Constructs Yale Architecture

Spring 2012

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Nina Rappaport Architects must have a certain innate optimism to practice in this recession. How did you manage to start with such large commissions at this moment in time? How is your enterprising attitude received at home, and has it been a catalyst for other young firms in Denmark? Do you see architectural practice for young firms very different in the United States?

Bjarke Ingels When we started almost eleven years ago (first as PLOT), there hadn't been a new start-up office for ten or twenty years. The general understanding was that it was impossible, which seemed like a self-fulfilling prophecy. And of course in Denmark you qualify for work by having already done it, so it is a real catch-22. The way we broke the mold was by winning a handful of open international competitions. That gave us a voice and an opportunity to actually take on real challenges. Now there is a whole forest of new Danish start-ups because the prerequisite for making it as a new office is to just start. I think our example probably made a lot of people consider starting seriously. And secondly, as our projects started getting built, it was increasingly clear that things could be achieved by hiring a young office with a different level of energy and approach than established practices. Perhaps New York projects have been entrusted to large corporate offices because they tend to be very, very large ones.

NR You have been able to break that trajectory by working with Douglas Durst. Do you think he saw a particular potential in your work that allowed him to risk hiring someone without a track record in New York considering all of his projects are so local?

BI When I met Durst at a lecture in Copenhagen, we were set to build the 8 House, a 600,000-square-foot-building that would be the largest in the city. I did not think of him as a potential client in the beginning because it was clear that what he was doing was so different from what we were and visa versa. But we enjoyed interacting with him and he came to our Storefront exhibit. Then, when I was teaching at Columbia, I invited him to participate in the studio. Later, he came to Denmark to visit his wife's family and he came to our office, which was more like a courtesy visit. I think he was impressed with the work and the scale of the enterprise, and shortly thereafter he invited us to work on West 57th Street. I could imagine that this project would serve as an example not only for a different kind of architecture but for a different kind of architecture firm—perhaps a younger one.

NR Do you think that your approach to designing the 57th Street project poses new opportunities for apartment design in New York? And how is your working relationship with Mr. Durst as compared to developers in Denmark? What has been your biggest challenge thus far?

BI In general I was warned that NYC building regulations and NYC developers are the worst in the world. (Douglas even says that even though there are sharks in the waters outside their home in West Palm Beach, he has no fear of swimming because as a New York developer, the sharks show him professional courtesy). In fact, all regulations are rigid and all developers are profit oriented. Those are the rules of the game. Doing a 450-foot building is a hell of a lot easier in Manhattan than in Copenhagen!

One unique thing about Durst is that it is a family company third generation. (Douglas likes to explain that he is planning to retire to spend less time with his family.) Therefore, they think long term. They are interested in quality. Lasting attributes: energy efficiency, durability, and sustainability. They think beyond the presale of condos and much further into the future. And that makes them incredibly interesting to work with for an architect.

NR How is your office, with eight partners and project architects, organized? How do you divide the workload and responsibilities between your nascent New York studio and the main office in Copenhagen?

BI Our CEO, Sheela Sogaard, is the only non-architect and female partner; she previously worked at McKinsey & Co. We recently hired a CFO to help us out as well. Kai-Uwe Bergmann, who is an architect by training, does mostly business development and we have five project leaders, including a design director in each of the two offices. I travel back and forth between New York and Denmark and oversee different projects of both offices while my partners are in charge of the everyday reviewing. My involvement is quite intense in the first months, and then as things fall into place, as ideas crystallize and programs condense into architecture, my involvement becomes focused in the form of regular reviews.

NR What has been the trajectory of the organization?

BI If you divide it into two five-year chapters, the first period was PLOT, starting from scratch and building a body of work: then BIG was building up a new identity and a more professional practice capable of taking on more comprehensive responsibilities. The end of that period was the formation of the partnership. In summer 2010, I distributed shares among the seven partners. Later, we established the New York office with Partner Thomas Christoffersen, who joined me from Copenhagen, and Beat Schenk, an old friend and Swiss architect who stayed in America after we both worked on the Seattle Public Library.

NR What do you look forward to with this new thirty-person office in New York?

BI The focus will be to balance out the offices over time so that both will be capable of doing intelligent, innovative, and relevant work regardless of my involvement. Many offices struggle with their identity and integrity as the founding partners eventually move on. Only offices that have become cultures, or schools of knowledge, are capable of making that transition. It has been essentially an educational process since half of the partners have been my students, and all of the project leaders of the next generation have been students of the office. We have been educating each other so that it's not just a style, but a long-term perspective. With the development of the international firm, we have done better work than ever. It's a collective effort, even though there is a lot of individual contribution. I'm not saying that individuals don't matter; but it is all about the individual effort in the collective achievement. I am interested in creating the conditions that allow the individuals to blossom, and prosper and evolve. I am in a fortunate position that we have somehow been able to create a culture quite quickly—and I am personally into the idea of undermining the myth of the singular genius in favor of what you could call a cultural sociopolitical movement—if you like.

NR You have compared the process of making buildings to storytelling and have even produced a book, *Yes Is More*. Why is narrative important for you not just in the office but also in terms of the public?

BI In architecture more than anything else, *how* you get there is of great relevance because in a way, a project is a snapshot of a fragment of society. People need to understand that a building often looks different because it performs differently. So the behind-the-scenes stories are necessary for a full appreciation of architecture. Of course as a user, you might appreciate it without understanding why. But a lot of people have opinions about buildings that they have never entered. They are disliked simply because they look different. In that sense, the backstory is a major part of the work of the architect because you can't just build buildings; you also have to persuade clients, collaborators, city officials, neighbors, opinion polls, and banks that something has to be built. Architecture doesn't have the luxury to prove itself by being built and then appreciated, because most likely it will make it or break it before it even gets that far.

NR One of your design methods includes an interest in unexpected programmatic or social juxtapositions, and you merge different forms into unusual hybrids. Does this help to create an identity that you rely on as you go forward with a project, in convincing the client, for example? How do your buildings that take on the shape of a logo emerge—is it basically the distillation of an idea into form?

BI I think it has to do with an economy of means. I am interested in complexity, which is different from complication. In computer programming, the shorter, more complex string of code makes the computer do the same function. It is a question of the density of attributes, essentially doing more with less. Therefore, we often distill our designs down to the simplest number of moves or the most blatant achievement of certain aspects. Maximum effect with minimum means is also what gives it an iconic character. If you look at the evolution of company logos, they often start out as pictures and end up as emblem

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3. BIG Architects, The Mountain, Copenhagen, Denmark, 2010. Photograph by Jens Lindhe.

4. BIG Architects, rendering of W57, New York, 2011.

work now that you have more distance? What from his approach do you admire?

BI What I really liked about Rem was his almost journalistic approach; each project was not an artwork separate from the world but a specific architectural intervention in some economic, social, or cultural reality. I think where we probably differ is that often OMA's work is fueled by a negative critical approach, being against something, whereas in our case it is often affirmative. Nietzsche said that the affirmative forces always lose against the negative ones. We try to focus our interests and attention toward elements that we enjoy and accelerate or combine them with others in a straightforward way. The sorts of hybrids that emerge are products of unconventional, seemingly mutually exclusive sets of elements. So whereas the revolutionary avant-garde has this need to go against something, leading to this Oedipal succession of father-murders, we are more focused on selecting and combining desirable elements in an almost evolutionary way to see what unexpected spin-offs—in a sense, children—emerge. I also think we might be a bit less formally restrictive than some of the other OMA offspring—we have fewer taboos architecturally.

NR Formally speaking, how do you meet the design challenges of each project while maintaining your firm's identity? Eero Saarinen, for example, designed many different buildings, each with its own identity driven by a client's need, "the style for the job." Are you interested in an identifiable building style, or do you prefer to design according to each situation?

BI You don't need artifacts to have an identity if you already have a strong one. You don't need to hire an agency to give you a logo if what you do already says who you are. One way of projecting an identity is by limiting your possibilities and modes of expression to a few categories. In that sense, although architects such as Zaha Hadid or Peter Eisenman are wildly expressive, they are also in a sense limited to doing "Zaha" or "Peter." However, we like to reserve the right to choose our weapons according to the case. Something that is ridiculously superficial in one situation might be right in another.

NR So you are not making cookie-cutter buildings, even though they often exhibit similar characteristics.

BI I am not saying that the great artists and Pritzker Prize winners are doing cookie-cutter stuff, but the price you pay for having a strong identity that is rooted in a formal vocabulary is that it becomes a prison that restricts you. Zaha could never do the Glass House, for example.

NR Could you?

BI We could at least do a very classic 90 degrees only project, as we are doing currently in Seoul (next to the 911 towers by MVRDV), and in the same breath do the warped plane of the W57 project in Manhattan without any inherent contradiction or dilemma, simply due to different conditions triggering different design decisions informing different vocabularies.

NR I am curious about how you engage social issues in your work, for example, architecture as a public art and how it impacts cities.

BI We engage social issues mostly as a general philosophy of inclusion. We try to design buildings that invite people in various ways. Although a lot of the work we have done so far has been private, the 8 House expands the public realm into the building. The public space we are now designing, called Super Park in the most ethnically diverse neighborhood in Denmark, includes extreme public participation. We invited citizens to nominate objects from their home countries to help create a vehicle with a sense of ownership and participation. It shows the diverse culture of Copenhagen to contradict the petrified image of Denmark as a homogenous culture.

NR Is the sprinkling of the space with artifacts genuine, or rather gratuitous, like a Disneyland of cultures?

BI It's real. All of these elements are evidence of how the world is an ongoing global experiment where people across the world have found ways of inhabiting urban space, of sitting together on a bench facing each other, or away from each other. I was highlighting some of the behavior that already exists in this part of Copenhagen. We have Indians, Chinese, and other ethnic cultures existing right next to one another. So rather than reducing the expression of the neighborhood to some cliché idea of Danishness, it is a more true expression of what Denmark is today.

NR It's a very tough issue how to design for different cultures. Do you design a space as they would in their culture, or do you design your own space that they then occupy? But I wouldn't want it to be a playground of objects from other cultures, like Disneyland.

BI The idea of this space is to make it like a public playground, not an institutionalized collection of colored veneered animals, but a real place of discovery where there is a landscape of elements that provoke and simulate different ways of interacting with the city and with each other. I think it is going to be an incredibly lively space.

NR What do you think the role of the architect is in city design?

BI As architects, our role is often reduced to the beautification of predetermined programs. A client calls us up on the phone, after having determined all issues of a project, and asks us to "make it nice." Architecture is society's physical manifestation on the crust of the earth—an artificial part of the planet's geography. It is where we all live. Architecture is "the stuff that surrounds us." And as architects constantly working in and with the city, you would think that we would be at the frontier of envisioning our urban future. However, while we sit at home waiting for the phone to ring, or someone to announce a competition, the future is being decided by those with power—the politicians—or those with money—the developers.

Durst Organization, 4 Times Square, Fox & Fowle Architects, New York, 2000. Courtesy of the Durst Organization.

Durst Organization, 1 Bryant Park, designed by Cook Fox Architects, New York, 2010. Courtesy of the Durst Organization.

Nina Rappaport How is your New York City–focused company organized, and what is your philosophy about development? Do you have a mantra or some basic guiding principles?

Douglas Durst We do have a protocol to follow. When we have issues or problems with any development project, the first response is to not panic. We analyze everything very carefully, and if we can't come up with a solution, then we go to stage two: we lower our standards. If that doesn't solve our problem, we go to stage three: we have a scapegoat for each project—usually our attorney whom we blame for the problem and move on. As one reporter said, we have strong but flexible standards. Our philosophy is that each building has different goals and requirements. So as the leaders, my cousin Jody and I learn from what we did in the past to see if we can improve the next time. In our parents' generation they tended to construct each building in the same way as the previous one. That's the easiest way to build because you know your mistakes and you learn to live with them. We try to make new mistakes. We also try to make each building the best one we can, rather than making it the same as the last. We spend a tremendous amount of time studying materials and systems. Most people think, well, you are going to build a residential or commercial building, so you hire the builder and the architect, stir, and two years later you have a building. And there are some people who do do that.

NR How do you organize your teams and build collaborations with each project?

DD We have retreats out of the office to discuss potential problems. After dinner we continue the discussions over drinks so that people are a little more relaxed. When I started in the business, the purpose of meetings was often to find somebody to blame for what was going on and why things weren't happening. For the first project I really worked on, 1155 Sixth Avenue, there were weekly meetings. About three-quarters of each meeting was spent with people pointing fingers as to why things weren't getting approved. The architect would blame the contractor, and the contractor would blame the engineer, and the engineer would blame the owner, and it would just go around in circles. Jody and I had gone through that, and we just weren't going to allow that to happen on our projects.

NR When do you bring an architect into a project discussion?

DD Almost immediately. A lot of my peers don't bring the architect in until later on and then have the architect work on spec. We don't believe in having an architect spec his time because we want to get the very best results for the building. The idea for 4 Times Square was born sometime in fall 1995, and as soon as it occurred to me that we could build a building there, I brought in Bob Fox and Bruce Fowle. We talked not just about the site but what would happen if we developed the entire block.

NR How was this a fruitful and dynamic collaboration?

DD It was the first time Jody and I had real oversight on a project, and it was Bob Fox who suggested the idea of retreats. Since we are very private and don't like getting up in front of a lot of people, it was not something we were interested in doing. It is still something we don't like to do, but we have found it to be so helpful in getting people to work together.

NR How does your experience with 4 Times Square compare to that with 1 Bryant Park in terms of sustainability?

DD 4 Times Square was the first large-scale office high-rise to be constructed as an environmentally responsible building. So we were creating a new type of building. It was very exciting, but naturally some things did not work out, such as fuel cells, and others we did not consider, such as capturing rainwater, which we are doing here at Bryant Park.

NR Is the photovoltaic system at 4 Times Square functioning and economical?

DD That was a real experiment. They have a payback of about twenty-five years and a life expectancy of about twenty, so it wasn't really an economic decision. We wanted to further the industry. The man who made the panels produced them in his garage, so we had to buy all the equipment in order to ensure delivery. We actually had to buy two sets of panels because it was not clear whether he was going to make them in time to finish the building. But he did. They produce power, but it is a fight with Con Edison to get them turned on.

NR What were the lessons learned?

DD Our main focus at 4 Times Square was energy. We now realize that while energy is important, the real issue is making the building as healthy and efficient as possible for the occupants. To bring in more outside air, it takes more energy to turn the fans and to temper and clean the air. If you are just looking at energy efficiency, you are not getting the effect that we think you should.

At Bryant Park we paid more attention to water savings and preventing sewage-system overflow by capturing all the rainwater and reusing the groundwater. There is a lot of groundwater coming into the building, and the typical response used to be just to dump it into the sewer. We use it for flushing the toilets and in the cooling tower. At 4 Times Square we had a fuel cell, which has many applications, but it is not applicable to an office building. Here we have a five-megawatt cogeneration plant that produces about eighty percent of the power used in the building, and the waste heat is used to heat and cool the building. At night, when the building has low demand, the power is used to make ice, which cools the building during the day.

NR How has your perspective changed about buildings as living systems?

DD I see them as being more efficient and able to make better use of available resources, such as groundwater, natural gas to generate electricity, and natural light. These fixtures shut down during daylight hours. At 4 Times Square we looked at using fewer natural resources. We insisted that contractors recycle their own material, and they complained because of cost but actually found out that there were savings. Now people don't even question it.

NR How are you involved in reevaluations and potential improvements to the LEED regulations?

DD I have been very vocal in complaining about LEED, but it has gotten people to think and is a valuable resource, even though it is very expensive to adhere to. It is also somewhat subjective, but we don't have a better standard. I think at some point they are going to have to reevaluate the whole system, but that's a way off.

NR Have you taken different kinds of risk in light of the financial downturn? How has your business changed?

DD You have to take bigger risks because the banks require more equity. We haven't seen the decrease in land costs that would enable more projects to go forward. S although construction costs have decreased considerably, New York is still not competitive with other markets. And it costs three times more to build in Manhattan than it doe across the river or in other parts of the city.

NR How is your firm involved in the World Trade Center site?

DD We are an adviser to the Port Authority on finishing and tenanting the buil ing. I was not in favor of all the office space being built down there—and I still think it could have been approached differently and completed over a longer time period—but that is behind us now. We have commitmen from tenants for more than half the building taking us to 2015. So we believe it is going t be extremely successful.

NR Your next risk is with BIG Architect on the residential project at 57th Street and the Westside Highway in New York City. I heard that you met Bjarke Ingels at a confer ence, and it was love at first sight.

DD My wife is Danish. Six years ago I was invited to give a talk about green buildings to the Copenhagen City Council. Europ has been way ahead of us in terms of energ efficiency—but not in terms of total building efficiency. Bjarke is young and was of cours even younger then. Toward the end of my ta he asked, "Why do your buildings look like buildings?" (Although he now says he never asked that.) The question intrigued me, so I got to know him. For our fortieth anniversary we went to Denmark and visited his office, and I was overwhelmed by the projects he was doing, so I talked to him about ours.

NR Is your working relationship differe than it has been with other architects?

DD It has been a terrific collaboration. When we have to make changes for codes or economic reasons, we don't get a big pushback. Bjarke sees a problem and is very quick to find solutions. I have been very impressed with their grasp of the zoning here. They build all over the world, so I know they are very good at understanding differen zoning and construction requirements in all the cities they work in.

NR Did the building's triangular shape around an open courtyard evolve from

C-Glass House, Deegan Day Design, Marin, California, 2011.

Nina Rappaport In "After Ecologies," your introduction to the new edition of Reyner Banham's *Four Ecologies,* you talk about how his perspective of the city shaped the following generations. How has his work specifically influenced yours?

Joe Day Banham's first contribution to my life was the site for my senior thesis as a Yale undergrad. I was trying to imagine Los Angeles from New Haven when my thesis adviser, Patrick Pinnell, suggested I try Banham's *Four Ecologies*. I used his beautiful aerial shot of the10/405 freeway cloverleaf as a site for a parabolic prison that hovered over the connecting ramps, making commuters overseers. The role of Banham's writing since is hard for me to circumscribe. Banham found a way to write within the discipline with an incredible elasticity, as Sylvia Lavin puts it, and I think that sense of testing the envelope of what can in fact be architecture, seeing what the discipline can actually absorb, is central for me. The ways that architecture, art and popular culture comingle but remain culturally distinct in Los Angeles was probably supported as much by the legacy of the Independent Group and Banham's sensibility as by anything native.

NR Your upcoming book, *Corrections and Collections: Architectures for Art and Crime,* parallels the typologies of prisons and museums. While one could say they are both fortresslike and heterotopic, what are the more political and formal ideas you intend to provoke by discussing them in the same breath? And how have these ideas informed urban development?

JD The first course I taught at Sci-Arc, with urban historian Mike Davis, was a survey of the California prison system—we toured over twenty institutions. This built upon interests that were in my undergraduate thesis. However, my graduate studies focused on artists and museums, in particular the Matta family: Roberto Matta, the Surrealist painter, and his son Gordon Matta-Clark. Both artists had a highly charged relationship to architecture and museums, and the Mattas were very interested in Piranesi and his "Carceri" series. So I found myself oscillating back and forth between these two subjects. *Corrections and Collections* builds out of a thesis that these two building types are paradigmatic in their staging of "scopic" relationships between viewer and viewed and their elevation of visual economies to architectural absolutes.

NR How do these prototypes relate to the development of cities and the economic value of land and space? With museums we have seen the Bilbao effect, for example, but prisons?

JD What I stumbled upon in the late 1980s and early 1990s was that both building types were playing an interestingly complementary role in American urban renewal in terms of the way they shore up urban areas. Jails have a far less dramatic but equally powerful role in the sense that, for every cell you add, the number of civil-sector employees in the city, courthouses, and custodial staff multiplies.

NR How then have surveillance and prison systems played a part in cities and infiltrated into your own work in understanding urbanism?

JD I think both prisons and museums have had a strangely disproportionate role in the polarizing of American urban space. In *Corrections and Collections,* I try to pull the conversations back to architecture and design. It begins with an odd aesthetic convergence in Minimalism, with the "penitential Modern" terms that Ada Louise Huxtable used to describe the Hirshhorn Museum.

NR Many people think it looks like a bunker or a spaceship with a donut hole.

JD In some ways that subtle strangeness gave me a place to start. The 1980s and early 1990s building booms paralleled what was being discussed in the schools. Foucault and, more generally, institutional critique play out in some interesting ways and stir innovation in both building types—strikingly so in prisons, but also in museums. The all-in-one spatial models of the Panopticon and the Guggenheim drive a lot of postmodern examples. Things shift around the millennium from Minimal and Post-Minimalist questions of objects and bodies in space to the production of total, immersive environments. In both prisons and museums we started to build these encyclopedic institutions—enormous urban jails to serve the huge networks that we have built. With renovations to the Metropolitan Museum of Art and LACMA, among others, the game of museum expansion shifted into an urban scale and to questions of territory as form.

NR As an architect practicing in Los Angeles—working mostly on small-scale houses, installations, shops, and showrooms as well as museums—what is your design approach as it relates to your writings and research?

JD I returned to Los Angeles in 1990 out of a real passion for its Modern architecture, which seems a pretty anachronistic reason now. My first job there was working with Frank Israel on his book, and I felt vested in that dialogue. I am working on two houses, C-Glass and Lot 49, that have been built slowly, and I see them as exercises to either side of the Neutra and Schindler divide in LA Modernism. My interest in visual economies plays out in some surprising ways in the Los Angeles domestic scale, where voyeurism and exhibitionism are less verboten. The small-scale projects and my institutional interests converge in cinema.

NR So the Columbia College Hollywood film school project is a really fortuitous opportunity for you?

JD CCH is a fifty-year-old film school that now occupies the old Panavision Camera Building, in Tarzana. Their promise is that, within fifteen minutes of entry, you will get a camera in your hands. Every corner of the school was themed with places for students to shoot in, and they realized that they hadn't left any space for viewing what they were producing.

NR What are your main concepts for the space? I see a number of stacked theaters and gathering spaces.

JD We have very little space to work with, so in order to get a sense of how much screening area we could provide, we took the corners of light-projection cones and ran them through the space as vectors. We ended up with this odd argyle pattern that was created from four points of projection. They are spatially efficient, but because of the irregularities of the space we were able to set up some as closed black-box conditions and let others bleed together as exhibition space. Early on, we imagined fortified panoptic projection rooms but realized two months into the project that, with digital projectors, that kind of centricity and fortification just wasn't necessary any more. It's a modest discovery, but it opened up the project.

NR In what ways has your experiment with exhibit design, *Blow x Blow,* at SCI-Arc, influenced the college project? How have you expanded beyond what you had imagined?

JD It allowed us to prototype some of the ideas. These smaller, faster projects let us go back into those initial techniques. Because it has to do with filmic experience, the role of the script is interesting to us at a literal level, along with the degree of sophistication that you can bring to scripting now. Rather than use the four edges of the cone of projection that bounces through the space and establishes base-line conditions, we controlled vector length but prioritized rather than prescribed their direction. The most useful scripting in this project had to do with the way it is structured: Plexiglas fins transect a translucent white honeycomb material, giving it the rigidity to span the space.

NR In your C-Glass House, one can see Modernist aspects both in its positioning and materials. How have you used that as a base to go forward?

JD Our client worked on a Mies retrospective, so she was very aware of what a glass house could be, but the Case Study Houses and many recent glass pavilions by artists compounded the whole question for us. Dan Graham's glass pavilions and Craig Ellwood's crystalline houses in the 1950s were important "lenses" for me, as I had experienced those, rather than Mies's or Johnson's. But when I start with all of these citations, I may have buried this little building.

The C-Glass House is about engagement with an epic landscape, not only in terms of its scenographic view but also in terms of its stance toward the elements. The site gets 100-mile-an-hour winds in opposite directions, so quite a bit of engineering—for the frame as well as inset and overlay glazing systems—went into accounting for those lateral loads without building a huge cage. It is translucent on the land side and transparent on the water side, and there is now a square lawn on the ocean side of the house, thanks to Dean Stern, who said that, until there is grass in the foreground, we don't have a glass house to talk about.

NR It seems like you have been able to incorporate your filmic ideas into the Lot 49 House, which is also on the ocean.

JD This house has a narrower ocean view through more complicated topography and circumstances. Here, geology and

“Only in humor can language become critical.”

—Walter Benjamin, 1916

Above and below: *Ceci n’est pas une Rêverie: The Archi*
on exhibition at the Yale School of Architecture Gallery, 2

The Architecture of Stanley Tigerman covers five decades of the career of one of the school’s most prominent graduates and offers an intellectually challenging overview of one of the most unique voices in contemporary American architecture.

Curated by Associate Professor Emmanuel Petit with the assistance of David Rinehart (MED ’10) and designed by Petit and Dean Sakamoto (MED ’98), aided by Katsunori Shigemi, the exhibition comprises over 200 pieces, including paintings, sketches, architectural models, and examples of designs for tableware and jewelry, among others. Works of graphic art, especially cartoons, predominate, highlighting the significance of drawing throughout Tigerman’s diverse career. The exhibition also marks the transfer of the architect’s drawing archive to Yale.

Petit has captured Tigerman’s work by applying a framework of nine themes, or “clouds,” to his fifty-year career. In the exhibition catalog Petit observes that Tigerman “combines the nonchalant imaginativeness of a dreamer with the pragmatic focus of a realist.” It is the dreamer, however, who has the upper hand here, as the curator’s cloud motif privileges the oneiric, and even surreal strains in the work as interpretive alternatives to the nine formal categories that Tigerman bestowed on his own career in the 1982 book *Versus*. The theme derives also from Petit’s interest in aligning the Midwestern architect with a European high-art tradition, best exemplified by Surrealist painter René Magritte (1898–1967), for whom clouds were a significant leitmotif. As Petit writes, “For Tigerman, as for Magritte, the illusionistic visual paradox of painted clouds suggested the paradoxical relationship between the enclosed and finite space of architecture and its ‘exterior’ as the infinite space of the imagination.” The show’s title reflects this conceit.

Following Petit’s curatorial gambit, one moves across the gallery through cloud-designated zones in an S-curve fashion, progressing from “Yaleiana” through “Identity” and finally to “Death.” Through these themes Petit performs an explication of Tigerman’s career that evokes the analytic “codes” poststructuralist critic Roland Barthes deployed in books such as *S/Z*. While most of the thematic sections are direct and clear—for example, “Yaleania” covers Tigerman’s years at Yale, where he earned his bachelor’s in 1960 and master’s in 1961—others are more conceptual. Appraising designs like the Labadie House (1976–77) and its complex curves, “Drift” posits that the architect “set adrift the positivist certainties of architectural Modernism,” turning to a formal lyricism that “suspends the abstraction of Miesian Modernism.” For Petit, such designs suggest an inhabitant who is drifting through space and time, continuously faced with the existential task of reorientation. It gradually becomes apparent that one of the exhibit’s most provocative gestures is to attenuate the usual armature of chronology, forcing gallery visitors to immerse themselves in Tigerman’s designs.

While some of these conceptual themes are more persuasive than others, it is certain that clouds figure prominently in many of Tigerman’s sketches, doodles, and collages. For example, his 1978 photomontage *The Titanic* is a mordant image of Mies van der Rohe’s Crown Hall at IIT sinking in a placid Lake Michigan against a low horizon and cloud-filled sky. A Post-Modern version of Brueghel’s *Fall of Icarus,* it retains the visual power it had thirty years ago, and the oversize image is justly displayed in the *place d’honneur* at the west end of Paul Rudolph’s great central space. Sakamoto’s and Petit’s installation design turns this space into a navelike spine formed by eight blue illuminated columns emblazoned with excerpts from Tigerman’s writings. Animated videos of the architect’s oeuvre are projected on to the ceiling, an intervention that recalls Robert Venturi’s unbuilt 1967 design for the Football Hall of Fame in which images were to be projected along the upper reaches of a central interior spine. Indeed, the cumulus-shaped signs hanging from the gallery’s ceilings were reminiscent of the witty “thought bubbles” of Venturi, Steven Izenour, and Denise Scott Brown’s exhibition *Signs of Life* (1976), at the Smithsonian Institution.

The cloud themes are most effective when drawing attention to the visual qualities of Tigerman’s work. Vitrines have cleverly designed, curvilinear profiles that resemble clouds; Tigerman whimsically compared the shapes to “disco moves of the early 1970s.” However, the exhibition’s strength lies in showing the visitor what a stunning draftsman Tigerman (and his office) can be and the compelling qualities of his multifarious graphic artworks. “I love to draw,” Tigerman declares in Karen Carter Lynch’s short film, which accompanies the exhibition. “I love to doodle. You do what you’re able to do. My strength has always been drawing.” From the one-point perspectives of his Yale presentation drawings to the midcareer rapidograph axonometrics and the precise working drawings for decorative-art commissions to his signature “architoons,” the drawings on display are pure pleasure for the architectural enthusiast. A comedic impulse and a tendency to provocation are evident even in the titles of a series of abstract paintings from 1964 influenced in part by Yale instructor Josef Albers: “I Pledge Allegiance to the Lozenge and to the Implications for Which It Stands.” Petit persuasively relates the formal themes in these paintings to the utopian urbanistic schemes Tigerman proposed in the 1960s.

The qualities of humor and provocation fuse in work from the 1970s and 1980s, such as the Hot Dog House (1974–75), the “dirty postcards” (1975), the Daisy House (1976–78), the BEST Products competition entry of 1979, and a proposed addition to Chicago’s Anti-Cruelty Society (1981). As colleague Tom Beeby observed recently, Tigerman is one of the few architects to take humor seriously, and his infusion of comedy into contemporary architecture is foremost among his achievements. Petit underscores that humor was one of the strategies deployed not only by Tigerman but also Pos Modern architects such as Charles Moore, the Venturis, and Hans Hollein, arguing that they used “humor as a way to reenergize th discipline after the Modernist will to abstrac tion had purged it of all ‘external’ content.” Tigerman’s brand of *comédie humaine* is distinctively bawdy and down-to-earth, notoriously so in the genital imagery of the Daisy House.

In fact, Tigerman’s libidinous impulses created some of the best work on view, constituting a life-affirming and humanistic reintroduction of the body into architecture, a major contribution that warrants a larger scope of analysis than permitted by the exhibit’s close focus on architectural culture. This theme could have been explored in more depth by the introduction of a social and historical context. As Rutgers professor Marianne DeKoven noted in her book *Utopia Limited* (2004), Post-Modernism emerged from the crucible of the 1960s, when humor was one of the tools used by the counterculture to take on and undermine the hypocrisies of the Establishment. According to DeKoven, “an egalitarian opening out of meaningful subjectivity and agency to everyday, ordinary people is at th heart of postmodernity.” Such meaningful subjectivity included the recuperation of the erotic body. Along these lines, Tigerman’s distinctive combination of licentious humor, progressive social commentary, and artistic self-consciousness has parallels with other figures in American arts and letters of the time. In *Versus,* for example, he mentions writer Philip Roth (b. 1933), alluding to the novelist in a 1982 cartoon, on view in the exhibition, that balances a troika formed by

Designing Bridges to Burn: Architectural Memoirs by Stanley Tigerman

ORO Editions, 2011

The title of Stanley Tigerman's engaging autobiography encapsulates much of the architect's fascinating life and career. The volume vividly portrays the Chicago-based architect as a mixture of intriguing contradictions: a prickly, impatient man who is morally committed to socially conscious projects; a scholar and teacher who repeatedly quits jobs at academic institutions, only to establish his own design school; an architect whose difficulty in maintaining interpersonal relationships contradicts the collaborative art of construction. It is little wonder that Tigerman's wife (and architectural partner), Margaret McCurry, observes that he excels at "design[ing] bridges to burn" (p. 164).

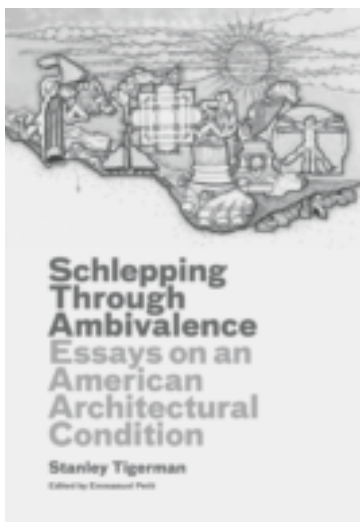
Designing Bridges to Burn (ORO Editions, 2011) unfolds thematically, jump-ing across time and space to describe the significant experiences, projects, and relationships in Tigerman's long career. Throughout the volume he candidly and

Tigerman begins the book by describing the significance of his humble origins. Born in Chicago in 1930 as the only child of Hungarian Jewish immigrants, he grew up in the lean years of the Great Depression in a family that, like many others at the time, suffered from severe "financial tension" (p. 36). With his parents laboring all day, the young Tigerman spent much of his child-hood in his grandparents' boarding-house, where he developed an independent, rebellious personality. "An only child in a boardinghouse," he writes, "doesn't readily come across the…methods of give-and-take. Taking seems to be the…superior option" (p. 33). He also recalls being "exposed prematurely to a naked level of poignant cultural diversity" in the form of the many transient residents living there. Their "frailness and humanity" contributed directly to Tigerman's humanitarian disposition, which would later be expressed in his architecture.

Tigerman decided to become an architect early in life, but his path to the profession was anything but conventional. Having already displayed artistic inclinations in kindergarten, drawing cartoons with his childhood friends, he resolved to attend architecture school after reading Ayn Rand's novel *The Fountainhead* as a young teenager. His identification with the rebellious protagonist, Howard Roark, led him to go against his parents' wishes and apply to MIT. Yet after gaining admission and enrolling, he promptly flunked out. He then returned to Chicago and devoted himself to finding architectural work: first as an appren-tice with the "free-spirited nonconformist" architect George Fred Keck, from whom he learned "environmental accountability," and with numerous anecdotes about its high-pressured atmosphere, in which students endured sleepless nights at the drafting tables and merciless professorial criticism. He also describes the lasting friendships he made there with Charles Gwathmey and Robert Stern.

Following Yale, Tigerman returned to Chicago, established his own practice, and embarked upon a distinguished career. Some of his projects were defined by their socially progressive orientation, such as the Woodlawn Gardens Apartment Complex (1963–69), Illinois Regional Library for the Blind and the Physically Handicapped (1975–78), and Five Polytechnic Institutes in Bangladesh (1966–75). The latter project, which Tigerman became involved with through his friendship with the Bangladeshi architect and fellow Yale graduate Muzharul Islam, was notable not merely for the politi-cal chaos in which he worked (he eloquently describes the atrocities that accompanied East Pakistan's war of liberation and its eventual transformation into Bangladesh in 1971) but also for the architectural lessons he learned about respect for regional build-ing traditions. Readers will enjoy Tigerman's anecdotes about Bangladesh's subtropical climate and wildlife—including tigers and spiders "the size of a dinner plate" (p. 127).

Tigerman also describes how his career evolved with the dawning of Post-Modernism, detailing many of the relation-ships he forged with the movement's leading figures. During this period, he maintained his individualistic "outsider standing" and developed a habit of "cleaving" his designs as an expression of his opposition to classi-cal symmetry. Seen in such unrealized projects as the Baha'i Archives Building



Schlepping through Architecture

By Stanley Tigerman, edited by Emmanuel Petit
Yale University Press, 2011

Excerpts

Emmanuel Petit, Foreword

Ideologically, Stanley Tigerman is a skeptic; artistically, he is an aphorist. As such, he has systematically opposed unequivocal and emphatic narratives, which turned the past into History, ideas into Theory, people into Heroes, and conjecture into Philosophy. As a result, there is something straightfor-ward, unpretentious, and honest about his writings and projects; his texts do not parade as attempts at a systematic and abstract gesamttheorie, but on the contrary disclose the live presence of a personal, witty, and concrete "voice."

On the following pages, Tigerman corroborates his own view about architec-tural discourse and historiography, which, as he provocatively but trenchantly opined in 1977, "has long been identified more with polemics than with scholarship." Accord-ingly, his writing is anything but unbiased and dispassionate; it covers the whole emotional range from raucous to enchanting. Just as much as his architectural projects have often eschewed the aesthetic etiquette of the zeitgeist, his writings are largely impervious to the protocols of methodical argumenta-tion and scholarly historiography. Stanley is different, closer, more personal, more involved, and more immediately reflected in his idiosyncratic use of the word.

Tigerman liked to think of his own position in architecture as analogous to the place Kierkegaard occupied in philosophy: What Kierkegaard was to Hegel, Tiger-man thought he could represent in relation to Mies. In a sense, Hegel and Mies both attempted to "systematize" existence through their respective sterile metaphys-ics, which was in the service of a universal *welt-* or *zeitgeist*. Kierkegaard and Tigerman, by contrast, insisted on the importance of the subjective perspective as well as the freedom associated with it. They maintained that singular, contingent acts and reflections were not dictated by any universal will, but instead belonged to the free initiative of every discrete human being—the sphere of "That Individual."

Stanley Tigerman:

From "Dualism" 1979

The late 1960s and the struggle with emerg-ing egalitarianism in America, on the one hand, and the Vietnam War, on the other, seemed to suggest that the mundane, even the profane, were a part of existence. Venturi's book *Complexity and Contradiction in Architecture* was a passionate plea for an understanding of these issues, a plea that seemed to fall on deaf ears as that power-ful tradition of detachment, for the moment at least, prevailed. Yet more than 130 years ago, in *Postscript*, Kierkegaard wrote that to exist as a human being means to exist ethically and to face perpetually new moral choices. Aesthetic man remains detached and static, but ethical man is in the process of becoming. He evolves as a personality that combines the universal with his subjective being and thus partakes of eternity.

From "Apolitical America" (1983)

One of the reasons that American architecture has always been essentially apolitical is the sparsity of a country that even now has one of the lowest population densities in the world. Political posturing, in some ways, grows out of the need to react to excessive/obsessive laws, which, in turn, come into existence to order density. Europe is—and has been for some time now—dense. Its architecture is a representation of reactions to density. Rules concerning the needs of a collective stem, in part, from the tension created by unordered proximities. Thus Europe—a Babel of the many languages concentrated there—tends to be represented by an architecture required to order intrinsic chaos.

America, unencumbered by exces-sive density, was founded and continues to operate on the principle of the individual. America's architecture has always represent-ed the pluralist possibilities evolving from individualism tempered by common cause. American architecture, traditionally an amalgam of European antecedent forms adapted to individual concerns, is a unique synthesis of classical traditions made expedient through capitalism.

In the next twenty years, two billion people will move into unsafe housing in the world's poorest cities, according to Brian Tucker, president of GeoHazards International. That is almost a third of the current global population and about as many people as were alive in 1950. Tucker is one of two dozen experts from a broad range of disciplines who gathered at Yale's School of Architecture for the two-day symposium "Catastrophe and Consequence: The Campaign for Safe Buildings."

If an earthquake were to occur today in one of these poor cities, the damage would be perhaps one hundred times greater than it would have been in 1950 because of the exponential growth of population, precarious sites (often marginal lands on steep slopes, ravines, or on top of toxic waste), and the poor quality of construction. Tucker outlined the enormity of the problem through descriptions of several of the cities in which his organization helps to build awareness about earthquake risks. If you are in Padang, Indonesia, a coastal city of about one million people, and you feel an earthquake that is strong enough that you are unable to stand for one minute, then you have approximately twenty-five minutes to get to high land before you can expect to be swallowed by a tsunami. More than half the city sits in an area likely to be inundated, and the high ground is cut off from the rest of the city by waterways. The bridges that do connect to the high ground would likely be knocked out by the earthquake or congested with the hundreds of thousands in flight. Tucker said, "I used to think seismologists could save the world from earthquakes. It took me ten years to realize that maybe structural engineers could help. It was another ten years after that when I realized that maybe architects could help."

In fact, Tucker's group is now advocating a solution for the tsunami-evacuation problem that is at the scale of architecture, or more precisely, urban design. They have proposed a series of artificial hills throughout the city onto which thousands of people can climb and wait out the tsunami, marooned but safe on an island amid the destruction of the city below. Like any good urban-design project, each hill would serve multiple purposes: as a public park as well as an opportunity to increase awareness about the risks of earthquakes and tsunamis.

The insurance company Swiss Re will fund the first hill as part of its corporate citizenship campaign. Andy Castaldi, a senior vice president at the company, spoke at the conference. He began his talk by saying, "I'm the guy that pays for your mistakes," and then he proceeded to explain the basics of insurance and reinsurance and the critical role his industry plays in managing risk. Without risk there can be no growth, but without insurance few can afford risk. However, this calculation itself may be a luxury as few in the fastest-growing parts of the world can afford insurance. For a family trying to build a life in Padang or Manila, there may be no better option than to construct a house in a swamp or on a steep slope. They can hardly be blamed. Maybe the blame lies with governments that are too ineffectual to prohibit unsafe building, turning a blind eye to their housing crises and failing to offer better options, Castaldi observed.

Donald Rubin, a philanthropist whose foundation sponsored the conference, agreed with Castaldi's suggestion that governments are often to blame for allowing people to build dangerous houses where they shouldn't. He noted that insurance companies could fill this role by creating incentives for safe construction. Rubin asked whether insurance companies could offer two standards: owners could volunteer to be inspected for compliance to a higher standard of construction and receive a preferential insurance policy or pay a higher rate and not be inspected. Castaldi said that approach would be perceived as "red-lining," the infamous practice in which banks refused mortgages in inner cities for decades and thus lead to ghettoization. "Dealing with the government," Rubin lamented, "is enough to shake your faith in socialism."

Rubin described to the audience how he got involved in safe buildings in the developing world. He had asked Stephen Forneris, an architect with Perkins Eastman and organizer of the conference, "What's your passion?" Stephen responded, "I want to build a school in Tibet." This must have pleased Rubin, who built a magnificent museum in Manhattan featuring the greatest collection of Himalayan art in the Western world. But Rubin and Forneris agreed that while a school would serve hundreds of students, a universally used building code could protect the lives of hundreds of millions, perhaps billions—a hugely complex endeavor on the scale of, say, global universal access to medical care.

Building standards are most useful precisely where they are most easily ignored, particularly in poor cities during the rapid rehousing of a displaced population, such as after a disaster. This is strikingly apparent in and around Port-au-Prince, Haiti, where an estimated six hundred thousand to one million people are still without homes after the earthquake in January 2010. It is difficult to imagine how the Haitian government could enforce building standards when it is challenged to simply provide the most basic services, such as security and sanitation.

To talk about the current state of Haiti, the conference was joined by Pras Michel, a former member of the multiplatinum hip-hop trio the Fugees who is currently making a film, *Sweet Micky for President,* on the follies of politics in Haiti. "Sweet Micky" is the stage name for Michel Martelly, a charismatic musician and friend of Michel, who recalled visiting his friend in Miami after the earthquake. They were both heartbroken about the devastation and feeling that they needed to help out. Martelly was lying on the floor. Pras suggested that Martelly run for president. "You really think I can be president?" Martelly asked. "Sure," Pras replied. "If you get up off the floor."

So he got up off the floor and went on to join the crowded field competing for the Haitian presidency. Among the contenders were Wyclef Jean, Michel's former Fugees bandmate. Jean had international fame and fortune, but Sweet Micky had an authentic connection to the Haitian people. Martelly eventually won the presidency, and Michel's film crew captured most of the ordeal. Since taking office, Sweet Micky has focused on education, instituting a tax on oversees cell-phone calls and money wire transfers to subsidize public schools. But it's not nearly enough. He plans to return to the stage in order to raise more money.

The InterAmerican Development Bank estimates that rebuilding Haiti will cost $14 billion, when, in 2009, the country's total gross domestic product was $6.5 billion. Last year the international community donated $2.8 billion. Typically, international aid declines as a disaster recedes from memory. Michel is careful not to appear cynical about the future of Haiti, but he has a lot of questions. For one, why do earthmovers sit at the docks while much of the capital city

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remains covered in debris? Why do a dozen eggs cost $9? "I've seen chickens there," he noted. Michel's conclusion is that Haiti needs to take better advantage of its own resources, particularly its untapped supply of oil, which he claims the Haitian government has been paid $300 million by the president of Venezuela to ignore.

While the global economy flounders, charities, slum lords, and citizens will continue to build houses according to whatever standards they set for themselves. The Rubin Foundation, with the help of several conference participants, hopes to help people build to a standard that will protect them from future catastrophes. "The Campaign for Safe Buildings," a two-page manifesto, gives a blueprint for an organization wanting to pursue this mission. It makes "the case for a non-governmental approach—a system of codes and inspections supported and enforced contractually, in which insurance and capital are provided only when builders adopt and observe the code system." How these particular instruments of insurance and capital can reach two billion people is difficult to imagine. However, globalization has extended infrastructure as complex as cellular phone networks to every corner of the planet.

Furthermore, an International Building Code already exists, and most local building codes, including the one I work with in New York City, are based on it. The conference did well to explain this code, its origin and organization in two back-to-back presentations. In general, talks about building codes are not huge draws for architecture students, but two presentations on building codes would be enough to send the most bookish design student back to the studio. However, engineers Drew Azzarra and David deCourc

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1. I35W Collapse, Minnesota, Minneapolis, 2007. Photograph by Kevin Rofidal, United States Coast Guard.

2. Tent city in Port-au-Prince, Haiti, 2010. Photograph by Fred W. Baker III.

3. Bogotá's informal city hill. Courtesy of Rodrigo Rubio Vollert.

4. Manufactured Sites, housing concepts, Studio Teddy Cruz, 2008.

more with less. He showed images of retaining walls built from recycled tires and tract houses reclaimed from landfills and propped up on stilts over shops. He was brazenly critical of misleading standards, drawing the biggest laugh of the day by showing a slide of a "LEED-certified" Hummer.

Cruz's talk focused on how "architecture can be a cultural pimp" at a moment in history when the forces of capital seem to dominate both politics and culture. He started with a two-line chart comparing income inequality to progressive taxation: in 1928 and 2008, America experienced the highest income inequality and the lowest progressive tax. He went on to describe three slaps in the face of the American public: the Wall Street bailout, foreclosures, and public spending cuts. "A society which is anti-public injures the city," Cruz said.

Cruz praised the work that has been done by municipal governments and private-sector architects in Colombia: the participatory budgets in Porto Allegre, the transit systems in Bogotà, and most of all the nature preserves that are "the armature of density" in Medellín. When Cruz finished, Rubin thanked him and said, surprisingly, that he agreed, noting, "We've lost our way in this country. We used to build things." Rubin started his career as a longshoreman and later built a health insurance empire. Whereas Rubin places blame on the public sector, Cruz has a different political philosophy. "We have perpetrated a mistrust of our institutions. Democracy has become the almighty right to be left alone," Cruz said. He believes that the public sector must become the leader in building for the future.

Cruz's sentiments echoed those of the keynote speaker, Thomas Fisher, dean of the College of Design at the University of Minnesota. He described the "fracture-critical failures" that in recent times have resulted in two hundred million displacements from natural disasters per year. It is not the events themselves that kill and displace people but the structures in which we dwell. "Buildings are weapons of mass destruction," as Ross Stein put it. As with the I-35W bridge that collapsed four years ago in Fisher's city, Minneapolis, one failed structural member can set off a progressive collapse. But Fisher hopes the opposite may be true as well—that resilience is contagious: "Resilience may have more to do with social networks than with structural networks," Fisher said. He outlined ten strategies for resilience that included a strong emphasis on education and public communication. Fisher likened the current consumer habits of the American public to "a planetary Ponzi scheme." With the widening gap in inequality, a broken housing market, and a growing mass of carbon in the atmosphere, we find ourselves on the brink of a fracture-critical failure. However, he urged young designers to tackle the crisis. "In the nineteenth century scientists thought they knew all there was to know. Then came Einstein, Fermi, Freud, and the exploration of the invisible," Fisher said, referencing the book *The Invisible Century,* by Richard Panek. He compared Panek's assessment of science in the twentieth century to what design could be in the twenty-first century. We must go beyond the confines of our traditional design disciplines to solve problems that have been invisible to us for too long.

These problems have not been invisible to Mary Comerio, whose book *Disaster Hits Home* (1998) is the most comprehensive study of how communities recover from a disaster. Comerio spoke about the "tip-out point," which is when a city fails due to displacement following a disaster. Some estimate a city tip-out point to be thirty percent of its population; her estimate is a more conservative six percent. She explained that Christchurch, New Zealand, exceeded the tip-out point when a recent earthquake leveled 142 downtown blocks. New Orleans lost fifty percent of its population after Katrina.

Karl Kim, director of the National Disaster Preparedness Training Center, had a memorable axiom to describe how we might consider the vulnerability of our cities, saying, "We must avoid the unmanageable and manage the unavoidable." He also pointed out that learning from disasters is an important tradition for architects and others. "Disasters magnify what works and what doesn't," he said. In Hawaii, Kim and his colleagues are exploring how indigenous building technologies have evolved to create structures that are effortlessly resistant to earthquakes and typhoons. Revisiting the vernacular was a common thread throughout the conference. Historian Edward Eigen, of City College of New York, brought to this theme a historical context, explaining that urbanization in America began with the settlement that was constructed from Columbus's Santa Maria shipwreck.

However, low-tech safety solutions pale in comparison to the high-tech bunkers constructed by the U. S. General Services Administration. The federal agency's chief architect, Les Shepherd, showed a portfolio of projects that included blast-proof embassies and a historic courthouse propped up on base isolators (rubber cushions). After the GSA-designed New Orleans federal courthouse was inundated by Katrina—a floating car actually slammed into the second-floor façade—the building was up and running two

Gwathmey Siegel: Inspiration & Transformation, at the Yale Architecture Gallery from November 14, 2011, through January 27, 2012, spans the prodigious partnership of Charles Gwathmey (’62) and Robert Siegel as well as Gwathmey’s early years as a student and architect, before he started his practice with Siegel in 1968. Curated by Douglas Sprunt, the exhibit was first mounted in 2009 at the Cameron Art Museum, in Wilmington, North Carolina.

The show pinpoints the date of Gwathmey’s decision to become an architect to 1950, after a trip to Europe with his parents when he was just eleven years old. What a treat it is to see pages from the scrapbook that Gwathmey assembled while abroad—photos of the Paris Opera House, Mont Saint-Michel, and the Pisa Duomo carefully pasted in and identified with typed labels. These artifacts are paired with pages from another notebook from a dozen years later, kept by Gwathmey when he traveled to Europe on a Fulbright scholarship in 1962 after graduating from the Yale School of Architecture (he started his architectural studies at the University of Pennsylvania, then transferred to Yale). The pages are dense with sketches, diagrams, observations, and musings, many of them about proportional systems, such as Le Corbusier’s Le Modulor. Here we see the architect’s formation, as he soaks up every precious drop of early Modernism and reflects upon it.

In 1964, just a few years after Gwathmey’s time in Europe, his mother, photographer Rosalie Gwathmey, commissioned him to design a house in Amagansett, at the tip of Long Island, New York. At the time, his mother and father, painter Robert Gwathmey, were separated. Rosalie told her son to design the house as he would for himself, according to what he believed architecture to be. The result is possibly the most important building that Gwathmey ever created, and he built it himself with the help of a local contractor. The exhibit displays the early models of the house and the studio/guest house that Gwathmey designed a year later, after his parents reconciled. Formally, both the house and the studio are exercises in sculpting solids and voids from a cube: slicing out the entry, molding curved forms as apses, pushing angled dormers out of the volume, rotating one building against the other—all elements that he would continue to explore in his forty-five years as an architect. The objects are tightly packed, like a brass watchworks. Tensely coiled forms—such as the spiral stairs—seem to represent the object’s potential energy, released like watch springs through the intricacies of the architecture. They resemble little machines wound up to unleash a spatial punch.

Something else emerges in the Gwathmey House and Studio that we see in nearly all the projects in this exhibit: the creation of architectural dialogue, the communication of one form with another, objects set into the landscape against the horizon, built elements merging with or emerging from the earth. The architectural compositions are rarely singular. Collections of elements, often paired, play off each other. The Amagansett project reverberates throughout the subsequent houses and institutional projects on display. The relation of the large object (house) against the small one (studio) is also poignant. One might read the two as parent and child, or as enacting the return of the estranged husband/father to the homestead. The narrative power implied here is reminiscent of John Hejduk’s later work.

In 1982, Gwathmey Siegel completed the Francois de Menil House in East Hampton, Long Island, and in the exhibit it is a counterpoint to the Gwathmey House and Studio. It is the apex of the notion of the house as a frame for art, an idea explored in the other two houses that appear in the show. Here, landscape and seascape are presented to the visitor, and the architecture is presented as choreography. The framing starts as soon as one pulls into the driveway. The long, narrow site is entered through a gate/wall. As a visitor enters, the frames appear to telescope out, one inside the other, making distant objects (such as a boat on the water) appear to fill the frame, then diminish in size as one’s approach causes the frame to expand. This telescoping effect seems right for a seaside home, and the models, drawings, and photographs underscore the design’s debt to Le Corbusier, particularly his Villa Stein.

The de Menil house departs from the Gwathmey House and Studio in the layering of spaces. The cube form is stretched and pulled like a curtain into a grille with several layers. The first includes an entry court, greenhouse, and library; the second layer houses the kitchen and dining area; the last is a large framework into which the living and bedroom spaces are placed with carefully composed views. This last layer offers spaces inside and out featuring decks, staircases, and pipe railings. The de Menil house dominates its site and creates a dialogue between the viewer and the landscape, with the house serving as interpreter. For this reason, the structure suggests a kinship to traditional Japanese architecture, which similarly borrows the landscape and meticulously frames it (although it doesn’t appear conscious on the part of Gwathmey, who described the house lyrically as “a cornice on the dune”).

The dialogue between parts, not strongly felt in de Menil, becomes the essence of Villa Zumikon, in Zurich, which Gwathmey Siegel designed for the art collectors Christina and Thomas Bechtler. The project commenced in 1990, in the aftermath of the controversial addition to Frank Lloyd Wright’s Guggenheim Museum. Villa Zumikon, Gwathmey later reflected, restored his confidence—perhaps in light of the acrimonious reaction to the Guggenheim design. It is no wonder that it feels solidly attached to the earth, as if its designer were in search of lost grounding. While it is similar to the other exhibited houses in that it was designed to display an art collection, Villa Zumikon seems like a new direction for Gwathmey Siegel. Local codes governing materials, building size, and height guided the design of a firmly rooted, poured-in-place reinforced-concrete structure that hunkers down onto the site. The vaulted masonry forms—echoing Gwathmey’s most influential teachers, Kahn and Rudolph—speak to each other up and down the sloped site. A series of roof terraces and courtyards negotiate the incline. The lower levels hold gallery spaces, while the entertaining and living spaces occupy the upper reaches of the cascading structure.

Gwathmey referred to Glenstone, in Potomac, Maryland, as his “legacy” project, and it is easy to see why. In it, Gwathmey Siegel had the opportunity to create architecture that was intimately joined with the landscape and modern art. The 125-acre estate, outside of Washington, D.C., includes a main building, guest house, pool pavilion, gate house, and contemporary art gallery. The buildings are sited sensitively in a landscape designed by Peter Walker, with a large pond and including artworks by Tony Smith, Ellsworth Kelly, and Richard Serra.

Gwathmey Siegel’s house and guest house speak to each other across a motor court. The tightly packed cube of the guest house plays against the expansive horizontal frame of the main building, one reading primarily as a solid and the other as a void.

These two also engage the landscape and, across the pond, the museum—a large structure with gallery views of the landscap bracketed by appendages of support space The exterior material pallet—limestone panels, zinc, naturally finished teak, and glass—bears a restrained and balanced contrast to the natural surroundings.

The four houses are generously documented in the exhibition, but three of th four institutional projects are poorly present-ed. The addition to Princeton’s Whig Hall, a fascinating project completed by Gwathmey Siegel in the early 1970s, is shown as a mod and an axonometric, but no descriptive text is included. The 1991 addition to Harvard’s Fogg Museum, an intriguing Modernist counterpoint to the existing Georgian box, is presented in two photos without text; the project was demolished in 2009 because of thermal-envelope problems. The Guggenheim addition is well documented, but the finished project is not shown—very odd since the focus is on the range of alternative Gwathmey Siegel had designed for the high contested project.

The restored Yale Art & Architecture Building (since renamed Rudolph Hall) and its Loria Center addition is of course lavishly presented. Indeed, the buildings bookend Gwathmey’s career. As an architecture student, he helped draw the ink perspective for Rudolph’s masterpiece; its restoration and the addition were two of his last works. The evolution of the addition’s design is cleverly explained in three models displayed in front of a large high-definition image of the completed York Street façade. Loria got better as it moved forward, becoming more eroded, open, and sculpturally porous. The

The first retrospective of Yale Davenport Visiting Professor Massimo Scolari (b. 1943) to be mounted in the United States since 1986, *Massimo Scolari: The Representation of Architecture* presents over one hundred paintings of architectural and urban subjects, chiefly watercolors showing abandoned cities in stark natural and industrial landscapes. There are also fine examples of Scolari's monumental sculpture, including models of the ark created for the XVII Milan Triennale in 1986 and an abstract glider created for the V Venice Biennale in 1991. The work serves to illustrate the ongoing exchange between architecture and other modes of visual representation that have shaped Scolari's trajectory for more than four decades, allowing him to stake out a position within the field of contemporary architecture that is both singular and disconcerting.

For Scolari, the architectural idea is paramount—so much so that any attempt to translate it into built form assumes secondary importance. Above all, he conceives the architect's task to be the envisioning of ideas rather than the realization of buildings. Scolari's unique theoretical position and key moments in his career are highlighted through the diverse contexts within which his work has unfolded, ranging from his student days at the Politecnico di Milano and his collaboration with Aldo Rossi, from 1968 to 1972, to his participation in the landmark Rogers (1909–1969), he sees architecture in terms of a strong commitment to the idea of historical continuity, as opposed to the absolute rupture declared by the first generation of European Modernists.

Graduating in 1968, Scolari worked with Rossi full time until 1972. The latter's neo-rationalist approach—an attempt to refound the discipline through the analysis of the historically developed language of building types and their relation to the form of the city—and concern with monumental "permanences" served only to extend the path beyond orthodox Modernism that Rogers had opened for the young architect.

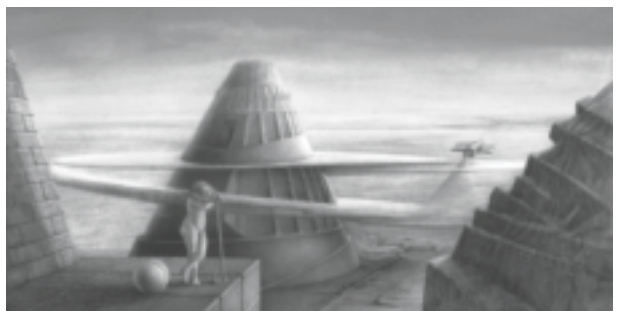
Like Rossi's paintings, Scolari's are obsessively precise in terms of color and line. In addition, both transpose built form to an imaginary key. Divorced from any constructive realization, Scolari's paintings evoke the possibility of a decentered approach that concentrates almost exclusively on the artistic side of architecture—even more than Rossi's, which often relate, if only obliquely, to his built work. Scolari focuses on autonomous artistic representation, foregrounding architecture's radical ambiguity and redrawing the parameters of what is impossible or possible for the discipline.

No better example of this can be seen than in *The Horror of Nocturnal Silences* (1986). In this painting, a glider, a leitmotiv in Scolari's work, appears as an emblem come into contact with an impending catastrophe. A reverse dialectic is made manifest when Scolari translates the ghostly presence of the glider into a material, sculptural form—as in *Le Ali,* in which giant wings were constructed for the entrance of the Corderie dell'Arsenale at the Venice Biennale of 1991. Instead of making the impossible possible by painting flying architecture, he makes the possible real through a powerfully articulated sculptural language.

Concentrating exclusively on the powers of representation, Scolari detaches the discipline from some of its customary practices of embodiment, construction, and realization. This is important today, when a prevailing emphasis on digital technology and constructive technique has tended to obscure the role played by the imagination in the design and production of architecture. More specifically, Scolari's approach reveals, if only implicitly, the unexpected significance of drawing and, more generally, the whole range of representations that can be produced by the hand of the architect. In this way his work casts light on a whole set of concerns that have fallen by the wayside, largely due to the predominance of digital modes of imaging.

—Daniel Sherer

Sherer (Yale College '85) is a lecturer in architectural history at the School of Architecture.



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1. Massimo Scolari, *Beyond the Sky,* 1982, watercolor on cardboard, 27.6 x 45.9 cm.

2. Massimo Scolari, Reconstruction of Wings on the roof of the School of Architecture, University of Venice, Santa Marta, 1992. Photograph by Gabriello Basilico.

Is Drawing Dead ?

A conference on February 10 and 11 is organized by Yale faculty members Victor Agran and George Knight.

"In a world where software packages support the creation of increasingly polished images and parametric inputs, what, really is the value that the architect brings to the process of building design? Is it important that architects draw? If not, what then do we do?" These are questions that Yale faculty members, George Knight ('95) and Victor Agran ('97) wish to provoke with the upcoming symposium: "Is Drawing Dead?" on February 10 and 11 at the School of Architecture.

Since the early Renaissance, the defining act of architecture has been the production of drawings. Originating within the site-bound paradigm of ancient and medieval building practice, architecture as a distinct professional and intellectual endeavor emerged from a newfound ability to define and depict form, space, material, and structure. As conventions of scale, measure, projection, and perspective were developed and sharpened, drawing not only became a tool for creative ideation, but offered designers the potential for control and authorship of a process involving patrons, builders, and larger audiences.

Over time, the practice of drawing remained sufficiently stable and sufficiently flexible, allowing it to continue as the architect's primary instrument of investigation and expression. However, as the promise of digital technology is now increasingly fulfilled by sophisticated methodologies—such as parametric modeling, computational design, digital design and fabrication, and Building Information Modeling (BIM)—drawing has become ill-defined and moribund. Developments during the past decade have challenged a practice that has flourished for half a millennium, leading one to ask: Is drawing dead?

Agran notes that "In the profession we find ourselves in an interesting moment: As digital technology increases the capacity of architects and students to study and craft space, the means and methods of delineating that space are expanding exponentially. For example, in the course of an average day, I might use AutoCAD, Rhino, Vray, Photoshop, Illustrator, InDesign, and 3D printers to produce my work, and this is a small sample of the programs available. What had once been a generally unified means of production has turned into this multi-faceted, complex, and sometimes diffuse means of practice. The proliferation of programs has its advantages in our ability to be creative and generate work, however the rapid proliferation of programs and different methods of operation can be confusing and there is no common standard and language of expression. The drawing conventions and modes of visual communication that held for 500 years have been eroded." This rapid transformation has led many, such as Finnish architect and educator Juhani Pallasmaa, to call for "slowness" in the face of the digitization of design.

Others see the moment as one of unparalleled opportunity. Digital design has matured through what Nicholas Negroponte, founder of the MIT Media Lab, has called the "accommodative" and "adaptive" phases of integration into conventional design processes. It is now on the brink of the "evolutionary" phase, in which digital processes assist designers to advance the formal possibilities of building design but also wholly alter our conventional understanding of the design and construction process through previously unimagined paradigms of conception, representation, and distribution.

As teachers, Agran and Knight "feared our interest in drawing might be a last stake in the ground and that the discipline, the art and craft of drawing was dying—if not under severe duress. Of course digital tools are essential for our work, but we felt the time was ripe to critically explore what drawing means to us, and to rediscover the variety of historical and contemporary drawing methods. The notion was we could improve our teaching, but also be more rigorous in our own work."

"Is Drawing Dead ?" will explore what constitutes contemporary drawing and what has historically defined drawing as an essential practice in the making of architecture. The keynote "Real Is Only Halfway There" will be delivered by Peter Cook on February 10, followed by three sessions that will take different approaches including: "The Voice of Drawing—History, Meaning and Resistance" to lay the conceptual and historical foundations for the future, with Cammy Brothers from University of Virginia. Or, in "Burning Bridges—Questioning Practice" speakers such as Andrew Witt from Gehry Technologies and Patrik Schumacher from Zaha Hadid Architects will focus on the digital. As a counterpoint neuroscientist and psychologist, Marvin Chun will explore perception and cognition. The last session, "The Critical Act" will explore fundamental issues with different drawing conventions and modes of representation with Preston Scott Cohen of Harvard speaking to the role of the plan, in historical and contemporary terms. "In the symposium we will not answer the question whether or not drawing is dead, but challenge how we think about drawing now," emphasizes Agran.

Postmodernism – Style and Subversion 1970–1990 © V&A Images.

Postmodernism: Style & Subversion 1970–1990

Postmodernism: Style & Subversion 1970-1990, was on exhibit at the Victoria & Albert Museum, in London from September 24, 2011 to January 15, 2012

"We are all Postmodern now," Terry Farrell says in a phrase that is either supremely profound, chilling, or ridiculous depending upon your point of view. But whatever your persuasion, he has a point. It's hard not to think of this phrase as you enter the Victorian entrance of the Victoria & Albert Museum, one of the grand spaces of British culture. The vista that greets you is one where shop and museum seem to have merged into a seamless entity. Museology and retail, curation and window display are indistinguishable. But because, perhaps, we are all postmodern—you, me, & the V&A—this seems totally normal. Nothing surprises us in the collision of commodity and art object. We want it, and even expect it. After all, a museum wouldn't be a museum today without this slick retail lightening the burden of rigorous academia.

However, we are not here to examine the V&A as a Postmodern entity, but to see the show that curators Jane Pavitt and Glenn Adamson have assembled: *Postmodernism: Style & Subversion 1970–1990*. Before we enter its art-historical space, we are reminded again of our own contemporary condition through the corporate sponsor, Barclays Wealth. One can only imagine that this is a cute slight of hand designed to recall Fredric Jameson's articulation of postmodernism as "the cultural logic of late capitalism," and that we are now so postmodern that the financial sponsorship enabling the show can operate simultaneously as a curatorial position. After all, what could be more Postmodern than the funding of contemporary exhibitions acting as a commentary on the nature of the relationship between commerce and art?

Of course, the question of whether art is even possible when it has been entirely consumed by the market is right at the core of postmodern concerns. And it's here that the exhibition begins with two images of destruction. Pruitt-Igoe's implosion is represented with what seems like a large billboard emblazoned with Charles Jencks's famous quote, as though it were actually an advertisement for the death of Modernism. Paired with this is Alessandro Mendini's *Destruction of the Monumentino da Casa*, a burning plywood chair that became a cover for *Casabella* magazine. These are double deaths—or at least rhetorical fatalities—of Modernism. On the one hand, Pruitt-Igoe's demolition represents the end of utopian public housing. On the other, Mendini's self immolating furniture represents the death, perhaps, of the designer as a figure. In these public and private deaths, the exhibition seems to state, the postmodern paradox is defined: What is architecture once it is unable to make the world a better place? And how can one be a designer in a world where design is simply another commodity?

If this is the question that the exhibition begins with, then how does one begin the unenviable task of answering it? How does it take a subject this perverse, and riddled with contradictions, and present it as something so un-postmodern as a *movement*?

It is a show of two halves, the first displaying what might be regarded as the canonical story of Post-Modernism, where architecture takes center stage. It starts with a room dedicated to Robert Venturi and Denise Scott Brown, compressing the research for *Learning from Las Vegas*, a large model of the Mother's House, and various projects pasted to the wall. Compressing such a broad oeuvre into this space seems ambitious, and the density of material worthy of a retrospective itself. Yet further on, architects such as Rossi, Stirling, Moore, and Bofill are represented by single drawings, or projects in a sequence addressing the return of history.

The curatorial narrative continues as we confront Giulio Paolini's *L'Altra Figura*, where two mass-produced classical busts stare at a third that lies shattered on the floor. Here we return to the exhibition's opening motif of ruination, this time as surreal design tactic. *Rome Interrupted* lines one wall opposite paintings made famous in the book *Delirious New York,* accompanied by Madelon Vriesendorp's animated film *Flagrant Delit* where the Statue of Liberty sets fire to herself before giving birth to the Hindenburg airship, transitioning from cartoon to documentary footage of iconic Modernist technology in flames. This passage ends with full-scale replica's of Hans Hollein's columns from the *Presence of the Past* Venice Biennale.

Of course simulation is a key mode of Post-Modernism and a contemporary reenactment of the *Presence of the Past* brings its own ironies. It is also a point where we find the line between exhibit and exhibition design blurring. Elsewhere though the exhibition design is at great pains to recede from the objects that are displayed. A Post-Modernist aesthetic is parodied graphically through large-scale half-toning of background images: neon is employed in signage and live-edged Perspex lies under objects. Spatially, our path sometimes zigzags back on itself, recalling the significance of the diagonal in the Post-Modern plan as well as suggesting Post-Modernism's own feedback loops. Yet a question remains: What is the blackness that engulfs everything? What does this pitch dark represent? And why so mournful?

Hollein's columns complete the canonical section of the show. Through them, we look beyond architecture into other disciplines, and away from Post-Modernism as it is canonically understood into a landscape where our footing is less secure. Hollein's replica columns frame a section titled "Apocalypse Then" where postindustrial design is set against a large screen showing the opening sequence of *Blade Runner*. Beyond this, in what seems like a stand-alone show, Memphis and other radical Italian designers are presented. Yet its radicallity seems somehow muted here, as though it

Postmodernism – Style and Subversion 1970–1990 © V

were a furniture showroom rather than the "New Domestic Landscape." But maybe tha is also the point—that for all its rhetorical radicalism, Post-Modernism, like Modernis before it, became just another set of teapots

The same sensations appear around the grand set piece of the show dedicated t movies, fashion, and music. It is introduced by a hologram of Boy George, a coincidence of subject and technique that is perhaps the *ne pas ultra* of the 1980s. Arranged in immer sive scenography, which looks like the "Top the Pops" studio to anyone who experience 1980s Britain, are artifacts of pop culture including costumes from *Blade Runner*, a dress worn by Grace Jones, Talking Heads' videos, and Grandmaster Flash's turntables Yet somehow these remain inert beyond the status as relics. And, it should be said, they are as much relics of our own age since we have been enjoying an '80s revival that has spanned twice as long as the decade itself. Isn't this the real Post-Modern condition, where every moment has an eternal afterlife reborn with every generation?

This is a problem that comes with the territory of curating such a slippery concept as Post-Modernism. The movement was a thing of such self-awareness that it wrote its own histories through books and exhibition including *Learning From Las Vegas*, *Delirious New York*, *The Language of Postmoder Architecture*, *The Presence of the Past*, and so on. This self-documenting, self-historicizing tendency means that much of Post-Modernism produced itself with auto-critique built into its own being. Its awareness of culture's modes of operation and its intentional critiques of both disciplinary and cultural boundaries means that it evades attempts to be recorralled into discrete art-historical categories.

For all its inevitable faults, the attemp to lasso such a range of approaches and media is an ambitious project. That Laurie Anderson and Denise Scott Brown are placed in proximity is perplexing and yet at some level significant. That Aldo Rossi and New Order too might be part of the same melancholic modern narrative is the kind of flash of insight that these proximities begin to suggest. The potential of these connections suggests that latent histories are yet to be written and that that these new narratives might rewrite Post-Modernism's own

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1. Terry Farrell, TV-am building exterior, 1983 © Terry Farrell, featured in *London Postmodernism – Style and Subversion 1970–1990,* Victoria & Albert Museum.

2. New Order, Movement album (UK release), 1981. Design by Peter Saville (FACT 50), featured in *Postmodernism – Style and Subversion 1970–1990*, Victoria & Albert Museum.

3. McCullough Mulvin Architects, Trinity Long Room Hub, Dublin, Ireland, 2010. Photograph by Christian Richters.

Reconsidering Postmodernism

Sponsored by the Institute of Classical Architecture & Art, the "Reconsidering Postmodernism" conference was held on November 11 and 12, 2011, at the CUNY Graduate Center in New York.

"This feels like a classic-rock festival." That was how Richard Cameron, cofounder of the Institute of Classical Architecture & Art (ICAA), introduced "Reconsidering Postmodernism," a two-day conference held in New York City. Organized by the ICAA, the event was attended by a bevy of well-respected—or, in keeping with the musical metaphor, "rock star"—architects, scholars, critics, and historians. The schedule was appropriately ambitious, with lectures and panels attempting to illuminate the movement's overall cultural impact, from politics and pedagogy to media and language.

Listening to most of the speakers was akin to skipping through the tracks of Post-Modernism's greatest hits. Yet there were more questions than answers, and many panelists didn't so much reconsider the movement as focus their attention on current trends in architectural practice and education. In this, the influences of Colin Rowe (present in spirit), Vincent Scully (present via a video documentary), Denise Scott Brown (also in celluloid), and the definitions of Charles Jencks (present in person) were very much evident. The sessions of "Reconsidering Postmodernism" at times resembled the "White and Gray" debates of the 1970s (though, as one audience member privately noted, those appellations now best serve to distinguish hair color). Panelists such as Tom Beeby and Jaquelin Robertson waxed nostalgic on their time at Yale and other schools; however, they were hard-pressed to clearly define the nature of the Post-Modern pedagogy. Yale's Robert A. M. Stern expressed concern about the lack of discourse among contemporary architects, while Michael Graves lamented the lack of critical buildings. They cited the singular nature of neo-Modernist architecture as a detriment to both urbanism and the profession in general. Cities can't be built without agreement or at least discussion, it was argued—and Post-Modernism is the *lingua franca*. Other guests shared this belief and were convinced that the root problem of today's architecture can be traced to the lack of focus on urban design and history in architecture schools.

Despite the Old Home Week ambience, there were some newer voices suggesting that the concerns of the old guard may be misguided. Sam Jacob, of the London-based office FAT—and the only panelist representing the new generation of Post-Modernist practitioners—argued that younger practices are less obsessed with developing formal resolutions and instead pursue the creation of specific modes of engagement, be they contextual, personal, or programmatic. Columbia University's Mark Wigley agreed, completely rejecting the absence of historical education as a fallacy. He believes students are losing interest in "style" in favor of history, technology, and social content. Post-Modernism is evolving. In fact, speakers such as Martino Stierli and Reinhold Martin are rethinking its history toward re-creating a past from which, as Martin says, "one would like to originate."

Of course no discussion of Post-Modernism would be complete without a debate about irony. For better or for worse—the latter condition being much more likely—irony is often understood as a critical element of Post-Modern architecture. The issue was discussed, with traditional classicists arguing that irony is what prevented Post-Modernism from being taken seriously, while its defenders claimed that the inherently subversive nature of irony encourages invention and productive speculation. Emmanuel Petit, curator of the recent Yale exhibition *Ceci n'est pas une Rêverie: The Architecture of Stanley Tigerman*, gave a comprehensive critique of that architect's oeuvre and the importance of "the ironic imperative." He invoked Charlie Chaplin, who illustrated so effectively in films such as *The Great Dictator* that irony is most effective when tempered with sincerity and understanding.

Barry Bergdoll, of the MoMA, wondered if the symposium was about the continuity of a movement that began thirty years ago or simply a reflection on a historical moment. Many expressed continued bemusement over the true nature of Post-Modernism. The predominant understanding was skewed toward the continuity of the classical tradition, but perhaps the point is that we shouldn't be looking for such pat answers at all. The creation of a Post-Modern architectural style may be less important than continuing its discourse. So, to borrow a phrase from Post-Modernism's reluctant champions Robert Venturi and Denise Scott Brown, what did we learn? We learned that Post-Modernism was a style—or was it a movement?—that emerged thirty years ago. Or was it sixty years ago, with a properly defined beginning and end? Or do we continue to live in a Post-Modern culture today? Perhaps the answer is found in yet another Venturi *bon mot*: "both / and."

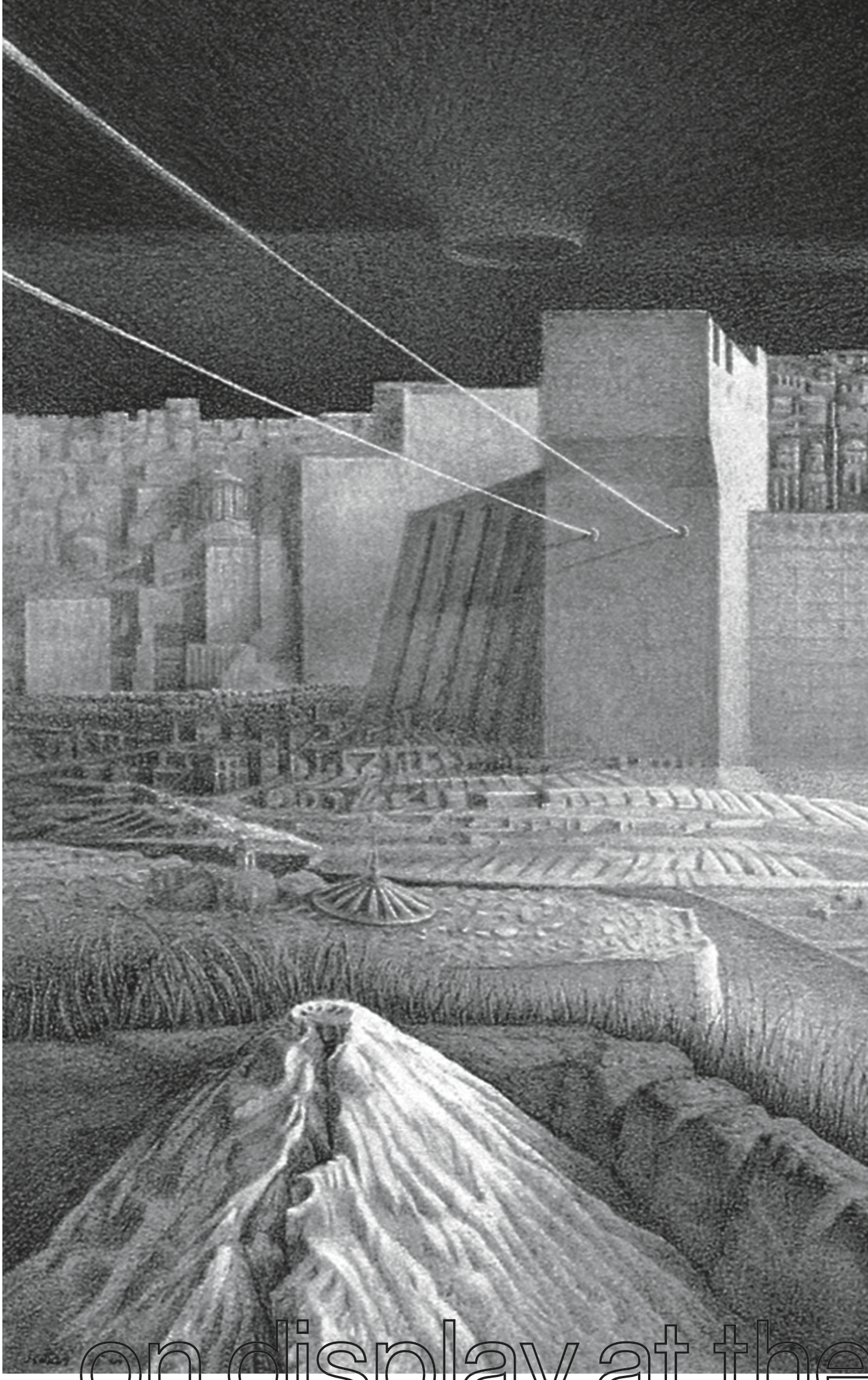
—Jimmy Stamp (MED '11)

Irish Architecture Now

Irish Architecture Now represents the architecture component of "Imagine Ireland," a yearlong effort sponsored largely by the Irish government to promote its contemporary culture in the United States. Organized by Raymund Ryan ('87), of the Heinz Architectural Center at the Carnegie Museum of Art, in Pittsburgh, the program consisted of a series of symposia in six American venues, each featuring a contemporary Irish practice. The opening event, presented in collaboration with the Architectural League of New York, was held on September 26 at the Cooper Union's Rose Auditorium and featured Niall McCullough, of McCullough Mulvin Architects; Merritt Bucholz and Karen McEvoy, of Bucholz McEvoy Architects; and Shih-Fu Peng, of Heneghan Peng Architects.

Although the official mission of the "Imagine Ireland" campaign is "to reshape and reinvigorate notions of Ireland, what it means to be Irish, and the potential for Ireland into the future,"—it smacks of boosterism. Ryan avoided the nationalist clichés that might accompany such an effort through both his presentation and his selection of participants. Expressing doubt about whether there was anything particularly Irish about the work to be shown and whether this was even important, Ryan nonetheless noted the recent history of architectural practice in Ireland, raising the two salient issues of the evening: the question of a specifically local approach to design in a small culture and the importance of the idea of a milieu, or the influence of the environment in which one practices, regardless of design philosophy.

Niall McCullough came closest to offering a position on what contemporary architecture that is identifiably Irish might look like. An influential teacher and writer on Irish architectural history, he is a member of the generation of architects that was educated in the lean but formative 1980s, when concepts of "critical regionalism" were hugely influential in Ireland. Thus McCullough and his cohorts were well positioned to take advantage of the demand for architecture that occurred during the recent economic boom. The firm has completed a number of large-scale, free-standing works; however, McCullough presented a series of projects situated in rather more constrained and challenging



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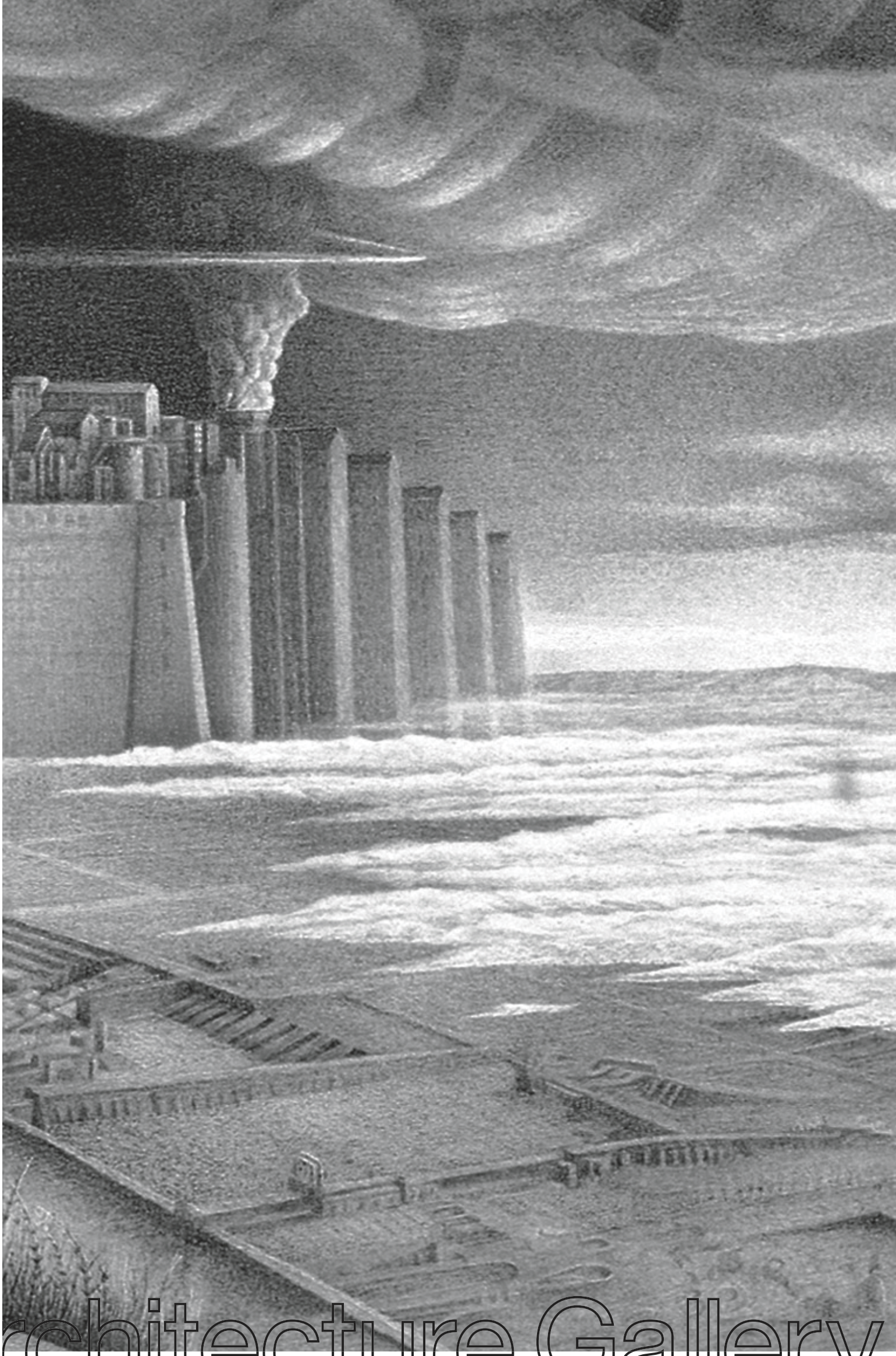

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Massimo Scolari, *Modern City*

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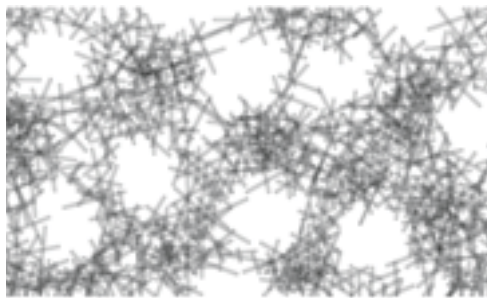
Constructs often features roundtable discussions with current faculty to share their work and their concerns in architectural practice today. In a professional school, it is sometimes the case that the younger faculty lack the opportunity to share their ideas beyond studio. This issue features a discussion between four young practitioners who are working at the intersection of architecture and media, exploring alternative projects in architectural practice in the form of research, mapping, writing, and exhibition installations. Many of these projects are grant-based instead of the typical building-client commission, and many tackle environmental, land use, and political issues in productive and meaningful ways.



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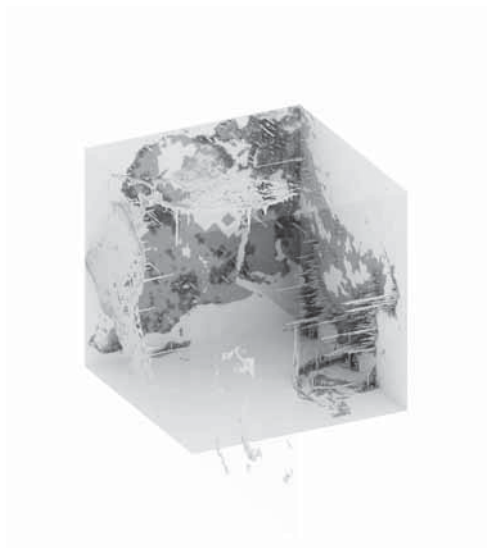

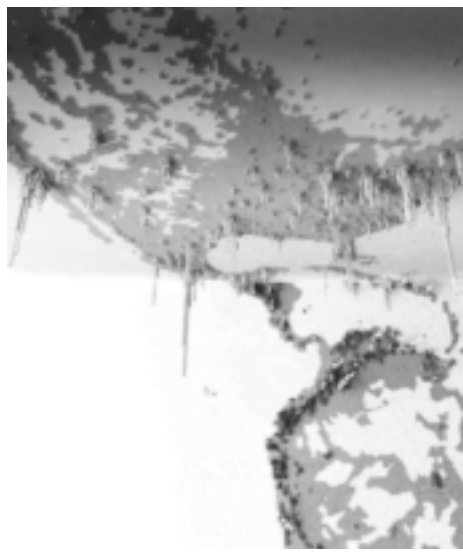

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Nina Rappaport Today, architecture is not only about the physical built environment but also involves new media that are representational and visionary, often becoming the project itself as manifested in multimedia or digital representations, data surveys, modeling at various scales, and even research—for example, the way in which Rem Koolhaas works with both OMA and AMO. What is the new agency of that discourse today, and how does your architectural practice fit in this eclectic definition?

Brennan Buck For my office, Freeland-Buck, architecture is always as much discourse as physical artifact. In other words, we are as interested in our contribution to architectural culture as in the physical item that we design. I think the forms of communication with which discourse is disseminated change. Historically, ideas and sensibilities changed over time, but now, as with popular culture, images and topics trend and decline much more quickly, largely through the force of online images, blog posts, Twitter feeds, etc. Engaging with that culture is a big factor in the proliferation of media in which we work.

Bimal Mendis For Joyce and me, with our firm Plan B, the use of new media is connected intrinsically to the new markets that prompt them. Our research and work includes data from the emerging economies of Africa and Asia that we use to predict future development issues, which demands new strategies of architectural thinking. Whether it is a spatial plan for the Maldives, a network of libraries in Mozambique, or indexing global development in general, our use of media is a direct response to the uniqueness of these new markets. We tracked equally basic but unstable issues such as population and land use for the "World Indexer," a project investigating global development that we displayed at the 2011 Chengdu Architecture Biennale in China. Distilling the complex interactions between the data into an informative, dynamic, tactile, and coherent message became one of the primary challenges for the installation. We highlighted relationships between classifications—such as population density and intensity of land use—to project a holistic understanding of global development and shed new light into future growth scenarios.

Joyce Hsiang The work's diversity requires an eclectic combination of media. We do research that is not only published in traditional academic journals but also via more dynamic digital platforms for dissemination and visualization, such as interactive websites, short films, and videos. We were recently invited to showcase the indexing development work at the "Eye on Earth Summit," in Abu Dhabi, sponsored by the UAE president with speakers such as Bill Clinton and Hernando de Soto. The primary message to be sent to RIO+20 was that networking and accessibility of information were the keys to addressing global environmental problems. And as architects, we can have authority in this arena.

Brennan Buck I tend to think about a lot of this work as infrastructure that enables. A building can have an effect beyond itself by reconfiguring the surrounding landscape or urban flows. That is the rationale for many of these new initiatives; you can have an influential effect with a research report, installation, multimedia presentation, or film that goes well beyond its set purposes. Our "Detroit Super Division" project is an attempt to take a geometric algorithm and deploy it at the scale of the city infrastructure through minimal formal insertions that take place over time and reconfigure the way the city is perceived and works, the way the zoning of boundaries and territory are understood, and future patterns of development.

Jennifer W. Leung This makes me optimistic as I still believe in the model of a critical practice, as a rear-guard discipline to sustain engagement with broader contemporary questions. Technological and representational developments outside architecture—such as art or scientific forms of sampling and sensing—are useful models. My current interests are in imageability, unstable environments, and energy infrastructures, so I have paid attention to things like FLIR, thin-film technologies, and tools for analytical projects that deal with risk, military urbanism, and solar energy. New media offer opportunities to investigate and communicate this from many angles.

Nina Rappaport Back to Marshall McLuhan's now historic question—is the medium the message you are working in, or is it just a tool for the message? Digital modeling is no longer used only to illustrate an idea. It says something more than a technique.

Joyce Hsiang In certain cases the medium is the message, in the sense that it is necessary to translate and interpret information for something that is too large o complex. In the case of our Maldives Spatia Plan, the cartographic act of categorizing and mapping over 1,200 dispersed islands, becomes a planning strategy as it defies traditional scales of drawing and planning.

Brennan Buck For us, the medium is more the means to the project than the project itself. We are interested in research on perception, digital techniques, and spatial configurations as a means to produc ing constructed projects rather than as the end result.

Jennifer W. Leung Architecture has always been unique as a medium that performs and communicates simultaneousl I think about drawing, for example. Those of us who have taught drawing, including digita techniques, are conscious of the line betwee drawing as a thing unto itself and as a tool o professional service. In parallel, my profes-sional practice focuses on the classic small residential and commercial projects as well the future-looking research projects that dea with risk, perception, and environmental inte vention through various materials and media McLuhan is an interesting note for me as a reference point to new media and counter-environments in the call for papers for my upcoming panel "Post-Parametric Environments," at the spring ACSA conference. But as architects and not media theorists, I think we need to ask where is the *real* in all of our new and old forms of engagement.

Nina Rappaport By the "real" do you mean the agency of the architect in the polit cal and social sense?

Brennan Buck Architecture sometimes struggles to have an effect on the real every day world because it is isolated or restricted to galleries and museums and not the every-day landscape of suburban America. For instance, there's an attempt to insinuate the work into people's everyday lives in a very different way in Jennifer's water project.

Jennifer W. Leung I suppose that every generation deals with questions about material, economic, and cultural structures

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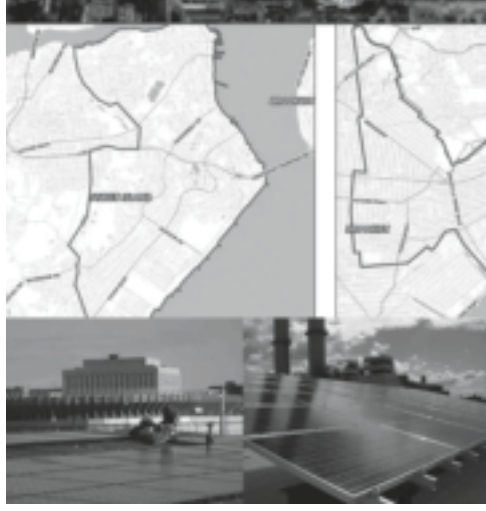

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Nina Rappaport I am also interested in how we judge this kind of work and what are the criteria for evaluating these self-initiated research projects. Besides receiving grants, or requests for publication, how do you know if a project has legs?

Brennan Buck One way to judge a project's success is through its impact, and some of this work is a partial result of the changes in communication and dissemination of architecture, the degree to which it becomes influential and is mediated. I think there is plenty of reason to be concerned and skeptical about architecture's current image culture on the Internet, including the ways that it leads to iconic form. Any project that is posted on Archdaily.com is instantly copied to two hundred smaller blogs across the world. But I think it's also inevitable that you have to engage with that culture. It leads to other media that are more suited to that culture of publicity and peer-to-peer communication.

Bimal Mendis The criteria for evaluation are often built into our process so that they are integral to the final outcomes. This feedback loop generates a series of robust possibilities. We don't really produce one plan in our urban-scale projects. People often ask, "So what is the plan?" But we find that our iterative and heuristic methodology resists this kind of stability or singularity.

Nina Rappaport Who showed interest in the "World Indexer" project, for example, and how will you carry it beyond the exhibition?

Joyce Hsiang In China, it was popular both with the press and people, who were non-English-speaking, which required the installation to both communicate a message and stage an experience. At the "Eye on Earth Summit," in Abu Dhabi, our audience was a diverse group of international policy makers and global leaders on environmental issues. We've also been invited to present projects at Esri's 2012 GeoDesign Conference and in the city of Curitiba, Brazil, to advise them on selecting suitable development indicators. We are finding that our work is being disseminated to audiences beyond our own discipline. The research takes multiple forms, starting off as more exploratory and analytical and then spreading via multiple avenues. We research because of a deep interest in forces that have a significant impact on architecture in the hopes that we are in a position to formulate an opinion and ultimately change the discussion.

Jennifer W. Leung Working within a statistical study is empowering for architects. I think it's essential for architects to intervene from the top down. It allows us to spatialize the translation of those discourses. A few years ago I initiated a project called "Baghdad Year Zero," which examined the policy, population, and statistical language of the strategic plan for reconstruction efforts in Iraq as an example of military urbanism for "populations at risk." The medium of communication for this project was an installation and talk, organized by the Whitney Museum of American Art with a publication.

Nina Rappaport How are architects trained to be entrepreneurs in the broader sense of the term, inventing projects and being agents in social and political design issues?

Jennifer W. Leung One project I am working on is in response to some current private-public mapping initiatives in New York City involving Mayor Michael Bloomberg, CUNY, and Sanborn that I find overly simplistic. I am making an alternative solar cartography with design products that will include a proposition for the East River, a new "powerhouse" typology, and products that might reach the market. The multi-scalar aspect sets me up to deal with a variety of constituents, ranging from academics to nonprofit organizations and activists to consumers. In this project I diagnose the problem, design the response, and find my own "client." Beyond pragmatics, I'd like to frame energy infrastructures in terms of alternative symbolic and political economies, which is a more theoretical form of intellectual entrepreneurship. So the project gets its name, "Landscapes of Superabundance," in part from Bataille, and is funded from grants.

Joyce Hsiang Our approach emerges from this indeterminacy of practice, research and work is often an independent entrepreneurial process. We often need to exploit, and in some cases invent different models of practice when working in various areas that don't have a conventional brief, client, or site. As we undertake a new project—such as the design of a network of rural libraries in Mozambique in conjunction with a local NGO—we frequently formulate the organizational framework as much as the design itself.

Brennan Buck To go back to Bimal's point about having a plan, we don't always need to think of it as a representation of something concrete. It can also be a plan of action. Architects often struggle to tie buildings to an agenda or perspective, to make them say something or do something. Other architects look at a building as something that gets put in the world that may be relevant or contextual but doesn't necessarily have an argument. I wonder if you are interested in using these other media to make a specific argument or whether you're more interested in the open addition of information that is relevant to what you're working on but is less directed than an argument.

Bimal Mendis Our generation is less fearful of engaging with the multiplicity of issues and scales that extend beyond the individual building. We certainly feel like we've inherited a lack of authority in the profession, where architects are not taken as seriously as they once were. This is largely our own doing, as the profession became increasingly obsessed with autonomy or intradisciplinary expertise. I was recently at a conference on urbanization hosted by the Asian Development Bank. The majority of prominent economists attending were surprised that an architect would be interested in issues beyond the aesthetic. We find that we are constantly fighting this unfortunate perception. We must be more willing to take on seemingly non-architectural issues. In this regard, the idea of an architect pursuing a singular project seems outdated and incompatible with the unstable, multiplicious, and emergent contexts and scales of contemporary practice. Perhaps "a plan" rather than "a project" is a more operative way of thinking and working architecturally. A plan implies both a strategy and a means of addressing future scenarios.

Jennifer W. Leung I think there are two questions here: the inheritance of the plan and the inheritance of the argument. I think every project has an argument, if only that looking at a given problem challenges the status quo, so that one can intervene with an architectural response, in either the tradition of building or of the mediation that we have been talking about. In terms of the dangers of a project that makes an argument—without substantiation or testing through a form of production—I suppose one can be accused of an overly theoretical practice. But I believe an architect can be a diagnostician and a public intellectual.

Nina Rappaport How does this type of work relate to your responsibilities in your architecture teaching at Yale?

Brennan Buck It is closely bound up in the seminars I teach. The work helps me formulate broad interests and values which I am able to flesh out and explore in greater detail in preparing the seminars and then working with the students. In my experience, this also brings a good balance of both expertise and vitality to the classes.

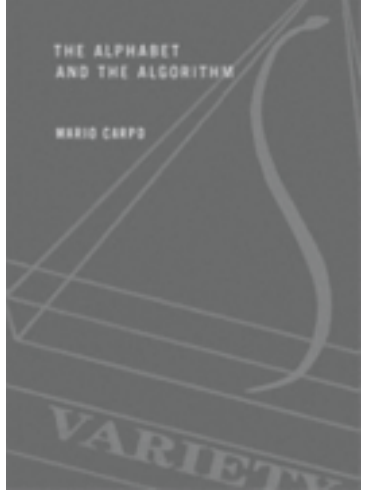
Bimal Mendis We like to expose students to the complex issues and constraints of contemporary global practice, and encourage them to explore multiple solutions for a given scenario without imposing a preconceived ideology or formal agenda. Our approach applies architectural thinking and methods to other disciplines, and Yale's pedagogy of integrated design studios provides an ideal framework for teaching.

We hope to educate architects who are not just globally aware, but who are open to emergent conditions, practices and possibilities.

Nina Rappaport If you are expanding the reach of the architect, what kind of experts do you engage and how do you work with them?

Bimal Mendis Increasingly, architects are the mediators among an ever-widening constellation of collaborators, consultants, and experts. We bring a global vision to the project, enabling people and ideas to connect. So within the context of new media, architects are positioned as both mediators and the medium through which ideas are propagated.

Brennan Buck We are always torn between being experts or generalists, but I think there's an expertise in that generality.



The Alphabet and the Algorithm

By Mario Carpo
MIT Press, 2011, 190 pp.

Mario Carpo's writing shows ample evidence of an inquiring mind and broad interests as he traces the origins of conventional architectural authorship contrasted with practices both preceding and superseding the still prevalent but possibly fading allographic stage of most current architectural production. His exposition revolves around distinguishing between the familiar (allographic/Albertian) system of architects, which produces notations intended, if not always actually interpreted, to be explicit and immutable instructions for execution of a built work with the gradually emerging practice of parametric-associative, procedural, generative, and other related genres of design method, which instead rely upon circumscribed sets of instructions. One no longer produces a design but a "design space"—a set or population of possible related designs—and the instructions defining this space are (in principle) infinitely replicable and shareable. One fundamentally revolutionary aspect of the shift Carpo identifies as the displacement of individual authorship (and responsibility) by more collective forms of action, and a corresponding blurring of lines and roles among the various agents (aka stakeholders) involved, is a disruption of the status quo. None of this is entirely new of course, but the change is gradual and the impacts are still underappreciated.

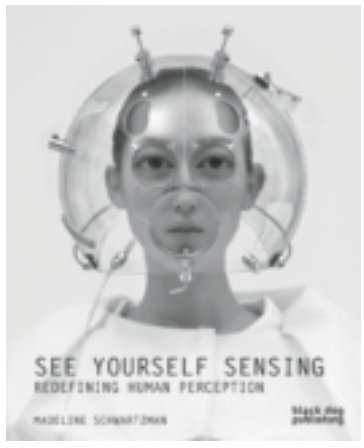
Some underlying questions remain unasked. For example, how much demand is there for customer-controlled customization, especially in architecture? While many people in the general public are keen to own something that exhibits a degree of uniqueness to avoid seeming "run-of-the-mill," relatively few are willing to undertake the effort of designing for themselves, even if it only involves choosing from a predetermined set of options. Such realities are apparently lost on enthusiasts of home-manufacturing

tects, consultants, and builders mad with indecision, resulting in cost overruns, delay and construction errors. So who benefits?

Another issue skirted here is that "authorless" or collective work requires establishment of trust and goodwill, which are perhaps in short supply. As things currently stand, the malleability and shareability of digital production/products eases the "ripping off" of ideas. While sharing idea may benefit us all in the long run, in the shor term it is problematic since those who earn a living from using such technology have little guarantee of being compensated for their efforts (points that are acknowledged by Carpo in an online postscript). Is design, architectural or otherwise, thus in danger of becoming a hobby for those whose income is derived primarily by other means? Will upscale building design be offered "for free" or perhaps "on spec" rather than "to spec" by its producers?

Therefore might it a better paradigm f digital production to be along the lines of the tailor or cabinetmaker (or creative bartender who will listen to your stated needs, take you measurements, and produce for suitable items for you, thus saving you the trouble an preserving their claim to the expertise that is the foundation of their craft? This still allows a high degree of customization, and possibl some degree of collaboration, yet does not sacrifice authorial credit or shift responsibilit

We might also observe that algorithms merely displace combinatorial methods of creation, placing them at some greater distance from materiality, as well as in some cases to mimic and emulate material properties and processes. Softwar programming relies on fixed sets of operators, functions, logical constructs, and mor recently, "objects" for the construction of potentially variable design scripts. Furthermore, it typically requires a consistent,



See Yourself Sensing: Redefining Human Perception

By Madeline Schwartzman
Black Dog, 2011, 192 pp.

When Le Corbusier designed the Modulor Man—that figure etched into Yale's Art & Architecture Building—he intended it to herald an entirely new era of architecture. The dusty figures passed down from antiquity could no longer suffice. The Vitruvian Man, whose fixed proportions were long taken to be the arbiter of scale, wouldn't know where to begin at Le Corbusier's Villa Savoye. If architecture was to change paradigmatically, then the body would first have to be re-understood—thus, the Modulor Man.

But according to Madeline Schwartzman's new book, *See Yourself Sensing: Redefining Human Perception*, the Corbusian figure, considered avant-garde not so long ago, is overdue for an update since the twenty-first-century body is again an altogether different concept. To flip through it is to see the body in vivid terms. One of the biggest changes has been to the idea of perception. Long determined as five discrete senses (in the West, at least), sense perception is now understood as something more fluid. Ours is now a world where the five senses seem almost nostalgic, while human perception gets channeled through digital signals.

Schwartzman divides the book—an image-based anthology of more than one hundred artistic practices and projects that explore the idea of perception—into five sections: "Reframers" does what art should always do, which is to question assumptions and parameters; "Environments" presents projects that challenge notions of Cartesian space: "Tools" catalogues gadgets that trigger neurological responses; "Mediators" supplants traditional senses with digital signals; and "Speculations" endeavors to

realize the cyborg by erasing the distinction between the human body and digital technology. While many of the images may seem (and indeed strive to be) surprising an audacious, it's the narrative arc of Schwartzman's collection of projects that is perhaps most jarring.

In her text for Philippe Rahm's work, Schwartzman says, "All of them begin with the biology and physiology of the body" and that "the body is in a constant state of exchange with the space that surrounds it" (p. 95). But as a result, what has the body become? As this book indicates, it is no longer the harmonious figure described by Vitruvius or the entity advanced by Le Corbusier. It is instead a set of particularized systems manipulated by technology. The architectural consequences are significant since the body in space must now be understood not only as a provider of scale, but also, as Rahm recognizes, as a set of biological systems, each with microscopically differentiated sensitivities to environmental signals. In this wake, architecture becomes responsive to bodily signals, no longer fixed in time and place, as it was with antiquated notions of human perception. Mark Goulthorpe's "Aegis Hyposurface," for example, is a kinetic architectural wall that reconfigures itself based on bodily movement and vocal projection.

But finally what is most remarkable about the book is not the technological gadgetry that fills the pages, nor the treatment of body-as-biological-system (though this is significant). Instead, it is the fact that the body is no longer really considered an *other*. Most of the artists in the collection dispense with art's age-old subject-object

Groundwork

By Diana Balmori and Joel Sanders
The Monacelli Press, 2011, 208 pp.

Adriaan Geuze/West 8, and Michael Van Valkenburgh Associates. At the same time, architectural practices such as Weiss Manfredi, Diller Scofidio + Renfro, and Snøhetta are as likely to pursue work on buildings as they are the design of parks and other public spaces. Even the New Urbanists have treaded into landscape considerations with their ideologically impugned definition of "transects"—Andres Duany and Charles Waldheim's ongoing feud not withstanding.

This disciplinary expansion has become so endemic that it is not uncommon to see design studios at every level of architectural education taking on landscape as a curricular theme. In fact, Yale's own MArch-I program includes a core exercise in landscape in its opening semester—surely for the first time since perhaps the days of Charles Moore, if ever. Given the growing cultural stature of landscape, how should one regard Diana Balmori and Joel Sanders' recent book *Ground Work: Between Landscape and Architecture*?

The book begins with a series of three strong essays: a preface cowritten by the authors; a well-researched scholarly history of the potential sources of the landscape/architecture disciplinary divide, by Sanders; and Balmori's more polemic discussion of the ever-evolving cultural definition of nature and how this constant change in definition affects design endeavors. Following are three thematic chapters that each include a short introductory thesis and graphic timeline along with seven to nine projects illustrating the three themes: topography, ecology and biocomputation. These chapters and their associated projects, which make up the bulk of the volume, are beautifully presented in the kind of clear, lucid layout one has come to expect from the book's designer, Pentagram.

Balmori and Sanders outline their ambition in the preface as "an appeal to

to characterize their particular approach. Playing off art historian Erwin Panofsky's notion of an inevitable transfer of artistic leadership at a point of disciplinary stagnation, the authors go on to make a familiar call for cross-disciplinary collaborations between landscape, architecture, natural sciences, ecology, engineering, and computation as a means of "seeking a new formal vocabulary derived from living or geomorphic processes."

This privileging of form as a driver is an essential point because it begins to explain the selection of projects included in the three thematic chapters. It also serves to clearly differentiate Balmori and Sanders' position from the systemic, performative, and process-oriented work that has driven much of the intensified interest in landscape issues recently. This work traces its lineage back to writing and experimentation at the University of Pennsylvania in the 1990s, and continues to dominate landscape architectural discourse and practice today in the translated form of "landscape urbanism" and the more recent "ecological urbanism"—despite the inherent deficiencies in both. In this vein Sanders rehearses one of the familiar criticisms of this contemporary work as being "largely indifferent to formal factors," an assertion that goes as far back as the work of Penn's own Ian McHarg in the 1960s and 1970s, but one I would argue is no longer valid.

For all the strength of the two anchor essays—Sanders's thoughtful historical arc and Balmori's provocative positioning of the nature/design relationship—the book is deficient by virtue of the example projects, perhaps stemming from the broadness of the three themes employed. Despite the suggestion in the preface of an interest in hybrid (my term) projects and practices that synthesize differing disciplinary agendas into

Perspecta 44: The Yale Architectural Journal "Domain"

MIT Press, 2011, 192 pp.

> 4. Domain: The set of possible values of the independent variable or variables of a function.
> —Fourth definition from the *OED*

Editors Tala Gharagozlou ('11) and David Sadigihian ('11) begin *Perspecta* 44's preface by merging the concept of physical space and defined variables. They describe the "invisible boundary" of the Seagram Building's privately owned public space as an example of the "topological complexities of architecture's domain." In other words, how the public sphere—in its laws, agreements, and informal constructs—continues to redefine the set of spaces that architecture understands as its inputs. They define architecture's set of values as "field," "user," and "protocol"; in doing so, they step away from an autonomous discussion of architecture and toward the physical and social properties of domain. The editors develop *field* as a term for the physical and historical, *user* for the political and social, and *protocol* as a take on the changing techniques of practice today.

Nassar Rabbat, R. Howard Bloch, and Sophie Houdart analyze the concept of "Field" through history, society, and material. Office KGDVS explores "Domain" through a series of designed proposals in which "every proper project engages with reality as found." KGDVS's Belgian pavilion for the 2008 Venice Biennial obfuscated the existing building, employing an after-party aesthetic of confetti and chairs that left one with the unease of a hangover.

"User" brings with it a series of articles that struggle for cohesion while offering varied viewpoints, the best is an interview with Bruno Latour touching on his emergence as a critical figure in architecture, Stuart Wrede describes the events that brought Oldenberg's lipstick to Yale; and Mario Carpo, who discusses infinite adaptability. What binds these pieces together is the idea that those who employ architecture are entering into a discourse beyond the use of space to participate in activities falling somewhere between place and public, architect and client, politics and control (or lack thereof).

Carpo depicts a paradigm of infinite parametric adaptability—a world where design is in service to a user's criteria and complete program. But he also describes a tool that measures timeframes, logistics, and materials. He imagines the creation of two classes of architects—"primary authors and secondary interactors"—but also a singular master builder, the Architect, who controls information about all aspects of design and construction. Is architecture engaged by a curatorial practice of style arbitration or are we leveraging our knowledge of digital craft to interface with all trades on the building site?

"Protocol" establishes rules. For example, Sam Jacob describes an alternative set of historical narratives that reinterpret our physical world through the radio spectrum, Casey Raes and Ben Fry provide an engaging discussion through contributions by users of the software processing on the possibilities of creating custom software to design, analyze and investigate architecture. "Practicing Practice," by Peggy Deamer, examines theories of management that provide the backbone of how our practice operates within the culture. Building her argument by way of Pierre Bourdieu, Michel de Certeau, and Latour,

August 25
Paul Rudolph Lecture
Stanley Tigerman
"DISPLACEMENT"

I have never believed in one overarching way to make anything, so what I tried to talk about tonight were a number of things—four or five differentiated forces that have acted out in my life: the scaffold, the voided center, etc. It's not just one thing that has had an impact on the way I design buildings. Since I come from Chicago, the Mies hegemony really has had a huge impact—perhaps negatively—on my life. Because I am not one for whom faith is dominant, I have always tried to interpret. I am more interested in exegetical operations, in analysis.

I think as you age, when you are nearer the end, you get to understand the Buddhist philosophy that nothing is finished, nothing lasts, and nothing is perfect, which is very different from the Western pantheon of beauty to which we have all aspired: to be one with God on some level and to seek the ineffable, the unspeakable, in a certain way. What you begin to appreciate as you near death is the imperfection of life. We all have clients who continuously seek perfection, continuously change their travertine floor. They try to make everything clean and perfect, but nothing ever is. Everything deteriorates, but it is not in our culture, the Western pantheon of values, to appreciate that. It is really, as I said, the road not taken, but that doesn't mean that I don't appreciate or understand it.

It is about the approach/avoidance of death. There is some ironic component. Irony is problematic because it flies in the face of John Hejduk's reducing the distance between subject and object. By giving yourself distance and making commentary about other people and things, you achieve some distance. There is something humorous and ironic in the face of death. We have all dealt with it in various ways throughout our careers—there is no question about it. Humor is something I have taken, as you should know, very seriously. It isn't just about doing funny things. There is something very serious about irony and about humor. I have tried to capture a side in my work, for better and worse, that expresses the ironic condition whereby we are here only for a certain amount of time. It's not something one talks about all the time. How do you approach the finite condition of temporality other than through irony?

August 29
Vincent Lacovara, Tom Coward, Daisy Froud, and Geoff Shearcroft
Louis I. Kahn Visiting Assistant Professors
"Sampling and Synthesizing"

Geoff Shearcroft: Tom, Daisy, Vincent, and I established AOC on the premise that collaborating with others in every stage of the architectural process would create better buildings. We wanted to work with our clients, our builders, and our end users—not for them. At the time, we did not know what processes or tools would allow that to happen, what forms it would create, or the implications it would have on the subsequent use of the building. As three architects and an interpreter, we architectural history for considering it. These two views [Charles Moore's and Giancarlo Di Carlo's] from different sides of the Atlantic clearly defined a perceived problem, gave a call for action, and reached a small but significant audience. Yet forty years later, we have found few examples of architects who have been able either to translate these intentions into appropriate buildings or to describe a suitable process for participation.

Inherent within the participative process is a commitment to creating an appropriate process for each project, forms for each brief, and uses for each situation. We do not aspire to having a house style or a predetermined formal solution or even a predefined process. Looking back over our process, it becomes apparent that the template of sampling and synthesizing has been a constant and useful device for creating a participatory architecture. We have always been drawn to architects who continue the ancient practice of sampling and synthesizing: Saarinen, Lutyens, Venturi, and Stirling, to name but a few. We have attempted to learn from their approaches and develop our own techniques for designing in this way. More recently, we have looked to other disciplines to find a contemporary conversation regarding the what, why, and how of sampling and synthesizing as a productive method for considering not only formal proposals but also design development and subsequent uses.

By considering people as active producers rather than active consumers, we might reimagine our role as architects as more DJ than singer-songwriter: carefully selecting existing elements, putting our efforts into synthesizing them together into new combinations, and, most importantly, creating an atmosphere in which our public can participate, responding appropriately to the changing character.

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

I will try to conceptualize what I think Stanley Tigerman attempts to do with architecture; he wouldn't mind being portrayed as a sort of free-thinker, and even "libertine," of the architectural discipline while paradoxically constructing himself as the defender of ethics in architecture. He is somebody who insists that what architects do with physical architecture is important, but that ultimately the architecture of the "here and now" is merely scaffolding to support ideas that exceed the sphere of art, those that lie beyond the expressive possibilities of architecture.

If your hope is to save the world, build the largest shelter for homeless people—like Stanley did with his Pacific Garden Mission, in Chicago, which opened four years ago—or found a school for socially responsible and environmentally conscious design—like Stanley did with Eva Maddox when they founded Archeworks in 1994—do not expect an invitation into the architectural hall of fame for it. For that you need other techniques; our intellectual disciplines don't work that way. You need a theory of anti-architecture. Stanley provides something of that sort.

After the death of Mies, architecture had to be reanimated in new ways; for Tigerman, this meant that the formal system of orthogonal grids and precise and rigid cratic, positivist, overly regulated, and pragmatic sociocultural context, from which he wanted to distance himself as a sort of cultural libertine. He often mentions the problematic moral stance that got the United States involved in the Vietnam War; for him, this was an expression of a broken ethical orientation underlying the American society as a whole. And surely he was sensitive to the thematic as a Jew who was well aware of what was going on in Germany when he was a teenager.

This is ultimately what Tigerman is after: architecture will not be eternally "perfect," as ideas about perfection are changing with the dialectics of history—the notion of perfection is dynamic. The metaphor of the "scaffolding" became the truest expression for Tigerman of the process of historical dialectic in architecture: scaffoldings are temporary, and they mark the existence of a building that is about to be erected or taken down. Scaffoldings are imperfect, but they indicate the energy of transformation: they express vitality—and life.

September 8
Yvonne Farrell and Shelley McNamara
Louis I. Kahn Visiting Professors
"Architecture as the New Geography"

Yvonne Farrell: We use our built work as a method of tracking the making of space. In order for us to continue to assess and reevaluate, we go back as well as move forward. When we see images of cities destroyed, we realize how buildings hold culture and civilization. Buildings are the mirrors of our value. They tell the stories of our lives in built form. With globalization, architecture's role to hold culture is even more critical than before. We feel places with our whole bodies and with all our senses, not just our eyes or minds. As humans, we are fully involved in the experience—that is what makes us human. Buildings actually envelop us over time, each day and throughout all the seasons. Architecture is a shield and a protector of all humanity. As more and more of the natural world disappears, what we do as architects in making a new landscape of buildings has deep societal repercussions. This is why we use the phrase "architecture as the new geography."

Shelley McNamara: We often talk about what kind of presence a building needs to have on a site, on a street, and in a city, and how it can act as the backdrop to the public life it facilitates. Perhaps rather than thinking about elevations and images and all of these terms that we normally use, what if we think about the threshold between inside and outside, between light and shade. Another idea we often have is of contemporary architecture's weight and mass, which come with ideas of gravity and connection. We are interested in defying gravity and stretching and pushing structure to its limits. We work a lot with surface and the making of layers as a way to look for a sense of depth rather than thinness.

In looking at cities, we think about their skin. We think about scale and rhythm, sound and silence. Dublin is the city where we have had our practice for over thirty years. Where we have been stitching and repairing it through large and small projects.

We are making the case that in developing a new language for the making of new places, we should remember that architecture is the protector of humanity. Together

experience was amplified. Above all I enjoyed the way the normal was made special.

The long evolution of Modern architecture that was born out of the radical and quite beautifully shocking buildings of the early twentieth century leaves us with an underlying heroic agenda that persists against the reality of our time and situation. We seem to have inherited the necessity that Modern architecture persists with the idea of being innovative. Through my experience in Henley I became more interested in finding things that were as much in common as they were differentiated. It became a theme of our work. We no longer carry the agenda of giving form for a new future or a desire to separate from the past. The denial of history and place is no longer an idea but a habit. We must believe in modernity, but a more complex version than that portrayed by the tired ideas of Modernism. However, this vacuum cannot be filled with an interest in style or a search for an apparently radical architecture.

Architecture is rarely radical. Technical innovation is more modest than we would like to admit. Neither is architecture quite the agent of social change that Modernism imagined. Architecture follows money and power; it doesn't get far without them. By definition, this is a difficult place to be truly radical. We must be careful that our need to invent new forms not be only a desire to be different with all its possible rewards, and that the appetite for the spectacular not reflect a residual longing for the heroic over the humane. How do we argue for quality and the quieter aspects of architecture in a culture increasingly impressed by the virtual? It is one of our predicaments that the conventional organization of a project tends to isolate the architect as the lonely guardian of quality, cornered by the more pressing and quantifiable concerns of project management, time, and money. In this predicament, we struggle without evidence to fight for invisible qualities that can be felt finally only by their absence. This fight for building substance is one of our most important battles; it is critical both for the premise of architecture and, paradoxically, to the public estimation of architecture itself.

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

Having been requested to draw up a detailed plan for the general improvement of American housing in the aftermath of the great financial crisis, I humbly submit the following proposal.

We begin our description as Sir Robert Mountgomery did in outlining his fabled proposal for the Margravate of Azilia: "You must suppose a level, dry, and fruitful Tract of Land, in some fine Plain or Valley that, having been surveyed as part of the great parceling of America according to the methods set forth in the Land Ordinance of 1785, is continuously gridded into square townships of six miles per side, each containing thirty-six one-mile-square sections of 640 acres."

In Freedomland then, the American Dream—battered by, even if ultimately responsible for, recent economic events—confronts the reality of increasingly scarce resources; Tea Party populism meets Green Party academicism (the Landscape, or are they now Agrarian Urbanists); communism infiltrates capitalism; consumerist single-family houses construct communalist phalansteries; local produce feeds global markets; and Hamilton's central authority reconciles with Jefferson's citizen farmer. However, unlike the beneficent vision of a kindly authoritarian leader, I was under no illusion that Freedomland would please its constituents. It is a fiction, a satire with no pretense toward implementation. It is both perfectly rational—the infrastructural core that lies at the heart of each town is calibrated carefully to the actual demands of the population—and patently absurd. But in the absurdity lies a realm of opportunity. As in the best satire, stones are thrown not with malice but with great affection and hope.

What are you going to do when someone calls you up and says, "I want esque aspects. At the bigger scale it is eighty percent satire; at the estate scale, sixty-five percent. Idealistic maybe. When I first started looking at this stuff, perhaps like all architects, when the builders said that they are just giving people what they want, I thought they were full of shit. Now I can see that the builders are obviously constructing taste and desires, but a lot of those things were made long before David Weekly was born. They are something we need to grapple with, even in this new political and economic climate. This is the beginning of trying to do that in some way. It exists as satire right now because it lets me forestall certainty and closure.

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

Two features of the Amagansett House that have perhaps not been highlighted sufficiently up to now are: first, the absolutely canonical character of the form, making it comparable to the stature of the Rietveld/Schroeder House, of 1924, or even Le Corbusier's Maison Cook, of 1926; and second, the surreptitious homage it pays to Paul Rudolph's Art & Architecture Building at Yale, from which Gwathmey graduated under Rudolph's tutelage in 1962. This debt became clear at the time in a photographic blow-up of a Greek relief that is superimposed on the balcony of the bedroom overlooking the double-height space of the Amangansett House.

As we have already noted, Gwathmey was the only one of the so-called "white architects" whose domestic work assumed a warmer and more accessible tone, one that stemmed from his penchant for finishing the structure in vertical cedar boarding, which mellowed to gray over time. With this

Ideas in Practice: Ph.D. Dialogues Series

Building on the success of last year's lunchtime discussions (*Constructs,* Fall 2010), the Ph.D. program launched, a fall 2011 series of student-run "Dialogues." Based on the premise that dialogue is central to the idea of the university and to intellectual work more generally, the series sees the school's Ph.D. program as an opportunity to enhance that dialogue, taking advantage of doctoral students' background in architectural practice and unique position both within the school itself and within the wider community.

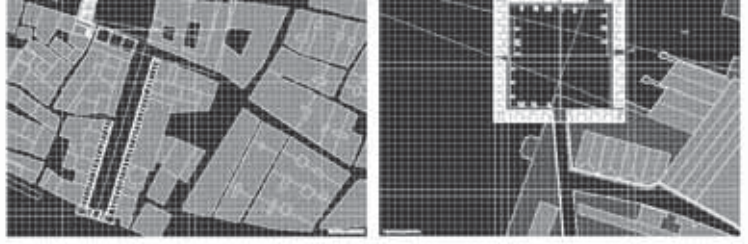
A series of well-attended evening gatherings experimented with a variety of formats, exploring the influence of underlying structure on the nature of subsequent discussion. In each case, a Ph.D. student acted as curator to a conversation that drew both on the student's own interests and on the work of invited guests from the School of Architecture as well as from other departments at Yale and beyond. With a diverse group of subjects, attention focused on the productive tension between the abstractions of architectural thought and the realities of architectural practice.

Joseph Clarke (Ph.D. candidate) opened the series on October 17 with a presentation titled, "Human Scale: 'Rhythm' in Le Corbusier's Aesthetics," which examined the challenge to architecture of the apparent disconnect between the body's specific measurements and the realities of modular production. Based on Clarke's own recent explorations for a symposium on the intersection of architecture and music, he investigated Le Corbusier's early relationship to the rhythmic gymnastics movement of the Swiss music pedagogue Emile Jaques-Dalcroze and considered its influence on the architect's later research into the measurements of the human body. Clarke, who is studying the assimilation of acoustical science into architectural discourse, argued that Le Corbusier understood music as a way of reconciling physical and metaphysical dimensions of architectural experience. A conversation with Professor Keller Easterling—whose seminar "Universals" explores architecture's longstanding "love affair with, or faith in, systems of standards"—addressed the themes of scale, modularity, and rhythmic proportion, sparking a lively discussion on the ambition and influence of the Modulor in postwar architectural theory and practice.

On October 31, Ph.D. candidates Masha Panteleyeva and Anya Bokov curated a conversation between Professors Peggy Deamer, and Jean-Louis Cohen, of NYU's Institute of Fine Arts, called "Vestiges of Utopia: Built Modernist Utopias and Contemporary Cities." Panteleyeva and Bokov, who share an interest in utopian projects of the Soviet era, sought to examine the fraught relationship between the Modernist utopian project's stated aspirations and the reality of utopia as built environment. As Cohen noted, Marx's own insistence on the pragmatic nature of socialism would suggest that the Marxist vision should, in theory, have proved sympathetic to the material demands of built architecture.

An example was Daniel Markiewicz's ('11) Feldman Prize-winning project, presented last year, in Deamer's studio on Chandigarh and the contemporary utopia. Markiewicz suggested the margin as the site most promising for utopian intervention today. Chandigarh itself was conceived outside the demands of the conventional market, inviting questions as to the status of utopia's viability as an architectural proposition in today's development-driven economy.

On November 14, Eduardo Vivanco (Ph.D. candidate) invited Professors Karla Britton and Alexander Nemerov, Chair of the History of Art Department, to a discussion called "To Project a Monument: History, Memory, Responsibility." Vivanco, whose own work on the structures of education evaluates the architectural expression of



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Students in advanced studios sometimes have to drink the professor's Kool-Aid, so Dean Stern thought the jurors of Peter Eisenman's review should partake at the coffee break, and out it came with laughter from all. This semester's studios had heavy representation from Britain and Ireland, with David Chipperfield's review opposite AOC and Grafton Architects on the floor above Patrick Bellew and Andy Bow.

Peter Eisenman,
Charles Gwathmey Professor of Practice

Peter Eisenman and Matt Rowan ('09) led the third and final in Eisenman's Venice series by engaging the fragmentation of figure and typology in architecture today, tracing an invented lineage from Pontormo in Florence to Giorgione in Venice and from Aldo Rossi's Gallaretese II housing complex, in Milan, to his San Cataldo cemetery, in Modena. These were seen as analogous precedents to the studio project sites in Florence and Venice. The opposition of the Italian terms *disegno* (the subtle rational articulation of a figural edge as used in Florentine painting) and *colore* (the soft, blurred emotional brush strokes as used in Venetian artworks) informed the technique and method of the studio's work. The students reconsidered the difference between design as a synthetic activity and architecture as a critique beyond the programmatic and symbolic functions of building design.

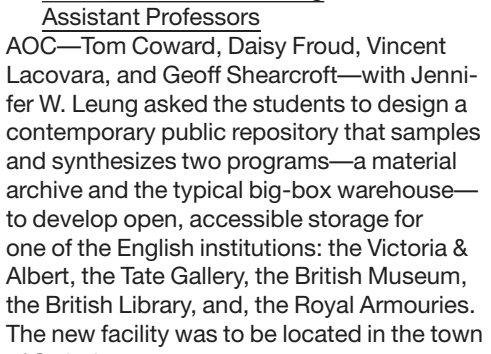
Working in pairs, the students were asked to design two 90,000-square-foot housing projects simultaneously on two different sites—Piazza della Signoria, in Florence, and the Arsenale basin, in Venice. Before going to Italy the students produced drawings and models of the site and studied Aldo Rossi's projects to inform their analytical studies. They addressed questions such as, what does it mean for a building to have a hard or a soft edge or for architecture to be defined by solid or void? How does one deal with a corner or the ground?

At the final presentation students presented black-and-white drawings and models at various scales that varied in their insertions into the unfinished Uffizi courtyard in Florence and those for Venice's Arsenale. The projects were presented to a lively jury comprising Pier Vittorio Aureli, David Chipperfield, Harry Cobb, Peggy Deamer, Sylvia Lavin, Emmanuel Petit, Francisco Sanin, Stanley Tigerman ('60), Mark Wigley, and Guido Zulliani.

David Chipperfield,
Norman Foster Visiting Professor

David Chipperfield and Andrew Benner ('03) asked their students to develop a new arts complex for Berlin's Am Pfefferberg, a former brewery in east Berlin that has become an arts center housing the studios of Olafur Eliasson and Ai Weiwei as well as the Aedes Gallery, other exhibition spaces, a youth hostel, and bars. They investigated one of the two remaining gaps in the building fabric. One crucial consideration was to what degree the students should repair the block and how much they should allow the traces of history to remain.

The students first made a theoretical exploration of spaces for art by looking at case studies as varied as Donald Judd's Marfa Residence and Studio, John Soane's Museum, and the Haystack Mountain School. They also researched the history of urban development in preparation for their studio trip Berlin where they studied the context of the block and the street and



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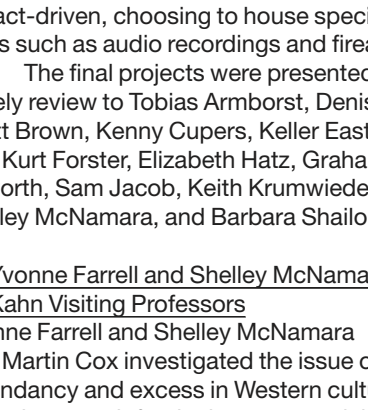

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presented 1:20-scale designs for an art space of their choice including light, scale, and material studies.

Back at Yale, the students developed their proposals almost exclusively in large-scale models, moving from boxy diagrams to highly articulated buildings with clear material delineation. The students developed schemes that transformed the formerly industrial buildings into public spaces engaging the interior courtyard and the street. Many found interesting ways to circulate from the public spaces into the galleries; others focused on varied façade layers, with screen grids creating surface depth in the courtyard. The projects were presented to a jury of Peggy Deamer, Keller Easterling, Peter Eisenman, M. J. Long ('64), Shelley McNamara, Stanley Tigerman ('60), Tod Williams, and Craig Newick ('87).

AOC, Louis I. Kahn Visiting
Assistant Professors

AOC—Tom Coward, Daisy Froud, Vincent Lacovara, and Geoff Shearcroft—with Jennifer W. Leung asked the students to design a contemporary public repository that samples and synthesizes two programs—a material archive and the typical big-box warehouse—to develop open, accessible storage for one of the English institutions: the Victoria & Albert, the Tate Gallery, the British Museum, the British Library, and, the Royal Armouries. The new facility was to be located in the town of Swindon.

During their studio trip to London and Swindon—a free-wired city whose "gross value added" per capita is higher than London's—the students visited the project sites and the borough council's urban design team as well as the institutions in London, completing research on material culture, spaces, and programs for new public repositories in Swindon and investigating the relationships among artifacts, viewers, retailers, and storage archives.

The design exercises involved detail sections of storage and display in situ, the redesign and fabrication of one of the five institutions at the scale of the entrance, and the writing of a program and visionary brief for a new open storage facility. The final projects—located along a necklace of sites roughly paralleling the path of "God's Wonderful Railway" and moving from Swindon's historic city core to its ex-urban edge—varied in their response to these institutions' missions, their physical requirements, novel public access, and, in the case of Swindon, the suburban context.

Students addressed the intimate spatial and visual relationships between the public and the artifacts while offering an invigorated architectural silhouette. Disparate scales of resolution were unified by consistent representation in large-format constructed images, drawing inspiration from traditional painterly depictions of British landscapes and domestic interiors. Several strategies developed out of current conservation and curatorial controversies, including the contested nature of sacred artifacts and the limited range of environmental storage categories. Some projects imagined housing for new forms of public engagement, such as dining or living with artifacts of public patrimony for limited durations. Still others were artifact-driven, choosing to house specific items such as audio recordings and firearms.

The final projects were presented at a lively review to Tobias Armborst, Denise Scott Brown, Kenny Cupers, Keller Easterling, Kurt Forster, Elizabeth Hatz, Graham Haworth, Sam Jacob, Keith Krumwiede, Shelley McNamara, and Barbara Shailor.

Yvonne Farrell and Shelley McNamara,
Kahn Visiting Professors

Yvonne Farrell and Shelley McNamara with Martin Cox investigated the issue of redundancy and excess in Western culture through a search for the latent potential of a place, specifically Scotsmans Bay, a half-mile length of the Dublin coastline stretching from the Joyce Tower in Sandycove to the east pier of Dun Laoghaire Harbour. A natural amphitheater of public space overlooking the sea and laden with rich memories, the site challenged students to develop viable alternative approaches to making new urban, social, and physical infrastructures that celebrate the overlap of culture and pleasure, urban and natural, stable ground and changing sea.

Prior to visiting Dublin, the students each proposed initial readings of the site through large-scale models. During the week in Ireland, the site was studied from land and by boat, and students attended workshops with local planners, government officials, artists, ecologists, historians, and architects.

In parallel with intensive collaborative investigation and documentation of the site and its environs, the students each

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2. David Tasman,
project for David Chipperfield Advanced Studio,
Fall 2011.

3. Stephen Gage,
project for AOC Advanced Studio, Fall 2011.

4. Cotton Estes,
project for Yvonne Farrell and Shelley McNamara (Grafton Architects) Advanced Studio,
Fall 2011.

5. Elizabeth Bondaryk, Nancy Putnam, Shuo Zhai,
project for Alan Plattus and Andrei Harwell Advanced Studio, Fall 2011.

6. Chenxi Gong,
project for Fred Koetter/Ed Mitchell Post Pro Studio,
Fall 2011.

7. Erin Dwyer,
project for Patrick Bellew and Andy Bow Advanced Studio, Fall 2011.

Cornell's Architecture Art Planning
New York City Center
50 West 17th Street, 2nd Floor
New York City

The Yale School of Architecture will jointly sponsor a book event with Cornell College of Architecture, Art, and Planning on the theme of two recent books which address contemporary architecture and religious thought: *Constructing the Ineffable: Contemporary Sacred Architecture* edited by Karla Britton (Yale School of Architecture, 2010) and *The Religious Imagination in Modern and Contemporary Architecture*, co-edited by Renata Hejduk and James Williamson (Routledge, 2011). This event will highlight the contribution of architects, historians, and theorists actively engaged in contemporary concerns of the sacred and the built environment. Panelists will be Steven Holl, Michael Hays, Mark Taylor, Renata Hejduk, James Williamson, and Karla Britton.

Additional information can be found online at www.architecture.yale.edu; by contacting the Yale School of Architecture Office of Special Events at 203-432-2889; or by emailing archevents@yale.edu. The event is free and open to the public.

Students traveled to Beijing to visit the site as well as other projects in and around the city, meet with local planning officials, and collaborate with the graduate students at Tsinghua University to develop preliminary site analysis and design concepts. Teamed in pairs, the students developed a wide variety of programs. Some created new education centers, and others focused on storm-water management as a generator of didactic public space and visible urban infrastructure. Yet other teams examined neighborhood porosity and connectivity, initiating a series of mid-block projects to improve pedestrian access and reinforce existing neighborhood programs. One project explored how community development could leverage a slow tourism trade to regenerate existing architecture, produce new constituencies, and enable new sites of activity in the neighborhood, while another looked at increasing low-rise density by going underground.

The new sustainability module in the course guided the students' exploration of the relationships between various scales, from small building elements to regional natural systems, and allowed them to consider their projects' implications through a variety of themes, including social, energy, food, material, ecology, among others.

Wenyi Zhu, Dean of the School of Architecture at Tsinghua; Liu Jain, professor at Tsinghua; and Qian Liang, the teaching assistant, along with their students joined in the Yale final reviews. The projects were presented to Michelle Addington, Tony Atkin, Patrick Bellew, Tom Coward, Kathy Dorgan, Vincent Lacovara, Edward Mitchell, and Shih-Fu Peng, Xeufei Ren, Damon Rich, Neil Silberman, and Claire Weisz ('89).

Ed Mitchell and Fred Koetter,
Post-Pro Studio

The post-professional studio returned for the last of its three-year southern Massachusetts research and design study of the impact of the state's extension of its commuter rail system to the towns of New Bedford and Fall River. The students took a field trip to look at the architectural history of the region, studied concepts for networking programs between towns, and considered programmatic interventions, including classroom spaces for UMass branch campuses, enhanced local food production and green markets, R&D facilities, and restoration of the area's shoreline ecologies and park systems.

A group of students working in Fall River proposed "One-Stop City" as the world's greatest truck stop. It was a clever reconstruction of a tangle of highway ramps into a multimodal entertainment center of hotels, bars, and diners. A project in New Bedford included extensive research on the development of new mid-scale shipping ports on the Atlantic coast, with complementary facilities for the train station, commercial support, and a regional theater. The clever reuse of Fall River's spiral off-ramps as a town green and pedestrian connector would make a memorable new downtown core for a complex of classrooms, a grocery store, and an arts district. The projects were presented to Penelope Dean, Gabriel Feld, Greg Guimond, Brian Healy ('81), Joyce Hsiang ('03), Jill MacLean, Michelle Paul, Alan Plattus, Kim Poliquin, Lynette Widder, Adam Yarinsky.

Patrick Bellew and Andy Bow,
Saarinen Visiting Professors

A studio led by Atelier Ten's Patrick Bellew and Foster & Partner's Andy Bow with Timothy Newton ('07) and Ariane Lourie Harrison focused on a zero-carbon environmental agenda for a resort in Rio de Janeiro that would be the greenest, safest, and most spectacular high-rise hotel tower in the world. The students visited the city to study the potential impact and opportunities presented by the development of a 250-bed five-star hotel complex in a dense urban environment.

Dealing with the many issues of construction and operational waste, primary conservation, energy use and creation, water management, biodiversity, resource conservation, and embodied carbon, the students were encouraged to develop design responses to climatic, regional, and local opportunities. They also evaluated the delicate balance between the operation of the building and the needs of the local community, asking how tourism might contribute, beyond bolstering the country's gross domestic product, through sustainable initiatives? How might this become manifest in architecture?

The resulting projects were presented to Michelle Addington, John Gattuso, Dana Getman ('08), Hanif Kara, John Patkau, Emmanuel Petit, Alan Plattus, Alec Purves, Mark Simon ('72), and Henry Squire.

Recently Released

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

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

BIM in Academia
Edited by Peggy Deamer and Phillip G. Bernstein ('83), designed by Kloepfer–Ramsey, and published by the Yale School of Architecture. The book is the School's first book published on demand. It is available to order from:
www.architecture.yale.edu/books

This book compliments *Building in the Future*, published by Yale School of Architecture in 2010 and distributed by Princeton Architectural Press. It features a collection of essays by educators and practitioners on how Building Information Modeling (BIM) should be taught in architecture schools in the United States. The essays are divided between those that look at the larger pedagogical issues raised by teaching BIM (is it an advanced technique layered on top of the traditional education? Or is it a

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Michelle Addington, Hines Professor of Sustainable Architectural Design, gave public lectures at California College of the Arts, the University of Illinois in Chicago, and TERI University in New Delhi, India. She participated in several symposia and workshops including "Digital Exploration of Materials, Structure and Form in Architecture," at the Radcliffe Institute for Advanced Studies, "India Urban Conference," in Mysore, India, and the "GRIHA Regional Conference on Sustainable Design," in Bangalore, India. While in Bangalore, India, she spoke at the opening of an exhibition on building materials and helped to dedicate a new environmental test laboratory. Addington also gave presentations to James Carpenter Design Associates, United Technologies Corporation, as well as to invited guests of Yale University, including leading Chinese government officials, the Yale Climate and Energy Institute Advisory Board and members of Yale's Corporation. In December, she received a $200,000 grant from Wells Fargo for her research project on intelligent buildings.

Sunil Bald, critic in architecture, with his New York City–based firm, Studio SUMO, has completed the Mizuta Museum of Art, which opened in December in Sakado, Japan. This university museum holds rotating exhibits of pieces from a valuable collection of Japanese woodcuts, as well as contemporary art and work from the university and the local community.

Deborah Berke, adjunct professor, with her New York City–based firm, Deborah Berke & Partners, is currently designing the Laszlo Z. Bitó '60 Conservatory, a state-of-the-art teaching and performance facility for the Bard College Conservatory of Music, in Annandale-on-Hudson, New York. The project broke ground on October 29, 2011, and the building will be completed in January 2013. Dickinson College, in Carlysle, Pennsylvania, selected the firm to design a 150-bed residence hall to enhance its student housing options. The firm is also the design architect for the new 21c Museum Hotel, in downtown Bentonville, Arkansas, which broke ground on December 6, 2011.

Phillip Bernstein ('83), lecturer, has been speaking extensively on technology, practice, and sustainability. His writings have appeared in numerous industry and business publications around the world. In 2011, he spoke at "Inspiration Brazil 2011," in São Paulo, Brazil; AIA North Carolina's state conference; the UIA 24th World Congress of Architecture, in Tokyo; BIM conferences in Hong Kong and London; and the symposium at MIT in memory of William Mitchell (MED '69). In summer 2011, Bernstein appeared on Channel NewsAsia and provided the keynote address for the "Build Smart" conference during Singapore Construction Productivity Week. He was also mentioned in the Singapore *Business Times*. Bernstein recently co-edited, with Peggy Deamer, *BIM in Academia,* based on a conference at Yale in 2010 and published by the School of Architecture.

Karla Britton, lecturer, published her essay "Contemporary Sacred Architecture and the Works of the Master Architects of the 20th Century" in *A + U* (2011:12). SOM San Francisco commissioned her to write an essay about *The Cathedral of Christ the Light* (Hamburg, 2011). She wrote the introduction to Alexandros Tombazis's book *Sanctuary of Fatima* (Mulgrave, Australia, 2011). Her essay "Modern Architecture and Religion in the 1930s" was published in a catalog of the Chilean surrealist Robert Matta's work, *League of Religions* (Catholic University of Chile). Her commentary on the production of religious space appeared in *Material Religion.* Britton also lectured at Valparaiso University and for courses in Yale's women studies program, the Center for Middle Eastern Studies, and at Grace Church in New York City. Her essay "Auguste Perret" was published in *The Great Builders* (Thames & Hudson, 2011), and her essay "Auguste Perret's Notre Dame du Raincy" appears in Richard Etlin's *The Cambridge History of World Religious Architecture* (Cambridge University Press, 2012).

Turner Brooks ('70), adjunct professor, of Turner Brooks Architect, is designing a 4,500-square-foot community building for the Cold Spring School, in New Haven. The project evolved out of a planning study for campus expansion. He also designed the renovation of two existing houses adjacent to the main school building. Currently, the community building is in design-development phase with an estimated completion date of summer 2013. Brooks is working on the restoration and addition of a former Masonic Lodge for the West Haven Arts Center, collaborating with the local arts community and the mayor's office to develop the program. Brooks's Cushing Center project for the Yale School of Medicine was featured in the *Architect's Newspaper* in July 2011, and in the *Yale Alumni Magazine* in February 2011. Brooks was awarded a Connecticut AIA Honor award for the North Campus autism project by the Center for Discovery.

Brennan Buck, critic in architecture, had his essay "What Plastic Wants," considering tectonic expression in an age of "smooth" composite materials, published in *Log 23*. His office, FreelandBuck, completed several projects in Los Angeles, including the Highland Park restaurant Maximiliano. Its design for Earl's Gourmet was selected as one of ten *Architectural Record* Interiors for 2011 and awarded a Restaurant Design Award by the AIA/Los Angeles. He lectured at the Angewandte, in Vienna, last summer and will be at the University of Kentucky this spring.

Naomi Darling ('06), lecturer, has partnered with Heather Loeffler-Puurunen ('07) to found Darling Loeffler-Puurunen Architecture. They are currently constructing a studio for a photographer and designing an office-studio space for a landscape architect. Darling's Kernan Tea House was showcased in *EP:2011,* the second annual exhibition of work by emerging architects across North America sponsored by AIA's Center for Emerging Professionals. Darling lectured on her work to a consortium of Woods Hole's research institutions in July 2011 and at the University of Hartford Architecture Department in fall 2011. She was awarded a Yale Hines Research Fund for Advanced Sustainability in Architecture to develop a "sustainability handbook" for Alan Plattus and Andrei Harwell's fall China studio. She was also asked to participate in the studio.

Peter Eisenman, Charles Gwathmey Professor in Practice, gave the convocation address at the University of North Carolina-Charlotte School of Architecture August 2011.

Martin Finio, critic in architecture, with his New York City–based firm, Christoff:Finio Architecture, was included in both the newest edition of the *AIA Guide to New York City* (Oxford University Press, 2011) and the *Guide to Contemporary New York City Architecture* by John Hill (W.W. Norton Press, 2011), for the firm's design of a carriage house, which Hill calls "the real gem," in New York City's Greenwich Village. The firm is currently designing the headquarters for Streeteasy and several stores for Steven Ala in New York City.

Mark Foster Gage ('01), assistant dean and associate professor, with his firm, Gage Clemenceau Architects, recently completed the first retail store for Lady Gaga fashion director Nicola Formichetti. The store opening was featured in publications including *Vogue, Elle, Harper's Bazaar, BlackBook* and *Frame.* He also worked with Formichett on an outfit for Lady Gaga's "Viva Glam" video. Gage's projects have been presented on MTV and the PBS program "Sunday Arts In fall 2011, Gage gave the keynote address at the 2011 ACADIA conference, a lecture at SCI-Arc, and presentations on innovation at the 2011 AU conference, in Las Vegas. He recently completed *Aesthetic Theory: Essential Texts for Architecture and Design* (W.W. Norton, 2011), a section of which was republished in the *Montreal Review*. The Architectural Association's publication *Fulcrum* published a debate between Gage and Patrik Schumacher, partner at Zaha Hadid Architects. Gage's essay "Faster Than Language: Architectural Form and the Subjugation of Concepts" was published in the book *Pulsation in Architecture.* Gage/Clemenceau Architects is currently working on the planning and architectural design of a 9,000,000-square-foot office and logistics complex for Industrias Correagua, in Panam City, and a 10,000-square-foot office and showroom headquarters for Danaco, in New York City, in addition to a project for Audi Tokyo and a series of residential and commercial projects in New York City.

Steven Harris, adjunct professor, and his firm, Steven Harris Architects, is currently designing a beach house. In December 201 Harris's firm was named to *Architectural Digest*'s "New AD 100." The office was also honored at Interior Design's sixth annual "Best of Year" awards for a recently comple ed penthouse overlooking Central Park.

Ariane Lourie Harrison, critic in architecture, of Harrison Atelier, completed an installation and performance design at the Storefront for Art and Architecture, in New York City, titled *Pharmacophore: Architectural Placebo,* from November 25 to 30, 2011. The installation was fabricated by Kar Schmeck ('12) and a film of the production was made by Erik Hermann ('12). (See full article on page 25). Harrison Atelier is devel oping an ecological mapping project, "Bio Barrios," for an exhibition at the Contemporary Art Museum of Quito in conjunction with the 2012 Architecture Biennale. Lourie Harrison's recent publications include the essay "Sustainability for Posthumans," in the exhibition catalog *Global Crisis and Design: Between Anxiety and Desire,* edited by Changhak Choi, 2011. She is presenting paper on posthumanism in Jennifer Leung's "Post Parametric Environments" session at the 100th ACSA annual meeting in March 2012 and editing the anthology *Posthuman Territory: Architectural Theories of the Environment* (Routledge, fall 2012).

Andrei Harwell ('06), critic in architecture recently completed the conceptual design of a 73,000-square-foot class-A office building on the waterfront at West River Crossing, in West Haven, Connecticut, as project manager of the Yale Urban Design

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September 2011. She lectured on the topic, Curating as Agency in the Barnard curatorial seminar. She conducted an video interview of Denise Scott Brown for the "Reconsidering Postmodernism" conference sponsored by the Institute for Classical Architecture on November 11, 2011. She is part of programs relating to the Civic Action exhibition at the Noguchi Museum and Socrates Sculpture Park this spring. Her piece "AppIE-Waste," was published in *CLOG* #2 and her essay "Sustaining Industries" will be published by Docomomo Iberia in April.

Joel Sanders, adjunct associate professor, and Diana Balmori spoke at the Cooper Union on the occasion of the publication of their new book, *Groundwork: Between Landscape and Architecture* (Monacelli Press, 2011), at the Museum of the City of New York in December with Geoff Manaugh, and at the Rensselaer Polytechnic Institute, RISD, and California Polytechnic State University. With his firm, Joel Sanders Architect, he will complete the Franklin Field Student Study Lounge, at the University of Pennsylvania, in fall 2012. Seongbukdong Residences, an enclave of twelve sustainable houses in Seoul, Korea, won a 2011 International Architecture Award from the Chicago Athenaeum and the European Centre for Architecture Art Design and Urban Studies. The project was also featured in BA11: Bienal Internacional de Arquitectura de Buenos Aires, at the Centro Cultural Recoleta.

Daniel Sherer, lecturer in architectural history, gave the talk "The Historicity of the Modern: Preston Scott Cohen's Amir Building, Tel Aviv Museum" at the conference celebrating the completion of the Herta and Paul Amir Wing of the Tel Aviv Museum, by Preston Scott Cohen, on November 1, 2011. Other speakers included Sylvia Lavin, Jeff Kipnis, Ben van Berkel, Jesse Reiser, Inaki Abalos, Eran Neuman, and the architect. Sherer published the essay "Gio Ponti in New York: Design, Architecture, and the Strategy of Synthesis" in the exhibition catalog *Espressioni di Gio Ponti,* edited by Germano Celant (Milan: Electa, 2011) for the Milan Triennale retrospective on Ponti, which was reviewed in *Casabella*. Sherer and Kurt Forster published an interview with Swiss collector and dealer Bruno Bischofberger about Carlo Mollino in *Domus* 950 (September 2011). Sherer also wrote the essay "Analogue of Distance: F. P. Boué, Infinite Instant" for the spring 2011 show *Infinite Instant,* at Participant Gallery, in New York City, published in the Columbia University GSAPP journal, *Potlatch2* (fall 2011: 11–24).

Dean Robert A.M. Stern ('65), with his firm Robert A.M. Stern Architects completed a number of projects in fall 2011, including the WCC Building at Harvard Law School in Cambridge, Massachusetts; New College House, a residence hall at Franklin & Marshall College in Lancaster, Pennsylvania; and the Hancock Technology Center at Marist College in Poughkeepsie, New York. Early 2012 will see the completion of the Jennie Smoly Caruthers Biotechnology Building at the University of Colorado, Boulder; the George Herbert Walker School of Business and Technology at Webster University in Webster Groves, Missouri; and the new Fitness and Aquatics Center at Brown University in Providence, Rhode Island. The firm announced new commissions including the Museum of the American Revolution in Philadelphia; residential towers in Taipei and Hong Kong; and planned communities in Wuhan and Tianjin, China. Dean Stern presented the Driehaus lecture at the University of Notre Dame in November 2011 and the AARFA lecture at Drexel University in January 2012. The second volume of his collected writings, *Tradition and Invention in Architecture: Conversations and Essays*, edited by Cynthia Davidson, will be released by the Yale University Press in spring 2012.

Carter Wiseman, lecturer, has been commissioned by Trinity University Press to write a book to be titled *Writing on Architecture,* based on his eponymous School of Architecture course. On November 15, 2011 he gave the talk "An Architecture of Revelation" at the Phillips Exeter Academy on the occasion of the fortieth anniversary of the opening of Louis Kahn's library.

Post Pros on Exhibit

SHIFTboston and the Yale School of Architecture Post Professional program exhibited the work from the competition "Why Stop" from January 19 to 30, 2012 at South Station, Boston. The show features visionary ideas for the Southeastern Regional Planning and Economic Development's proposed rail stops in towns on Massachusetts's South Coast. Emer O'Daly ('11) was the winner of the competition for her "Super Pier" in New Bedford. The Yale work includes proposals for multi-modal hubs for rail and ferry commuters, enhanced shipping ports, regional parks and recreation systems, new recycling industries, research and development facilities, extensions of the UMASS campus system and new housing. The Yale work, completed over a three year period under Fred Koetter and Ed Mitchell, will be shown in New Bedford this spring in celebration of the town's AHA! Festival celebrating the city's architecture heritage and is tentatively set to be shown in Fall River's heritage State Park. A book on the studio work will be completed later this spring.

India Urbanism Exchange

Yale's South Asian Studies Council cosponsored the "India Urban Conference," in Mysore from November 17 to 20 and then in Delhi on November 21, 2011. These two venues formed the second stage of a two-part conference, the first having been hosted by Yale from April 28 to May 1, 2011. The other conference sponsors were Janaagraha, a nonprofit organization based in Mysore that works to improve India's urban quality of life as measured by access to citizenship and infrastructure, and the Delhi-based India Institute for Human Settlements, a prospective national education institution committed to the equitable, sustainable, and efficient transformation of Indian settlements. Janaagraha hosted the Mysore section, which had 600 attendees—planners, nonprofit organizations, educators, individual citizens, and students participating in urban humanization. The Delhi component, hosted by IIHS, aimed to bring the insights attained in the Mysore meetings to government officials. It was an unprecedented event in a country that is well known for massive, chaotic cities such as Mumbai but still identifies itself as a culture of rural villages.

In addition to the organizers from the South Asian Studies Council, participants from Yale were invited: Shivi Sivaramakrishnan, Kasturi Gupta, and Mrinalini Rajagopalan, School of Architecture faculty members Michelle Addington, Peggy Deamer, Alex Felson, and Dean Sakamoto (now with the University of Hawaii), and School of Forestry & Environmental Studies faculty members Marian Chertow and Karen Seto were all asked to join based on projects they have realized through the council. Five students—Amrita Raja ('13) and undergraduate Senem Cilingiroglu, from the School of Architecture, Peter Christensen and Chris Shughrue from the School of Forestry & Environmental Studies, and undergraduate Rahim Sayani—were invited to attend based on their competitively selected research proposals. Dean Robert A. M. Stern and the forestry school's Dean Peter Crane attended the conference in Delhi.

The conference began on the evening of November 17 at the sanitized enclave of Infosys campus, which for a conference on urbanism was conceptually flawed, if not ironically telling. The first speakers came from the hosting organizations as well as Selja Kumari, minister of housing and urban poverty alleviation. The next two days were filled with parallel plenary sessions in the morning and "deep-dive" sessions in the afternoon, all focusing on one of the following urban themes: land and infrastructure, water, health, education, planning, governance and citizenship, financial inclusion and the economy, or the city and public culture. Two Yale faculty members gave talks at one of the sessions, and two chaired other sessions. However, the focus of the Yale faculty's contribution was participation in an "alley session," in which conference attendees were asked to sit at several tables while we professors moved from table to table every twenty minutes discussing our research on Indian urbanism. The Yale students displayed their research on posters and discussed their work.

At the Delhi conference, two faculty members presented their observations of the Mysore sessions to those heading the conference in preparation for their official presentations to government officials. Deans Stern and Crane also offered their insights regarding approaches to urbanization in India. Stern suggested that India should not ignore the New Delhi and Chandigarh models, while Crane emphasized that the environmental issues raised by urban India could not be divorced from the global effects of urbanization in general.

The conference highlighted one negative national tendency: distrust of the government. Over and over, the top-down model was disparaged and the bottom-up encouraged. It became clear why a government formed on the British imperial model and based on a distrust of local politics was ineffective in—if not aggressively fearful of—supporting the needs of the local community. Likewise, we learned that the government, based on rural villages, has been structurally ill equipped to identify and hence financially support urban slums. All the papers emphasized that the basic human requirements of citizenship were the real stakes at play here. And while many had thought that urban migration might be a solution to India's caste system, it has only been replicated in an even more dehumanizing environment.

We are indebted to Yale's South Asian Studies Council for supporting our participation in this event. The contacts we made have reinforced an ongoing exchange with Indian urbanists.

—Peggy Deamer

the work of Sheoris and two other long-term professors at the university.

1960s

Stanley Tigerman ('61) and urban planner William Martin curated the exhibition and catalog *Design on the Edge: Chicago Architects Reimagine Neighborhoods*. The show, which opened in September 2011, was undertaken in collaboration with the Chicago Architecture Foundation and featured visionary plans, including the work of Doug Garofalo ('87).

Jonathan Barnett ('63) had his book *City Design: Modernist, Traditional, Green, and Systems Perspectives* published by Routledge in 2011. Barnett is professor of practice in city and regional planning and director of the urban-design program at the University of Pennsylvania, where his 2011 studio was titled "Designs for Green and Walkable Cities: Development Opportunities in Fort Worth."

Elizabeth Barlow Rogers ('64) has been named the 2012 Henry Hope Reed Award laureate. She will receive the $50,000 award at a ceremony in Chicago on March 24, 2012. Rogers is currently president of the Foundation for Landscape Studies.

Errol Barron ('67) mounted the exhibition *The Architecture of Drawing* at the Art Center/South Florida, in Miami, from February 20 to April 3, 2011. Barron, who teaches design and drawing at the Tulane School of Architecture, displayed sketches, paintings, and models. His drawings have also been published in the new book *Architect's Sketchbooks* (Thames & Hudson, 2011), featuring eighty-five architects, including Shigeru Ban and Sir Norman Foster, with commentary by *Office dA* editor Will Jones on how the sketches developed into fully realized designs.

1970s

James Oleg Kruhly ('73), of Kruhly Architects, in Philadelphia, gave the talk "Louis Kahn and the Richards Laboratory Building" for DOCOMOMO London in October. He has lectured frequently on Kahn and recently completed renovation work on Kahn's Richards/Goddard Laboratories, at the University of Pennsylvania.

1980s

Alexander Gorlin ('80) and his firm, Alexander Gorlin Architects' approach to reimagining the Brownsville public housing superblock was the subject of "Breaking Blocks: Brooklyn Public Housing Minus the Superblock," published in *The Architects Newspaper* (November 2011). Gorlin also wrote the book *Tomorrow's Houses: New England Modernism* (Rizzoli, 2011).

Charles Dilworth ('83) recently joined HMC Architects, in San Francisco, as regional design director and principal. He was previously a principal of the San Francisco–based firm STUDIOS Architecture.

Michael Marshall ('84), of Marshall Moya Design, won two 2011 National Organization of Minority Architects (NOMA) Design Awards. His firm was recognized with the Professional Design Excellence Award for the new student center at the University of the District of Columbia and the Visionary Honor Award for the mixed-use and urban plan for internally displaced people in Cartagena, Colombia. The awards ceremony was part of the annual NOMA conference, in Atlanta, Georgia, on October 20–22, 2011.

William Ruhl ('88) and his firm, Ruhl Walker Architects, were featured in the spring 2011 issue of *Boston Home Magazine.* The article "Room to Grow" highlighted the firm's Boston Common House, completed in 2011. In November 2011, the firm saw the official opening of their Hawaii Wildlife Center in Halaula, North Kohala, on the Big Island of Hawaii. The Wildlife Center will house a non-profit conservation organization.

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Laura Turlington's ('89) recently completed restoration and addition of the Fred Olsen, Jr. House in Guilford, Connecticut was designed by the collaborative team of Fred W. Clarke, lead designer, and Pirie Turlington Architects.

1990s

Garrett Finney ('90), principal and owner of FARO Studio Inc., was featured in the October 2011 issue of *Dwell* magazine. The article "Snug as a Bug" described his Cricket Trailer, a "small, self-contained pop-up camper."

Robin Elmslie Osler ('90) and her firm, Elmslie Osler Architect, were nominated for an *Interior Design* magazine "Best of Year" award in 2011 for their Sunglass Hut SoHo store design. The studio was also honored in October by the Los Angeles chapter of the AIA with a Design Awards Citation for its "Food Chain" project in Los Angeles. The urban agriculture project came out of the firm's urban agriculture consultancy, Grow Studio. A second Grow Studio project, the Harlem Community Rooftop Farm, was a winner of "By the City/For the City," a competition organized by the Institute for Urban Design for New York City in September 2011.

Alisa Dworsky ('92) with poet Miriam Sagan will exhibit an installation as part of the exhibition *Time Pieces,* at 516 Arts, in Albuquerque, New Mexico, from May 26 to August 11, 2012. In fall 2011 the solo show *Alisa Dworsky: Sculpture, Prints, and Drawings* was on display at the Catherine Dianich Gallery, in Brattleboro, Vermont.

Dana Reed ('93) is now a senior associate at Bohlin Cywinski Jackson in Philadelphia. She has been with the firm since 2007.

Alexander Levi ('96) and his firm, SLO Architecture, were featured in Jim Dwyer's "About New York" column in *The New York Times*, on October 28, 2011. "In Story of Orb Marooned on Rikers Island, Trash to Beauty and Back Again" described the firm's project Harvest Dome, one in a series of installations of recycled objects near waterways—in this case, broken umbrellas that formed into a floating dome. The firm received a 2011 grant from the Lower Manhattan Cultural Council to develop the Harvest Dome.

2000s

Ghiora Aharoni ('00) curated the exhibition *Ehud Oren: Photosynthesis,* which opened at the Braverman Gallery, in Tel Aviv, on November 17, 2011. The show contains a series of furniture pieces by the eponymous Israeli artist.

Ben Bischoff ('00) and his firm, MADI were recognized in *The Sunday Times UK Home* section on January 1, 2012, for the firm's West Village Townhouse. The townhouse's master bathroom was also included in editor Rupert Thomas' list of favorite rooms from the thirty-year history o *The World of Interiors* magazine. An expanded description of the project was featured in the December 2011 issue of the magazine.

Oliver Freundlich ('00) and Brian Pap ('00) have left MADE to pursue individual interests after nine years of collaboration wi Ben Bischoff ('00). Bischoff takes over as th sole principal.

H. Koon Wee ('03), director of the sciSKEW Collaborative, was awarded the special jury prize at the 2011 Asia Pacific Design Center Awards for the collaborative' project, the Wulumuqi Road Penthouse Addition in Shanghai. The sciSKEW Collaborative's was also honored in 2011 by the Tianjian University *Urban-Environment-Design (UED) Journal* with an Exhibition Hall Prize Nomination for the firm's Jia Little Exhibition Gallery & Ateliers in Songjiang, Shanghai.

Oliver Pelle ('04) and Jean Pelle ('05) of PELLE, which they founded together in 2011, opened the PELLE Showroom on Van Brunt Street in Red Hook, Brooklyn on October 22, 2011. The showroom displays the duo's line of lighting, furniture, and othe crafted products.

Ceren Bingol ('05) joined OMA New York as senior architect in May 2011. Bingo worked previously at Grimshaw Architects.

Mathew Ford ('05) and Isaiah King ('0 were part of *The Unfinished Grid: Design Speculations for Manhattan,* an exhibition of eight visionary proposals for the future of Manhattan's street grid organized by the Architectural League and on view at the Museum of the City of New York from December 6, 2011 to April 15, 2012. Ford, with Joshua Mackley, proposed the project "Dissociative New York," while King, with Ryan Neiheiser and Giancarlo Valle, exhibited "The Informal Grid."

Brandon Pace ('05), of Sanders Pace Architecture, received three AIA Tennessee Design Awards for urban adaptive-reuse projects in Knoxville, Tennessee. The firm's off-the-grid Cape Russell Retreat project received a *Custom Home Magazine* Grand Award and is featured in a Links Publication book on cabins to be released in January

Vlock Building Project 2011. Photographs by Peter Logan (‘13).

possible square inch of space in their design proposals. The selected scheme did just that by occupying the attic level and creatively angling the roof beam to take advantage of the double-height space that was opened up at either corner, earning it the appropriate title “Minimal House.”

The 1,800-square-foot owner’s unit occupies the entire ground floor, as well as the precast concrete basement, the front and rear yards and porches, and the more secluded back half of the second floor. The 900-square-foot renter’s unit, entered from an exterior side stair, covers the front half of the second floor and the entire attic level. A single intertwined staircase connects the three floors, accommodating both the owner

brings light and air into both units. The two high southeast and northwest corners result in cozy attic bedrooms for the renter, while the two low corners to the northeast and southwest frame open skylit spaces with high sloping ceilings in the owner’s second-floor bedroom and the renter’s main living space on the second floor. The result is that both the owner and the tenant benefit from the dramatic effect of this simple design move.

From the students’ standpoint, the roof beam posed a complicated assembly challenge: every rafter needed to be individually cut to correspond to its unique angle between the diagonal roof beam and the orthogonal second-floor walls. This required cutting the end of each rafter to an angle in

Scheibroek-Zuid today (above) and rendering of concept by Except (below).

Urban Evolution: The Case of Schiebroek-Zuid

Our world is littered with the physical remnants of past ideologies calcified in the form of buildings, plazas, and streets. One of the most ubiquitous of these is the result of the conversion of the early Modernist utopian vision into cheap, rapid-to-build housing estates carrying the promise of a “modern” life for everyone. The postwar reconstruction effort saw these housing estates efficiently stamped out all over the Western world.

With time, many of these underfunded neighborhoods became fertile breeding grounds for socioeconomic maladjustment. More recently, they have gained notoriety for their low economic value and woeful energy performance. The dream of towers in the park has ended with concrete boxes in the ghetto. Many cities worldwide must now intelligently address the legacy of these housing estates. The normative solution has been demolition, but with that comes the loss of material value, the scattering of communities, and the destruction of ecological assets.

Einstein once famously said that you cannot solve problems with the same kind of thinking that created them. Over the past century, planning and architecture have focused on driving socioeconomic change using physical form. Besides this being an intellectually questionable approach, a larger difficulty arises when the form is revealed to be inappropriate or loses relevance over time, as has been the case with social housing typologies.

How can we use the existing value in these areas as a foundation for socially, ecologically, and physically sustainable societies? More generally, how do we create urban environments that can adjust to the needs of emerging generations and changing global realities?

In early 2010, Vestia, one of the Netherlands’ largest social housing corporations, wanted to address one of its own problematic social-housing developments. The company wanted a unique strategy for re-imagining the neighborhood that could serve as an example for similar projects. It approached the Dutch-American firm, Except Integrated Sustainability, to take this on. Staffed with professionals representing over twenty disciplines, Except is an interdisciplinary firm that develops innovative solutions for a sustainable society. Jointly headed by Tom Bosschaert (’08) and Eva Gladek (MEM ’09), it has developed pioneering projects in fields as diverse as the built environment, agriculture, business, policy, and industry.

The area in question, Schiebroek-Zuid, is in the northern part of Rotterdam. Nestled in an affluent zone of private homes, it stands out as the neighborhood with the poorest performance indicators. Local retail was driven away by the threat of impending demolition. The program is dominated by a single housing typology interspersed with a scattering of elderly homes, sports facilities, and schools. As is now the case for such neighborhoods in many cities, few funds are available for anything more substantive than general maintenance.

Except’s core approach to Schiebroek-Zuid was to focus on flexibility and adaptation, setting performance-based goals rather than defining physical structure. Using the Symbiosis in Development (SiD) methodology, we developed an adaptable plan that can be deployed in the neighborhood over the next twenty years. SiD provides a structured approach for designing resilient, systemic, sustainable solutions.

With a team of more than twenty people—including environmental engineer Patrick Bellew, of Atelier Ten and last semester’s Saarinen Visiting Professor at Yale—Except focused on improving the basic social and economic qualities of the neighborhood. As a starting point, the values and opportunities of Schiebroek-Zuid were carefully mapped, involving the neighborhood’s community throughout the process, and used as drivers for the changes necessary to convert the area. Demolition was considered as a last resort and was finally avoided entirely.

The team also analyzed the sustainable, actual carrying capacity of the area. By connecting all the energy and material flows with a wide variety of off-the-shelf technological and biological solutions, we showed that a self-sufficient Schiebroek-Zuid could be a reality. With urban agricultural systems acting as a “green metabolic engine,” the neighborhood could autonomously provide for all its own energy, water, and waste-processing needs and about seventy percent of local food demand using existing technologies.

Each recommended concept provided multiple benefits for the neighborhood. For example, greenhouses used to retrofit buildings can generate energy, collect water, and produce food. Among their most important functions, however, is the opportunity greenhouses provide for additional indoor

Kibera Photo Project, summer 2011.

Kenyan Photography Project

Tegan Bukowski (’13) directed a photography workshop last summer with kids aged eight to twelve in Kibera, Kenya, one of the largest slums in the world, arming them with cameras to explore ideas like “peace” and “community” in their environment. The project also allowed the kids to engage more visually and creatively with their community.

The workshop consisted of lessons on various principles of photography including subject, color, and framing combined with practical hands-on experience and daily photography outings. They also wrote diaries about both peace and photography, revealing opinions and thoughts that were often too personal to voice aloud. Photography scavenger hunts sent Kibera Photo Project participants on a search for subject matter ranging from scenes of peaceful interaction to “a picture of a shadow.” By focusing on photography skills, the kids gained both visual literacy and an introduction to the creative process.

An exhibition of the Kenyan students’ work was displayed at the Study Hotel in New Haven, from November through mid-January. Over spring break Bukowski will work with kids in Haiti, where her organization, Artists Activists, will design and build an orphanage and school this summer.

open to the general public at 6:15 p.m.

5 January
Douglas Durst, Edward P. Bass Distinguished Visiting Fellow in Architecture “Sustainable Development and the Durst Organization”

12 January
Joe Day, Louis I. Kahn Visiting Assistant Professor “DELTA-SCOPE”

19 January
Edward Glaeser, Eero Saarinen Lecture “Building a City of Choices”

26 January
Charles Waldheim, Timothy Egan Lenahan Memorial Lecture “Landscape as Urbanism”

9 February
Massimo Scolari, William B. and Charlotte Shepherd Davenport Visiting Professor “Representations”

Casey Reas, Marvin Chun

2:00 p.m.–5:30 p.m.
Preston Scott Cohen, Marion Weiss, Greg Lynn, Michael Graves

16 February
William Baker, Gordon H. Smith Lecture “Burj Khalifa: A New Paradigm”

20 February
Film Screening: Urbanized
With director/producer Gary Hustwit

21 February
6:30 p.m.
“Space, the Sacred and the Imagination”
Panel discussion with Karla Britton, Renata Hejduk, James Williamson, Steven Holl, Michael Hays, and Mark Taylor.The event is free and open to the public.
Location: Cornell’s Architecture Art Planning New York City Center
50 West 17th Street, 2nd Floor, New York City

“Sustainable Parks for the 21st Century”

2 April
Francois Roche
“The Risk(s) of Hiring Me”

5 April
Neil Smith, Roth-Symonds Lecture “Toxic Capitalism: Neoliberalism, City Building and Crisis”

12 April
Open House for Admitted Students
Conversation: Frank O. Gehry, Eero Saarinen Visiting Professor, and Paul Goldberger

16 April
Michael Kimmelman, Poynter Fellow in Journalism

February 6–May 4, 2012
Massimo Scolari: The Representation of Architecture, 1967–2012

May 21, 2012
End-of-Year Student Show

The Exhibition Program is supported in part by the James Wilder Green Dean’s Resource Fund, the Kibel Foundation Fund, the Nitkin Family Dean’s Discretionary Fund in Architecture, the Paul Rudolph Publication Fund, the Robert A. M. Stern Fund, and the Rutherford Trowbridge Memorial Publication Fund.

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