time now. While we are not landscape architects, we think it is a more exciting field today, in many ways, than architecture, so we are hijacking parts of it. Many of these natural environments—some old, some new—need to be developed in relation to the city with new kinds of integration. It is exciting to imagine new species or new systems emerging and integrating. We are conscious that we are blurring boundaries between different types of natures.

Dan Wood Architects and power have always coexisted, and the difference in their relative scales is probably not exaggerated enough. You can try to speak truth to those in power, but that is very difficult as an architect because by giving truth to power, you are removing yourself from gainful employment. But you are also removing yourself from the world, and the ability to make any change without power is essentially nothing. We see it as a Sisyphean relationship, whereby nudging power as slightly as we can and as many times as we have to again and again, at least we get the pleasure of getting to the top of the hill once or twice, even if we roll back down again.

TOM WISCOMBE
Louis I. Kahn Visiting Assistant Professor
"Composite Thinking"
September 13

My practice is characterized by crossing over between categories, disciplines, and hierarchies. It is extremely critical between aesthetics and performance, which is something that has gotten much more entrenched in academia in the past ten years. You do neo-Baroque or you do performative, and I find it highly unproductive. I am also very interested in terms of technique and how you can cross over. You can draw and you can paint, or you can model in extended space. How can you work in both of those worlds at the same time? I think technique and expertise are extremely important for architects. I am just trying to teach technique now to my students.

Roving is basically the idea of messy computation. What is messy computation? It means that the architect, the digital architect, leaves the single software and begins to integrate different ways of working and connecting the machine, hand, eye, and brain, and begins to move back and forth between those. Recently I have been working on ways of painting and drawing digitally, working back and forth between those and combining them with digital drawing techniques.

I am very interested in the formal qualities of a piece, in my view on architecture. The idea of skin is really productive in relation to surface. Surface in relation to work in the digital environment has become so abstract and virtual—and one millimeter thick. I like the idea of skin, that you have some areas that are thin and others that are thick. Skins are always multilayered and multimaterial, and they possess *poché*—extremities from the very thin to the very thick and bulbous, which I find very exciting as a transformation from surface to volume. It is 2.5-D as opposed to 1.5-D, moving from razor-thin to volumetric. On the one hand, it may be the way the architect deals with volumes and edges; on the other, it may be that you deal with figures nested within outer skins, that you have a skin nested within an outside layer with a simultaneity of the internal figure silhouette and the external figure.

DIANA BALMORI AND JOEL SANDERS
"Between Landscape and Architecture"
September 20

Diana Balmori Over the past ten years, we have been very lucky to be able to pursue a particular idea relentlessly, sometimes in collaboration and other times on our own. We intend to straddle the separation of landscape and architecture in a design approach we call "interface." We have pursued this idea in two guises: in our research for the book *Groundwork* and in our studio at Yale. In both endeavors, we were fueled by the input of our students, whose studios functioned as laboratories that helped us to formulate our ideas. So what is interface? Nothing is more pertinent to our discussion of interface than the transformation of the word and concept of *nature* since the eighteenth century. Our joint effort to straddle the division between architecture and landscape, city and nature, and the bigger picture between culture and nature is part of this transformation.

With this new concept of nature, the discipline of landscape is no longer in the era of *genius loci*, or the picturesque, the dominant ideas of the eighteenth and nineteenth centuries. The architectural isolation and rejection of an understanding of this new nature moves architecture away from the central position it occupied in the twentieth century.

Joel Sanders There has been a professional segregation of landscape architects from architects, which has been at work in America at least since the nineteenth century. I argue that this split can be traced to yet another deep-rooted yet equally suspect Western polarity that opposes humans and nature and, thus, building and landscape. While these attitudes date back to antiquity, one body of thought emerged in the American idea of wilderness. By positing that the human is entirely outside of the natural, wilderness presents designers with a fundamental paradox: how to reconcile the ideal of untouched, pristine nature with the imprint of humans, of man-made design. I think the result is a deep and persistent suspicion of nature that still endures.

BRIGITTE SHIM
Paul Rudolph Lecture
J. Irwin Miller Symposium
"The Sound of Architecture"
"Ways of Seeing Sound: The Integral House"
October 4

It is a daunting invitation to think about something as ubiquitous and yet elusive as sound. In a way, this invitation required that we examine a project we did a while ago from many perspectives. With the masters of Modern architecture, it is really hard to find evidence that sound or music shaped their work to any great degree.

To start to think about materials as combined and recombined to create a repertoire of sound is a powerful idea. The exploration of space through materials and the sound of specific resonances allows you to re-imagine spaces and cities through the careful orchestration of materials, not only for their visual performance or low first-cycle costing, but also for their sound-specific resonance, allowing sound to shape our experience. Architects can shape sound and space together when creating buildings. Composers can shape and define the way we think about space. Coupling sound and space is not a passive act but one of engagement with the world around us.

The client of the Integral House, said he didn't want to live in a shoebox, so even though acoustics was important, and designed to evolve, there was a complex envelope and building code requirements we were juggling and negotiating at the same time. We worked with a group of acousticians and we had a big model in the studio that we used to calibrate and create an understanding of the potential for acoustics in the project. The project was not driven by acoustics as the sole requirement, because it was a house as well as a concert hall, and the client wanted to experience the landscape and not be shuddered or contained and separated from it. We worked with the acoustician's input to shape the inner lining of the space, helping us shape it both in plan and in section, helping us to choose materials, to really amplify the potential resonance of the space.

Peter Eisenman

Dan Wood and Amale Andraos

Tom Wiscombe

Joel Sanders and Diana Balmori

Brigitte Shim

Elizabeth Diller

Keller Easterling

Billie Tsien and Tod Williams

Ned Cooke with Marc Newson

Dr. Richard Jackson

ELIZABETH DILLER
Keynote Lecture
J. Irwin Miller Symposium
"The Sound of Architecture"
"B+/A-"
October 5

Sound was part of critical connoisseurship at Lincoln Center. We had to really perform here, because our work enabled other artists' work to be heard and seen in a very clear way. … Alice Tully Hall was very very bad for the back of house. This hall was considered an A-/B+ hall from an acoustic standpoint, and we were forewarned that when we touched the hall, we had to be prepared to do something better than what was there before, and therefore not diminish the acoustic capacity of it. It is one of the most dangerous projects in the world to screw around with an existing concert hall. We were so naive, so we took it on.

It was a bit of a paradox for us to unravel this problem of producing intimacy without making the performance space smaller, and without changing the scale and the proportion of the space. The bones were already there. We couldn't really change the bones. In the end, we only changed eighteen inches of it, from the core walls to the inner surface of the hall. Intimacy has all sorts of physical traits, like comfort and material warmth, but intimacy is also an acoustic property, and it is used to describe the immediacy of sound from a stage, its immersiveness, its aural warmth, its brightness.

We started to realize that intimacy has a visual component that can intensify with the connection between the house and the stage. In addition to shaping the sound and removing unwanted noise, the redesign also eliminated all visual noise. …We decided to design Tully as a kind of bespoke hall with a wood liner, and it would be custom tailored around the existing bones of the space and seamlessly incorporate the acoustic shaping of all the new equipment. It had to make its way around the boxes and the balconies, but be contiguous as well. We kept looking at this Olivetti keyboard and the way it stretched across the surfaces. [The wood liner] is kind of like a reverse shrink wrap, and it would all converge in this geometrical nose cone with a lot of effort that went into that detail. …It produces an acoustic shelf and helps to distribute the sound and reflect the sound down into the back of the orchestra section. The wood panels could be pried open like gills, and all the sound equipment could be concealed seamlessly.

KELLER EASTERLING
"The Action Is Form"
October 11

If we speed through images of the space in which we are swimming, the retinal afterglow is a soupy matrix of details and repeatable formulas that make up most of the space in the world. The buildings that we typically think of as singularly crafted enclosures or geometrical-formal objects are often, in this world of reproducible products, spatial products that proliferate globally. They are the familiar boxes that are nestled in black asphalt or bright green grass. Now, not only buildings but also entire cities have become mobile, monetized technologies—almost infrastructural technologies. But it is not infrastructure like pipes and wires hidden underground; it is a cartoon of abstract technical and economic logics that press into full view. The urban form is replicating everywhere in the world to the drumbeat of generic skyscrapers. Infrastructural technologies are not only the urban substructure but the structure itself, the rules for the city.

We don't build cities by accumulating masterpiece buildings. Our discipline is responsible for a relative trickle of the world's spaces, while a fire hose blasts out the rest. Architecture is making beautiful stones in the water while the rest of the world is making the water. What if infrastructure space is not a fairy-tale monster to be opposed, but a surrounding magic? And what if the enigmas of this space don't distance it from but return it to the purview of art? So if architecture was killed by the book, maybe it is reborn as something more powerful still, as information itself. Information that is not in a book or in digital as text and book, or text and code in a digital device, but information that is in activity—invisible, powerful activity. It is not carried on wires or microwaves, but in space: the spatial technologies of infrastructure space that have the power and currency of not text, but software, a kind of system for operating the city.

The world's spatial products also legislate undeclared activities that are often capable of outpacing law, so that finally these massive global infrastructure systems that are administered by both public and private actors and driven by profound irrationalities often form a kind of "extrastatecraft" wilder than any Leviathan with which we are familiar. By "extrastatecraft" I mean both outside of and in partnership with the state. Matrix space may be the secret weapon, but it is still the weapon best kept from those trained to make it. And maybe this is a fine state of play.

BILLIE TSIEN AND TOD WILLIAMS
William B. and Charlotte Shepherd
Davenport Visiting Professors
"Lasting"
YSoA Open House, November 8

Tod Williams A question that came up when Peter Eisenman was talking here is, What is the relationship of theory to practice?

Billie Tsien He said "phenomenology to practice." It is interesting because I think we come in here pretty much as practitioners. What we bring with us is a working method, a way of developing a project, and we try to impart that to the students.

TW Recently, we read something that Albers wrote—that it is impossible to start with theory—and we believe this. We have to believe that a project starts with practice, which is not to say that theory doesn't play a role—ideas are crucial—but we believe that architecture emerged as a practice.

BT As a thing, as a place.

TW Then that leads to a big question: What does it mean to be an architect? I fell into architecture because I could draw and because I enjoyed those super-late nights in school and with colleagues, and I realized that I was good at it. It seemed to have a depth that never ends. I think there might have been other lives, but I can't imagine any of them, and it is as exciting and as rewarding as it ever was.

BT One of the things that we think is really important about being an architect versus, say, being an artist—I studied art, and it was very difficult for me to say what was good and what was bad as it all seemed so subjective—is the idea of service. Actually being of service is, for us, a crucial part of what it means to be an architect.

TW How do we develop our architecture? When I was young, I copied Le Corbusier—and then Peter was my teacher, so I emulated Peter, and I eventually followed Richard Meier. I thought I was myself, but I wasn't. My models were so powerful and strong, and I was so weak, that I didn't know that I was channeling them completely. It was not until I began to build something that I learned my own work. Finding Billie changed me completely.

BT He is lucky.

TW But then I would say that all work, at least in our opinion, starts from the ground. Buildings start from the ground because they all have bases and concrete. Concrete plays a role in our buildings because we want them to be grounded and rooted in the problem and in the place.

MARC NEWSON IN CONVERSATION WITH NED COOKE
Keynote Lecture
George Nelson Symposium
November 9

Ned Cooke Since 2008, there has been tension in the field between ethical design, which is a real concern for materials and processes and your audience—and you can find people doing public architecture and pro bono work—versus what I would call aesthetic design, which is being promoted at the art fairs. They are at opposite ends of the spectrum.

Marc Newson Absolutely. The first thing I want to point out is that this is what I was doing at the beginning of my career, so in many ways I have just looped back. Apart from the fact that I really enjoy working like an artist sometimes, it is the opposite of working as a designer. It gives me the opportunity to learn about materials at my own pace and explore methods of production and techniques that I otherwise wouldn't be able to justify when working with more conventional clients. So it is a really important educational exercise for me.

These are some of the most ethical designs I have done because I think they are the antithesis of disposable. They are never going to end up in a landfill. At the end of the day, I think it is important for me to not spend too much time designing ink pens and disposable razors, objects that do end up in landfills. I design precious objects that will not only withstand the test of time but will be treasured by people for a long time.

NC It is interesting that your work is part nostalgic and part futuristic. It gets at these tensions that George Nelson was operating in. How do you see your practice straddling these two different elements? Where is the nostalgic part?

MN That is a very interesting question. A lot of times it is dictated by the client. So I always have to understand, read, and keep at the forefront of my mind the DNA of the brand that I am working for. It is really, really important. In some cases, that may end up looking slightly retro.

DR. RICHARD JACKSON
Eero Saarinen Lecture
"We Shape Our Buildings:
They Shape Our Bodies"
November 15

The idea that what we are building affects people's health is really capturing people's attention. Public health is about the causes of causes of death. When you start doing that, looking at the causes of causes of death, it is inherently political. More and more, in public health we are looking at all the causes, all the policies. Agriculture policy is public-health policy. Transportation policy is health policy. Urban-planning policies are health policies. We ought to stop sitting in white coats looking at the disease pipeline and actually deal with the people who are creating the diseases that we are looking at. Obesity, diabetes, and most diseases have their origins in how we live, how we have built the world.

Let's talk about solutions. We have to capture the culture thread in how we begin to make change. Architects make that beauty, and we have to create that beauty in order to make these changes. We are programmed to be completely unhealthy in the United States, and everyone is showing the same symptoms. It is not personal decisions, it is an epidemic that is going on, and it is something in our environment that is changing. Obesity is not a decision. We do everything in our environment to make people obese. We need to convince kids that if you eat food spelled backwards that you are a doofus. Since 1980 food that is good for us has become twice as expensive, and food that is bad for us is half as expensive. Poorer people are actually making good economic decisions. We absolutely must tax sugar-sweetened beverages.

—Lecture excerpts compiled by Amy Kessler ('13).

Advanced Studios Fall 2012

Peter Eisenman
Charles Gwathmey Professor in Practice
Peter Eisenman, with Matt Roman ('09), set out to engage students with concepts of what constitutes the equivalent in architecture to the "literary" in writing—what could be called architecture's "architecturalness." Addressing the dialectical problem in a different way than in the previous three years, this studio used an idea from analytic psychology—the mirror stage—to produce an analogy in architecture, which opened up critical possibilities in the work.

Students designed a four-story, 40,000-square-foot civic center (the same size as Giuseppe Terragni's Casa del Fascio) that incorporated Jacques Lacan's ideas of the mirror, the image, and false symmetry. The site was the one that Terragni had envisioned as a mirror-image of the Casa del Fascio but the building was never realized. The students were asked to engage public space and building (void and solid) as well as address issues of axes and the relationship to buildings and piazzas adjacent to the site, including the Duomo. As they debated issues of mirroring and parallel form in the city, some students created new urban courtyards and others configured solid bar buildings into large-scale urban diagrams.

The studio trip included visits to buildings in Milan, Como, and the region (accompanied by Davenport Visiting Professor Pier Vittorio Aureli). Students presented their work in pairs to a jury of Harry Cobb, Preston Scott Cohen, Cynthia Davidson, Emmanuel Petit, Ingeborg Rocker, Stanley Tigerman ('60), Billie Tsien, Sarah Whiting, Mark Wigley, Tod Williams, and Guido Zuliani.

Tod Williams and Billie Tsien
Louis I. Kahn Visiting Professors
Tod Williams and Billie Tsien, with Andrew Benner ('03), brought their students to São Paulo, Brazil, where the design project focused on a school that teaches basic life skills and cooking to young people from the favelas. The Yale students were asked to design a 40,000-square-foot building for eighty students and their teachers that included dormitories, classrooms, teaching kitchens, a public café, and an event space. Challenged with the topographic variation typical of São Paulo, and inspired by the Modernist work they saw on their studio trip, the students developed projects that both embraced the city with a public façade and organized internal, more private spaces to facilitate learning.

After midterm review, the professors asked each student to take on one aspect of his or her project—a space, a building component, a wall section—and develop it to a higher level of resolution, which resulted in large-scale detailed model studies. At this scale, many designed new types of semi-public spaces—such as urban rooms, outdoor terraces, common cooking facilities, or flexible walls and furniture—to incorporate areas for studying, socializing, and sleeping.

The final review included Sunil Bald, Angelo Bucci, Peter Eisenman, Martin Finio, Amy Lelyveld ('89) Alan Organschi ('88), Karen Stein, and Marion Weiss ('84).

Gregg Pasquarelli
Louis I. Kahn Visiting Professor
Gregg Pasquarelli, with Dana Getman ('08), challenged the students to re-examine the superblock in New York City. They began by analyzing the positive and negative aspects of both Robert Moses' and Jane Jacob's influences on planning in New York City. Dynamic modeling techniques were used to create performative diagrams, spatially testing critical ideas culled from the "Bob and Jane" analysis.

During travel week, the students visited Brasilia to analyze the so-called "Superblock City," and furthered their performative diagrams. Using what was learned from the diagrams, the students were then challenged to create a new superblock typology within a landmarked New York City neighborhood. The final projects ranged from regulatory driven design that creates vertical zoning districts for superblock tower development over landmarked districts, to large infrastructural projects, such as proposing a "Jane"–friendly highway that bisects Manhattan through Canal Street.

The jurors included David Adjaye, Stan Allen, Vishaan Chakrabarti, Seth Harrison, Ariane Lourie Harrison, Philip Nobel, Reihan Salam, James Sanders, Michael Speaks, and Tom Wiscombe.

Roisin Heneghan and Shih-Fu Peng
Saarinen Visiting Professors
Roisin Heneghan and Shih-Fu Peng, with Jennifer Leung asked their students to investigate new ideas for an infrastructural scaled architecture for the Climate Research Campus alongside the Riverside parkway, in Taipei. The new structure is intended as an interdisciplinary sciences/experimentation lab, for which the students developed a brief including classrooms, offices, and public space. The studio was run with the National Chiao Tung University Taiwan, which they visited and shared in a joint review with the Taiwanese architecture students.

Asked to design an integrated retention and flood control system for a city prone to earthquakes and monsoons, students raised the campus ground plane. The height of the new construction was held to six levels because of the airplane flight patterns. Both formal and pragmatic, and often using complex engineering, the student projects included such solutions as integrated floor control and wall layouts with dual functions. Many students used their building's siting as a way to direct water flow, while others allowed water to enter the interstitial spaces, acknowledging the deformation of materials from water pressure over time.

The projects were reviewed by Michelle Addington, Diana Balmori, Mimi Hoang, Guy Nordenson, John Patkau, Mark Tsurumaki, David Waggonner ('75), Claire Weisz ('89), and Jinhee Park and David Tseng of Chiao Tung University.

John Patkau
Norman R. Foster Visiting Professor
John Patkau, with Timothy Newton ('07), asked the students to investigate the essential and formative contribution that materials bring to an understanding of architecture. In focusing on architecture as the spatial and formal outcome of a process of material construction, the students designed a 20,000-square-foot New Haven Children's Library on either an urban site, at 968 Chapel Street facing the New Haven Green, or a suburban site, at the edge of East Rock Park.

The students, working individually, considered the experiential and structural characteristics of materials; the material dimensions of energy use and distribution; the logistics of construction tools and techniques, from tower cranes to digital printers; and the effect of building method on form. Before their studio trip to London, each student made a precedent study of a building they would soon visit for inspiration.

Through numerous large-scale models, each project was developed with a broad array of material expressions and construction techniques as well as spatial organization. The students addressed the issues of public space and the new library organization, focusing on the particularities of a suburban versus an urban site. They presented their projects to a jury that included Michelle Addington, Deborah Berke, Kurt Forster, Kenneth Frampton, Roisin Heneghan, William Massie, Joeb Moore, Mark Simon ('72), and Nader Tehrani.

Tom Wiscombe
Louis I. Kahn Visiting Assistant Professor
Tom Wiscombe, with Nate Hume ('06), asked students to experiment with volume and form by having them focus on surface-to-volume transformations to create complex architectural effects between 2D-flat and 3D-extended formations. The students designed a theater in Los Angeles near Frank Gehry's Disney Concert Hall, which they visited as a class. Investigating complex, part-to-whole relationships by nesting strong figures inside of loose, outer skins, the students had to consider silhouette, mass, skin, and interiority in architecture. They created figures similar to an aquarium, which pushed up against and stretched the outer skins, sometimes separate in volume from the skin and sometimes fusing with the building framework in varying degrees of looseness or tightness.

The fluctuating relation of 2D skin to 3D mass was enhanced by the introduction of flat graphics—of drawing, painting, and inscribing into the building skin to enhance the underlying formal features. Tattoos were a model, so that soft or hard forms, edge conditions, cusps, apertures, and transitions between opaque and transparent materials were critical in creating surface effects.

The students presented individual projects to a review consisting of Kutan Ayata, Hernan Diaz Alonso, Nancy Clark, Mark Gage ('01), Ariane Lourie Harrison, Gregg Pasquarelli, Cesar Pelli, Michael Young, and Andrew Zago.

Advanced studio reviews fall 2012. Photograph by Tegan Bukowski ('13)

Ed Mitchell and Fred Koetter
Post- Professional Studio
In the post-professional studio, Ed Mitchell and Fred Koetter, with Aniket Shahane ('05), examined a series of contiguous developer parcels in Boston that included the rail tracks leading to the South Station, the site of the U.S. Postal Service warehouse, and the properties surrounding Fort Point Chanel, south of Sumner Street. This area, formerly part of the freight rail lines leading into the city, has had several failed proposals.

The students were asked to consider typologies in American urbanisms that might influence the conceptual strategy for the site: the Imperial City, the Park, the Skyscraper, and the District. Working in teams, after their visit to Boston, students developed concepts focused on large moves to reorganize infrastructure planning, such as new connective waterways and bridges—often reinventing the megastructure in the process. Some concepts also shifted the rail tracks and the orientation of South Station in order to overcome the physical division between the downtown and South Boston. Other ideas for new business districts and hotel development around the convention center provided new spaces at a more commercial scale, while some focused on the scale of the area as an opportunity to develop a project that would parallel the rich fabric of Boston's best neighborhoods.

Students presented in pairs, to a final review panel consisting of Douglas Gauthier, Brian Healy ('81), Marian Ibanex, Song Woo Kim, Susie Kim, Keith Krumweide, Tim Love, Kim Pollquin, and Kishore Varansi.

Diana Balmori and Joel Sanders
Bishop Visiting Professor, Diana Balmori with Joel Sanders presented a studio that proposed to reframe ways to design a data-center campus in Prineville, Oregon, where a dry, cool climate and inexpensive, renewable hydroelectric power inspired Facebook to construct its data center there. The students engaged in discussion with the non-profit Economic Development for Central Oregon to conceive of ways to develop a new, environmentally responsible prototype that has high security, holistically integrates building and site, and serves as a humane workplace and a community amenity. The challenge was to generate secure but porous indoor-outdoor solutions that define the interface where infrastructure, workers, and visitors can meet.

After a visit to their site in Oregon, and Seattle and Salt Lake City to see land art, students engaged environmental issues to devise new formal and programmatic strategies that linked together sustainable building materials with topography and vegetation. Students embraced the dry forest setting and investigated new HVAC systems as well as ways to protect the center by using berms as privacy screens or sinking down the building to maintain the landscape, while still allowing for visibility.

The review included Julie Bargmann, Stella Betts, Andrew Blum, Eelco Hooftman, Kate Orff, Shih-Fu Peng, Chris Reed, Charles Renfro, and Ada Tolla.

Alan Plattus
Alan Plattus with Andrei Harwell ('06) conducted the thirteenth year of the China studio and the second year of the collaboration between the Yale School of Architecture and the Tsinghua University School of Architecture in Beijing. The students were asked to investigate urban development and redevelopment in Beijing, particularly emphasizing models of sustainable, mixed-use neighborhood development.

This year's site was a 155-acre super-block. The site was at the southern end of the so-called Olympic Axis, originally cleared for the 1990 Asian Games and later used by the 2008 Beijing Olympics. The studio divided the site into five parcels, and each pair of students developed a master plan for one. Students considered questions of development, identity, and fabric-making, as well as the changing meaning of Beijing's central axis, as they addressed large- and small- scale urban design issues. An overriding theme was the creation of connective urban fabric with a distinct sense of place, in contradistinction to many of the recent singular, "iconic" development projects in Beijing.

The Yale students traveled to China, met with local planning officials, and collaborated with students at Tsinghua University to develop preliminary site analysis and design concepts. At final review Tsinghua students and faculty presented their projects along side of Yale students to jurors Tony Atkin, Naomi Darling ('06), Amy Lelyveld ('89), Barbara Littenberg, Steven Peterson and, from Tsinghua University, Yu Li, Jian Liu Li Zhang, and Wenyi Zhu.

Spring Events

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1. Protest poster against the new Kaiser Wilhelm Memorial Church, Berlin, 1950s.

2. View of Raketenstation Hombroch with sculptures by Katsuhito Nishikawa and Oliver Kruse (foreground) and the House for Musicians by Raimund Abraham (left). Iwan Baan Photographer.

"Achtung: Berlin"

A three-day spring J. Irwin Miller Symposium "Achtung: Berlin," will be held from February 14 to 16, 2013.

The School of Architecture will host the three-day spring J. Irwin Miller Symposium "Achtung: Berlin," from February 14 to 16, 2013, organized by Stanislaus von Moos, Vincent Scully Visiting Professor of Architectural History. Speakers from both Europe and the United States will cover a wide array of subjects relative to architecture and urbanism in Berlin since the end of the Second World War, with an introductory lecture by Kurt W. Forster, of Yale, and statements by artist Thomas Demand, publisher Elisabeth Ruge, and literary critic Andreas Huyssen, of Columbia University. Presentations will be given of recent projects by architects David Chipperfield, Hans Kollhoff, Peter Eisenman, Jan Liesegang, and Jürgen Mayer-H. Comments on Berlin's recent urbanistic successes and "casualties," by architect Rem Koolhaas, will conclude the event.

Historians, film critics, artists, and architects will re-examine major episodes of Berlin's cultural, architectural, and urban history. The city has been a magnifying glass for practically every aspect of modernity since the early twentieth century. As the story begins with the era of postwar reconstruction, architect Léon Krier, of Yale, will discuss the architectural legacy of the Third Reich and its leading architect, Albert Speer, while Katerina Clark, of Yale, will explore the significance of Moscow as a model for the reconstruction of East Berlin. Historians Katie Trumpener, of Yale, Simone Hain, of the Technische Universität Graz, Marco de Michelis, of IUAV University Venice, and Hartmut Frank, of the HCU Hamburg, will then consider the city's subsequent status as an enclave within the Soviet zone of Germany (later the German Democratic Republic, or GDR) and the way this determined the practice of architecture and planning. Greg Castillo, of UC Berkeley, and Eric Mumford, of Washington University in St. Louis, will discuss parallel developments in the West and their role within western Cold War politics and propaganda.

In the 1980s, when the triumph of Modernist planning and architecture in the city's rebuilding began to throw a shadow of boredom on many of Berlin's neighborhoods, the ghosts of Neo-Classicism and Socialist Realism re-emerged under the guise of "critical reconstruction." Vittorio Magnago Lampugnani, of ETH Zurich, one of the ideologues of the Internationale Bauausstellung Berlin (IBA, 1986–88), and architect Hans Stimmann, who in his role as Berlin's Senatsbaudirektor in the 1990s transformed the city into a model of traditionalist urbanism, will give firsthand reports on this experience. Esra Akcan, of the University of Illinois at Chicago, and Dean Anthony Vidler, of the Cooper Union, will discuss the IBA's successes and failures as a social project and platform of Post-Modern architectural discourse about the city.

Earlier, in the 1970s, architect Oswald Mathias Ungers famously proposed the "Green Archipelago" as a paradigm for the future of an open, polycentric Berlin, offering a thought model for "shrinking cities" that is still relevant today. Ungers's ideas will be discussed by Sébastien Marot, of the Harvard GSD, and architect Regula Lüscher, Berlin's current Senatsbaudirektorin, who will use the symposium and, more specifically, its discussion of the archipelago, as a platform for presenting her ideas for the next IBA, to be held in Berlin in 2020.

—N.R.

White Cube, Green Maze

White Cube, Green Maze: New Art Landscapes is on view at the Yale School of Architecture Gallery from February 14 to May 4, 2013.

White Cube, Green Maze: New Art Landscapes, an exhibition organized by Raymund Ryan ('87), curator of the Heinz Architectural Center at the Carnegie Museum of Art, in Pittsburgh, posits a new type of museum that is closer to a "site" than a "museum," mixing art, architecture, and landscape to create hybrid environments. Frequently combining existing and new structures by many hands, these sites fragment the formerly dominant "white cube" into several pavilions. Contemporary design, environmental sustainability, and new modes of art making and display coalesce to transform the meaning and experience of the museum. Since Donald Judd's installations in Marfa, Texas, Frank Gehry's Temporary Contemporary for L.A.'s MOCA, and the transformation of London's Bankside Power Station for the Tate by Herzog & de Meuron, museums have evolved to reclaim brownfields as "green mazes."

The exhibition focuses on six sites: the Olympic Sculpture Park, in Seattle, Washington; Insel Hombroich, near Düsseldorf, Germany; the islands of Naoshima, Inujima, and Teshima, in Japan's Seto Inland Sea; Inhotim, near Belo Horizonte, Brazil; the botanical gardens, in Culiacán, Mexico; and the Grand Traiano Art Complex, currently under construction in Grottaferrata, a hilltown near Rome.

Most of the sites have an industrial past. The sculpture park in Seattle served as an oil storage depot until Marion Weiss and Michael Manfredi created an art park that also brought back aquatic life to that part of Puget Sound. At Insel Hombroich, Tadao Ando, Alvaro Siza, and Raimund Abraham each contributed a project at this former NATO missile base. In Japan's Seto Inland Sea, a former Inujima copper refinery has been repurposed as an art venue by architect Hiroshi Sambuichi and Yale-trained artist Yukinori Yanagi.

Each of the institutions are as much constructed landscape—green mazes—as they are museums. On the Japanese islands, buildings by Ando, Ryue Nishizawa, and Kazuyo Sejima are mixed with village houses to serve as structures that host artist interventions. The three more recent sites include Inhotim, where the first one hundred acres were modified based on suggestions by Roberto Burle Marx and new pavilions were added by the young Brazilian architects Rodrigo Cervino Lopez, Arquitetos Associados, and Rizoma Arquitetos. The revival of the botanical garden in Culiacán, Mexico, is a collaboration between the architect Tatiana Bilbao and landscape architect TOA (Taller de Operaciones Ambientales), with thirty-six international artists making interventions. The Grand Traiano Art Complex has a master plan by Los Angeles architects Johnston Marklee, with new buildings proposed by Johnston Marklee and Basel-based HHF architects as well as landscape design by Berlin–based Topotek 1.

Dutch photographer Iwan Baan's work, commissioned for the show, complements the many models and drawings by architects, artists, and landscape architects, all included in a catalog, which has essays by Raymund Ryan, Brian O'Doherty, and Marc Treib.

—N. R.

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Yale University Art Gallery Reborn

While we may expect prestigious art museums to be housed in singular edifices with strong identities, more often than not they are cobbled together. The Met, the MoMA, and the Louvre are all eclectic collections of disparate architectural pieces that reflect their institutional histories. These buildings must negotiate between the chronology of their own aggregate makeup and the multiple historical, regional, and disciplinary narratives of the works exhibited within.

The newly expanded Yale University Art Gallery (YUAG)—designed by Ennead Architects (formerly Polshek Partnership), of New York City, with project leads Duncan Hazard (B.A. '71) and Richard Olcott—combines three "Yale Art Galleries" from distinct times in the university's history. It embraces the museum's heterogeneity through the dynamic interplay between the shell of the buildings and the inner sleeve of the galleries. There is no clear one-to-one relationship between art and architecture, but rather a loose fit bound together through curatorial crossings and alley-like passages between the galleries and building façades. These compressed spaces reveal YUAG's institutional history through an animated collection of stairs, surfaces, styles, and campus views.

The connection and renovation of the Peter Bonnett Wight's 1866 Street Hall (the Yale Art Gallery from 1867 to 1928), Egerton Swartwout's 1928 Old Yale Art Gallery, and Louis Kahn's building from 1953 (renovated in 2007 by Polshek Partnership) occupies one and a half city blocks. Of the three, the Kahn building is the best and still provides the strongest challenge to our conventional expectations of the "neutral gallery."

The threshold from the Kahn building to the Old Yale Art Gallery (now called Swartwout, after its architect) is handled differently on each floor, (but what i would call the curatorial transition on the third level and the urbanstic transition on the fourth) demonstrating strategies that are deployed throughout the complex. On the third floor, the curatorial extension of the spatial and thematic qualities of twentieth-century art and design across the building threshold blurs the difference, with the only marker of crossing being the emergence of Kahn's iconic "waffle" concrete ceiling treatment. One recognizes the power of the architecture's presence in Kahn's galleries in comparison to the generic, renovated 'neutral' large galleries that occupy the Old YAG for contemporary art, which, while effective as spaces of display, lack a relationship with the building shell. The transition is seamless as one moves from the Old Yale Art Gallery over the connecting bridge to the more intimate spaces of Street Hall.

Still more dynamic is the urbanistic threshold on the fourth floor, created by a half-level stair perpendicular to the gallery flow, which negotiates the height difference between the Kahn building and the Old Yale Art Gallery. The resulting alley leads the visitor out of one building before entering the other while maintaining visual connectivity between the two. Narrow alley stairs inhabit spaces between the gallery and building façade on the east end, placing the visitor between the art and views of the campus in tall narrow spaces that reveal the building shell, occasionally breaking it to access an outdoor terrace or raised gallery. The sliver-like stair between the building façade and the tower-like Study Gallery, recalls an atelier and the many idiosyncratic spaces that inhabited the building before the renovation, while bringing visitors to a level to look out over the campus and the city.

The museum falters in moments where these subtleties halt abruptly. The new, muscular glass stair and elevator insertion in Street Hall displays neither the complexity of the surrounding gallery circulation nor the interest to match the Kahn stair. This statement of transparency and efficiency is at odds with meandering slippages and accidental discoveries that enliven the rest of the renovation. The unfortunate decision to tuck the reception desk into the northwest corner of the Kahn building's entry lobby creates an awkward arrival and an expansive void that only heightens the difference between the Kahn building and Swartwout at the ground level. The museum would have been better served by keeping the reception island, designed by Joel Sanders Architect in 2007, which created a more centralized arrival that better uses the space.

But, altogether, the Yale University Art Gallery challenges the assumption that a museum should be all about focusing on the art. This eclectic collection of architectural styles, spaces, and vistas situates one between gallery, campus, and city, and in doing so reminds us of the value of weaving art into the urban experience.

—Sunil Bald
Bald is a critic at the Yale School of Architecture and principal of Studio Sumo, which recently completed the Mizuta Museum of Art, in Sakado, Japan.

1. View of ancient art sculpture hall, Yale University Art Gallery. © Elizabeth Felicella, 2012

2. View of modern and contemporary art galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012

Faculty News

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Michelle Addington, Hines Professor of Sustainable Architectural Design, published an essay, "A Short History of Composite Materials" in *Material Beyond Materials: Composite Tectonics*, edited by Marcello Spina and Marcelyn Gow. The Technical University of Munich published a book *Emerging Technologies* on her research and teaching in Germany last year. Addington served on the selection jury for *SOM Journal* 9, and on the Super Jury at University of Virginia that has the charge of evaluating the school's research studios and which culminated in a panel discussion at the school. In the fall of 2012, she was appointed to the Steering Committee of Yale's Climate and Energy Institute, and is currently co-authoring the formation of their new urban environments initiative.

Brennan Buck, critic in architecture, and his office, FreelandBuck, showed his undulating, variable egg-crate structure installation at Brooklyn's BRIC Rotunda Gallery this fall. The structure will be shipped to the Dominican Republic for re-erection in 2013. FreelandBuck was interviewed by Orhan Ayyüce for an "Upstarts" profile on archinect.com in August, and the firm's work was shown in October as part of the exhibition of the ACADIA 2012 Synthetic Digital Ecologies Conference. Buck also gave lectures at the Modern Atlanta Conference and the University of Kentucky.

Peggy Deamer, professor, on sabbatical in fall 2012, was lecturing in New Zealand, conducting research on BIM in the antipodes, and presenting material at the opening of the New Zealand exhibition *Kiwi Prefab: From Cottage to Cutting Edge*.

Alex Felson, assistant professor with School of Forestry and Environmental Studies, runs the Urban Ecology and Design Lab (UEDLAB), which was a finalist for the National Mall Design Competition with AECOM and Snohetta Architects. UEDLAB built a green infrastructure project in Bridgeport, with the Yale Urban Design Workshop, and they are working with The Nature Conservancy on the Coastal Resilience Plan for Connecticut. The lab received a grant from Center for Business and the Environment for the commercialization of the ThermoWetlands project for urban heat rejection and water conservation and is also working with the Yale Entrepreneurial Institute Venture Creation Program. Funding through the Long Island Sound Futures Fund is supporting an education program at the Yale Peabody Museum. Felson's article on urban biodiversity "The Baltimore Ecosystem Study: Understanding and Working with Urban Biodiversity," was published in the journal *Citygreen*. Felson presented at the conference, "Intersection of Science and Design Towards Sustainable Urban Futures" and at "The Future of Zone A: New York Neighborhoods on the Frontline of Climate Change," at Cooper Union with the Architectural League.

Martin Finio, critic in architecture, and his firm, Christoff:Finio Architecture, won an invited competition for the redesign of Bennington College's 40,000-square-foot Commons Building. The firm is also designing commemorative monuments for several areas around the Princeton University campus. Its Sagaponack Barns project won a 2012 American Architecture Award from the Chicago Athenaeum.

Mark Foster Gage ('01), assistant dean and associate professor, with his firm, Gage/Clemenceau Architects, will soon open concept stores for fashion designer Nicola Formichetti, Lady Gaga's fashion director, in São Paulo and Tokyo. His office has designed a series of interactive concept environments for Intel Corporation in Singapore, Hong Kong, San Francisco, New York City, London, and Paris, which all opened this past fall. The firm is also designing next-generation interactive retail environments for the global fashion label Diesel. Gage's projects were recently featured in *Mark Magazine, Harper's Bazaar, Design Bureau, Out, Faq* (Vienna), *China Modern Weekly, S+D* (Japan), *AIT* (Germany), *Architectural Record,* MTV, Fashion TV, and *The New York Times*. Gage was a judge at the World Architecture Festival in Singapore this fall and gave lectures at the University of Michigan and University of Nebraska schools of architecture.

Alexander Garvin, (B.A. '62, M. Arch '67, M.U.S. '68) professor (adjunct) of urban planning, has recently published the book *The Planning Game: Lessons from Great Cities* (W.W. Norton, 2013) which features Paris, Chicago, New York, and Philadelphia and what has allowed for their successful transformations.

Stephen Harby (B.A. '72, M. Arch '80), lecturer, conducted cultural tours this past year with private groups journeying to Libya just prior to the outbreak of revolution, as well as Sicily, Turkey, Burma, India, Spain, Morocco, and Portugal. He also served as guest lecturer aboard two cruises of the Seabourn Line in the South China Sea and the Baltic as well as with Oceania Lines in the Middle East. Harby lectured on architecture and watercolor at the University of California Santa Barbara. As a painter, he is represented by the Edward Cella Art and Architecture Gallery, in Los Angeles.

Steven Harris, adjunct professor, and his firm, Steven Harris Architects, has seen the commencement, continuation, and completion of several projects this past year, including an eco-resort and spa with a wellness retreat in India, and a conference center on a rugged site between Bombay and Pune. His studio is also designing houses on a hillside near Taipei. Construction has begun on a concrete beach house on Long Island.

Ariane Lourie Harrison, critic in architecture, and Harrison Atelier co-founder Seth Harrison are developing a large-scale installation/performance opening in February 2013 at the Invisible Dog Gallery, Brooklyn, titled *VEAL,* on the topic of the technological control over animal life. Harrison's anthology, *Posthuman Territory: Architectural Theories of the Environment,* was released by Routledge in December (see page 18). She is spoke at Manchester's Architectural Research Center in November 2012 and at Princeton in April 2012. She will be presenting two papers on aspects of posthumanism and design at the 101st ACSA Annual Meeting in April 2013.

Dolores Hayden, professor, chaired a panel at the Urban History Association's conference in New York City this past October on the work of Sam Bass Warner. She spoke at the Yale University Art Gallery as part of *The Place We Live,* a retrospective of the work of photographer Robert Adams. Hayden was a fellow at the Djerassi Resident Artist Program, in California, in July and is involved in Yale dean Mary Miller's Mellon grant program to develop interdisciplinary humanities courses and curricula. She has written the foreword for the forthcoming book *Thinking Architecture, Technology, Culture: Defining Narratives of the City,* by Miles Orvell and Klaus Benesch.

Edward Mitchell, assistant professor, will be co-chairing in March the ACSA annual meeting and conference "New Constellations/New Ecologies," which will include nearly one hundred papers from contributors across the country. His article "Up in the Air" and an interview are published in the *JAE,* volume 66. His article and projects are featured in the book *Formerly Urban: Projecting Rust Belt Futures* with the Syracuse University School of Architecture.

Joeb Moore, critic in architecture, gave the lecture "Story-Time: Uses and Abuses of History in Architecture" at the National AIA-CRAN Symposium, in Newport, Rhode Island, this past September. In October, he gave the talk "Responsive Architecture: Recent Projects" at the 2012 "Reinvention" conference, in Chicago, and in November he delivered the lecture "Architecture in the Expanded Field > Landscape / Art / Architecture" at the Bruce Museum as part of the 2012 lecture series "The Art of Architecture." In 2012, Joeb Moore + Partners was awarded an AIA New England Design Award for the conservation and renovation of Richard Neutra's 1964 Glenn Residence, in Stamford, Connecticut. The September 2012 issue of *Cottage & Gardens* magazine recognized two of the firm's projects in its "Innovations in Design" awards: 131 HHR House Transformation, in New Canaan, received a Grand Award in Architecture and was featured on the magazine's cover; the BHR Interiors project, in Darien, received the Grand Award in Interior Design. Moore was recently asked to join the stewardship board of the non-profit Cultural Landscape Foundation, in Washington, D. C., whose mission is to support historic landscapes and heritage.

Alan Organschi ('88), critic in architecture, and his colleague Keith Krumwiede presented the project "Timber City: Post-Bubble Housing in the United States," developed under the auspices of the Hines Research Fund for Advanced Sustainability, to Columbia's Graduate School of Architecture, Planning, and Preservation Alumni Forum in April. Organschi's subsequent work with Eero Puurunen (MED '09), comparing the embodied CO_2 emissions in the construction of suburban and dense urban housing will be the chapter "Multiplier Effect: High-Performance Construction Assemblies and Urban Density in U.S. Housing" in the book *Climate Change: The Emerging Face of Modern Cities,* to be published by Springer Verlag in spring 2013. In August, Organschi gave the lecture "(Ten Approaches that Might Be) Mistaken for Craft" to the 12th International Alvar Aalto Symposium, in Jyväskylä, Finland. In his professional practice with Elizabeth Gray (B.A. '82, M. Arch '87), Gray Organschi Architecture, his recent work has included the design of several public projects: the Mill River Park Carousel Pavilion and "Porch," a 500-foot-long engineered timber canopy in Stamford, Connecticut; and the Joseph A. Verdino Jr. Little League Baseball Stadium, in Staten Island, part of New York City's DDC Design Excellence program. The firm's Shelter Island house for designers Jonathan Adler and Simon Doonan was published in *Architectural Digest* in July; its Depot House appeared in *Dwell* in October.

Eeva-Liisa Pelkonen (MED '94), associate professor, has recently published the essays "Towards Cognitive Architecture" in the exhibition catalog *Louis Kahn: The Power of Architecture* (Vitra, 2012) and "Megacity Jerusalem" in *Aircraft Carrier: American Ideas and Israeli Architecture* (Hatje Cantz Verlag, 2012). She also published a catalog accompanying the Israeli Pavilion at the 2012 Venice Biennale and "Aalto Goes to America" in *Aalto and America* (Yale University Press, 2012). She wrote "Reading Aalto through Baroque," published in *AA Files*; "Collaborating with Industry," in *SOM Journal*; "What about SPACE?" in the *306090* issue "(Non-) Essential Knowledge for (New) Architecture"; "Architect as Organizer, or the Way the World Works," in *Perspecta 44*: "Agency"; and "Project Based," in the Fall edition of the *Nordic Journal of Architecture.* In September, Pelkonen presented the paper "Reima Pietila's Morphic Subjects" in the symposium "Architecture and the Welfare State," at Liverpool University, in the United Kingdom.

Ben Pell, critic in architecture, together with his New York City–based practice, PellOverton, is completing construction of the headquarters for Unity of New York, a 4,000-square-foot facility in Chelsea including classrooms, worship space, and offices. The firm is also working on a number of residential projects in New York City.

Laura Pirie ('89), lecturer, celebrates the tenth anniversary and evolution of her New Haven-based practice: Pirie Turlington Architects to Pirie Associates. Pirie, who founded the firm continues as its principal.

Nina Rappaport, director of publications, exhibited *Vertical Urban Factory* at the Toronto Design Exchange through December 2012 and at Urbanspace in Toronto, through March 2013. She gave a "Short Talk" at the Municipal Arts Society Summit in October. Her studies of manufacturing in Long Island City are on display as part of No Longer Empty's exhibit *How Much Do I Owe You,* in Queens Plaza, New York, through March 13. The book, *Ezra Stoller: Photographer,* (Yale University Press, 2012) which she co-edited and wrote the essay "Man and Machine" was released in December 2012 (see page 18). She gave a talk at the Center for Architecture in New York on December 10 with co-editor Erica Stoller and will be giving additional talks at the Yossi Milo Gallery. The book was featured in *The New York Times* magazine, *Time*, *Fortune*, and *Fast Company's* Web sites among others. Rappaport also moderated the Dean's Roundtable in November at the Center for Architecture in New York.

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1. Gage/Clemenceau Architects, Intel interactive environment, 2012.
2. Steven Harris, House in Taipei, Taiwan, 2012.
3. Gray Organschi Architects, House in Connecticut, 2012.
4. Aniket Shahane, Brooklyn loft, 2012.
5. Vlock Building Project 2012, finished house, street view. Photograph by Ivan Farr ('14).

Elihu Rubin (B.A. '99), assistant professor of urbanism, gave talks this past fall at the Massachusetts Historical Society, the Northeastern University School of Architecture, and the New York chapter of the Society of Architectural Historians on subjects drawn from his book *Insuring the City: The Prudential Center and the Postwar Urban Landscape* (Yale University Press, 2012). Rubin has received a grant from Yale's Instructional Technology Group to support his New Haven multimedia research project, "Interactive Crown Street."

Aniket Shahane ('05), critic in architecture, with his Brooklyn-based practice, Office of Architecture, completed a 3,000-square-foot Manhattan loft. The project recently received merit awards from *Residential Architect* and *Custom Home* magazines.

Robert A.M. Stern ('65), dean, with his professional practice Robert A.M. Stern Architects dedicated the Kohler Environmental Center at Choate Rosemary Hall in Wallingford, Connecticut, and the North Hall and Library at CUNY's Bronx Community College in the Bronx, New York. The firm's residential renovation of 18 Gramercy Park in New York City was completed, as was the first phase of Heart of Lake, the firm's 2,000,000-square-foot garden suburb in Xiamen, China. Dean Stern received the Master Builders' Award from The Carpenters' Company of the City and County of Philadelphia. He participated in a panel discussion honoring Stanley Tigerman at the Art Institute of Chicago and the program "Inside the Business of Architecture" with Keith Granet at the New School in New York City. He delivered the Kreitler Lecture "Sacred Architecture: Place and Purpose" at the Virginia Theological Seminary in Alexandria; his firm is designing the school's new Immanuel Chapel. The spring of 2013 will see the completion of Tour Carpe Diem, an office tower at La Défense outside of Paris, and the George W. Bush Presidential Center at Southern Methodist University in Dallas.

Paul Stoller ('98), lecturer and principal at Atelier Ten Environmental Design Consultants, is working on a LEED Platinum-targeted new headquarters building in Connecticut for a major financial services company. The firm is also working on the renovation and recladding of an iconic Manhattan warehouse and office building with REX and façade consultants Front. Stoller is leading the sustainable-design effort for the Tonsley Park Redevelopment, in Adelaide, Australia. In November, he presented a talk on "Integrating Environmental Analysis and BIM Workflow," at the 2012 "Greenbuild" conference, in San Francisco. In December, Images Publishing Group published the *Office Building of the Future,* featuring the competition-winning work of Pickard Chilton Architects (Jon Pickard '79) with Atelier Ten.

Carter Wiseman (B.A. '67) lecturer, took part in the panel discussion "Three Lives of Four Freedoms Park," at the National Portrait Gallery, in Washington, D. C., last September. The forum was coordinated with the opening of the Louis I. Kahn-designed Franklin D. Roosevelt Memorial, on Roosevelt Island in New York City.

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Building Project 2012

Faced with the challenge of a corner lot in New Haven's Newhallville neighborhood, the 2012 Vlock Building Project, partnering with the New Haven office of Neighborhood Housing Services, completed the design and construction of a house that engages the neighborhood context. The M. Arch I class of 2014's winning proposal negotiates the challenge of the corner condition by activating the intersection and establishing a series of private, variegated thresholds into the owner and tenant units.

This year's project was coordinated by Alan Organschi ('88) and directed by Adam Hopfner ('99). The program called for two units, a two-bedroom, 900-square-foot tenant unit and a three-bedroom, 1,500-square-foot owner's unit. The class was split into eight teams of seven or eight members each and engaged in a four-week design competition. After a jury selected the winning design, students worked together to produce the construction documentation and spent the summer of 2012 building the house.

The structure's primary organization is based around the shifting of the two units in plan. Set back on the site, the owner's unit pushes the tenant unit to the street edge, which contextualizes the house and creates a procession to the owner's unit within the setback. The interstitial space between the two split units contains spacious, open stairwells for both tenant and owner. Because of the subtle pitch in the roof, the stairwells in both units extend the first floor up to a double-height space on the second floor. The landing of the stairwell in the owner's unit features a lookout window with views to the backyard.

A critical feature of the design is that it allows for the first-floor living and dining rooms of each unit to open up onto private exterior space. The owner's unit features a prominently positioned deck adjacent to the main living area, separated by an array of sliding doors that, on a warm day, allow for a seamless transition from interior to exterior. The owner's unit also has the option to annex a bedroom from the tenant.

The students selected façade claddings to differentiate individual tenancies. Cedar shiplap runs vertically, and the areas where the mass appears to be cut out is clad in Hardie panels, which accentuates the difference between the two areas and breaks up the massing of the building. The panels are located primarily on the first floor, beneath a second-floor cantilever, which enhances the pedestrian connection to the first floor. Many hours of student labor went into painting and applying the cedar shiplap.

To preserve the views on the backyard through the large windows on the upper floors, a discreet handrail was necessary. The students designed cable-mesh infill panels and steel posts in the stairwells. Fabricating the panel system in the school's shop proved to be cost-effective.

From small details, such as the staircase railing, to the overarching thematic reorganization of the tenant's and owner's units, the Yale students designed and built, in a short period of time, a corner house that is poised to have a meaningful, lasting impression within its immediate context and the neighborhood at large.

—Evan Wiskup ('14)

Digital Post-Modernities

Mario Carpo, Vincent Scully Visiting Professor of Architectural History, invited a group of faculty, students, and guests to the school on November 2, 2012, for a "Digital Design Theory" symposium that was part of an initiative with the PhD students and the Department of Art History at Yale. Kicking off the morning session in the Smith Conference Room, Carpo highlighted the growing role of indeterminism in today's digitally intelligent design. Enabled by technologies that allow interactive editing and participatory versioning, contemporary digital culture has been reluctant to embrace the collaborative ways of making, as exemplified by forever-drifting digital media platforms such as Wikipedia. However, through the use of coding scripts as design tools that generate self-organizing systems from which variations of mass-customizable forms can emerge, contemporary digital makers have begun incorporating notions of design indeterminacy into their creative processes. When applied directly to architectural design, these inclinations inevitably challenge many deeply ingrained assumptions of authorship and process.

Yale associate professor Emmanuel Petit expanded on the implications of the digital as a continuation of Post-Modernity's expulsion of human authorship from the processes of production. When designing with software, architects are forced to adopt aspects of the software's language and thus may become subordinate to the cultural technologies they use. To combat this impending loss of control, architects must find a way to build intentionality into the non-linear generative algorithms of today's emergent architecture. One of Carpo's guests, Roland Snooks,of Kokkugia and professor at the RMIT, does just that. As a proponent of "messy computation," Snooks argued for a constant back-and-forth between bottom-up generative scripting and top-down design decisions until an intuitive stopping point is reached. As a result, authorship is back in the hands of the designer since the volatile interactions of algorithmic behaviors become just another tool for form finding, rather than form determination.

Digital design also challenges the importance of process. Later in the day, Harvard GSD associate professor Ingeborg Rocker noted that, "whether producing projects that become mere indices of rational operations, or others that become metaphors for the underlying logics of the software that generated them, the use of digital design methodologies tends to emphasize issues of process over concerns about representation, function, and even aesthetic phenomena."

Yet computational design, as discussed by Brennan Buck, principal of FreelandBuck and critic at Yale, demands the development of a new vocabulary that would allow critics to depart from abstract conceptual discussions of documented process and begin to evaluate the extent to which forms produced by digital making could actually function as independent objects or networks.

Further expanding upon this need for a way to talk about digital design without relying on the ontology of process, associate professor Mark Foster Gage ('01), principal of Gage/Clemenceau Architects, advocated shifting the emphasis from the process of producing computational forms to the formal and aesthetic aspects of judging form itself. Similarly, Michael Young, partner at Young & Ayata and critic at Yale, suggested evaluating the aesthetic effects of objects generated by computation in terms of craft, material, and sensation.

Indeed, as art history professor Christopher Wood remarked in the closing discussion, which was animated by Dean Robert A.M. Stern, the defining problem is how to construct theoretical and perhaps even critical arguments about digital design projects in an age of post-criticality. There is a need to formulate a discourse about the architectural effects of digitally intelligent design and how they may in turn develop an architectural theory for today.

—Andrea Leung (B.A. '09, M. Arch. '13)

Alumni News

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

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

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1960s

Thomas Bosworth ('60), professor emeritus in the Department of Architecture at the University of Washington and a partner at Bosworth Hoedemaker, has been selected to receive the Medal of Honor from the AIA Northwest Pacific Region, the highest annual honor presented to one recipient from the region.

Peter Corrigan (MED '69) of the Melbourne-based firm Edmond and Corrigan, recently published a book, *Cities of Hope Remembered/Rehearsed - Edmond & Corrigan* by Conrad Hamann, edited by Fleur Watson (Thames and Hudson, Melbourne 2012).

Thomas Beeby ('65) is the recipient of the 2013 Richard H. Driehaus Prize. Beeby will be honored at a ceremony in Chicago on Saturday, March 23.

1970s

James Righter ('70), John Tittmann, (B.A. '81, M.Arch '86), and Jacob Albert (B.A. '77, M.Arch '80), with their firm, Albert, Righter & Tittmann Architects of Boston, received the 2012 Bulfinch Award from the New England chapter of the Institute of Classical Architecture & Art for new residential construction of Rocksyde, in Cape Ann Massachusetts.

Sara Caples ('74) and Everardo Jefferson ('73) were honored when their firm, Caples Jefferson Architects, was designated the New York State American Institute of Architects Firm of the Year for 2012.

William Odell ('74), director of science and technology at HOK, was the design principal for the Ri.MED Biomedical Research and Biotechnology Center near Palermo, Sicily, for which the firm was selected as lead architect.

Jane Gianvito Mathews ('78) and her Asheville, N.C., firm, Mathews Architecture, received AIA North Carolina's Firm of the Year Award in 2011.

Jon Pickard ('79), with his firm, Pickard Chilton, was recognized in the exhibition of the firm's work, "Designing Relationships," first at the University of Minnesota (September 24 to October 21, 2012) and then at the Oklahoma State University School of Architecture, which opened on January 7, 2013.

1980s

David Hotson ('87) was recognized by *Interior Design* magazine's 2012 "Best of the Year" honors for the Skyhouse project by his firm, David Hotson Architect. In the publication's November 2012 issue the project was the subject of the cover story titled, "High-Floor Heaven." The award was showcased in the magazine's December 2012 issue, and was celebrated on January 17, 2013, when Skyhouse hosted *Interior Design*'s "Best of the Year" party.

Craig Newick ('87) and his firm, Newick Architects, just completed the design of the reference librarian's desk at the Beinecke Rare Book and Manuscript Library.

Nick Noyes ('88), of Nick Noyes Architecture, in San Francisco, was awarded a Merit Award from AIA East Bay in 2012 for his Tiburon Residence. The home was also featured in the AIA San Francisco Marin Homes Tour in 2011 and in the *San Francisco Chronicle* in May 2011.

Will Ruhl ('88) and his firm. Ruhl Walker Architects, were awarded Boston Society of Architects awards in 2012 for their Westport River House, Hawaii Wildlife Center, and Boston Loft. The firm also received an AIA New England Merit Award and an *Architect Magazine* Annual Design Review Honorable Mention, both in 2012, for the Hawaii Wildlife Center project.

1990s

Marc L'Italien, ('90), a design principal with San Francisco-based EHDD, was the lead designer of the David and Lucile Packard Foundation, a net-zero energy use and LEED Platinum certified building in Los Altos, California. L'Italien also led the design team for Valparaiso University's new Arts and Sciences Building. He is currently working with the Maybeck Foundation and the San Francisco Recreation and Parks Department to conduct a study on future uses for Bernard Maybeck's 1915 Palace of Fine Arts; collaborating with ZGF Architects on The Samuel Oschin Air and Space Center, a new wing that will house the space shuttle *Endeavor* at the California Science Center in Los Angeles; and renovating an old science library to become the new Museum of Art at Pomona College in Claremont.

Juan Miró ('91) and his firm, Miró Rivera Architects, designed the Circuit of the Americas (COTA), in Austin, Texas, the largest Formula One venue, and the first purpose-built Grand Prix facility in the United States. The final component of the project, the Tower Amphitheater, is slated for completion in spring 2013. The project has been recognized in the *Austin-American Statesman*, *The New York Times* "Wheels" blog, *Obras, El País, World Architecture News,* and the *Austin Business Journal*. It has also been nominated for "Building of the Year" on American-Architects.com.

Ed Kopel ('92), of Ed Kopel Architects, has completed the project "Brooklyn Bucolic" at the Avenue H Subway Station, in Brooklyn, commissioned by the MTA Arts for Transit and Urban Design. The project consists of seven bronze cast rocking chairs arrayed under an existing colonnade in one of the City's oldest wood-frame stations to create a porch for the commuters of the Fiske Terrace–Midwood Park Historic District.

Louise Harpman ('93), of Specht Harpman, in New York City, was featured in a show at the Smithsonian's National Museum of American History that displayed fifty of the independently patented plastic cup lids from her "world's largest collection of coffee cup lids." The New Canaan house that the firm designed is featured in the February 2013 issue of *Architectural Digest.* And a four-level, pied-a-terre on Manhattan's Upper West Side was published in the "House & Home" section of January 18 edition of *The New York Times*.

Kia Pedersen ('93) showcased her prints at the Sara Nightingale Gallery. "Kia Pedersen: A Change in the Wind," was exhibited from December 15, 2012 to January 23, 2013.

Johannes M. P. Knoops ('95) had his piece "Venice Re-Mapped" displayed in FIT's Art & Design Faculty Exhibition, which opened on November 13, 2012. The project is a 3D remapping of Venice defined by the cartography depicted on Venetian business cards.

Alexander Levi ('96) and his partner Amanda Schachter, of SLO Architecture, as recipients of the 2011-2012 Richard L. Blinder Award, presented and exhibited their Bronx River Right-of-Way project, along with other work, at a gallery in the offices of Beyer Blinder Belle in November. The project rehabilitates Cass Gilbert's Westchester Avenue Station and is the third in a series of recent projects along the Bronx River. They also recently presented this work at the French-American Institute held at the AIA NY Center for Architecture.

Kara Bartelt ('99) was featured in the November 2012 issue of *Marie Claire* magazine, receiving the "Top Architect" award in its 2012 "Women on Top" awards. She is the owner of Kara B Studio, a partner at Lettuce Office, and an adjunct professor at the USC School of Architecture.

Devin O'Neill ('99), of O'Neill Rose Architects, in Brooklyn, was recognized as an honoree for in *Interior Design* magazine's "Best of the Year" issue for the firm's Hidden Hollow project. The "Best of the Year" issue was released in December 2012.

Raphael Sperry ('99) has become the first architect to receive a Soros Justice Fellowship in the program's seventeen-year history, as part of the Open Society's Criminal Justice Fund. Fully supported for eighteen months, Sperry will engage professionals in the architecture and planning fields on the issue of mass incarceration, advocating new priorities in public investment rather than increased prison and jail construction. He is hosted by the UC Berkeley School of Architecture and the Berkeley Law Warren Institute for Law and Social Policy.

2000s

Ghiora Aharoni ('00), of Ghiora Aharoni Design Studio in New York City, was featured in the October 2012 issue of *Elle Decoration UK* in the article, "Autumn Elegance." The story focused on the firm's Leroy Street Residence, in New York City.

Siobhán Burke ('01) of LA–based Lyric Design and Planning, was recently nominated as Vice President of the Los Angeles Forum for Architecture and Urban Design. Burke co-curated a 25-year retrospective of the organization, *Unfinished Business: 25 Years of Discourse in Los Angeles,* which was on view last summer. Burke's architecture practice recently completed a 600-square-foot juice bar in Santa Monica, California, including the company's branding, storefront logo, and custom wallpaper.

Ma Yansong ('02), of MAD Architects, in Beijing, spoke at the"Business of Design Week," in Hong Kong, in December; Lima International Architecture week, in October; *The New York Times* Beijing Design Forum; and the "Future Cities" talk, at UCCA, in September. The firm's retrospective opened in November at the Museo ICO, in Madrid, and will run until March 3, 2013. MAD's Absolute Towers and Huangshan Mountain Village were elected to the Designboom 2012 top ten and the work was featured in *The Architectural Review* in September 2012.

Jean Hsu ('05) and Oliver Pelle ('04), of Pelle Designs, in Brooklyn, had their Red Hook studio hit hard by Hurricane Sandy, with over four feet of flooding. In 2013, they will release their first fully UL-certified chandelier line, the "Bubble Chandelier Series," and will debut as a design studio at the ICFF 2013, where they will show several furniture lines.

Sandra Arndt ('07) and Lasha Brown ('08) started a design practice together in 2010 and are now working on residential projects in New York City. Brown is also currently teaching a graduate architecture studio at the University of Pennsylvania.

Jack Brough ('09) works with Herzog and de Meuron and is overseeing the completion of the Miami Art Museum. He was also involved in the Parrish Art Museum, on Long Island, New York, which opened to the public in November 2012. Brough published an article on Julian Schnabel's Palazzo Chupi in *PLAT 1.0*, the Rice School of Architecture Journal, in fall 2010.

Mark Gausepohl ('09) is working with the New York City office of Shigeru Ban.

2010s

Elizabeth Bondaryk (B.A. '07, M.Arch '12) and Lisa Lombardi ('11) are at William Rawn Associates, in Boston.

Daniel Colvard ('10) is working at Leers Weinzapfel, in Boston.

Alfie Koetter ('11), Daniel Markiewicz ('11), Jonah Rowen ('11), and Emmett Zeifman ('11) recently released their first issue of *Project*, an architecture journal. The launch party was held at the Storefront for Art and Architecture on November 9, 2012.

Tae Kyoung Lee ('11), her husband, Eui Yeob Jeong, and their practice, Architecture of Novel Differentiation, were featured in *The New York Times* article "A Limitless Budget of Ideas," on November 21, 2012. The piece highlighted the firm's adventurous design practice in Seoul, specifically their Skinspace project.

Sungwoo Choi ('15), Michael Miller ('15), and Ben Smith ('15) were recognized in an open competition for land-art proposals on Staten Island, New York. Organized by the Land Art Generator Initiative, the competition aims to bring together artists, architects, scientists, landscape architects, and engineers to create public art installations that combine aesthetics with utility-scale clean-energy generation. Choi was shortlisted in the competition, and Smith received third place. Their work was on display at the SoHo Gallery for Digital Art, in New York City, in late October 2012. It also will be shown in Dubai in January 2013, and back in New York City at the Arsenal Gallery in Central Park in summer 2013.

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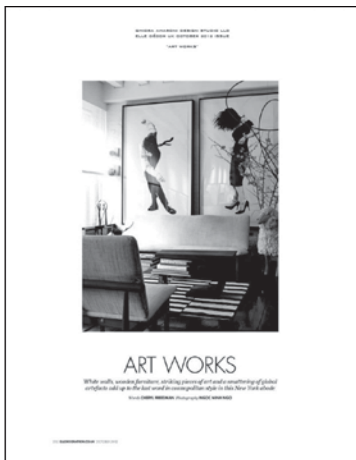
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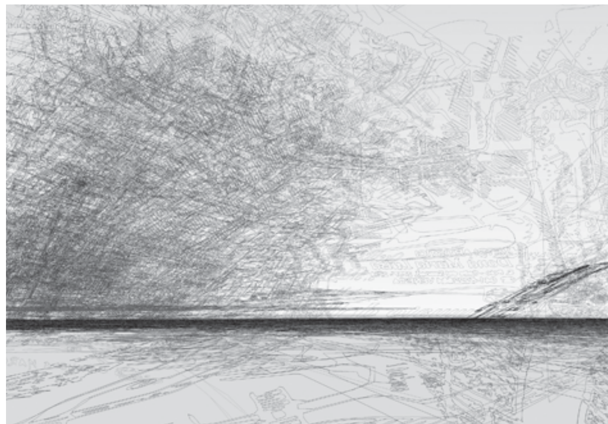
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1. Albert, Righter & Tittmann Architects, Rocksyde, Cape Ann, Massachusetts, 2012.
2. EHDD, David and Lucile Packard Foundation, Los Altos, California, 2012.
3. Miro Rivera Architects, Circuit of the Americas Observation Tower, Austin, Texas, 2012.
4. Ben Smith with Yunxin Hu, PIVOT, Land Art Generator Competition, 2012.
5. Ed Kopel Architects, Brooklyn Bucolic, Avenue H Station, 2012. Photograph by C Francis Dzikowski/Esto.
6. O'Neill Rose Architects, Hidden Hollow House, Kent, Connecticut. Photographs by Michael Moran.
7. Ghiora Aharoni's Leroy Street Residence, New York City featured in *Elle Decoration UK*, October 2012.
8. Johannes Knoops, *Venice Re-Mapped*, FIT Faculty Exhibition, New York City, 2012.
9. Siobhan Burke, Main Squeeze Juice Bar, Interior, 2012. Photograph by Luke Gibson.
10. *Architecture in Dialogue: The Birth of a Collection* installed at Beinecke Rare Book and Manuscript Library, fall 2012.

Class of 2012 Update

James Andrachuk is working for Barrett Design & Development, in Brooklyn; John Taylor Bachman is working for Rockwell Group, in New York; David Bench is working for Selldorf Architects, in New York; Christos Bolos is working for Harrison Atelier, in New York; Elizabeth Bondaryk is working at William Rawn Associates, in Boston; Jeffrey Bourke is a Fulbright Fellow, in Sri Lanka; Miroslava Brooks is working for Pelli Clarke Pelli Architects, in New Haven; Can Vu Bui is working for Adjaye Associates, in New York; Vincent Calabro is working for William McDonough + Partners, in San Francisco; Nicky Chang is working at Grimshaw, in New York; Craig Chowaniec is working for Robert A.M. Stern Architects, in New York; Reid Cigolle is working for Fievre Jones, Inc., in Venice, California.; Nicholas Coleman is working at HBRA Architects, in Chicago; Amy DeDonato is working for Richard Meier & Partners Architects, in New York; Daniel Dickens is working at Bosworth Hoedemaker, in Seattle; Danielle Duryea is working at Gensler, in Los Angeles; Erin Dwyer is working for Foster + Partners, in San Francisco; Cotton Estes is working at Bohlin Cywinski Jackson, in Philadelphia; Ilsa Falis is working at Joeb Moore & Partners, in Greenwich, Conn.; Avram Forman is nearing completion of his first project with his firm Dubinsky/Forman and begins teaching at Yale in the spring; Will Fox is working at Gehry Partners, in Los Angeles; Thomas Fryer is working for Foster + Partners, in San Francisco; Stephen Gage is a Bass Fellow, M.Phil student at the University of Cambridge; Anthony Gase is working as a consultant to a scenic design group in Chicago; Clay Hayles is working at Robert A. M. Stern Architects, in New York; Zachary Heaps is working for Adrian Smith + Gordon Gill Architecture, in Chicago; Erik Herrmann is working for Gray Organschi, in New Haven; Margaret Hu is working for Deborah Berke and Partners, in New York; Daphne Kalomiris is working for Knight Architecture, in New Haven; Seema Kairam is co-teaching a graduate studio with Deborah Berke this semester, at UC Berkeley; Scott Kunstadt is working at CWB Architects, in Brooklyn; Bryan Kim is working at Leroy Street Studio, in New York; Amir Mikhaeil is working for Richard Meier & Partners Architects, in New York; Christian Nakarado is working for Sage and Coombe Architects, in New York; Veer Nanavatty is working at Leroy Street Studio, in New York; Ashley Ozburn is working at in situ studio, in Raleigh, N.C.; Mollie Ponto is working at Solomon Cordwell Buenz, in Chicago; Lane Rick is working for MADA s.p.a.m., in Shanghai, China; Nathan Saint Clare is working for Hart Howerton, in San Francisco; Karl Schmeck is working for Hart Howerton, in New York; Amir Shahrokhi is working at SHoP Architects, in New York; James Sobczak is working at LMN Architects, in Seattle; Ian Starling is working at Thomas Phifer and Partners, in New York; Jeremy Steiner is working for Harrison Atelier, in New York; Justin Trigg is working for Foster + Partners, in San Francisco; Eric Zahn is working for Ayers Saint Gross, in Baltimore.

10

Architecture in Dialogue: The Birth of a Collection

Beinecke Rare Book and Manuscript Library, Yale University
October 8 to December 15, 2012

The exhibition *Architecture in Dialogue: The Birth of a Collection* occupied the grand mezzanine level of Gordon Bunshaft's Beinecke Rare Book and Manuscript Library last fall. It celebrated the library's acquisition, in 2008, of the Peter Eisenman Collection, which comprises books, journals, catalogs, posters, and manuscripts produced under the auspices of various European avant-garde movements between the two world wars. While the exhibition displayed only seventy items, the entire collection, which Eisenman began to assemble as a student in the early 1960s, consists of over two thousand objects, covering all the major "isms" associated with the European Modernism period—Futurism, Purism, Expressionism, Elementalism, and Constructivism, as well as De Stijl and Bauhaus. The highlights include originals of Bruno Taut's *Alpine Architektur*, of 1919, the "Bauhaus Manifesto," from the same year, and rare issues of numerous magazines, such as *De Stijl, MA, G, ReD, Disk, Blok, and Stavba*. The collection adds to the Beinecke's strong holdings in that area, making it a mecca for the study of European Modernism.

The Beinecke's curator of modern books and manuscripts, Kevin Repp, who has an academic background in European intellectual history, used the exhibition to make an important point: at this interwar moment architecture was always conceived in dialogue within a broad cultural and social arena. In fact, neither the collection nor the exhibition is limited to architecture but covers all arts, including graphic design, literature, and the intellectual and political history of the time. Repp's thematic segments—such as "Postmarks: Traces of Lively Exchange," "Message Is the Medium," "A Tale of Three Places: And Beyond," "Typographical Movie Show," and "Constructivism Meet Dada!"—each emphasize the point that European Modernism was about the circulation of ideas and imagery across national boundaries, artistic movements, and different media. Capturing the drive and urgency demonstrated by the original protagonists, Repp's erudite and lively captions are both informative and captivating.

The Beinecke collection has made Yale a hub for anyone interested in European Modernism and intellectual culture. It is an excellent resource for teaching architectural history, giving students an opportunity to gain access to the original documents created by the cornucopia of people who formed the lively dialogue called the Modern Movement.

—Eeva-Liisa Pelkonen (MED '98)
Pelkonen is an associate professor at the School of Architecture.

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

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Aerial view of Chichu Art Museum by Tadao Ando, Naoshima. Photograph by Iwan Baan ©.

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Yale School of Architecture
Spring 2013 Events Calendar

Lectures

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

January 10
ISAAC KALISVAART
Edward P. Bass Distinguished Visiting Fellow in Architecture
"Beyond Architecture: The Developer as the Producer of Urban Quality"

January 14
ANGELO BUCCI
Eero Saarinen Visiting Professor
"SPBR Architects, Recent Work"

January 17
THAISA WAY
Timothy Egan Lenahan Memorial Lecture
"Thick Sections, Gas Works Park, and Richard Haag"

January 24
ROBERT DAVIDSON
Gordon H. Smith Lecture
"Aviation + Multimodal Design: Public Project Execution"

January 31
MARK FOSTER GAGE
"Rather, it has been the risk-takers, the doers, the makers of things"

February 11
VICTOR VAN DER CHIJS
Myriam Bellazoug Memorial Lecture
"Imagination and Relevance: The Business of OMA"

February 14
KURT W. FORSTER
George Morris Woodruff, Class of 1857, Memorial Lecture
Note: This lecture is part of the *Achtung: Berlin* symposium
" 'I still have a suitcase in Berlin…' The Unending Story of a Tentative Capital"

March 28
CARIE PENBAD & ADIB CURE
Louis I. Khan Visiting Assistant Professors
"In-Between"

April 3
WANG SHU
Paul Rudolph Lecture
"Construction in Amateur Architecture"

April 4
(YSoA Open House)
ZAHA HADID
Lord Norman Foster Visiting Professor in Architectural Design
"Zaha Hadid – Recent and Ongoing Work"

April 11
SVEN-OLOV WALLENSTEIN
David W. Roth and Robert H. Symonds Memorial Lecture
"Architecture and the Possibility of Critical Theory"

The lecture series is supported in part by Elise Jaffe + Jeffrey Brown; Myriam Bellazoug Memorial Fund; Timothy Egan Lenahan Memorial Fund; the David W. Roth and Robert H. Symonds Fund; the Gordon H. Smith Lectureship in Practical Architecture Fund; and the George Morris Woodruff, Class of 1857, Memorial Lecture Fund in Architecture.

Exhibitions

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

Exhibition hours:
Mon.–Fri., 9:00 a.m.–5:00 p.m.
Sat., 10:00 a.m.–5:00 p.m.

George Nelson: Architect, Writer, Designer, Teacher
through January 26, 2013

White Cube, Green Maze: New Art Landscapes
February 14–May 4, 2013

Year End Exhibition of Student Work
May 19–July 27, 2013

White Cube, Green Maze: New Art Landscapes is organized by the Heinz Architectural Center at Carnegie Museum of Art, Pittsburgh. The programs of the Heinz Architectural Center are made possible by the generosity of the Drue Heniz Trust. Major support for the *White Cube, Green Maze: New Art Landscapes* catalog and additional support for the exhibition at Yale have been provided by Elise Jaffe + Jeffrey Brown.

The School's exhibition program is supported in part by the James Wilder Green Dean's Resource Fund, the Kibel Foundation Fund, The Nitkin Family Dean's Discretionary Fund in Architecture, the Pickard Chilton Dean's Resource Fund, The Paul Rudolph Publication Fund, the Robert A.M. Stern Fund, and the Rutherford Trowbridge Memorial Publication Fund.

Symposium

Achtung: Berlin
J. Irwin Miller Symposium
Thursday, February 1–
Saturday, February 16, 2013

Berlin's history as the capital of the Third Reich and its subsequent precarious status as an enclave within the Soviet zone of Germany (later, the German Democratic Republic, GDR) has transformed every aspect of its cultural, artistic and architectural life into evidence in the last century's key political conflicts. As a result, the two parts of the city became prime laboratories of architectural and urbanistic experimentation and spectacularization at the service of power, either hard or soft. The three-day conference will reexamine critical moments of Berlin's architectural and urbanistic history since 1945 in the light of Berlin's new status as the capital of a re-united Germany.

The symposium is supported by the J. Irwin Miller Endowment Fund with additional support provided by the Edward J. and Dorothy Clarke Kempf Fund. It is organized by Stanislaus von Moos with participants: Esra Akcan, Greg Castillo, David Chipperfield, Katerina Clark, Thomas Demand, Peter Eisenman, Ole W. Fischer, Kurt W. Forster, Hartmut Frank, Simone Hain, Volker Hassemer, Andreas Huyssen, Michael Kimmelman, Hans Kolloff, Rem Koolhaas, Leon Krier, Jan Lisegang, Regula Lüscher, Vittorio Magnago-Lampugnani, Jürgen Mayer H., Marco de Michelis, Sébastien Marot, Eric Mumford, Emmanuel Petit, Alan Plattus, Eilsabeth Ruge, Ernst Seidl, Hans Stimmann, Adam Tooze, Katie Trumpener, and Anthony Vidler.