Constructs Yale Architecture

Fall 2012

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Alejandro Zaera-Polo and Greg Lynn

The following discussion took place with editor Nina Rappaport at Yale in March, prior to Alejandro Zaera-Polo's appointment as dean of the Princeton School of Architecture. At Yale, Zaera-Polo (b. 1963) was the inaugural Norman Foster Visiting Professor for two semesters, and Greg Lynn (b.1962) has been the Davenport Visiting Professor each spring since 2000. Here they discuss generations, new media, and the architecture profession.

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Greg Lynn I think our generation is the last of a certain breed that hangs together cleanly. I don't know about the generation behind us; it seems a little more diverse.

Alejandro Zaera-Polo Part of thinking about a shift in direction and the context of the book *Snipers Log*, which I have just finished, is threading the argument that we grew up exposed to a certain kind of culture. The references in the book are texts, along with a subtext of images and global events that were important for our generation. Are you comfortable with the idea of generations or not?

GL Sure. When I was in graduate school, we thought of our career in terms of a fifty-year trajectory. Now I think everybody's sense of how long they will be in architecture and what their plans are seems much shorter. When you ask somebody, "What's your plan?" They say, "I want to go here for six months, I want to go there for a year, and in three years I want to be doing this." Our time frame has shifted.

AZP So they cannot plan as far ahead?

GL I think they are just not interested in long-term projects—I am not really sure if it is the economy or their attention span. The industry of graduate schools has also changed a lot. When we were students, you went to school to work with the people who taught at the school. You wanted to study with people like Rem [Koolhaas] or Peter [Eisenman] in order to meet them, be exposed to their thinking, and potentially engage them as mentors. So going to Princeton was a way for me to work in Peter's office.

AZP Don't you think we see ourselves in a more collective light than the baby-boomer generation, that of Rem Koolhaas and Bernard Tschumi?

GL No, I don't. That is why I think we are probably the last generation, or, maybe we are just out of touch. The New York Five have had their rivalries, but they still have a familial relationship. I know I certainly experienced a sense of sibling relationship with you and Farshid, Jesse Reiser, Ben van Berkel, Lise Anne Couture and Hani Rashid, with whom I feel a common base.

AZP But I believe we have not had the opportunity or the capacity to construct a world as complete as the baby boomers. Or maybe it is just a matter of time.

GL I think you probably just don't realize it, but if you asked the previous generation, they would also say they haven't had the chance to complete their world. We have had the capacity to set up whatever world we wanted around ourselves in a similar way. The interesting thing about Koolhaas and Tschumi is that they seem like very different guys, yet they are totally linked and on track with what the other is doing.

AZP This may be the wrong way of looking at it, but while I was doing some research for my book I came across the Strauss-Howe theory of generations, which describes the GI generation, the baby-boomer generation, and Generations X and Y. Developed by marketing people targeting customers in different age groups, it associated different archetypal characteristics to each generation: prophet, nomad, hero, and artist.

GL Oh no, let's not run through every generation and typecast everybody.

AZP For example, baby-boomers belong to a prophet generation. This generation type is characterized by people who grew up during a period of optimism and growth, and they have a tendency toward a kind of prophetic performance. Our generation is included by Strauss and Howe within the nomad generation. It is a cyclical thing, so Generation X has the same tendencies as the previous nomad generation—the Lost Generation. Nomad generations tend to distrust institutions and the establishment, as a result of growing up in a "low" period. So when the economy is going well, generations grow up more optimistic; if they are educated during a crisis, they are more collectively driven. I believe our generation has been heavily influenced by American culture first of all, the same way the next generation will perhaps be driven by Chinese culture. We grew up watching the Apollo XI landing on the moon, Nixon resigning, and the Six-Day War—and all within a certain context of music, literature, and art. I believe this probably has had an important impact on the way we operate, our expectations, and the way we direct our energy.

GL I am helping to start a digital archive for the Canadian Centre for Architecture. It is important to save and archive this information before it disappears. I realize that for certain projects, like Peter Eisenman's Biocentrum and Frank Gehry's Lewis House, if you don't get the digital archives in the next four or five years, they will simply be gone. I started looking at what would constitute a canon for digital materials, which just made me think about what constitutes a canon in general. Who is interested in great buildings anymore and, more importantly, innovation and critical practice that leads to them? We and generations ahead of us have betrayed the current architectural world because we have lost the tradition of great buildings. I know I am saying this for publication, which is probably not a good idea, but people might think you are pretentious because the idea of great buildings doesn't have much currency. For example, the Yokohama Port Terminal, whether it is a great building or not, you were thinking it would be one. And the Korean Church is definitely not a great building, but while I was doing it I was thinking it would be a canonical building. So I think those values are perhaps less important than they were when we were in our twenties. There are other ways to have an architecture practice and to be successful and influential.

AZP While I share your interest in certain buildings, I am not sure whether we need to look at more generic forms of architecture. Maybe the contemporary city is about larger assemblages of buildings that are not canonical, that are almost textures rather than objects. This is the question about the "iconic" buildings that every major developer or CEO has been longing for in the last couple of decades, versus other approaches to the production of cities and architectures.

GL I am trying to teach people for twenty years into the future rather than for the environment today. I think now is an oddly schizophrenic moment. It is suspicious of an indulgence in architecture and more in favor of abstract and policy-based interventions. At the same time, there is a desire for indulgence in simple forms rendered in luxurious materials, which makes it a little bit tough to do something meaningful.

AZP If you look at the generations of Peter Eisenman and Bob Stern and then Arata Isozaki and Rafael Moneo, in a way they developed away from the corporate model. It was almost like the collectivist models of the GI generation. The corporate model came out of the Modernist evolution, and they invented the individual architect after "The Architects Collaborative" model. However, they were by no means isolated: they communicated, were friends, and taught in different institutions but still held a discourse that was not based on optimizing a collective expertise, like Gropius & Co. That model starts to fade out a little bit in our generation, even if we can think of ourselves as individuals and our buildings as canonic experiments. There was, for example, computation as a new skill in the same way the corporate generation produced new building technologies. I think in our generation there is a certain return to the idea of collective expertise and skill, and computation is one of our most defining area of convergence. And perhaps the next generation is taking that further.

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1. Alejandro Zaera-Polo, rendering of Shenzhen University Station Building Complex, Shenzhen China, 2010.

2. Cover of *The Snipers Log*, Alejandro Zaera-Polo, Actar, 2012.

3. Greg Lynn Form Index Pavilions, Copenhagen, 2011.

4. Greg Lynn Form, Bloom House,Venice Beach, CA, Photograph by Richard Powers, 2011.

GL Frank Gehry always says that he was trying to get credibility with the artists. I say that I am more like their mechanic. Artists have come to me not for vision but because I knew things about computers and technique. A certain percentage of it is vocational training. I now refuse to do that, just because I don't think I need to.

AZP Do you think the reason behind the empowerment of the architect is due to the lack of cultural tradition, or do you think it is simply the fact that that kind of tradition is no longer operative? I think the clients I have met are interested in architecture because they like it: they think it looks cool, they see it in magazines, and they suspect we may be able to help them to acquire one of these things. But I think they are often not sophisticated enough to understand that this can be seen within a tradition. Of course there are exceptions, but the majority of commissioners do not understand this tradition but only an instant section of it. And often with surprising consistency. For example, the public seems to understand the minimal as well as twenty years ago they understood the Post-Modern. And some of them are now interested in the complex and the parametric.

GL I think you are right. There are a lot of good clients out there, but they are usually the most narcissistic ones, in the sense that they don't want to build the Zaera-Polo Opera House, they want it to be the McGillicuddy Opera House. It is very different from those who want to capitalize on an intrinsic value that they think architecture has. So what you are saying is that people want to do something that is trendy; they identify with architecture like they identify with their car. I drive a Prius, I live in a midcentury Modern house, and I love Jean Prouvé, but they are not looking to build a building that changes the culture of architecture. They want to belong. In Los Angeles, Eli Broad has been awesome. He likes to shake things up and put his name on everything. One of our clients, the Blooms, had in their brief that they wanted to live in a great, canonical house. They really wanted a Villa Savoye.

On another topic, if one looks at an Institute of Architecture and Urban Studies or AA generation, there were publications and conferences associated with the moment. Now everybody just talks to each other, convinced they are all alike. But without formal events and publications, they cancel each other out, in my opinion. That is where the nomad generation is interesting; I don't think they move around as much as they think. Everybody goes around saying everybody else is great, but there is less real global discussion among the universities and publications than even ten years ago.

AZP I don't know whether you can say it is less global, but there is no discussion. There are certain people who put things out there, and everybody looks at them, for example, websites like Dezeen.

GL There are so many—SuckerPUNCH, *Architect's Newspaper*, Archinect, etc. Do you look at all of them? As far as I can tell what they do is post everybody's press releases. *Skyline* and *Newsline* were the news vehicles; *Record* and *PA* less so. They used to have an editorial policy; now it is just press releases and the number of tweets to the top of a splash page. If you are twenty-five years old, what you want to do is send out good press releases and make sure they get tweeted to the top.

AZP I don't even know if there is a reason to challenge that. You seem to think we need to pose resistance to that culture and try to reconstruct a certain vision or another form of debate. Like and Dislike, Friend or Unfriend are all you get as a discussion tool in these social networks. It is true, it is very limited, but can we oppose it, or should we simply try to enjoy it and even master it?

GL It might not be our job to change that right now. We're in our midlife, so it could be our job in ten years, and it would have been our job ten years ago. It is about how you conduct yourself, and personally I don't express myself through press releases or tweets. Maybe I should. Other industries like art, industrial design, and graphic design are less affected by this change in media. There still is *Artforum* and the Aspen Design Conference, where the field evaluates quality and innovation. I am really missing that internal disciplinary core in architecture. I think it has become everybody's job to make their own.

AZP These types of institutional methods tend to do that.

GL Yes, but all I am saying is that you are not starting a blog; instead, you have written a book.

AZP A blog is something that I may have to do next year.

GL Come on, take the baby boomers: you don't want them running around in bell bottoms in their sixties. I think that book says somewhere that when you are of a particular generation, be careful not to start stepping into the next one.

AZP True. It is a tricky business to trespass your generational allegiances. Take, for example, the new Pritzker Prize winner, Wang Shu. The fact that the committee chose him is perhaps a message against blogs and the current superficiality of architectural culture. Perhaps it is an attempt to promote a "deeper" architecture. His Ningbo History Museum is interesting, but I am not sure if I like that sort of depth.

GL Is it a great building?

AZP I don't know. The texture is interesting, but the windows bother me enormously. It looks as if he is trying to recover a sort of vernacular tradition. But is this really a contemporary vernacular? Isn't the Pritzker committee praising an appearance of depth? I prefer Lacaton & Vassal or HHF as examples of contemporary vernacular depth.

GL I am starting to build a boat. I started sailing mostly because I am interested in the forms, materials, and construction and since have become passionate about racing using the power of the water and wind. But initially, I got interested in the light, strong shell forms and knew intuitively it would lead somewhere in my work. I have been reading the story of Hemingway's boat, and it is all about what he did to stay fresh and relevant. Wang Shu spent five years working on a construction crew, and I think that kind of stuff is smart. That is one thing about Tschumi and Koolhaas: I am always amazed at how apparently irrational decisions about their professional careers really pay off in the end: for example, Tschumi leaving Paris for Columbia University, leaving all those opportunities behind and having to reinvent himself, and Koolhaas going to China or wherever he is currently fixing on—he is constantly following his nose to totally weird places. I always thought the ability to break with the established path of that generation was significant.

AZP I have always thought that in Koolhaas's case, it is totally strategic and deliberate. It has nothing to do with intuition. He systematically looks at what nobody is looking at and what is against the grain of the mainstream. He investigated the city when nobody else was looking at it, and now that everybody is looking at the city he is investigating the countryside. It is like a methodological recipe to find the next thing: do the opposite thing, revisit the taboos. That is why he went to New York City, Singapore, Lagos, and China.

GL That's right. No one told him, "Go start an advertising company. Go to Singapore." And we are all interested in what Rem is looking at.

AZP Because he discovers by looking somewhere else. This is very different from Wang Shu, I think.

GL No, I think it is the same. By being a little out of step, Wang Shu is trying to find a new thing. And so, thank God, he won the Pritzker Prize. What I really appreciate is that he is not just going against the status quo, but he has a vision for something that maybe we don't share.

AZP Okay, his building looks interesting and so does the technology he used to practice. But I think unlike Rem, he just kind of found it. No doubt, he is an intense, hardworking, intelligent guy, but I don't think he had a strategic view. I don't think he went to work on a crew thinking strategically. Maybe something impersonal pointed him in that direction.

GL But you don't think he thought, "I'm going to work for the construction crew and do this other kind of work in order to win the Pritzker Prize"?

AZP No. I think he is genuine. I like the attitude, but I tend to be more interested by people with a more strategic approach.

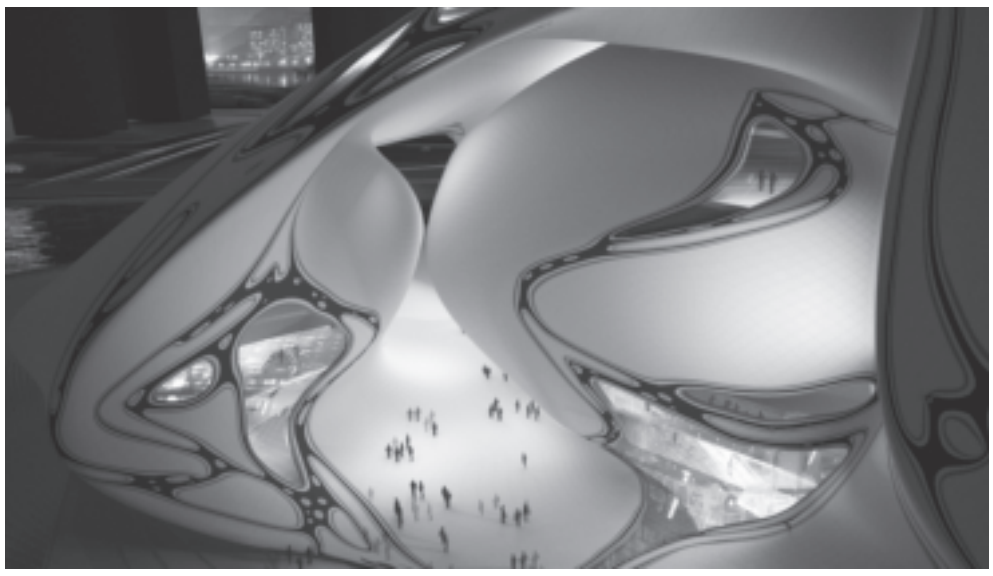
GL See, I think he did. He has a building and everyone will know his name and remember it.

Tom Wiscombe

Tom Wiscombe, the fall Louis I. Kahn Visiting Assistant Professor discusses the new direction in his work. He will be giving a lecture, “Composite Thinking,” on September 13, 2012.

1. Tom Wiscombe, rendering of the Busan Opera House, South Korea, 2010.

2. Tom Wiscombe, rendering of PUCPR Dormitory, Ponce, Puerto Rico, 2011.



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Nina Rappaport Since you started your Los Angeles-based firm Emergent, now Tom Wiscombe Design, in 1999, your projects have been influenced by the forms and structures of animals and nature. How has your work changed specifically in the past few years from direct metaphors and analogies to the design of buildings?

Tom Wiscombe I am less interested in pushing the science of biology into architecture these days and have gotten more interested in how certain organizational and visual aspects of biology can infiltrate the discipline of architecture, especially in terms of systems, materials, and skins. One of my favorite terms is *features,* which refers to things that articulate form. The big polarity in architecture is the degree to which superficial features have to do with underlying features or the degree to which there is a complete independence between the two. Darwin’s ideas about natural selection in the nineteenth century in *Origin of Species* triggered a really interesting debate in architecture circles—for instance, between Semper and Reigel concerning the nature of ornament. People at the time didn’t understand that biological features could be independent from underlying molecular or muscular structure and could arise as mutations rather than as a response to function. In the contemporary discussion about performance and ornament, I think this is a critical consideration.

NR How do you see the relationship between architecture and nature and ecology in, for example, your Busan Opera House? Do you want to have a blurred boundary between the two? Also, you don’t talk about nature in terms of sustainability but in terms of form and structure. Where is that approach taking your work?

TW Yes, I am trying to achieve nuanced effects by synthesizing different systems and forms from nature with things from contemporary culture, such as tattoos. I always try to put more than one thing into the mix, which keeps the products from being immediately readable. I like the idea of the cross-genre architect rather than the monomaniacal architect.

I would also like to note that in the Busan project, the idea of a figure and an implied outer shell is very important and definitely has environmental and urban implications. The figures are the two theaters, which bulge out from what is really a giant delaminated surface. The outer shell, which is articulated by giant tattooed apertures, forms a buffer zone between inside and outside. The implied outer shell is a way of creating a loose spatial boundary in excess of the actual limit of the envelope. Would I call this sustainable? Maybe not in the conventional sense, but my answer would be yes.

NR Earlier, you were looking at the structures and traceries of butterfly wings and other animal features.

TW I still do. There is an amazing fish called the Mandarin fish that has multiple kinds of patterns on its skin, patterns which don’t necessarily belong together, like stripes and spots. Sometimes the stripes follow structural pleats in the fins, but sometimes they spin off and run counter-intuitively, free form, across the body. I love that. But we both know a fish is not architecture. The interest in the fish just keys off a larger interest in exploring the relation between skins, color, pattern, and multi-materiality.

NR But is it simply inspiration or biomimicry?

TW I really don’t want architecture that is like an organic creature. And I am not interested in growing buildings—in fact, I find that to be a very strange impulse. I shifted the branding of my office because I don’t want to be associated with what the word *emergent* has come to mean in our field. I still use it often in the office—it is such a game-changing concept. But it started to be associated with the pseudo-scientific, clean computation front and people who, as you say, are attempting to imitate natural processes. I am purposely using design in my company name because it is not about auto-generating anything; it infers craft and allows me freedom to grow.

NR In terms of integrating a building’s infrastructure with new materials, what do these materials allow you to do with surface and structure, as well as the tracery that you have written about? Can these materials be harnessed in an organic way by peeling them back or using composites?

TW The idea that you can fuse any number of things into a very thin surface, which is something we can do with composites, is very exciting. Thin-film lighting, radiant heating and cooling, solar systems, and a number of other technologies can literally be pressed into the layup. Composites already fuse envelope and structure into surface, so why not push it to the next level? I like the idea of “squishing assemblies,” conceptually vacu-forming trabeated assemblies into flat, melted pancakes. In materials science they are now beginning to figure out how to grade surface in terms of structural performance but also more interestingly in terms of opacity and color and other material effects. This is what I am calling “multi-materiality,” and it has just barely begun to transfer into architecture as a way of finally getting beyond bricks and panels and hardware. It’s all about wholeness.

NR How does that counter with your idea of thickened skins and inhabiting a poche or integrating the surface with the guts of architecture? In your earlier work and writings you have talked about poche as an active space and not a solid, something we should operate within, along with the idea of delamination. How does that relate to the new idea of material flatness?

TW That is a great question. Although I am talking about surface thinness, I am very interested in what happens when you have multiple surfaces like an onion and what can occur between layers. By delaminating layers, you can create pockets and volumetric effects out of the instrument of a very thin surface. Another way into this is to draw a line on a surface and tease the line out. You get hollow channels or what I call meta-seams. We are also working on pushing figures into rubber sheets or loosely shrink-wrapping figures in rubber enclosures, where you can make out certain features of the figure, but they fall off into flatness before you get a read.

NR Is this how your concept of “surface to volume” gets constructed?

TW Yes. The idea of surface-to-volume form is that it is in a kind of dimensional middle ground. Think of something that is razor-sharp transforming into something bulbous—like a line being teased out of a volume and threatening to become a surface. This formal project emerged relatively organically, but I have now begun to build on it and write about it.

NR How did your early experience working with Wolf Prix on projects such as the BMW Museum and Experience Center in Munich evolve into the development of your own firm and inform your work?

TW I spent the better part of my early career working for Wolf and designing big projects. I feel a great connection to that work, and I think certain approaches to massing and transparency have influenced my own work. One is the idea of an aquarium, where figures are arranged inside a transparent container, as in the Dresden Cinema from twenty years ago. With my work though, the focus is more on the connective tissue between elements, even between the fish and the aquarium it’s inside of like in my Deep Space Prototype.

NR How do you maintain the projects with a scale similar to those you did with Coop Himmelblau? Is it frustrating not working at that same scale?

TW I have no idea if I will get there, but yes, the idea is to get back into my comfort zone of doing large public projects. I am working with Thom Mayne right now as part of his joint design team for a competition for a ground-up university in China. As much as I like to do projective prototypes and push issues of form and material, I have to admit I really enjoy addressing tangible architectural issues, like the plan, the entryway, and the window. And with big projects, the strategic and political angles . . .

NR Will those competitions in China be built? What has it been like for you to work there?

TW Last year I was in Beijing and Shenyang every two weeks trying to realize a pair of competition-winning projects. Winning a competition means something quite different in China than in the West, however. It is a messy process. But by doing a series of invited competitions, I began to meet people, and I met a developer who asked me to design a two-million-square-foot hotel in Beijing.

NR Sci-Arc has become a real base for you. What will you be focusing on in your Yale studio? And how has teaching informed your creativity?

TW I don’t even know how I would have a practice without teaching. It is critical to have the chance to test things out. At Yale, I will be working on the idea of figures in a loose outer shell, which is related to the surface-to-volume project we spoke about. I plan to have the students look at some work from the Dutch artist Bart Hess, who is dealing with that subject in terms of the human body. I’m very excited about it.

NR What are you working on next? Are you taking ideas you have for the ARTIC (Anaheim Regional Transportation Intermodal Center) public art project any further in terms of the relationship between structure and form?

TW What I like about the ARTIC project is that it crosses over between structure and painting. It is about roving between software platforms and also ways of thinking. We used color as a way of connecting the two disciplines in an intuitive way—you know, those color analysis diagrams. The key was not to express the stress map directly but rather to filter it in real time back through more willful acts—for instance, the loopy, leopardlike patterns along the edges of apertures. For me, the point isn’t to find the ultimate fusion between structure and form, which I find to be a dead project, but rather to try to create difference.

The Visible Cities of Massimo Scolari

The exhibition *Massimo Scolari: The Representation of Architecture* was on display at the Yale Architecture Gallery from February 6 to May 4, 2012. Designed by Yale Davenport Visiting Professor Scolari, it included a quarter-scale model of the 1991 project *Le Ali*, originally constructed for the entrance of the Corderie dell'Arsenale at the Venice Biennale. The exhibition was supported by the Graham Foundation in the Fine Arts and Elise Jaffe + Jeffrey Brown.

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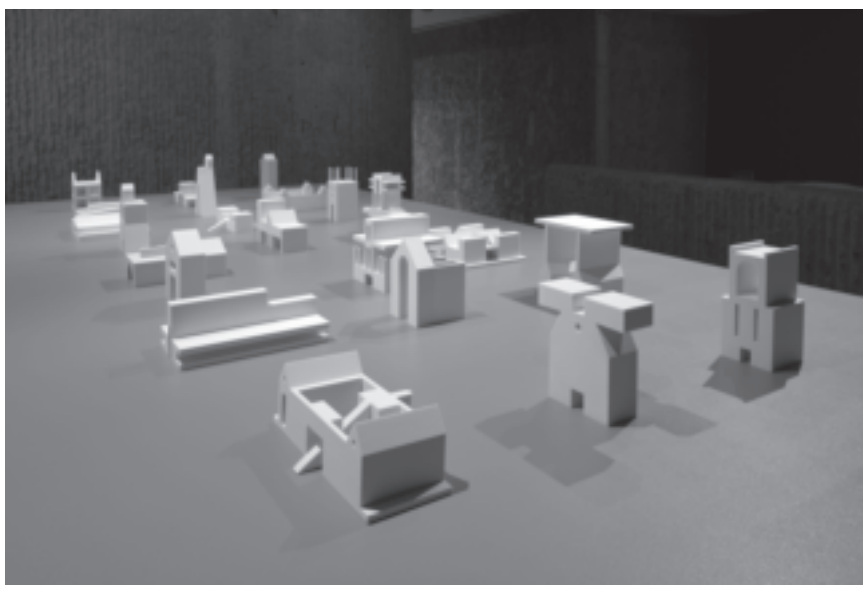

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Scholar, artist, architect, and aviator, Massimo Scolari contemplates the ultimate demise of the species as from a great height with aristocratic detachment. The melancholy of this prospect is elegiacally rendered for the paradox it embodies—namely, the persistence of the human spirit in the face of its inevitable eclipse. Hence his penchant for the traces of vast oceanic infrastructures set before the prospect of their final disintegration, a perennial reference to the ruined landscape of ancient Egypt much beloved by the artist. Against this cosmic backdrop the poetic tropes of Scolari's vision continually reassemble themselves as an apocalyptic permutation—an alpine fastness, a gathering storm, fires floating on the ocean, a passing planet, possibly the moon, clouds, an enigmatic chimney stack from which rises a plume of frozen smoke, an ice wall, a distant pyramid, a Babelic tower, a decapitated sphinx engulfed by shifting sands, inexplicably stepped opaque structures, the vast unbroken expanse of a beatific, sinister sea, and, above all, the ever-present witness of an esoteric glider, the alter ego of the artist himself, whose ultimate wreckage is indicated, here and there, amid the scattered detritus of time.

It is this optic, rather than the incidental representation of a hypothetically rationalist architecture, that is the ultimate substance of Scolari's art. Despite intellectual speculations as to its wider significance, this remains a romantic, melancholic vision, closely linked to the painting of Caspar David Friedrich, whom Scolari cites on more than one occasion for his landscape *Riesengebirge* (1835) and for his sublime panorama of a frozen sea broken up into cataclysmic shards of ice, which we find echoed in Scolari's painting *Aetos* (1985). In one watercolor after another, Scolari depicts nature and culture in a state of perpetual conflict, with the former relentlessly visiting vengeance on the latter. As he puts it in his ironic gloss on the painting *Il Illo Tempore* (1981):

> "The place is very complex because nature and artifice chase each other in a timeless conflict and in a succession of seemingly simple planes. It is difficult to establish whether we are farther on, whether we have already been on those peaks that seem so familiar but constantly elude our comprehension. . . . A light placed on the left of the representation casts a spell on the ripples of the lake. The same otherworldly light illuminates the walls of ice that surround the lake and hold back its light-blue zephyrs. We are not given to know how far this crystalline, translucent wall stretches. Certainly its builders must have possessed some divine gift if, despite the mild weather, the wall has not melted in the breezes that slightly ruffle the surface of the lake. . . .The winged messenger appears from the right in flight that is slow, silent, and undisturbed. . . . One could not think of anything better than a flight over a sheet of water that is calmly waiting for his sudden fall."

"It was a picture of the kind that only an aeronaut can see, when he rises in his airship above the height of the clouds."

— Gotthill Heinrich von Schubert, 1855

Surely, as this gloss confirms, Scolari's vision is as much a literary achievement as it is painterly or architectural, and with reason we may associate his art with that of Argentine fabulist Jorge Luis Borges or, closer to home, with Giorgio de Chirico's phantasmagoric self-portrait *Hebdomeros, le peintre et son genie chez l'ecrivain* (1929).

Barrier, strait, frontier, mountain, wall—these are the liminal challenges to which Scolari's sleepless traveler is continually exposed, as in *The Desperation of Janus,* a mythical project on which Scolari worked intermittently with Leon Krier over the years 1975 to 1979 and from which he seems to have developed his first "extruded," anti-perspectival section, crystallized in an ironic watercolor entitled *Gas Station* (1975). This inaccessible, unachievable, anti-gate transforms itself into *A Gate for a Maritime City* (1979–1989), perversely realized, full size, in the *strada novissima* of the Corderie dell'Arsenale in Venice on the occasion of Paulo Portoghesi's Postmodern Biennale, the First International Architecture Exhibition of 1980. Now the extrusion itself, bifurcating about the empty central axis of the gate, becomes a total contradiction, an absurdity in fact undermining the whole idea of a rationally derived, laconic architecture. It is ironic that this reduction ad absurdum should occur at the very moment when Scolari becomes interested in the Napoleonic mathematician Gaspar Monge, the founder of descriptive geometry and isometric projection, of those non-perspectival representations that would prove essential to envisaging and fabricating the machinery of modern war. This is also the time when he becomes briefly preoccupied with massive engineering structures; such as the Firth of Forth Bridge and the lock gates of the TVA canal system.

It is impossible to see a retrospective of Scolari's work without becoming preoccupied with that which he archly alludes to as his winged messenger, the glider that, while not present in every image, is always lurking somewhere as a potential witness, outside the frame of a given panorama. This silent, engine-less flying machine is constantly in a state of metamorphosis (on one occasion it became a rocket)—at times assuming the clunky wingspan of a prewar Dornier aircraft pancaked into the ocean and about to sink, at other moments emulating the curved wings of a bird, as in Vladimir Tatlin's proletarian glider of 1933. This free-floating witness finally denies its own fragile form by transforming itself into a dead-weight construction of fixed wooden wings that, one fine day in 1991, inexplicably crashes onto the Fondamente della Tana, in Venice. With this neo-Dadaist construction, Icarus finally falls to his fate in the most metaphysical city of all time. It is a nicely ironic gesture in that Venice is also the place in which Scolari, a Milanese by birth, will find his appointed home.

—Kenneth Frampton
Frampton is the Ware Professor of Architecture at Columbia University's Graduate School of Architecture, Planning and Preservation.

1. Massimo Scolari, Reconstruction of *Le Ali* on the roof of the School of Architecture, University of Venice, Santa Marta, 1992. Photograph by Gabriele Basilico.
2. Massimo Scolari, *Modern City*, 1995, watercolor on cardboard, 23.6 x 34.6 cm.
3. Models in exhibition installation, Yale School of Architecture Gallery, Spring 2012.

Yale Women in Architecture

Women's issues in the pursuit of an architectural career have come a long way since Yale's first female graduated from the School of Architecture in 1949. A look, however, at recent numbers and statistics reveals that the architecture profession as a whole is still male-dominated, although women comprise fifty percent of students enrolled in schools of architecture. According to a survey by *The Architects Journal*, in 2011 women held about twenty-one percent of jobs in architecture offices. As Maya Lin (B.A.'81, M.Arch '86) notes, "What no one could figure out is how you can have fifty-fifty going into school, but coming out the other end, the men seemed more likely to be the lead designers and the women often ended up in more managerial roles in firms. How can you have so many women being educated at such an advanced level but not have that balance in the professional realm?"

A conference and reunion this fall at Yale will celebrate its women architects and bring them together to discuss, debate, and establish new directions and goals from education to the profession. In honor of the thirtieth anniversary of the Schimberg Award (Sonia Albert, '50), Anne Schimberg Weisberg and Yale graduates such as Claire Weisz ('89, principal of WXY Architecture), and faculty members, including Peggy Deamer have organized the first Women's Reunion and Conference at Yale on November 30, and December 1, 2012. Sonia Albert Schimberg's daughter, Anne Weisberg, stated, "My mother was an adventurer and pioneer who loved her work and worked literally until the day she died. My sister and I created the award as a way to honor her passion and to recognize and encourage the next generation of women in architecture. Gathering alumnae of the school, including many of the Schimberg Award winners, will both highlight their accomplishments—and amplify their impact on the school and beyond." Wanda Bubriski, founding director of the Beverly Willis Foundation, who will be speaking at the opening session emphasizes, "The act of bringing the women together for the first time is enlightened. It has taken so many years to recognize women, and with the Alumni organization this is part of a larger attempt by Yale to recognize and embrace the contributions of women to the intellectual life of the university and the profession of architecture."

The fall event has spawned fast-paced research on the history of female students at the School of Architecture. With little historical documentation on the subject in Yale's Manuscripts and Archives, the November conference provides an opportunity to gather documents and to retrieve her-story at Yale and in the architecture field in general. Thus this article is not comprehensive, but simply a jump start to compiling oral histories of women graduates, along with revealing anecdotes and episodes that will provide us with an expanded knowledge of education and the profession.

Yale began admitting women with the opening of the School of Fine Arts in 1869. In 1879, the law school followed suit and later the schools of medicine, nursing, and divinity. Yale College did not admit women until 1969. Maya Lin points out that her research for the *Women's Table*, a circular granite sculpture located on Rose Walk near Sterling Library, engraved with a spiral of figures representing the numbers of women at Yale since its founding in 1701, revealed that "The Law School didn't want to admit they were taking women, so women used their initials rather than full names. I came across instances of classes before graduate schools that were open to women to sit in and they were referred to as 'silent listeners.' The point of the *Women's Table* was to make women count. By tracing the number of women enrolled at Yale, you can draw parallels to the emergence of women in society. I had chosen the spiral since there is a beginning to when women were admitted, but of course it goes on to infinity, with the last enrollment number marking the year the piece was dedicated."

The School of Fine Arts admitted women from the outset, but the Architecture Department was not initiated until 1916, and only opened its doors to women in 1942 during World War II. At that time, there were female enrollment spikes at other Yale departments and at other universities. According to school records, the first female graduate from the School of Architecture was Helene Flamm, in 1948, after whom four women graduated in 1949. Over the next fifteen years, there were still only up to four women in classes of between 25 and 30 students, until eight women graduated in 1966, a class of 60, some in the Planning Department. It was not until 1974, under Herman Spiegel (dean 1972–77), that the number of women started to rise significantly, in part reflecting the first women undergraduates finishing at Yale College, but also because of the nondiscriminatory acceptance regulations of Title IX under the 1972 Education Amendments.

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A Woman's Education

While it was difficult to identify patterns of gender disparity, many women were eager to recall, often with some amusement, their time at Yale. When Sonia Albert Schimberg graduated in 1950, she was one of just a few women in the graduate architecture program, and went on to work for Charles Luckman Architects, now Luckman Partnership, designing hotels, many of them in Caracas. She was transferred to Venezuela, and took her family along. Schimberg was innovative in using art and color in the hotel interiors she designed with the firm. In the early 1970s, she moved to Chicago, remarried, and worked for Loebl, Schlossman & Hackl starting the interiors department there. She designed numerous corporate headquarters, including Motorola, and became a successful and dynamic architect.

Women studying architecture at Yale in the 1950s focused full time on academics, even though their daily life was a bit unconventional and often awkward. Many came with strong art backgrounds and education, but upon arriving at Yale, some had to take extra math and physics. Estelle Margolis (B.Arch '55 of E.T. Margolis Architectural Design), had worked with artist Ben Shaw at the 1946 CIO political-action committee. When E.V. Meeks (dean 1922–45) invited Shaw to speak at Yale, Shaw asked if Meeks took people who didn't finish college but were talented. Margolis recalls, "Meeks said 'Send him to me.' And Shaw said, 'It is not a *he*, it is a *she*.' And Meeks considered it further and said, 'Okay, send *her* to me.' And that started my application process on the condition that I took a year of math. I went to an undergraduate math class of about two hundred people. The teacher walked in and pointed to me and said, 'Stand up, young lady. What are you doing here? No girls in the undergraduate school; get out!' So we set up a special math class for those who needed it in the architecture school." But the discrimination and incomprehension of a woman in a man's world continued during Margolis' education, as she recalls being called into the office of the university psychologist, who questioned whether she liked men, because he couldn't understand why she dressed like a man, in blue jeans and a man's shirt. Her explanation was practical: "Men's shirts cost ninety cents to wash and iron, and a woman's blouse $1.50, and I had $7 a week to live on."

Leona Nalle ('56) and Vica Emery ('55) came to Yale from Brooklyn College and had studied with Ad Reinhart, Milton Brown, and Robert J. Wolf. Josef Albers invited the same artists to Yale's art school as visiting critics. Florence Damora ('55) and artist Joan Carver ('54) were also students together. Nalle notes, "It was an amazing intellectual time. I was way up in the drafting room in Weir Hall and all the boys were sitting behind me because my last name was Annenberg, so I was in the first row, and then Eugene Nalle (my future husband) sat next to me and that is how I learned to draw. The male students were like brothers; they were coworkers and helpful. In the pinups the jurors didn't know which were the women's projects."

The studies were as difficult and demanding as they are today. Margolis won the award for a hospital design; however, she had to give it up. "It was political; they had to give it to a boy. Girls didn't win things. Tom Hume got it instead." They awarded $2,000 for travel to research and design a hospital, but in the end she was okay with it as she could not afford to take the time off from work. "It was a very big woman's issue in 1955. I knew I was going to work and start my life. I was twenty-eight when I finished, and I wanted to get on with it!"

Many talked of camaraderie, others talked about romance. There was no housing for women and no bathrooms for them at the art school. Women had to walk across Chapel Street to use the bathrooms at the Waldorf Cafeteria. It was the first time many lived on their own, and they shared resources and were thrilled about being at a university. Nalle remembered, "The guys would go hunting for girls at other colleges on the weekend, and I could wander around the Art Gallery when no one was there; it was my fiefdom."

When Judith Blum Chafee, from Chicago, graduated in 1960, she was the only woman in her class. Tigerman recalls her as a talented designer and that Paul Rudolph (chairman 1958–65) was tough on her but praised her thesis. She later ended up working for Rudolph, Eero Saarinen, Edward Larrabee Barnes, and Walter Gropius' Architects Collaborative in Cambridge, where architect Sarah Harkness was her mentor. She moved to Tuscon where she designed much praised Modern houses, including the Ramada House and the Rieveschl House, among other renown projects. She also received an American Academy of Rome fellowship, and taught for years at the University of Arizona in Tuscon.

In the early 1960s, the head of admissions was on sabbatical, and, as a result, six women were admitted instead of one or two. M. J. Long ('64, principal of Long and Kentish, and an adjunct professor at Yale) remarked that "it was assumed that if you were serious as an undergraduate at a college like Smith or Bryn Mawr that you would apply to one of the postgraduate schools where the professors were from Yale or Harvard." Smith's strong art history department under Henry Russell Hitchcock and its architectural drafting classes prepared women for studies in the built environment. "It was a good time to be a woman in architecture school—you were assumed to be pretty bright if you got in. It was well before any tendency to consider women 'token' anything." Other students of note of the early sixties included Etel Thea Kramer ('64) who wrote on Louis Sullivan and practiced in New Mexico, Phyllis Lambert ('61) the founder of the Center for Canadian Architecture, Betsy Barlow Rogers ('64, City Planning) founder of the Central Park Conservancy, and Joan Countryman ('66, City Planning) head of the Lincoln school, and Oprah Winfrey's Leadership Academy in South Africa.

Gabi Goldschmidt ('71, professor emeritus at Teknion, in Jerusalem), whose book *Linkography: Unfolding the Design Process* will be published by MIT Press next year, moved from Paris to Yale as a transfer student in 1966. She said that only four out of two hundred students at the school were women, while at the Teknion, sixty percent of the architecture students were women. Although it was a change, she said, "It was not one that I felt had an impact on what I was doing or how I was doing it at school and beyond."

When women were finally admitted to Yale College in 1969, tumultuous events affected the school, such as the fire at the A&A Building, the Black Panther trials, and protests for equal rights. Ellen Leopold ('71, a Cambridge-based author) remembers printing fake dollar bills with Kingman Brewster's face on the new Xerox machine in the A&A library as part of a protest against the lack of scholarships for minorities in the school.

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1. Gabi Goldschmidt (’68) at Yale.

2. Ellen Leopold (’71) with Ralph Drury, illustrating his assignment to build a 30" balsa-wood structure without glue that was strong enough to support a brick.

3. Leona Nalle (’56) at Yale.

4. Ellen Leopold (’71) with Philip Monteleoni (’71) and Jeremy Wood (’70), protesting lack of minority scholarships.

5. Judith Chafee (’60) with Vincent Scully. Philip Johnson and Henry Pfisterer in the background. Collection Stanley Tigerman (’61), Yale Manuscripts and Archives.

6. A demonstration for more women students at Yale in front of Claes Oldenberg’s *Lipstick (Ascending) on Caterpillar Tracks*, 1969–74. Yale Manuscripts and Archives.

7. Estelle Margolis (‘55) in the drafting room at Yale.

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Sara Caples (’74, principal of Caples Jefferson, in New York) explains, “It felt more like a men’s school where they tolerated a few women kicking round too. I used to entertain myself by asking various administration types if there was a quota—always hotly denied. Which was strange since for a number of years women up to my class were always about ten percent of the class. Then in the class after mine, women miraculously got smarter and were about thirty-three percent for a number of years, until they got smarter yet and approached parity. Pretty amazing how rapidly women evolved in their spatial gifts!”

Women were as much a part of the Building Project (founded by Charles Moore, dean 1965–1970) as the men, using a hammer and doing heavy lifting alongside them. Louise Braverman (’77, of New York–based Braverman Architects) saw the Building Project as a leveling field. She worked on a health-care clinic for coal miners in Cabin Creek, West Virginia. “We bonded, and it was great that we could go to another place to learn and contribute to social issues. But Yale was a boys’ school, barely a mixed environment, and when I taught as Vincent Scully’s TA, you could feel the novelty of coeducation, that they just weren’t used to having us around.”

Leopold, who graduated a bit earlier, recalls acts of disrespect from her male fellow classmates: “The very first day I was in the studio and a (male) classmate came up to me and said, ‘You do know, don’t you, that by enrolling in this program, you are taking a job away from a breadwinner? So another family will starve because of you.’ This was totally unexpected and shocking to me.”

She also recalled unnecessary sabotaging of the women’s workplace: “Like everyone else in my class, I equipped my desk in the studio, at great expense, with all the required bits and pieces—angle poise lamp, Mylar sheet, straight edge, pencil sharpener, etc. When I returned the next day I discovered that everything, absolutely everything but the desk itself, had been removed and stolen. A student from the second or third year saw my consternation and told me that it could’ve been worse, that a woman in a class a few years ahead of mine had this happen to her twice. Not one member of the faculty expressed concern or showed any willingness to intervene. Sadly, I didn’t make a fuss but went out and replaced everything.”

All the women talk about the memorable practitioner-teachers, riveting juries, brilliant fellow students, and camaraderie. Patricia Patkau (’78, of Patkau Architects) said, “I loved every moment at Yale, the quality of instruction, the resources, the diversity; it was eye-opening. It was also an introduction to a quality that the world offers in architecture rather than just local conditions and the idea that you could operate in that global range.” Marion Weiss (’84, of Weiss Manfredi) emphasized the egalitarian quality: “While it could be a somewhat ruthless meritocracy, there was little inflection to the teaching or engagement with critics based on gender; expectations were high for everyone. The school of architecture had a level of intensity and intimacy, both competitive and supportive, and this environment established a framework for me to work with confidence within the perpetually ambiguous landscape of architecture.”

When discussions turned to mentors or women professors, there were few. Weiss, who studied with James Stirling, remembers “the relative scarcity of women critics leading the upper-level design studios. The experience of having Andrea Leers as a visiting professor supported many design positions; she demanded a level of commitment to the evolution of a project and her clarity as a critic has continued. She has been a role model for me and for many of my female colleagues at Yale, and later at Harvard, and was committed to the productive reciprocity of teaching and practicing architecture simultaneously.”

Celia Imrey (’93) of Imrey Colbert Architects recalls how the social issues and housing projects that comprised the studios under Tom Beeby (dean 1985–91) prepared her to enter the male dominant world of public projects.

Maya Lin didn’t seem to mind the unequal gender ratio. She said that “a decade after Yale went coed it was as if women had always been there. In my graduate school architecture class, however, there were only seven. But that was an anomaly since women who had been accepted chose not to come that year. The ratio was large—seven women to thirty or so men—which was extremely unusual; the classes above and below us were much more even in numbers. There was no sense of gender bias or discrimination; though perhaps the fact that it didn’t seem unusual is what was so unusual.”

Over the years, the number of women at Yale grew and so did their recognition at the school and their awards. Heather Cass (’72) won the William Winchester Prize in 1972, and Hilary Brown (’74) won it two years later. As Caples notes, “Although there weren’t a lot of women talking up activism, many earned respect for their dedicated work.” With the Schimberg award in 1981, additional opportunities for recognition were made available.

Today, while the disparity between male and female architects is diminishing, Professor Dolores Hayden notes that “coeducation means equal numbers of women and men active at every rank of the faculty and the administration, not just equal numbers of female and male students.” Even in 1999, there was only one woman in the post-professional class and few faculty or guest professors, jurors, lecturers, or subjects of exhibitions. In 2002, Peggy Deamer recognized the need for a discussion platform, and convened a conference, “Women, Families, and the Architecture Profession,” which sparked an interest in furthering discussions.

Female students at Yale in 2006 saw the need for a student-run Yale Women in Architecture group primarily out of curiosity about what career obstacles might lay ahead of them. Of the meetings, one woman recalled, “I was happy to be involved because it was obviously nice to have some kind of solidarity, but the meetings weren’t about that.” Meetings featured guest speakers, who gave talks on their own career trajectories and work-family balance given the high demands of architecture, which is an issue that needed a platform for discussion and an issue acknowledged by Dean Robert Stern himself.

It also may or may not have a been coincidence that the founding of Yale Women in Architecture coincided with the 2006 Yale second-year portfolio review in which nine students were failed and made to repeat a semester; seven of them were women.

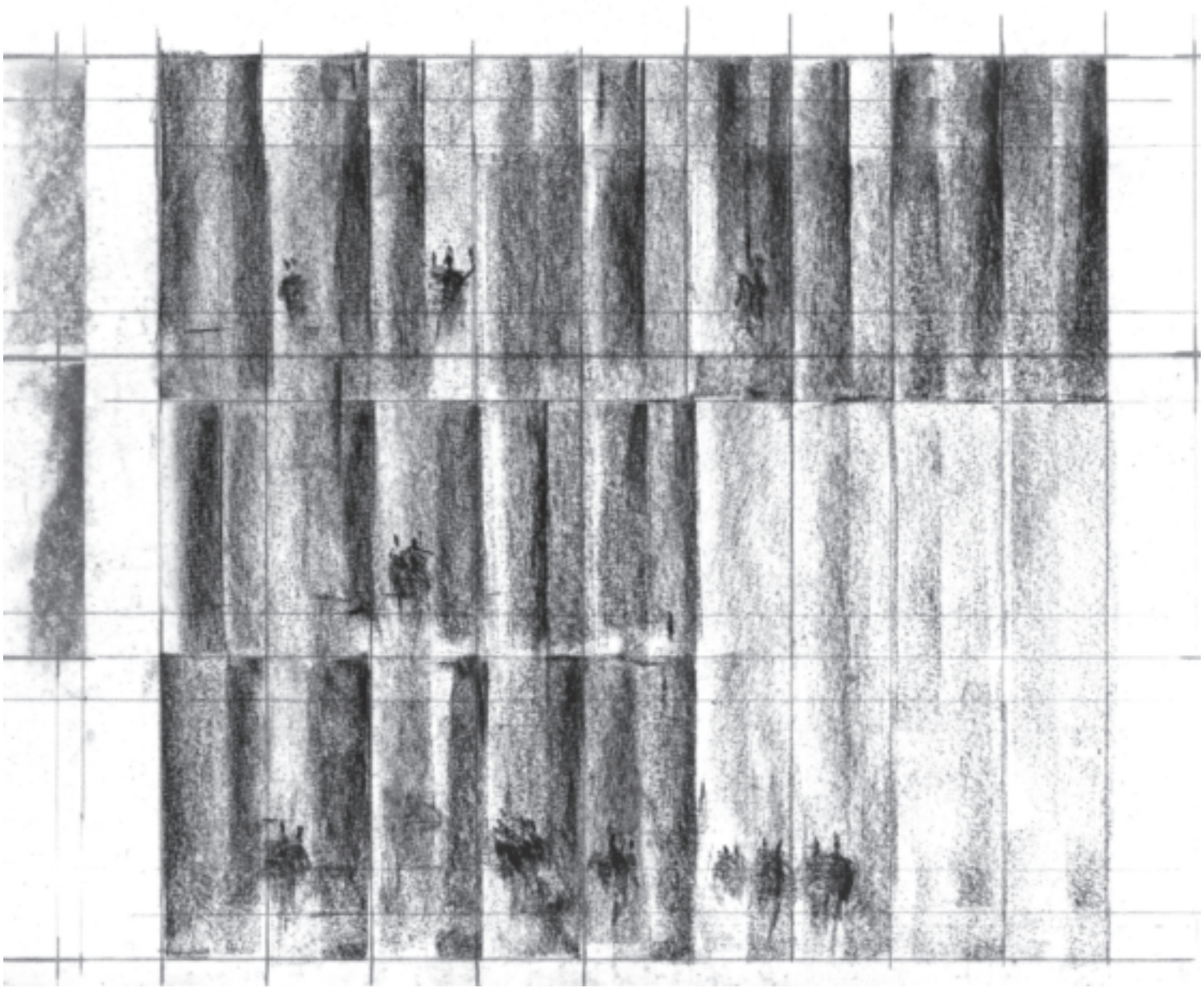
The Women’s Faculty Forum (WFF), founded in 2000, plays a large part at Yale today and was inspirational to the architecture school’s new organization. Hayden and Nancy Alexander (Yale College ’79, MBA ’84) among others, began an awareness effort with the university’s Tercentennial by and for Yale women faculty members including conferences, workshops, and policy ideas. In September 2001, they organized the Gender Matters conference and continued with symposia, workshops, and a detailed Web site on the history and current work of women at Yale. Focusing most recently on the formation of the University Wide Committee on Sexual Misconduct, it is supported by the Office of the President and the Provost with over 950 members.

However, the dilemma remains for young female architects: How to be wise and outspoken about the issues at hand without appearing a “victim” of the male-dominant system? Yale does prepare women to run their own practices, which often allows for the flexibility of today’s lifestyles. Indeed, there is still a need to address the unique challenges facing women’s entry into the profession. Claire Weisz asks, “how should women be recognized and what is success in the profession today? Women have been in the minority in architecture, but sometimes the greatest work comes from outsiders. The particularity of a woman’s experience can also generate strength and create opportunity.”

—Nina Rappaport with Jamie Chan (’08)

Vital Signs: Is Drawing Dead?

"Is Drawing Dead?" a symposium at Yale, examined the status of drawing in the digital age. It was organized by Victor Agran ('97) and George Knight ('95) and was sponsored by the J. Irwin Miller Endowment Fund.



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In February, more than five hundred people descended on the school for a symposium on the current state of drawing in architectural culture. Organized by faculty members Victor Agran ('97) and George Knight ('95) and sponsored by the J. Irwin Miller Endowment Fund, the weekend featured the responses of twenty academics and practitioners to the heady question "Is drawing dead?" Presentations varied from personal narratives and in-depth historical research to near polemical position papers, offering the overflow audience a variety of resonant responses to a contested and timely topic. It would be foolhardy to try to capture all of the complex nuances the speakers brought to the symposium, but a brief summary may suggest some of the weekend's provocations and pleasures.

Davenport Visiting Professor Massimo Scolari set the tone for the symposium with his fascinating and haunting presentation on the power of art. His Thursday evening talk, "Representations," focused on ties between literature and architecture, and made reference to Aristotle, Friedrich Nietzsche, Edgar Allen Poe, Gustave Flaubert, Oscar Wilde, Primo Levi, and Jorge Luis Borges. An enthusiast of Italo Calvino's novel *Invisible Cities* (1972), Scolari discussed the powerful influence the writer exerted over his early career. He met Calvino at a New Year's Eve party in London in 1974 and boldly asked the novelist if he could illustrate the book, a collection of fantastical tales recounted to the emperor Kubla Khan by explorer Marco Polo. Although the joint project never came to pass, *Invisible Cities* was to become, for Scolari, the literary parallel to the enigmas he has pursued ever since, through drawing. Unpopular with Italian leftists for its dreamlike qualities, Calvino's work acted as a magnet for the young artist, whose earlier research on (historical) cities with neorationalist Aldo Rossi, with whom he collaborated in the 1960s, was strikingly different. Calvino was "the angel that left me a gift—the idea of incompleteness," Scolari said. A preoccupation with this concept has informed much of Scolari's art, including his Collectors Room, at the 1986 Triennale in Milan, an installation that embodied his search for a self-contained artistic universe while marking his decision not to practice as an architect engaged in building. Ruminations, philosophical speculation and, above all, drawing would be the center of his life.

Scolari concluded with a paean to the values of ambiguity, incompleteness, and the primacy of the mental image—aspects of artistic labor that remain "inaccessible to the tentacles of the computer," in his memorable words. "No machine can replicate the density of events of personal experience," Scolari observed, and the computer keyboard "obliges us to lose the critical distance established in hand drawing." In tandem with Dean Robert Stern's historically apposite introduction, Scolari's cogent talk had the added benefit of offering insights into postwar Italian architectural culture through his allusions to Rossi, Paolo Portoghesi, and the journal *Controspazio.* Scolari's drawings supported Stern's opening claim that Scolari's work helped "to revolutionize the formal structure of older architecture" in the 1970s and 1980s.

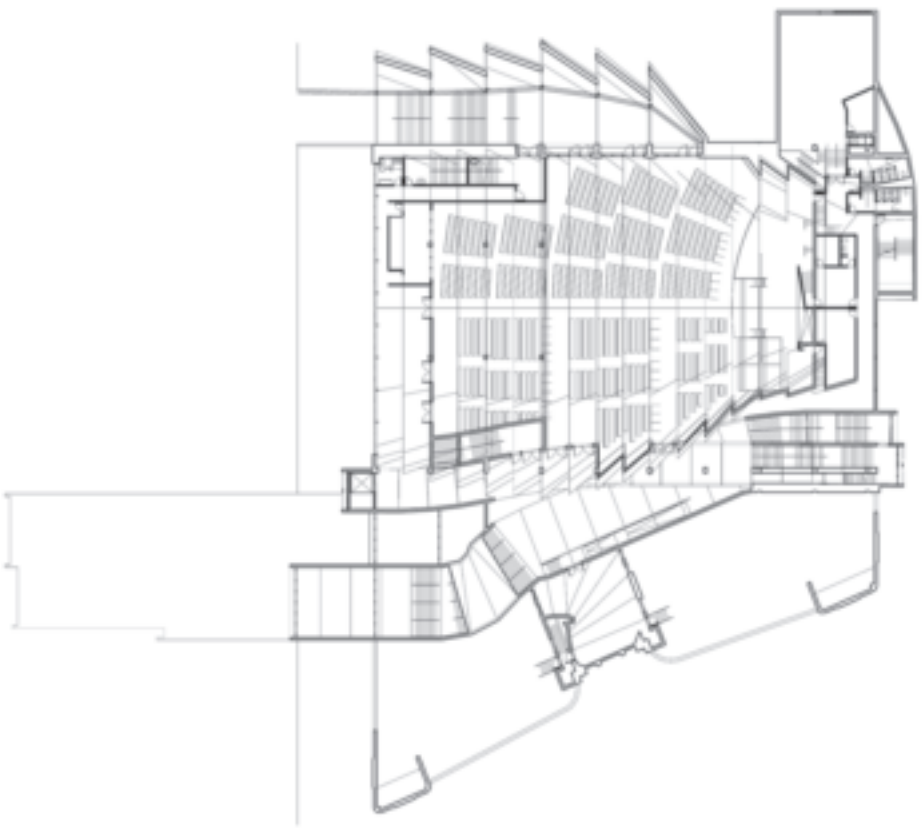
Friday afternoon's sessions began with Victor Agran's introduction, explaining that he and George Knight convened the symposium because they were concerned that "the sketch was vanishing" with the advent of digital technologies. They "found themselves in an ambiguous space," worried that "drawing practice is under duress." Agran noted that the much-ballyhooed rise of digital production seemed to coincide with a lacuna of critical thinking; there is no contemporary equivalent, for example, to Robin Evans's insightful studies of drawing in books such as *The Projective Cast* (1995). Noting the emphasis on surfaces in computer programs like Rhino, Revit, and Maya, Agran asked whether "the line is gone and, with it, the rigor of drawing?" His thinking aloud smartly set the stage for the first panel of speakers: Cammy Brothers, Deanna Petherbridge, Juhani Pallasmaa, and Antoine Picon. Moderated by Yale faculty member Jennifer Leung, the four speakers articulated some of the critical positions that would be expressed at the conference, and the panel served to establish clear points of view, to which later speakers responded.

Cammy Brothers, professor of art history at the University of Virginia, discussed the work of early sixteenth-century architects and artists Guiliano da Sangallo and Baldassarre Peruzzi in the talk "Experience and Fantasy in Renaissance Drawing." Brothers explored examples of Renaissance drawing that stood outside of the normative conventions tied to problem solving. Da Sangallo, for example, created architectural images showing the exteriors and interiors of his designs simultaneously. Such drawings are visually inconclusive, suggesting the passage of time and the experience of moving through a building—qualities not normally found in orthographic projections or in perspectives that "privilege a singularity of moment and view." In a compelling exegesis, Brothers discussed Peruzzi's "splayed perspective" of St. Peter's Basilica as a paradigm of pictorial multitasking: it conveys the building's construction over time, offers simultaneous views of exterior and interior, and suggests the haptic experience of moving through the depicted spaces. Concluding on a hopeful note, Brothers suggested that such painterly forms of architectural drawing devised an alternative tradition that may be relevant to today's practitioners. Deploying computers to solve mundane, practical matters could open up the space for architects to experiment with modes of representation, similar to the ways in which Da Sangallo and Peruzzi explored links among perception, representation, and felt experience in their drawings.

Like Brothers, Deanna Petherbridge looks at art intently and appreciates the humane qualities to be found in architects' drawings. However, her talk sounded a disquieting note over the loss of these qualities due to the rise of digital production. Referring to theorists Dalibor Vesely and Alberto Pérez-Gómez, Petherbridge stated that it is "difficult for many of us to embrace the instrumentalist view of the present." Along with many members of her generation, she finds it hard to maintain "a sort of Kantian transcendentalist idealism" in the face of the mechanistic and totalizing predominance of today's technological imaging systems. Her talk, "The Remains of Drawing," sought to interrogate a widespread technophilia that is unconcerned with the extent to which digital production is tied to "the hegemony of panoptic space." Valiantly showing examples of hand drawings by architects as diverse as Friedrich Gilly, Erich Mendelsohn, Walter Pichler, and James Wines as antidotes to "the blanketing effect of computer visualizations," Petherbridge pleaded for critical attention to the unsavory conceptual apparatus that undergirds universalizing systems of mechanistic depiction, illustrated by examples of the "stale kind of cyber imagery" to which we have all become inured. For Petherbridge, much digitally produced imagery is so hybrid it "defies the evolution of a useful critical discourse." Her talk gave the session an intense jolt of criticality and intellectual passion that lingered throughout the conference.

As if illuminating one aspect of Petherbridge's perspective, Juhani Pallasmaa followed with "Drawing with the Mind: Pen, Hand, Eye, and Brain." Usually aligned with the phenomenological position of Pérez-Gómez, Vesely, and Karsten Harries, he offered a series of quotations from famous thinkers on the theme of the relation of the hand to thinking and art-making. Especially enlightening were passages from neurologist Frank R. Wilson on the interdependence of the hand and the brain in the development of language and technology. Pallasmaa's presentation was a clear position, consisting of a linear string of quotations, yet it did not generate an internal narrative of its own, an effect that tended to dilute his otherwise pithy remarks.

The odd man out in the first session was Harvard professor Antoine Picon—self-described as "the guy who likes digital media"—who presented excerpts from his current research in a talk called "A New Sensorium: Digital Culture and the Eclipse of Drawing." Codirector of doctoral studies at Harvard's GSD, Picon gave a measured response to the question of hand drawing's demise, agreeing that it has been eclipsed by digital technologies yet refusing to concede this as a negative. For Picon, the issue is obscured by two phenomena: the diversity of roles drawing has played in the profession and "the thick layer of ideology that has accompanied the question of drawing from the Renaissance onward." He described how architectural drawings have been charged with many tasks and how digital technology has usurped a number of these roles, leading to a state of anxiety in practitioners and an existential crisis in the loss of hand drawing as an expression of humanism. Picon allowed that recourse to the computer has diminished the creative immediacy and decisiveness associated with hand drawing. Noting that "the brain is constantly wiring and rewiring itself," he focused on the positive



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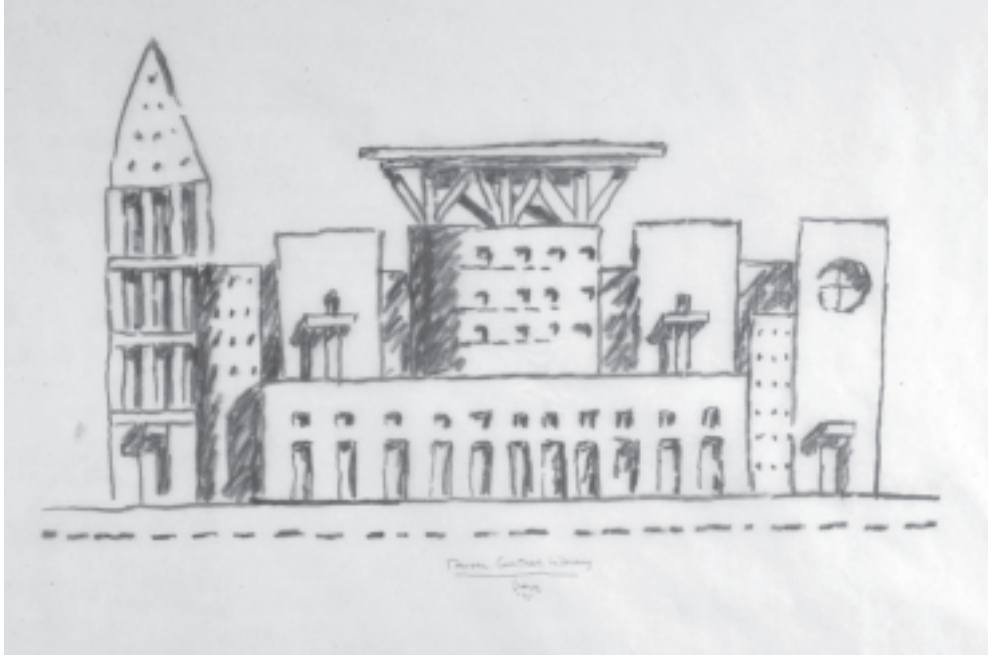

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1. Marion Weiss ('84) , drawing of the façade of the Diana Center, Barnard College, New York, 2010.

2. Greg Lynn Form, Korean Presbyterian Church, Queens, New York, 1998.

3. Michael Graves, Drawing of the South Façade of Denver Library, Denver, Colorado, 1991.

potential of digital media. "What is taking place is a radical extension of the body and a reframing of its sensorium," he suggested, as computer technologies offer a "multi-layered reality" for redirecting our senses. Instead of "the heroic individual," what will emerge is "a multiplication of sub-selves inside a networked individual." However, Picon's lackluster PowerPoint presentation—one of the conference's least engaging visually—did not demonstrate that this new sensorium was anything more than a default accommodation to the trends Petherbridge analyzed so persuasively.

Sir Peter Cook, co-founder of Archigram, brought the evening to a close with the keynote talk "Real Is Only Halfway There." His point of departure was an offhand comment made years ago by Dalibor Vesely at London's Architectural Association: "Buildings don't matter. Drawings matter much, much more than buildings." This shocking statement formed the ground for Cook's lengthy marshalling of drawings that have piqued his interest in one way or another. Cook circled around his subject for a full hour and a half, showing examples of the creative moment. His mission was comparable to Roland Barthes's endeavor, in *Camera Lucida*, to identify the "punctum" of an image—the *je ne sais quoi* of images that seem to pierce the beholder. Cook's talk was consistently insightful but perhaps much too long for a series of incidental observations. Stanislaus von Moos accurately summarized it as "an enfilade of images," pointing out that he should have shown more of Archigram's drawings.

Saturday's events began with a morning session chaired by professor Turner Brooks (Yale College '65, M. Arch '70), offering a shift from historians and theorists to practitioners. Its participants included Julie Dorsey, professor of computer science at Yale; Andrew Witt, of Gehry Technologies consulting firm; Patrik Schumacher, director and senior designer with Zaha Hadid; Casey Reas, an artist using digital technology; and Marvin Chun, professor of psychology at Yale. In a tactical swerve that was a major surprise at the conference, Witt gave an enthralling historical account of technology in architectural drawing, which Greg Lynn proclaimed to be "the most profound historical and theoretical talk" of the day.

Moving backward in time like a film scripted by Charles and Ray Eames, Witt presented a reverse history of mechanized drawing. He commenced with a quick overview of the present moment, in which "new means of representing design intent have allowed the synthetic integration and embedding of design intelligence in a shared adaptive database." The embrace of building information modeling (BIM) by many firms has blurred authorship while introducing concurrence and simultaneity into a previously serial design process. In short, "the building has become a kind of Wiki." Placing these developments in a historical continuum, Witt focused on the machine culture of design over the past two hundred years. His reverse trajectory began with Frank Gehry's 1997 Guggenheim Museum in Bilbao as one of the first buildings to employ computers to verify constructability on a large scale. Polymath Buckminster Fuller's cartography of complex surface geometry was a milestone, as was Ron Resch's use of digital computers to map dynamic geometry in his work on folded paper sculptures in the 1960s and 1970s. Earlier in the 1960s, a laboratory for computer graphics and spatial analysis at Harvard's GSD, funded in part by the Department of the Navy, pioneered geographic information systems, making it "the birthplace of theoretical geography." A key figure cited was British draftsman Joseph Clement, who made a number of precision instruments and collaborated with Charles Babbage on the 1823 Difference Engine, the first large-scale computational device, which exemplified what Witt called "the porosity between drafting and scientific instrumentation." After showing spellbinding drawings of intricate staircase construction with complex curves in developed sections, Witt arrived at the early nineteenth century, when most engineering curricula included both descriptive geometry and performative cartography. Finally, Witt tentatively concluded that these systems might be "something of an ancestry" for contemporary parametric design. Based on the comments I overhead during the lunch break, many of the hundreds in attendance found Witt's well-illustrated talk to be an eye-opener.

The afternoon session featured four distinguished architects: Preston Scott Cohen, Marion Weiss ('84), Greg Lynn, and Michael Graves, all of whom presented their own work as a response to the symposium's central question. Weiss, now professor of architecture at the University of Pennsylvania, used the title "Vanishing Points" for a sensitive discussion of the role of drawing in her career. As a student of James Stirling's during the 1980s, she felt alienated from the privileged position accorded to the inked axonometric drawing as "the ultimate expression of invention and control." While complying with the demands of Stirling's studio, Weiss looked for inspiration in other drawing traditions, including Paul Rudolph's sectional perspectives and the reworked surfaces of engraver and etcher Giovanni Battista Piranesi and painter Jasper Johns. "The uncertain boundaries of charcoal drawings" exerted a special hold that would shape her later practice. In the early phases of her career Weiss sought to mesh the uncertainty of drawing in charcoal and encaustic with the precision of the computer, an effort that persisted in her firm's designs for Seattle's Olympic Sculpture Park (2007), the Diana Center at Barnard College (2010), and a current project for a nanotechnology building at Penn. A "loose toggling" between media informs all three designs: "a strange conflation" of charcoal sketching, thinking in section, and parametric modeling. Weiss concluded with an optimistic view of the present moment, in which architects may leverage "the capacities all these media [offer] to draw out what is yet to be imagined. There is no death to drawing but only infinite richness in that vanishing point that is beyond us." Weiss's presentation was articulate, precise, artistically assured, and conceptually clear, avoiding the tendency to "either/or" thinking that marred a few other discussions.

Davenport Professor Greg Lynn followed with a talk that many digital enthusiasts in the audience were anticipating. Speaking with ease and authority, in an engaging manner, he did not disappoint: Lynn's presentation, "Drawing into Medium," was one of the highlights of the weekend. He showed a few examples "of how I like to use digital technology," ranging from early conceptual projects to recent product designs for Alessi and the 2005 Ravioli chair for Vitra. Lynn's facility for using the computer to sketch upended some of the earlier speakers' stark dichotomies between (artistic) hand sketching and (mechanical) digital drafting. As a creative agent deploying digital media in a decisive fashion, Lynn's persona also served to refute prior admonitions that the computer would lead to a loss of authorial identity.

As if the audience's appetite for insight were not satiated enough by this time, the session continued with architect Michael Graves, who described himself as a dinosaur next to the three younger designers. Warning the audience that "this will be a time warp for you," Graves made the case for the necessity of drawing with selections of the graphic work he undertook while a fellow at the American Academy in Rome, from 1960 to 1962. Indeed, a time warp may be what many were looking for: here was a senior statesman of the profession playing the part to the hilt with a deliberative discussion of the need for architects to develop their visual acuity and memory through drawing. "What does it mean, architecture as a language?" Graves asked. The answer was in drawing as a never-ending pursuit in an architect's career. He quoted Colin Rowe's admonition to a Cornell student, "You've just got to keep drawing." One after the other, Graves's pencil sketches, charcoal renderings, and large-format ink washes dazzled, along with a photograph of the earnest young architect in a tie and V-neck sweater, kneeling on a cobblestone street in the Eternal City with his drawing paper spread out before him. A cinematic ending to a day with its own filmic rhythms, Graves's talk brought us almost full circle—if not to the sixteenth century of Da Sangallo and Peruzzi, with which Cammy Brothers began the conference, at least to one architect's effort to reach across the centuries to find in drawing a touchstone and a life's work.

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

Sir Peter Cook

Excerpts from: Keynote lecture for
"Is Drawing Dead?"
"Real Is Only Halfway There"
February 10, 2012

Shock was the situation I faced one day in the Architectural Association, where I taught alongside Czech intellectual Dalibor Vesely. We were just spending a typical afternoon—we had been on the jury—and he said, "Buildings don't matter. Drawings matter much, much more than buildings." I was horrified. You have to put it into a personal perspective, because that was at the moment when I had built hardly anything. I was always known as a drawing person, and yet this comment totally shocked me. And it still shocks me. Yet in choosing the title "Real Is Only Halfway There," I am really alluding to something quite difficult . . . because it's a sort of intangible. I am a fraud anyhow. I was a very poor draftsperson as I left grammar school to go to my first architectural school. There have always been many people down the corridor who can draw better than me, some of them very close to me—people who can outdraw me at the drop of a hat—and yet I struggled with it because it seemed an immensely important way to communicate ideas, to try to discover ideas. And what other way than drawing? I think there is something in suggesting that because drawing has been a struggle, I am a little bit dismissive of all these methods that are now available that don't involve struggle.

The question of drawing in relation to itself, in relation to what it means, intrigues me. And I don't like alliterations, but there are three *C* words that come up. One is the word "culture". . . . And then there is the more tricky issue of "craft". . . . I think many people at the academic end of the architecture world dismiss anything that is related to the hand and to craft. . . . So I think the position of the drawing is sitting somewhere between this extremely odd position of dismissal on the one hand and fascination with its tactility on the other. Then there is the issue of "creativity." My feeling is that many of you sitting here—and I say this as a collective comment to the East Coast of the United States and architectural circles—are suspicious of creativity. It is a bit too folksy, a bit too much to do with the person. What is that spooky stuff? Yet my purpose this evening—and I will be circling around it not so successfully—is to identify the creative moment.

Is Drawing Dead?: Two Opinions

Opinion: Necessary Feigned Mourning

The recent Yale School of Architecture symposium "Is Drawing Dead?" brought to bear some of the most crucial and understated questions facing one of the most precious disciplinary mediums. With a title that insinuated a call to arms, the conference aimed to elucidate and question the current relevance of a "practice that flourished for a half millennium." The shift from mechanisms of representation to techniques and tools for simulation enabled by the advent of digital technology—developments such as digital fabrication and parametric design sought to define the difference between the spiritual, as non-denominational, and the religious, as institutional. Building information modeling (BIM)—pointed to the organizers' premise that "drawing has come under stress and become ill-defined and moribund." Regrettably, the false dichotomy between hand-sketching and computation was a constant underlying most of the conference. Persistent focus on this old antagonism prevented consideration of more pressing and relevant issues, such as the opposition between digital modeling and coding, 2-D vs. 3-D, perspective vs. projection, and controlled vs. random. According to participant Andrew Witt, "There was always an implicit appeal to the authority of history for the hand-drawing camp." The most problematic symptom of this phenomenon is that drawing continues to be hijacked from one of its most important predigital functions, mechanical representation, exemplified by a history of orthographic projection. In proclaiming that "the fictional possibilities of drawing are still very much virgin," Antoine Picon seemed to suggest a point of inquiry that was constantly overlooked: the existence of a universe of possibilities confounded within the disciplinary agency of drawing far beyond the opposition between old-fashioned hand-sketching and not-so-novel digital modeling.

As this opposition was perpetuated throughout the day, there was little elaboration of the implicit relation between drawing and 2-D. Our mediated reality has become so 3-D that if there is any role left for drawing today, it is precisely that of reintroducing projective abstraction into design culture and pedagogy. Both Greg Lynn and Scott Cohen hinted at this in their presentations by demonstrating the significance of individual sectional drawings in the generation of topologically continuous manifolds for the Arc of the World, and the architectonic relevance of radically dissimilar and montaged frames in the staking extrusion of OMA's Karlsruhe project and Warhol's La Cité.

In fact it was Casey Reas's writing of live code that resembled hand-sketching, which demonstrated how simple numerical code could lead to various projective expressions, suggesting endless hyperbolic worlds entirely condensed within a flat surface. Thus it took a non-architect to substantiate the myriad design opportunities latently encapsulated within two dimensions.

By preemptively diagnosing the near death of a vital and critical medium, the organizers have given drawing a new life, one that it perhaps already enjoyed in the minds of many. The discipline may now look into the future without longing for a hypothetical, more humane past and with a clear sense of urgency for what is imperative today. In the rigorous ambiguity of [2-D] drawing, with its capacity for factuality and reading, measurement, and expression, lies a massively unexploited "fictional" potential for our discipline to move beyond today's dichotomy of pointless nostalgia on one side and optimized efficiency on the other.

—Marcelo Spina
Spina is principal of L.A.-based P - A - T - T - E - R - N - S and is coordinator of the postgraduate program at Sci-Arc.

Opinion: Is Drawing Dead?

Arguably all architectural drawing can be classified into one of three overall categories: *idea* (design aid), *vision* (communication tool), *realization* (construction/fabrication utility). Simply put: Rough sketches test initial design ideas, perspective renderings typically explain unbuilt projects to future users, and construction documents bridge the chasm of subjective idea and objective reality. For "one-half of a millennium" manual drawing was the most effective tool to accomplish the task of making architecture, and all of these roles were performed at the hands of skilled draftsmen and artists.

We are at a pressing juncture, transitioning from a manual tradition to one of predominantly digital execution. The computer is systematically and quite naturally supplanting manual operations and the above categories of drawing, to the point where it is now firmly and comprehensively situated in architectural practice. The recent symposium at Yale, provocatively and somewhat sensationally titled "Is Drawing Dead?" was timely and precisely positioned to explore the transition from hand-drawn to computer-generated design.

The symposium set the stage for a pertinent and revelatory discussion of evolving tools used in the making of architecture; however, the more the presenters adhered to testimony related specifically to their areas of interest, they seldom ventured into the heart of the issue. The discourse became most compelling when it ventured into the realm of synthesis.

The tone of the conference seemed to be one of general agreement that of the three types of drawing the "hand" *idea* sketch was still quite alive, whereas the *vision* or communication drawing can be easily created by the computer, and no one argued that, with the capacity to incorporate parametric design and BIM, computers are permanently established in the service of *realization*.

Yet I found myself intrigued by the potential of the intersections and misfit combinations of media and technology. Not mentioned at the symposium are the inherently hybridized innovations in digital drawing and painting that are used in other fields, such as industrial design, film, and video-game development. Concept artists and illustrators combine traditional illustration skills by means of pen tilt and pressure-sensitive computer tablets to render two-dimensional images of the three-dimensional worlds created in games and films. There are many examples of newly developed technologies used in these industries to assimilate traditional drawing skills and values, altogether creating a complex visual literacy.

The methods used in both academia and practice, whether digital or analog (and most likely both), are essentially and fundamentally tools at the disposal of the designer. Thus it is the designer's quest to identify and master the tools appropriate to a given approach. At this time we have a unique opportunity to discover, and even invent, new possibilities inherent in the unfolding overlap of the hand, eye, and continually evolving realm of technology.

—John Blood
Blood ('87) is a partner in the Austin-based firm Danze and Blood, senior lecturer at the University of Austin.

Clay models at the course "Space" studio, VKhUTEMAS, circa 1924–25. Photograph courtesy of Selim O. Khan-Magomedov's archive.

Space as Medium for Education: Ph.D. Dialogues

The second edition of the "Ph.D. Dialogues" took place this spring with a series of five discussions. In response to current uncertainty in the architecture profession, it offered a compelling portrait of the nineteenth century as the age of education. A major theme that emerged was how physical space now forms a school's abstract environment owing to a so-called "spatial turn" in humanities over the past two decades.

On January 23, Surry Schlabs (YC '99, M.Arch '03, Ph.D. '16) began the series by discussing "Plurality at the YSoA" with Dean Robert A. M. Stern. Schlabs placed the birth of the Yale School of Architecture at the time of a pedagogical shift. Dialogical methods as theorized by educator John Dewey became increasingly influential between the 1930s and 1950s, despite authoritarian discipline. Josef Albers, who taught art at the Bauhaus by stimulating the students' creative and perceptual capacities, furthered this shift when he came to teach art, often to architecture students, at Yale in the 1950s. Stern argued that "training for the practice of architecture" has been the school's motto since the program was certified after WW II by George Howe (chairman 1950–54) Stern emphasized that the school's mission should therefore be the students' education rather than indoctrination. Upon leaving he said, "I want people to be confused and critical," reminding the audience that pluralism today belongs less to ideological dialectic and more to the institutional mechanisms of the school.

On February 13, Anya Bokov (Ph.D. '16) and Eeva-Liisa Pelkonen (MED '94) also focused on architectural education. Bokov examined "The Core Course 'Space' at the VKhUTEMAS," the multidisciplinary design and architectural school established in Moscow by Lenin's decree in 1920. While she explained how the optical capacities of VKhUTEMAS's students were tested in examinations of visual perception, Pelkonen agreed that the avant-garde theorized space in close connection with bodily experience. The preference the school's teacher, Nikolay Ladovsky, had for physical models over drawings, which were perceived as outdated, expressed how Modernism engendered the opportunity to inhabit space differently not only because of new building technologies. Pelkonen argued that while the Bauhaus focused on dematerialization, the Russian Constructivists believed in architecture as the materialization of immanent forces that would shape social relations. As such, VKhUTEMAS became one of the sites for such a transformation, in which large rural masses would be brought in contact with the institutions of industrialized and urbanized culture.

By shifting focus from the architectural school to the discipline, Kyle Dugdale (Ph.D. '14) engaged Peter Eisenman, Charles Gwathmey Professor of Practice, and Alejandro Zaera-Polo, Norman Foster Visiting Professor, in a discussion on March 22 around "The Death of the Architect." Dugdale explored Uriel Birnbaum's illustrated book *Der Kaiser und der Architekt* (1924). It tells the story of an architect who eventually fails to design a novel city for his emperor, thus representing the discipline's inability to fulfill the expectations society places on it—a sound metaphor for "The Death of the Architect." Eisenman pushed for a more literal interpretation, observing that collaborative processes and digital media undermine the intellectual role of an autonomous author. Zaera-Polo responded with optimism, identifying in today's limits, such as the building envelope, the field of agency that architecture always has to negotiate for its own. In the meantime, he said, schools should stop replacing the word "architecture" with "design" in their curricula, perhaps suggesting that it is the students' responsibility to either refresh the discussion about the limits of architecture or kill the architect once and for all.

On March 26, Eduardo Vivanco (Ph.D. '15) discussed the theory and history of school architecture with Stanislaus Von Moos, Vincent Scully Visiting Professor. In "Child's Play: Typology and Prescription," Vivanco focused on the relationship between industrialization and the development of design handbooks in the United States, exploring how notions of standardization and serialization influenced the typology of school buildings. Von Moos examined the figure of the child in the work of Aldo Van Eyck as a primordial and mythical archetype rather than an actual body in the school space. The Amsterdam Orphanage and the book *The Child, The City and The Artist* were the grounds for Van Eyck's simultaneous creation of a building type, a child's myth, and a construction standard and aesthetic dominated by simple shapes and bright colors.

John Dewey was the focus of the last dialogue of the series, "A Common Occupation: Looking for Civic Space in a Public Place," organized by Schlabs on April 9, with professor Alan Plattus (Yale College '76) as guest speaker. Schlabs began by arguing that Dewey saw public space as the maker of both individual and collective political identities. The phenomenon of Occupy Wall Street (OWS) supports Dewey's theory that civic space is not something given but constantly in the making. As sociologist Saskia Sassen has recently suggested, OWS's novelty consists in the association of civil disobedience and a leaderless organization with a straightforward claim for public space. Offering a historical parallel, Plattus examined Dewey's response to the Pullman Strike of 1894. He argued that OWS, as well as the Arab Spring, should be seen by architects as an invitation to become activist planners rather than grand visionaries. The architect's role remains the construction of the "cosmopolitan canopy" on behalf of society, Plattus said, citing Elijah Anderson's book, *Code of the Street,* in which the Yale professor of sociology describes the capacity public spaces have to put aside diversity and allow people to share and observe each other's commonalities.

Now that the "Ph.D. Dialogues" have found both a fitting format and an engaged audience of faculty and students from both the School of Architecture and the Art History department as well as the support of the Dean of the Graduate School of Arts and Sciences Fund, they serve as an opportunity for the school to document and discuss ongoing research and inquiry within the field.

—Andreas Kalpakci (MED '13)

George Nelson

George Nelson on Exhibit

George Nelson: Architect | *Writer* | *Designer* | *Teacher,* organized by the Vitra Design Museum, will be on display at the Yale Architecture Gallery from November 8, 2012, through February 1, 2013.

The exhibition *George Nelson: Architect* | *Writer* | *Designer* | *Teacher,* curated by Jochen Eisenbrand of the Vitra Design Museum, demonstrates the significant contribution George Nelson (1908–1986, B.A. '28, B.F.Arch. '31) made to American design in the second half of the twentieth century. Trained as an architect with a degree from Yale, Nelson was not only an important designer but also an acclaimed writer, lecturer, exhibition designer, and photographer. After Yale, he was a Fellow of the American Academy of Rome, from 1932 to 1934. Soon after he returned to the United States, his interviews with numerous leading Modern European architects were published as profiles in *Pencil Points* and later assembled in a Yale School of Architecture book, *Building a New Europe: Portraits of Modern Architects* (Yale University Press, 2007). He became an associate editor of *Pencil Points* from 1935 to 1943 and then a consulting editor at *Architectural Forum* from 1944 to 1949. In his postwar book, *Tomorrow's House,* co-authored with Henry Wright, he introduced the concept of the "family room" and the "storage wall." The latter would become one of his most iconic design contributions and is still produced today.

As design director for furniture manufacturer Herman Miller, Nelson helped forge the company's corporate image for more than two decades. He played an essential role in bringing Herman Miller together with Charles and Ray Eames, Alexander Girard, and Isamu Noguchi, among other seminal designers. Early on, Nelson believed design should be an integral part of a company's philosophy, leading to his pioneering work in business communication and corporate design.

Divided into five subject areas, the exhibition consists of more than 120 objects, including chairs, benches, desks, cabinets, lamps, and clocks as well as more than fifty historical documents, such as drawings, photographs, architectural models, and films. The first section, "Nelson and the House," highlights the subject as a pioneering planner and designer of the Modern single-family home during the 1940s and 1950s, including photographs of the Sherman Fairchild House (New York, 1941), photographs and a model of his modular, prefabricated Experimental House (1952–57), and the Storage Wall (1944). This section also presents his now iconic Modern furniture, such as the Herman Miller Case Goods (1946), the Comprehensive Storage System (1959), the Coconut Chair (1956), and the Marshmallow Sofa (1956). The second section focuses on "Corporate Design," showing Nelson's work for clients such as Abbott, Alcoa, BP, Ford, Gulf, IBM, General Electric, Monsanto, Olivetti, and the U.S. government. The third section shows his designs for the office, including the L-shaped desk (1947), which was a forerunner of the workstation; the Action Office (1964), and Nelson Workspaces (1977). A section on exhibition design focuses on Nelson's role as head designer of the American National Exhibition in Moscow (1959), the Chrysler Pavilion at the 1964 World's Fair in New York City, and work for the U.S. Information Agency. The final section provides an overview of Nelson as an author and editor and features his numerous articles, books, films, and slide presentations in which he addressed the topics of urban planning, consumerism, and aesthetic perception in Western society.

George Nelson: Architect | *Writer* | *Designer* | *Teacher* is the first comprehensive retrospective of Nelson's work. The exhibition toured Europe before coming to the United States, where it has been displayed at the Bellevue Art Museum, in Seattle; the Oklahoma City Museum of Art; the McNay Art Museum, in San Antonio, Texas; and, most recently, at the Cranbrook Art Museum, in Bloomfield Hills, Michigan. The Yale School of Architecture Gallery is the final stop before the works return to Vitra's permanent collection in Germany.

Herman Miller has generously sponsored the American tour, and is the presenting sponsor of the Yale School of Architecture exhibition.

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1. George Nelson, ca.1965 Photography courtesy the Vitra Design Museum Archive.

2. Two staff members in Nelson's office with a model for the American National Exhibition "Jungle Gym," Moscow, 1959. Photograph courtesy Vitra Design Museum Archive.

3. Marshmallow Sofa, 1956 Photograph courtesy Vitra.

American Mid-Century Design

A symposium, "American Mid-Century Design and Its Legacy Today," organized by Dietrich Neumann, the Royce Family Professor at Brown University, will be held on Friday afternoon, November 9, and Saturday, November 10, 2012.

Coinciding with the exhibition *George Nelson: Architect* | *Writer* | *Designer* | *Teacher,* this symposium will examine the work of the designer George Nelson in the context of its time as well as the legacy of mid-twentieth-century Modern design. Nelson and his contemporaries—among them, Edward Wormley, Eero Saarinen, Harry Bertoia, Charles and Ray Eames, Jens Risom, and Florence Knoll—helped to evolve the Bauhaus aesthetic into a more colorful, playful, technically savvy and versatile idiom that was evocative of the American lifestyle at midcentury. From the Marshmallow Sofa for Herman Miller to the multimedia extravaganza "Visions of the U.S.A.," designed for the 1959 Sokolniki Park exhibition in Moscow, Nelson's highly collaborative approach to design has had a lasting influence. The challenges and opportunities that framed and inspired Nelson's work are matched by the paradigm shifts contemporary designers face today.

The symposium will examine the formative years of American Modernism in the 1930s, Modernism in the mid-twentieth century, Nelson's engagement with new media and educational tools, and his office's collaborative design strategies. A fifth and final session on Saturday afternoon is devoted to Nelson's legacy and the business of design today. Contextual rather than biographical, the symposium brings together historians such as Beatriz Colomina (Princeton), Kurt Forster (Yale), and Christopher Pullman (Yale); curators, including Juliet Kinchin (MoMA), Donald Albrecht (Museum of the City of New York), and Jochen Eisenbrand (Vitra); critics, including Paul Makovsky (*Metropolis Magazine*) and Alice Rawsthorne (*The New York Times*); designers such as Janet Thompson and Ralph Caplan, and entrepreneurs such as Murray Moss (Moss, Ltd.) and Rob Forbes (Design Within Reach). The keynote event on Friday night will be a discussion between Yale design historian Ned Cooke and London-based designer Mark Newson. Addressing the history, politics, aesthetics, and production of design at midcentury and now, the symposium will create a contextual framework for the George Nelson exhibition at Yale, shedding new light on the emergence of one of America's most prominent designers, and challenge our views on the business of design today.

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Eisenman's Projects

Palladio Virtuel at Yale

Palladio Virtuel is on display at the Yale School of Architecture Gallery from August 20 to October 27, 2012.

Conceived and designed by Peter Eisenman, Charles Gwathmey Professor in Practice, and critic in architecture Matt Roman ('08), *Palladio Virtuel* presents the culmination of ten years of study on Renaissance architect Andrea Palladio's villas.

Focusing on twenty Palladian villas from the late sixteenth century, *Palladio Virtuel* asks what can still be learned from an architect whose life and work has been analyzed exhaustively by both architects and historians—for example, Rudolf Wittkower's typological research on Palladio and Colin Rowe's linking of Modern architecture to the Renaissance through a comparison with Le Corbusier, which opened up to architects new areas for research and design in the 1960s and 1970s. However, rather than seeing Palladio as a mannerist deviating from a Renaissance ideal, as these historians did, Eisenman finds a complex, indeterminate internal relationship in his oeuvre. This discovery is presented in three chronological sections: "The Classical Villas: The Impending Crisis of Synthesis," "The Barchessa Projects: Extensions into the Landscape," and "The Virtual Villa: The Dissipation of the Villa Type."

Going beyond typology, proportion, and history, the exhibition of twenty original models and more than one hundred drawings reveals previously hidden or virtual readings of Palladio. From the traditional architectural components—the portico, circulation, and central figured spaces—Eisenman finds adjacencies, superpositions, and overlays that have no preferred or original ground. In the resulting relationships of these components there emerges a complexity in Classical work beyond the literal presence of typical building elements. In contrast to the inherited ideas of harmonic proportions, this analysis displaces any notion of a part-to-whole stability or origin in Palladio's work and proposes that his villa forms dissipated over time, their components essentially becoming unrecognizable.

In *Palladio Virtuel,* the architect's legacy is read as a confrontation with certain persistent formal problems. This evolution is reflected in *I Quattro Libri,* for which, at the end of his life, Palladio redrew buildings as he had wanted them to be—as "virtual" projects. In a sense, he also redrew the very boundaries of the discipline in the late sixteenth century by proposing a series of radically different villa plans, each an exercise in double and triple readings. As a result, the overlay of building, drawing, and text in *I Quattro Libri* renders Palladio's architectural project conceptually incomplete.

Palladio Virtuel opens up the architect's work and perhaps the Classical world to a contemporary interpretation, giving classical precedents new relevance for today. A book recording Eisenman's research, *Palladio Virtuel: Inventing the Palladian Project,* is forthcoming from Yale University Press.

Campo Marzio at the Biennale

Yale student projects in *The Project of Campo Marzio* are on display at the Venice Biennale, in the Central Pavilion of the Giardini, from August 29 to November 25, 2012.

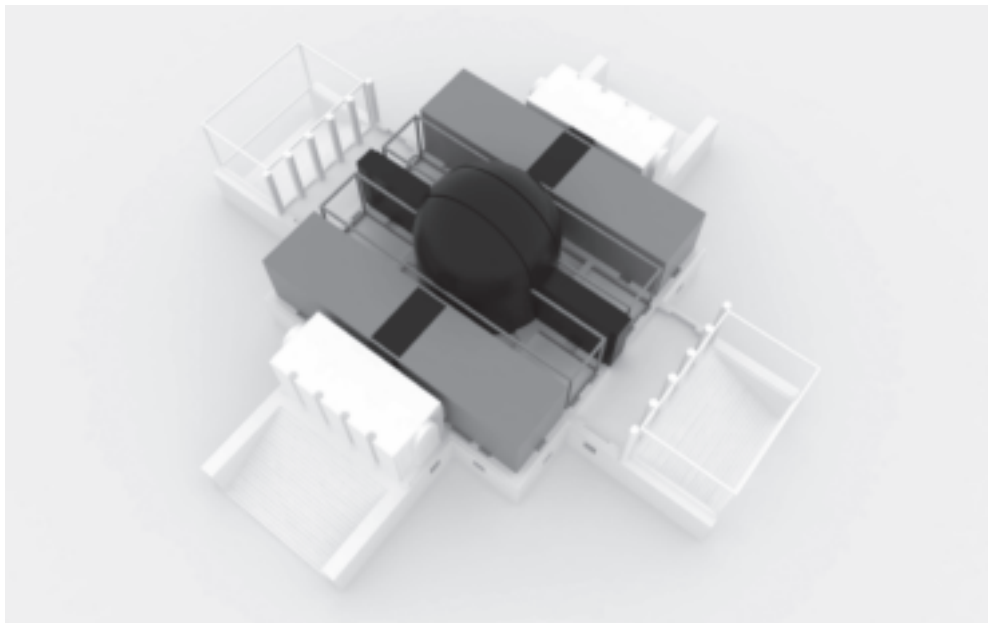
Sir David Chipperfield, Yale's Norman Foster Visiting Professor in fall 2011 and the director of the 13th International Architecture Biennale, invited Peter Eisenman to propose a project for the Central Pavilion at the Venice exhibition, which this year is organized around the theme "Common Ground." Eisenman, in turn, invited graduate students in his seminar on Piranesi to contribute the historical analysis produced in the course as a platform for three contemporary interpretations of the Campo Marzio drawing—one from Eisenman's New York office, Eisenman Architects; a second from Jeffrey Kipnis working with students of Ohio State University; and a third from Pier Vittorio Aureli of the Belgian office, DOGMA. Each of the teams will revisit Piranesi's unsettled provocation—250 years after the drawing's first printing—to propose answers to questions of ground and architecture.

The Yale installation, *The Project of Campo Marzio,* was completed as part of a seminar taught by Eisenman with critic Matt Roman ('08) in spring 2012. It started with the assumption that the *Campo Marzio del'antica Roma* is a unique instance of Piranesi's theoretical work in terms of architecture's relationship with the city. The students produced a gold-leafed, 3-D-printed model—the first of its kind—developed from a full three-dimensional interpretation of Piranesi's original etching, accompanied by an exhaustive morphological study of his architectural inventions.

In 1762, after years of fieldwork measuring the remains of ancient Roman buildings, Piranesi published his *Campo Marzio dell'antica Roma,* a folio of six etchings that have haunted the minds of architects and architectural scholars ever since. These etchings and Piranesi's further studies constitute a landmark in the shift, characteristic of the Enlightenment, from the traditional antiquarian view of history to the scientific, archaeological view of history. Moreover, they embroiled Piranesi in a vitriolic debate with his colleagues on the relative merits of the repose and decorum of Greek architecture versus the visual ornamentation and power of Roman design that resonates even today.

However, it is the map drawings themselves—so precise, so specific, yet so utterly impossible—that fascinate. A theoretical debate has ensued over their enigmatic qualities, a choreographed menagerie of architectural facts afloat upon … what? A ground? A land? A "shifting, indeterminate plane"? A page?

The students include—Daisy Ames, Adrienne Brown, Aaron Dresben, Caitlin Gucker-Kanter, Nicholas Kehagias, Amy Kessler, Ollie Nieuwland-Zlotnicki, Talia Pinto-Handler, Otilia Pupezeanu, Teo Quintana, Aaron Schiller, and Melissa Shin (all M.Arch '13). In addition, Gucker-Kanter and Quintana, along with recent graduates David Bench ('12) and Can Bui ('12), helped produced the Eisenman Architects' project.



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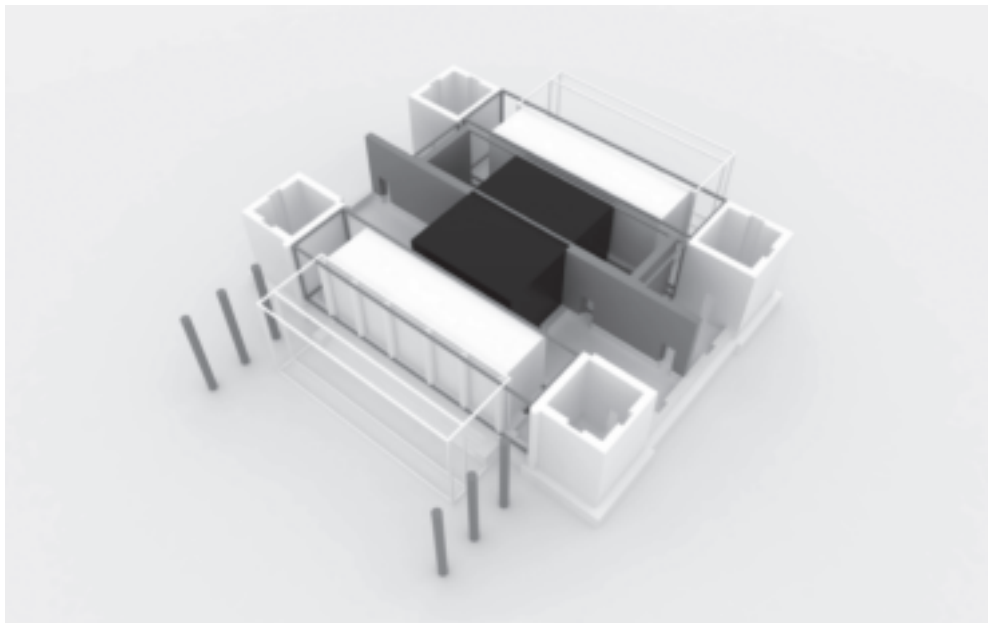

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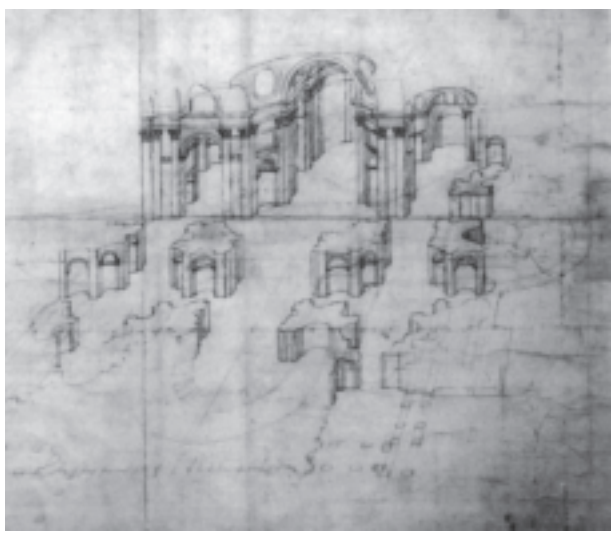

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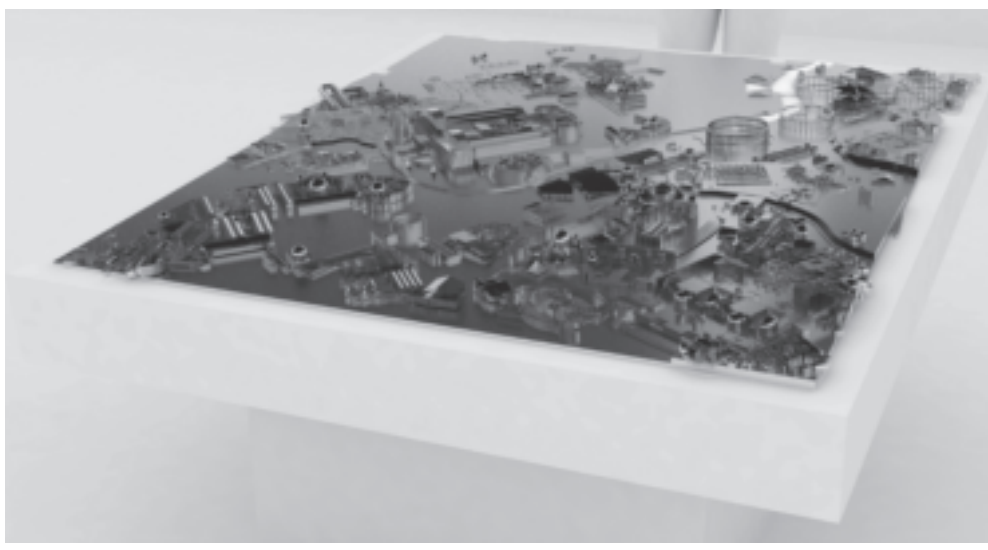
1. Analytic models of: Villa Rotonda, 48" x 66" x 4 7/8"

2. Villa Valmarana, 48" x 66" x 2 5/8"

   Peter Eisenman, Matt Roman, others, 2011–12. All models fabricated in 2012 by Karl Schmeck ('12) of painted basswood, acrylic, and stereolithography components produced by LGM Architectural Visualization, Minturn, Colorado.

3. Baldassarre Peruzzi (1481-1586), perspective drawing of St. Peter's Basilica, Rome.

4. Campo de Marzio, gold-leaf 3-D print, completed by Yale students in Peter Eisenman's seminar spring 2012.



4

Fall Events

1

The Eisenman Collection Exhibited . . .

The Eisenman Collection of Modernism in Architecture, Design, and the Fine Arts is the focus of an exhibition at the Beinecke Library opening on October 15, 2012. A roundtable discussion, "The Eisenman Collection: An Analysis," will be hosted by the Yale School of Architecture in conjunction with the show on November 1. Moderated by Kevin Repp, curator of Modern European Books & Manuscripts at the Beinecke Library, the discussion will include Mary Ann Caws (City University of New York), Jean-Louis Cohen (New York University), Beatriz Colomina (Princeton University), and Mark Jarzombek (MIT). A reception will follow at the Beinecke Library. Co-published by Yale University Press and the library, the book *Modernist Media: The Eisenman Collection at Yale* will include a catalog of the work; the book will be released in spring 2013.

The Eisenman Collection, assembled in the 1960s and early 1970s, consists of more than 2,500 individual items: some of the most rare art and architecture publications of the twentieth century, a full portfolio of Futurist manifestos, broadsheets, original prints from El Lissitzky and his Constructivist counterparts, and dedicated journals and signed letters by Le Corbusier, Walter Gropius, Laszlo Moholy-Nagy, and others. While architecture is its center of gravity, most of the material in the collection addresses a much broader range of Modernist activity. The periodicals in particular reveal important contributions in the areas of painting, interior and graphic design, typography, literature, philosophy, and social and political agendas. Futurism, Dada, Constructivism, Devetsil, De Stijl, Bauhaus, Purism, the International Style, and other Modernist movements are well represented in the collection; its geographic scope is equally broad and comprises avant-garde material from Great Britain, Italy, France, Germany, Belgium, the Netherlands, Austria, Hungary, Czechoslovakia, and the Soviet Union.

Eisenman notes, "These magazines are as much about who I am and how I define myself as any essay I have written or building I have designed. . . . In the end, I have always maintained that books are as important as buildings. This collection is a testimony to that idea."

… and Discussed

Constructs How and why did you start your collection?

Peter Eisenman Whatever or whenever it was that I started collecting, I was unaware that I was collecting or starting a collection. When I was ten, I collected *Adventure Comics.* I was enamored with the Modernist typography on the covers. I often laid them out side by side in my room just to look at the ensemble of dynamic letters, forms, and colors. The same might be said of postage stamps. I collected only British Colonials because of their multi-colored engravings of indigenous scenes. While it was the graphics that commanded my attention, I nevertheless learned quite a bit about geography, if not geopolitics.

The same kind of visual stimuli probably started me on collecting architectural magazines, first, consciously, with *Casabella* in the summer of 1960. I was taken by the magazine's format and typography. Completing the collection—though never achieved—became such an obsession that I carried a list in my wallet of all the numbers that I had and those that I needed.

Constructs Why did you focus on the periods that you did? And why was no one else paying attention to these documents and books and were they already rare when you began to collect them?

PE Initially, my focus was on periods and publications I liked: Futurism, De Stijl, Le Corbusier and *L'Esprit Nouveau, L'Architecture Vivante,* and the Bauhaus. It was only later that I became interested in more "off-beat" journals from Eastern Europe: *Stavba, Blok, Sovremennaya Architektura, MA, ReD, Lef,* etc. It was easy to track the existence of these magazines since they all advertised in each others' journals. Often their content was redundant and repetitious. It was only at the end, in the late 1970s, that I started finding rare, one-of-a-kind publications. By then, I was paying two private-school tuitions for my children, and I had to go cold turkey on collecting. In any case, by the early 1980s, most of the good things were bought up or had become so expensive that there was very little left on the market. Back then, there were dealers, catalogues, and auctions producing information that was even more interesting bibliographically than the works themselves.

Constructs Did you ever think you would amass so much significant material?

PE Now, at a distance of some twenty-five years, I myself am impressed with the range, if not depth, of the collection. I know that some of the pieces—for example, the handwritten letter from Le Corbusier to the jury of the 1927 League of Nations competition, among many other manuscripts—exist nowhere else!

The Sound of Architecture

J. Irwin Miller Symposium
October 4–6, 2012

2

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

A J. Irwin Miller symposium, "The Sound of Architecture," held at the School of Architecture from October 4 to 6, organized by Professor Kurt Forster and Ph.D. candidate Joseph Clarke will draw on a variety of disciplinary expertise in its quest for an understanding of architecture as an auditory environment. Leading scholars from fields as diverse as archeology, media studies, musicology, philosophy, and the history of technology will converge at Yale to discuss critical questions alongside major architects, acoustical engineers, composers, and artists.

On Thursday, October 4, opening remarks by Professor Kurt Forster will bring the issues of the symposium into focus by way of key examples from the wide arc of historical issues and the enormous variety of buildings with their characteristic sonic properties. A lecture by architect Brigitte Shim of Shim-Sutcliffe Architects, Toronto, will describe the celebrated Integral House of 2008, a house for a mathematician combined with a private performance space.

On Friday, October 5, two conference sessions will lay the theoretical groundwork for the rest of the symposium, considering the phenomenology of listening and exploring how sound situates bodies in their architectural environments, followed by back-to-back sessions that will examine the mediation of sound by architecture and the representation of architectural space in sonic media that culminates in a performance of the audiovisual work "Alcatraz" by composer Ingram Marshall, a visiting lecturer at the Yale School of Music.

On Friday evening, architect Elizabeth Diller, of Diller Scofidio + Renfro, will deliver the symposium's keynote lecture, reflecting on the role of sound in her firm's early media artworks and its more recent architectural interventions at New York City's Lincoln Center.

There will be two sessions on Saturday, one on the soundscapes of cities and the politics of urban noise and another examining the affect of sound on the aesthetic and social character of space.

With its broad spectrum of thematic issues and expert contributors, "The Sound of Architecture" aims to stake out a new set of questions for ongoing scholarly inquiry and to reaffirm architecture as a place of convergence among old and emerging disciplines.

Women in Architecture

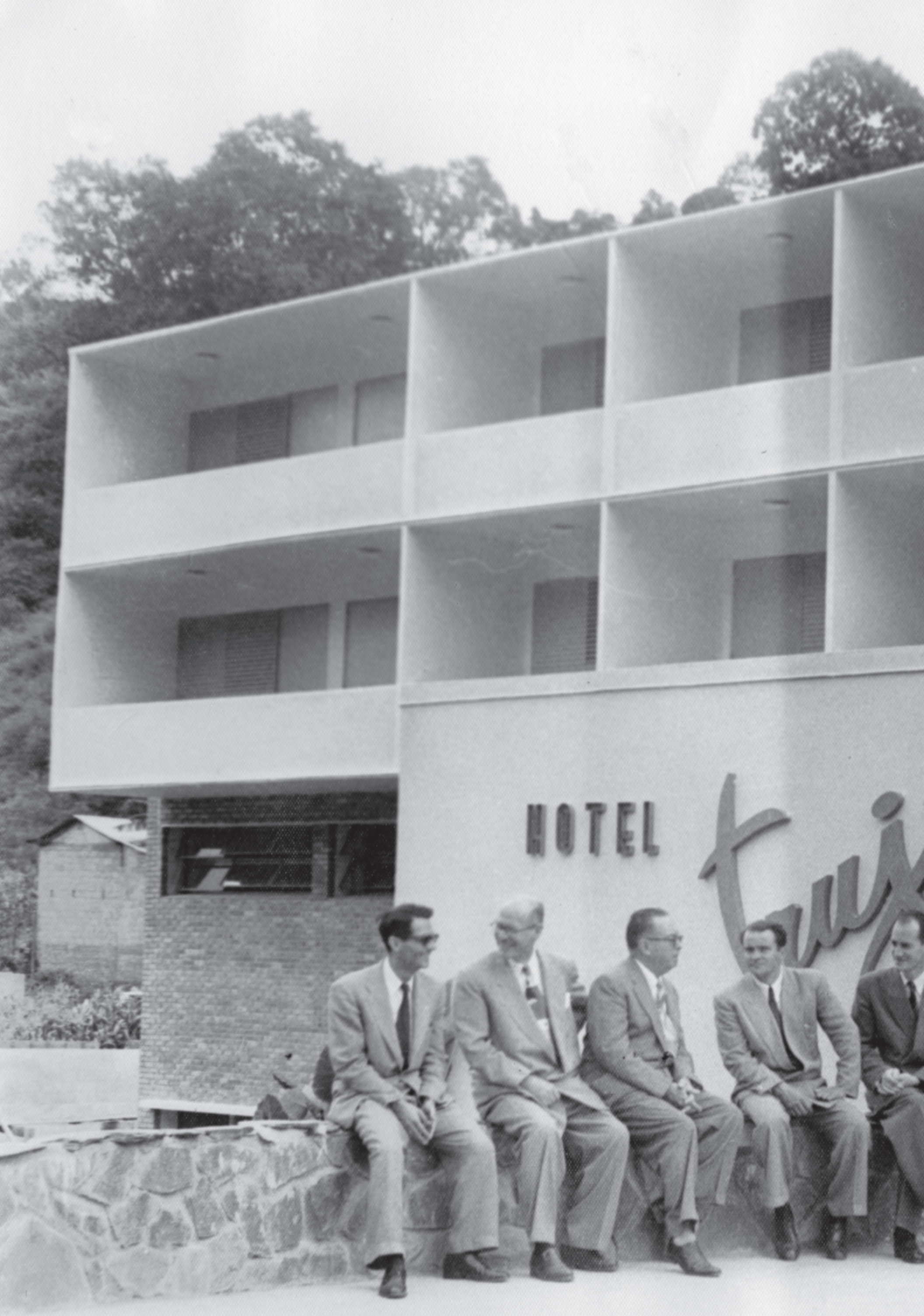
Reunion and Symposium
November 30 and December 1, 2012

This first ever gathering of the alumnae of the Yale School of Architecture will celebrate the accomplishments of women architects across the years and mark the thirtieth anniversary of the Sonia Albert Schimberg Award. Sonia Albert ('50) was one of two women architecture graduates that year and her daughters created the award in her memory to recognize the most promising women graduate each year. The gathering will present and discuss the legacy of women graduates of Yale and take stock of the current conditions in architecture and related fields. Topics include the roles of client and architect, social change, shifting and enlarging the definition of practicing and teaching architecture. Alumnae spanning over thirty years of graduating classes as well as current students and experts from other disciplines will participate in the program.

Inaugurating the celebration will be a lecture and panel on women who graduated from Yale and a discussion among Sonia Albert Schimberg Award winners. Saturday's program is organized around two panels, one in the morning and one in the afternoon and an afternoon roundtable session framing a keynote luncheon. Each panel will be moderated by Yale faculty and attendance will be open to those registering for the conference and current students. The first panel will welcome presentations from Yale alumnae about the changes in their architectural practices as they have grown and developed their firms. In the afternoon, the final panel will focus on the opportunities in teaching and the future of the teaching of architecture from the point of view of many graduates whose careers have focused upon academia. Roundtable discussions will provide choices about topics such as extending practice and the pursuits into design, planning, community advocacy, and technology, a direction that many graduates have taken. Central to the day will be two lunch talks, one by Maya Lin (Yale College '82 M. Arch '86) and author Anna Fels whose book *Women and Recognition* has been at the forefront of work on the culture of work and creativity.

1. Cover of *Mecano* No. 3, 1922, courtesy of the Peter Eisenman Collection, Beinecke Library, Yale University.

2. Henry Lerolle, *The Organ Rehearsal*, oil on canvas, 93 1/4 x 142 3/4 in.,1887. Collection of the Metropolitan Museum of Art, New York. Gift of George I. Seney.


HOTEL

Yale Women in Architecture

Sonia Albert Schimberg (’50) at hotel completion in Caracas designed with Luckman Architects, 1955. Courtesy of Anne Schimberg Weisberg.

Elihu Rubin and Todd Reisz

Elihu Rubin (Yale College ’99), the former Rose Visiting Assistant Professor and now assistant professor of urbanism discusses issues in teaching and research with incoming Rose Professor Todd Reisz (Yale College ’96, M. Arch ’01).

Nina Rappaport Your very different backgrounds have informed your understanding and interest in urbanism. Elihu comes from history and urban planning, and Todd comes from architecture and working with OMA/AMO. How have those experiences had an impact on your work today?

Todd Reisz After studying English at Yale College, I worked as an urban planner for the City of New York. It was my entry into planning and architecture. I experienced the city as a negotiation of political and bureaucratic forces. This was during the Giuliani years when real estate development was increasingly seen as a way to make money and solve urban problems. After getting my architecture degree at Yale, I got a job at OMA’s research arm, AMO—not because I had studied architecture, but because I had studied literature. They were looking for researchers and editors. It was there I started to see cities as more open-sourced, less romantic places. At OMA, I got a sense that cities are continuously reduced to what people are able or willing to perceive. Work at OMA exposed me to issues beyond America and Europe—specifically, cities in the Arab world, cities that constantly challenge lazy assumptions.

Elihu Rubin I got interested in urban history and architecture when I was at Yale College through professors such as Vincent Scully and Alan Plattus. I majored in ethics, politics, and economics, which continues with me in thinking about a broader political and economic critique of architecture and design. I worked in storytelling, social history, and ethnography in New Haven. Elena Oxman (Yale College ’99), and I made films about the city that focused on issues in planning, public space, collective memory, and the psychological connections people have to their environment. After Yale, I studied American architecture at Berkeley with an eye on ordinary places. But first I got a master’s degree in city planning, focusing on transportation planning and looking closely at planning rhetoric and methodologies. I appreciated the progressive perspective of people who wanted to improve things, to make the city function better, and yet I developed a critical view of the paternalism and lack of transparency in planning.

NR You both share an interest in the underpinnings of the structures of finance, politics, and power in terms of the development of the city, rather than the design of the architecture. Todd, how do you relate Dubai’s financial and political structures to other city development, and what are you learning from that?

TR What is fascinating to me is that a city like Dubai can seem formally different than, say, London, but their development logics share a similar DNA. This has much more to do with financial and political ties than anything else. That is why I think it is interesting to compare Elihu’s recently published book, *Insuring the City*—which tells us about how, for example, a particular business sector influenced Boston—with what is happening in Dubai, whose modern history is another explicit example of the links between commerce and urbanism. Often, outsiders looking at cities in the Middle East want to identify the exotic and are quick to criticize what they see—profits trumping planning, no public space, and whatnot. Criticism, however, can sometimes conceal a frustration about the similarities.

NR I recently saw a film comparing Dubai and Detroit—one city on the rise, the other in demise, both fragile. It pointed out methodologies needed to study and understand the forces that shape the two cities. Elihu, how would you compare the issues between them?

ER Tools of analysis can be brought to bear on many of these different places because they are as similar as they are different. So, Dubai, Detroit, London, Tokyo, and smaller American cities are subject to the same forces. One method of inquiry is to unravel the forces that produce urban space, both physical and social spaces. The architectural and urban landscape—because it is *there,* it seems to exist as an uncontested fact—masks the often conflicting forces that roil under the surface. *Insuring the City* is, in part, an effort to deploy this method, to pull apart and examine the forces that have produced a complicated, postwar automobile-era landscape. Architectural design becomes one more factor that is mobilized by power. The building is not only a functional container but also a symbolic landscape to advance a corporate mission. Those kinds of stories play out in all these different places.

TR I don’t use a single process when approaching a city. However, I often find myself working where there is a lot assumed about a place. Testing those assumptions often helps formulate a method and even a product. The documentary Nina referred to brings up a current condition: the popularization of urbanism. Everyone wants to talk about it. It’s easier today than a decade ago to ponder whether it is even worthwhile to compare Detroit and Dubai. Detroit represents a bizarre kind of temple of urbanism, especially from a European perspective. People take pilgrimages just to see how devastated it is and then make claims of discovering its green sprouts. Stories of Detroit fit into a developing genre of writing. One of my first courses at Yale will focus on how cities are portrayed in writing—not in literature but in this new popular genre, urban writing. One way of approaching urban research is to examine what we are reading and to consider those sources’ methods and limitations.

ER Detroit and Dubai are great examples because we project so much onto them. Urban researchers are often outsiders, and we need to cultivate a self-reflexive approach. Every research project or, for that matter, architectural or planning project implies some form of commitment to the people and places we encounter, and we are responsible to them when we generate narratives, designs, or planning processes. George Packer, writing in *The New Yorker,* took Rem Koolhaas to task for his research and writing on Lagos, Nigeria. Koolhaas, Packer claimed, kept a cool distance, flying over the city in a helicopter, making short and superficial research forays, all to figure out “how it works,” as if it were an extremely complicated jigsaw puzzle. Packer wrote a compelling story about Lagos, Koolhaas’s outsider status, and the extreme mobility—for me, a key term—that it implied.

NR Todd, what has been your experience in the Middle East in terms of access and getting firsthand knowledge of the issues? How do you get the ears of a developer who is skeptical? How do you do research in such an unfamiliar place?

TR You keep knocking on doors. But the job can never feel completed. There is a false notion that a city can be understood, as though you can fly over and analyze it in terms of its morphology. Packer might have claimed that was Koolhaas’s approach to Lagos—though Koolhaas might refute that—but, today, a helicopter ride could seem more in depth than what many critics do. At least one writer on urbanism takes pride in never leaving his home. I try to integrate myself to some degree. I am lucky that I have been able to live in Dubai as part of my work on that city, but that domesticity has its drawbacks, too. Urban analysis is dubious for the same reasons that a true ethnography can never exist. Even the most distant critic or writer is necessarily complicit in the subject. I like to think my work reveals my own complicity.

The *Al Manakh 2* book project (2010), which I edited, was about collecting perspectives from those going about their lives in Dubai, Doha, and other Gulf cities. The articles overlap and sometimes contradict one another. However, together, they offer more insight than any traveling critic. The book avoids the single narrative that most people expect. Film is one medium that has the potential to be a really exciting way to look at cities: with a film, viewers are more ready to hear different perspectives, whereas a bound volume suggests finality.

NR Then, how do you teach urbanism? For example, our American urbanism tradition often separates urban history from architecture, with multiple narratives.

ER In teaching urbanism, I talk about three tiers: first, the built environment, which includes unbuilt and informal spaces; second, social life and collective experience, which draws from sociology, anthropology, economics, and demographics; third, the psychological or phenomenological, experience of living in cities. On the one hand, I try to embed architecture and professional design in the broader narrative of city-building and social history. On the other hand, I resist the idea of a singular narrative. The researcher, writer, and teacher of urbanism has a diverse tool kit, and there are as many stories to tell as there are urban experiences. An important goal is transparency regarding the methods and techniques of how those stories are researched and represented.

NR Todd, what do you hope architecture students learn and carry forward in terms of urbanism? How does your teaching differ from the way you were taught?

TR When I moved to Europe, I encountered the assumption that if you are an architect, you are also an urban designer. At OMA, you could be working on a building one week and on a new city outside Cairo the next. I hope American architects are still more modest in their approach to cities. In studying and debating urbanism, it is more important to continually confront the complexities of cities rather than to look for how to convert research into form. One of my Yale courses will be a historical investigation of the Arabian peninsula. The course aims to provide a regional overview and foster a more fertile knowledge of how cities get made.

ER One of the ways I position my graduate seminar is to think about deep site research. In a sense, architects and design professionals are the ultimate outsiders. Today, I observe how ecological science dominates the conversation around site research. It is an important lens, but it sometimes comes at the expense of a sensitive consideration of the social world in which design interventions take place. Bringing a deep sensitivity to a site should inspire, not paralyze, the design process. Ultimately, that intervention might become more modest than it might have been otherwise.

TR In terms of instilling a sense of modesty, I would also put forward the need for a reflexive approach. As an architect or a designer, you are inherently part of a lineage of consultants. I can’t tell you how many times I have sat on design reviews for new ideas for cities such as Abu Dhabi, where, for example, a Canadian firm says that everything has been done wrong in the past without even a guess as to why it was done in the first place. As a designer, you are never the first to arrive, and you won’t be the last.

NR Todd, you just mentioned that you have been on design-review committees. Do you want to be more involved in shaping cities, or are you more interested in your research, writing, and teaching?

TR Sometimes I think I am lucky that I escaped a career of needing to make buildings. I enjoy journalistic endeavors the most. My books are not specifically for architects, and the greatest honor is when, for instance, *Al Manakh* is picked up by someone who lives in Kuwait and has no architecture or planning background. There are multiple ways to influence how people experience cities. Sometimes buildings are the least effective option.

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1. The Patron Endows: In January 1957, Carrol Shanks (right) of Prudential presented his company’s vision. Looking on is the Mayor of Boston, John Hynes, and a television host from WBZ TV. Courtesy of Prudential Financial, Inc.

2. View of Emirates City, Ajman, UAE. Photograph by Todd Reisz.

In The Field

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1. Jerome Haferd ('10) and Brandt Knapp ('10), Folly, Socrates Sculpture Park, New York, 2012.

2. Louis I. Kahn, construction of Indian Institute of Management, Ahmedabad, India, 1962. Courtesy of the Louis I. Kahn Collection, The University of Pennsylvania.

Small Magazines

"Don't you know?" the proprietor of an architecture Web site told me recently, "print is dead." As evidenced by the profusion of print in the recent *Archizines* exhibition, however, innovations breed nostalgia in the same way reformations breed counter reformations. On display from April 17 to June 9, 2012 at the Storefront for Art and Architecture, in New York, *Archizines* showcased eighty architecture periodicals from around the world, ranging from glossy to decidedly simple.

Curated by globe-trotting design writer Elias Redstone, *Archizines* gathered together perhaps the most diverse collection of architectural and urban writing in the world. "[Small magazines] make an important and often radical addition to architectural discourse and demonstrate the residual love of the printed word and the paper page in the digital age," Redstone posited in an exhibition publication. Designed by \ / | < | \ | (Isaiah King '09, Giancarlo Valle, and Ryan Neiheiser), the exhibition comprised magazines, journals, and zines displayed on white-rod stands of varying heights like a swarm of butterflies in flight. Painted foam chairs resembling boulders, also designed by \ / | < | \ |, were scattered throughout the space, forming an abstract landscape. The design invited the haptic pleasure of physical browsing, a rare activity since the onslaught of electronic media.

What explains the persistence of print? That question was pondered at length during a January panel discussion at the Cooper Union, where editors from four paper periodicals gathered, including Jacob Reidel ('08), of *CLOG*; King and his colleagues, of \ / | < | \ |; editors of *Another Pamphlet*; and editors of *Pidgin,* a student journal of the Princeton School of Architecture. Cynthia Davidson, editor of *Log*; presided as moderator.

For these young editors the static nature of print serves as a blockage in the stream of text and images that passes across the various screens every day, as shown in the new journal *CLOG,* which explores a single topic from a variety of perspectives. Or, as Reidel said, "As many perspectives as we can think of and fit in." *Another Pamphlet* is also organized around a single theme, but contributors' names are removed from their pieces, shuffled, and listed in the back, creating a purposefully non-hierarchical guessing game embedded within the zine. For the editors of *Pidgin,* print offers a temporal finality that suits its mission of capturing the work and thinking produced in the school during that year.

Davidson began the conversation by asking if the editors considered the demographics of the audience for their journals. *CLOG*'s editors boasted about routinely selling out their issues. Davidson joked that they were "clearly aiming for world domination." *Another Pamphlet* operates on a more modest, print-on-demand model. Small or tiny, glossy or hand-folded, the overall editorial impetus of these young journals is to facilitate conversation rather than advance manifestos or architectural dogmas. So for those who put them together, the production becomes a learning process about fostering an exchange of ideas within a group of editors, contributors, and a (typically) small group of readers. Marinetti and Le Corbusier would not have approved.

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

A Folly at Socrates

Recently the Socrates Sculpture Park, in Long Island City, New York, partnered with the Architectural League of New York to organize the competition "Folly," which invited emerging architects and designers to propose a new interpretation of the traditional landscape folly. The winners were Jerome Haferd ('10) and K. Brandt Knapp ('10), who spent a two-month residency at the Sculpture Park. Their built project, "Curtain," is on display from July 14 to October 21, 2012.

Composed of four-by-fours painted white and wrapped in white plastic chain links spaced six inches apart, *Curtain,* a play on the term *curtain wall,* is a 25-foot-wide folly with a square-shaped plan and an irregular roof. It is a flat drawing come to life via 3-D extrusions from the plan, which was devised from the imposition of three grids (25 square, nine square, and four square) on top of each other. Points within this grid were made vertical at a range of eight to thirteen feet high to support the ceiling structure. The result resembles a house with an irregular rooftop structure not unlike certain Yale Building Project proposals from years past. Whether intentional or not, the way *Curtain* is sited emphasizes its residential nature: nicely framed by trees and a view of the East River, the winding dirt pathway from the entrance of the Park stops in front of it.

Like the follies of Castle Howard and Rousham in England, *Curtain* is an "eye-catcher," giving definition to the landscape and inviting one to take a closer look. This folly's mystery, however, is not characterized by solidity and mythic timelessness, but by the way it dares the visitor to inhabit it. The word *curtain* suggests that all the white chain links cloaking the structure are movable, like beaded curtains from the 1960s, but this folly decides where you go: only some of the "curtains" move, while others are pinned to the ground, acting as permeable walls.

As Knapp and Haferd have acknowledged in their handout, *Curtain* is ultimately about play. On a recent afternoon, children had taken over the folly, turning their game of chase into a maze of rejections and possibilities. Some kids cheated the system by stretching the immovable chain links, trying to fit between those six inches. They began to take handfuls of the chain "curtain" and throw them, watching them swing back and forth. Play, after all, requires some irreverence.

—Jamie Chan ('08)
Chan is a Boston-based writer.

Kahn Retrospective

Stanislaus von Moos, Yale's Vincent Scully Visiting Professor in the History of Architecture, and Jochen Eisenbrand, chief curator of the Vitra Design Museum, have curated the exhibition *Louis Kahn, The Power of Architecture*, which will be inaugurated on September 8, 2012 and on view through January 6, 2013 at the Netherlands Architecture Institute (Nai), in Rotterdam, and then on view at the Vitra Design Museum, in Weil am Rhein, Germany, from March 9 to August 25, 2013.

Louis Kahn (1901–1974) was one of the master builders of the twentieth century whose complex spatial compositions, an elemental formal vocabulary, and a masterly choreographic use of light, created buildings of timeless beauty and universal symbolic power. Among Kahn's major works is the extension to the Yale Art Gallery (1951–53), the building that initiated his fame, and the Yale Center for British Art (1969–74), his last building. Kahn taught at Yale from 1947 until 1958. Among further highlights in the exhibition are the Salk Institute (California), the Kimbell Art Museum (Texas), the Indian Institute of Management (Ahmadabad, India), and the Assembly Buildings for the Bangladeshi Parliament (Dhaka, Bangladesh). Kahn designed these projects in the 1950s and '60s, at a time when the International Style had clearly passed its climax and architects were challenged to respond to an increasingly urgent public desire for the symbolic and monumental. Kahn's influence can be seen in the work of architects as diverse as Robert Venturi, James Stirling, Moshe Safdie, Renzo Piano, Mario Botta, and Tadao Ando, among many others. Some of them, including Denise Scott Brown and Dean Robert A. M. Stern, have participated in a round of interviews that will be screened in the exhibition.

Louis Kahn, The Power of Architecture is only the second comprehensive Kahn exhibition to have originated in Europe, following *Louis Kahn: Dokumentation Arbeitsprozesse*, organized over forty years ago, at the ETH Zürich (1969), which focused predominantly on issues relating to design process and resulted in a book that was a reference point in the very making of architecture books—Heinz Ronner et al., *Louis I. Kahn: Complete Works 1935–74* (1977); expanded and revised editions published by Birkhäuser Verlag, Basel, in 1987 and 1999. The most recent important Kahn retrospective, *Louis Kahn: In the Realm of Architecture*, curated by David DeLong and David Brownlee was organized by the Los Angeles Museum of Contemporary Art in 1992, as the result of many years of work on the holdings of the Kahn Collection at the University of Pennsylvania, which became accessible in the 1980s. Though both curators took great care not to reduce Kahn to his role as a beacon of Post-Modernism, they couldn't prevent him from being seen predominantly in this context for many years to come.

Today, at a time when the celebration of "context," issues such as the iconography and symbolism of the everyday, and a Eurocentric notion of "type" or "typology" are no longer central in architectural discourse, other aspects of Kahn's work have moved into focus: for example, his extraordinary talent as a visual artist and painter, and in architecture, his visionary application of concepts of modern science and fascination with modular systems, concerns that directly anticipate key interests of the Japanese Metabolists. Kahn's increasing awareness of the role of topography, wind, and solar radiation toward an ecologically responsible culture, especially in his later work, is also significant.

While acknowledging Kahn's search for the monumental and the sacred in a section entitled "The Eternal Present: Ruins and Archetypes," this retrospective also highlights themes such as "Science. The World as Structure," "Group Form: Forms of Community and Community of Form," and "Grounding: Earth, Water, Air, Light." Another section, titled "The City: Philadelphia as Urban Laboratory," discusses the evolution of Kahn's urbanistic thinking as documented in his projects for that city and in his difficult relationship with Edmund N. Bacon, the longtime director of Philadelphia's City Planning Commission, who had made Philadelphia famous for "clearing slums with penicillin, not surgery" (Architectural Forum,1952).

Over forty selected buildings and projects are presented in the form of newly constructed and historic models, plans and original drawings, photographs and films. The Kahn Collection at the University of Pennsylvania was a prime resource, but architectural projects, models, and especially artwork from many other collections, such as the Museum of Modern Art and the Yale Art Gallery, as well as the Yale School of Architecture, are also included.

The catalog accompanying the exhibition offers a cross section of recent research on Kahn, including a biographical survey by William Whitaker as well as essays by Michael Lewis on his travel studies, Thomas Leslie on his structural expertise, Réjean Légault on his handling of concrete, Neil Levine on the Trenton Community Center, William Curtis on the meaning and impact of Kahn's work in India and Pakistan, Eeva-Liisa Pelkonen on his dialogue with the visual arts, and Stanislaus von Moos on his relationship to Philadelphia. Kenneth Frampton's seminal essay "Louis Kahn and the French Connection" (*Oppositions 22*,1980) is also reprinted in the catalog.

The exhibition is a collaboration between the Vitra Design Museum, the Architectural Archives of the University of Pennsylvania, Philadelphia, and the Netherlands Architecture Institute, Rotterdam.

—Stanislaus von Moos
Von Moos is the Vincent Scully Visiting Professorship in the History of Architecture.

Book Reviews

Architecture School: Three Centuries of Educating Architects in North America

Edited by Joan Ockman with Rebecca Williamson
ACSA and MIT Press, 2012, 400 pp.

This hefty book, commissioned by the ACSA for its centennial, is an ambitious and intelligent but inconsistent project covering the changes in architectural education in the United States and Canada over the last three hundred years. One has sympathy for the editor, Joan Ockman, because the task is enormous. She wisely presents this as the beginning of an incomplete project to be fleshed out more fully in the future. To this end, she made the smart editorial decision to divide the book into two parts: "Chronological Overview," a history from pre-1860 to the present and "Thematic Lexicon," an encyclopedia-style compilation of essays organized around themes—"History," "Theory," "Criticism," "Regional Factors" —inscribed in architectural education. It is the second part that is admittedly arbitrary and open to expansion since, as both Ockman and the ACSA organizers note, the list is neither complete nor logically secure. However, the oddity of the thematic roster is one of the real pleasures of the book. The problem lies in the inconsistency of the essays, written by thirty-five different authors.

Part one is divided into six chronological chapters in twenty-year portions, and while the information covered is uniformly instructive, the attitude regarding what is and is not included. The story Dell Upton tells in "Before 1860: Defining the Profession" is a coherent one describing the struggle of early American architecture aspirants to distinguish themselves from builders, given that they were technically trained in the same manner and had no architecture schools nor accreditation to sanction the distinction. Michael J. Lewis's "1860–1920: The Battle between Polytechnic and Beaux Arts in American Universities" is perhaps the most interesting narrative, describing the transition from apprenticeship to education as the dominant mode of entry into the profession and the battle between the German-derived polytechnic education and the aesthetic approach of the French Beaux Arts. The struggle of particular educators to determine what was relevant to America reveals the complexity of a rapidly forming professional and educational agenda.

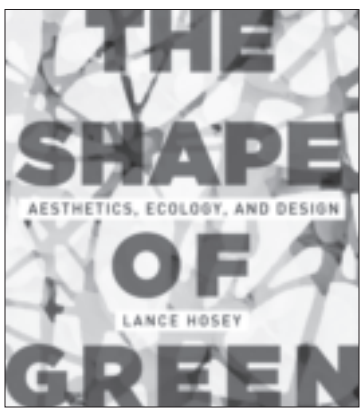
In "1920–1940: American Modernism's Challenge to the Beaux-Arts," Anthony Alofsin describes not just the huge impact that European immigrants made on American schools (i.e., Walter Gropius, Mies van der Rohe, and László Moholy-Nagy), but also previously established efforts at specific schools to establish a "Modern" and relevant alternative to the Beaux Arts form of education. In each of these essays the authors have kept their eyes on the (narrow) prize: architectural education and the specific schools that led the transformation. In Ockman and Avigail Sachs's "1940–1968: Modernism Takes Command," the story broadens as the issues surrounding the profession become more political: the GI bill that brings thousands to architecture school; the move toward political silence/centrality in the Cold War era; the subsequent reaction, when architecture education was seen to be too close to the military-industrial complex, to recoup architecture's holistic, humanist aim; and the move toward addressing the social life of cities. The authors attach this political-cultural narrative to specific schools and educators, but the story has a historical agenda larger than emerging and contested pedagogies. In "1968–1990: The End of Innocence—From Political Activism to Post-Modernism," Mary McLeod describes the now well-known story of the end of political and architectural activism, the critique of Modernism as a dogma, and architecture as a vehicle for social change. Because this story unfolds largely in the architectural academy, it is political not in Ockman's terms but rather according to adherents of aesthetic architectural culture.

When we get to Stan Allen's "1990-2012: The Future That Is Now," which concerns the initial broadening of architectural research outside of architecture proper and the subsequent return to practice-based research, neither general politics nor (for the most part) specific schools of architecture are mentioned: rather, trends that guide debates in both practice and the academy are covered. Perhaps it is logical that the specificity of the story regarding the actual schools of architecture varies over the course of three hundred years; and perhaps the change in political and cultural scope is indicative of architectural education's varied participation in and withdrawal from world events. But this migration of viewpoint, from one that centers on the academy outside of politics to one that puts those politics first and then examines architectural culture in outside of both, should be explained.

In part two, the issues are similar although more forgivable and complex. Because the twenty-nine themes are so different in type and there is no pretension to logical coherence, the essays "Libraries," "Regional Factors," and "Competitions and Prizes" sit side-by-side with "History, Theory, and Criticism" and "Urban Design." The reality is that the more eccentric topics in the first group and "Degree Nomenclature," "Foreign Exchanges, " and "Interiors" do the job of identifying regions and schools that seem to have no place in the historical discourse of part one. But even in this intentionally more idiosyncratic approach to examining architectural education, there is again an inconsistency in the framework. Some authors feel obliged to cover a full historical narrative, and others do not; some feel obliged to mention specific schools, and others do not; some put the discussion within the framework of world events, and others do not. And while these clearly, like an encyclopedia, are not to be read in a particular sequence, it is frustrating when generically handled essays with different themes tell the same story. (In this regard, two essays by Yale alumni, are very satisfying in their specificity and intelligence: Richard W. Hayes's ['86] essay, "Design/Build" gives not just an overview of these programs in various schools, but its pedagogical history; Brendan Moran [MED '99]), in his "Research," lays out the dilemma, both old and recent, of the quantifiable demands put on research when housed in a quality-driven, subjective discipline.

Perhaps because I expected to read about what was happening at a particular school at a given time, I was more appreciative of the essays that kept the focus on specific schools rather than the architectural zeitgeist. The more we hear about the tensions between certain schools, the more the texture of the American story comes through: what is American vs. European; what distinguishes land-grant from non-land-grant institutions; what are the differences between East Coast and West Coast schools, and between the coasts and the Midwest. Conversely, the more we hear about architectural culture in general, the more the same schools dominate the story and the diversity that we know must exist falls away. Perhaps the book I expected and wanted is too many trees and not enough forest. But that book will hopefully get written when there is the time, distance, and energy.

—Peggy Deamer
Deamer is a professor at Yale and co-editor with Phillip Bernstein ('84) of BIM in Academia.



The Shape of Green: Aesthetics, Ecology, and Design

By Lance Hosey
Island Press, 2012, 216 pp.

Architect Lance Hosey ('90) cuts to the chase in the first sentence of his new book, *The Shape of Green*: "Design is shape with purpose." In a clearly reasoned and well-organized overview of design on many scales—from spoons to cities—he examines products and environments that are ecologically, economically, and ethically sound. The author's objective is to reconcile the perceived opposition of aesthetics and sustainability, asking why "green" can't mean beautiful, engaging design?

"Technology has hijacked sustainability," Hosey writes, arguing that beauty (and he spends the better part of several chapters on how to qualify the term) should be inherent to good green design. "The most widely accepted measures for environmental performance exclude basic considerations about image, shape, and form. Even the most ambitious sustainable design can be unattractive because attractiveness isn't considered essential to sustainability," he writes. Noting that solar panels and grass roofs are often reduced to appliqués on buildings, becoming so-called "green bling," he suggests "sustainability should *have* style but not *become* a style."

The book illustrates how form and image can enhance conservation, comfort, and community in many arenas of life. Hosey sets forth a philosophy and methodology for the aesthetic dimensions of sustainability. "Designers can create a more rational approach to beauty by combining recent advances in material techniques with decades of research in environmental psychology and millennia of wisdom about the graceful interaction of people and place," he asserts.

Indeed, without seeming overburdened by citations, the text surveys discussion germane to design from thinkers such as Aristotle, Homer, Vitruvius, Stendhal, Voltaire, Herman Melville, Henry Ford, Albert Einstein, Gertrude Stein, Buckminster Fuller, Jane Jacobs, Sylvia Plath, Rachel Carlson, Thom Mayne, and Rem Koolhaas. Hosey is an elegant wordsmith with a penchant for aphorisms: "Desire is the engine of evolution"; "Buildings can learn from cereal boxes"; "A chair should rock and roll." He deftly covers a lot of ground, with turns of phrase blossoming along the surface.

Rather than a polemic on sustainability, *The Shape of Green* serves as an engaging omnibus on a broad range of topics branching out from the green design focus: acoustic ecology, fractal patterning, evolutionary biology, physics, psychology, physiology, color theory, geology, and other disciplines are explored.

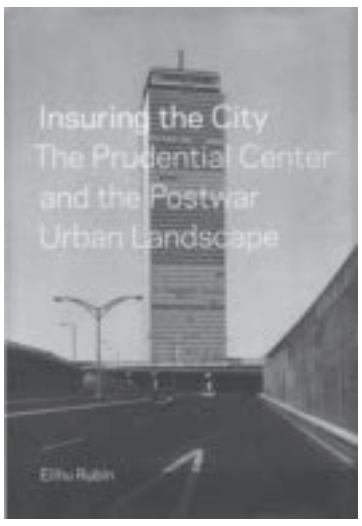
A former director of William McDonough + Partners, Hosey has been, since 2010, CEO and president of GreenBlue, a non-profit that works to make products more sustainable. He writes that, for many years he has been thinking about the question, "What does sustainability look like?" His research and narrative attest to a thorough exploration of the question.

Chapters transition well between genres of design, covering everything from coffee-cup holders to carpet patterns, trash bags to typography, iPods to Humvees. Hosey explains each object's design and technical underpinnings but keeps his eye on the contextual goals for future product designers. "If we expect them to be used, the things we make must be more than efficient and durable—they have to inspire comfort, joy, even compassion," he writes.

The author cites recent high points of product design, such as Joris Laarman's Bone chair, whose production employs software to mimic the body's skeletal growth and then create a bonelike structure for the chair that places material only where it's needed to support the body properly. Hosey is not shy about taking aim at sacred cows and icons, such as ergonomics, Modernism and its "disastrous" flaws, and Frank Gehry's architecture of "glorified franchising." Hosey also looks briefly at the blight of big-box retail stores and urban-planning failures of the past, but he concentrates on successes in sustainable design over the past several decades. For example, he cites Gensler's Shanghai Tower, whose 120-degree torque dramatically cut wind loads and therefore the amount of steel by 25 percent, which saved sixty million dollars in construction costs. Meanwhile, Sauerbruch Hutton's KFW Westarkade, in Frankfurt, follows the sun, wind, and views to optimize comfort and energy efficiency.

Overall, *The Shape of Green* is an inspiring, forward-thinking guide that can help designers consider how "to make things more environmentally intelligent, humane, and elegant all at once."

—William Weathersby
Weathersby is a writer and editor based in New York City who specializes in architecture and design. He has written for Architectural Record, The Architect's Newspaper, Elle Decor, Interior Design, Metropolis, *and other publications and Web sites.*



Insuring the City: The Prudential Center and the Postwar Urban Landscape

By Elihu Rubin
Yale University Press, 2012, 256 pp.

As a practicing architect and urban designer enmeshed in several thorny urban-planning initiatives, I was happy to discover Elihu Rubin and his healthy obsession with Boston's skyline-defining Prudential Center and Tower. Rubin's recently published book, *Insuring the City: The Prudential Center and the Postwar Urban Landscape*, is a well-told and comprehensive account of the architects, politicians, corporate leaders, and public agency bureaucrats that came together to conceive and implement the project. One implicit theme of the book is the architect's relatively modest role in the overall conception, advocacy, and implementation of such a large endeavor. In fact the architect of the complex, Charles Luckman, is not even the center of the story, but only one of several actors that came together to realize the goals of America's third-largest corporation in the world in the 1950s. To make this point clear, Rubin has organized the book into six chapters to look at the project through several mutually reinforcing lenses. Those about the acquisition of the former rail yards, financing, and the parallel, symbiotic construction of an extension of the Massachusetts Turnpike into downtown Boston are given equal billing with the story of the building's design.

Significantly the corporate strategy of the Prudential Insurance Company set the stage for the aesthetic agenda of the building even before the architect of the Boston building had been hired. In the early 1950s the company made the decision to disaggregate its Newark-based corporate headquarters into seven regional "home offices" —with Boston chosen for the Northeast. Wes Toole, the Prudential executive tasked with managing the new home-office program, had a clear architectural agenda for the new corporate headquarters that the company was planning to build in each of the new regional centers. Rubin quotes Toole: "I think you will agree that the buildings are strategically located so they can be seen by hundreds of thousands of people each year, and therefore become living day-to-day advertisements for Prudential and what it stands for." Rubin goes on to write, "Toole understood that for architecture to function as advertisement, it had to be visually prominent and avoid being lost in the throng of skyscrapers in the central business district" (p. 39). The strategy of being near the traditional downtown but not in it allowed Prudential to build highly visible towers with the company's name emblazoned at the top for all of its new regional headquarters.

Rubin's prose has more the pace and tone of recent journalists focused on large-scale development, such as Matt Chaban, in the *New York Observer*, and Paul McMorrow, in the *Boston Globe*, than the language of the latest scholarly literature. His jargon-free voice efficiently interweaves a wide range of issues that will appeal to a broader readership, including social scientists, urban historian, and policy-makers.

Rubin's priorities align with several of the questions raised by contemporary large-scale air-rights development such as New York's Hudson Yards and Atlantic Yards, as well as the new generation of air-rights proposals that have been designed but not built because of financing squabbles east and west of Boston's Prudential Center. It is both comforting and alarming to learn that the debates around the relative role of public and private financing for difficult-to-build sites played themselves out along a very similar arc more than fifty years ago. The comprehensive narrative of the political and financial maneuvering around Boston's Prudential Center makes it the ideal case study for anyone involved with New York's or Boston's current large-scale development projects.

Within the context of recent architectural history, *Insuring the City* continues the trend of focusing less on masterpieces by canonical architects and more on complex projects, whatever their aesthetic merits, revealing the myriad factors that shape a project. Case studies of postwar buildings such as the Prudential Center are particularly relevant to practicing architects and educators in terms of the outlines of contemporary practice, marketing, and real estate development that emerge. This book falls on the heels of *Marina City: Bertrand Goldberg's Urban Vision* by Igor Marjanovic and Katerina Ruedi Ray, which also leveraged extensive archival material to tell the comprehensive story of seminal postwar urban project. The differences lie in the ambitions and focus of the lead architect. Bertrand Goldberg's Marina City was part of a larger personal architectural project, allowing for a more conventional analysis of the work. Unfortunately Luckman's architectural output was much less ambitious and interesting. As a result, the question of architecture—except for the goal of building a large tower with a sign—is missing at the middle of the story.

Yet *Insuring the City* is an important and relevant book. And fortunately Rubin seems to sympathize with Luckman's priorities. He writes: "Luckman railed against those dilettantes who were boxed in by the narrow viewpoint of the what-does-it-look-like school to whom 'image concept' is the beginning and end of architectural wisdom. Good design had to be brought into the 'total concept' of architecture, which also included engineering, construction, and economics. This meant dealing with complex political milieus and a myriad of specialists involved in the urban development process" (p. 180).

—Tim Love
Love is a principal in the Boston-based firm Utile and Associate Professor at the Northeastern University School of Architecture.

YSoA Books Fall Releases

The School publishes series of books of the research and projects in the advanced studios.

Architecture Inserted, edited by Nina Rappaport with Francisco Waltersdorfer ('11) and David Yang ('11), the fourth book documenting the Louis I. Kahn Visiting Assistant Professorship, features the advanced studios of Chris Perry, Eric Bunge and Mimi Hoang, and Liza Fior will be published in the fall. The research and student projects devise design solutions to unify new building sites with physical and cultural issues. The book includes interviews with the architects about the work of their professional offices and essays on the themes of their studios. The book will be distributed by W.W. Norton.

In the spring semester, *Rethinking Chongquing*, *Super-Dense Mixed-Use* edited by Nina Rappaport, Forth Bagley ('05) and Emmett Zeifman ('11), documents the work of the seventh Edward P. Bass Visiting Architecture Fellow, Vincent Lo of Hong Kong-based Shui On Land, who—with Saarinen Visiting Professors Paul Katz, Jamie von Klemperer, Forth Bagley ('05) and Andrei Harwell ('06)—led a studio to develop ideas for a dense mixed-used site at Chongquing's central rail station in western China. The book features interviews with Paul Katz and Vincent Lo about working in China and an essay about the growth of development in western China.

"Print on Demand" Series

The "print on demand" series, which began this spring with *BIM in Academia,* edited by Peggy Deamer and Phil Bernstein is now available to order from the School of Architecture's Web site. These books will continue with the publication of the Studio Series, the first book will document the work of the Post-Professional Studio led by Edward Mitchell and Fred Koetter. Coming out this fall, the book includes three semesters of research and projects on the impact of the extension of the commuter rail systems to southern Massachusetts towns. The second book in the Studio Series will cover the student research and projects of the advanced studio of Eero Saarinen Visiting Professor Brigitte Shim with Andrei Harwell ('06) on the Mnjikaning aborigines' sacred site in northern Canada.

Mazharul Islam


Mazharul Islam with Stanley Tigerman

Mazharul Islam ('61), pioneer of Modern architecture in Bangladesh, died on July 15. Born in Murshidabad, India, in 1923, Islam had a youth marked by poverty and political unrest. He was educated in physics and worked as an engineer for several years before realizing that architecture would better express his love for beauty and culture. In 1950 Islam received a scholarship to complete his bachelor of architecture at the University of Oregon, whose professors he credited with encouraging him to break free of European tradition and study architecture through the lens of his own rich cultural heritage.

In 1956 Islam went on to study tropical architecture in London, getting his masters at the AA before a post-graduate year at Yale where he met Stanley Tigerman ('61). Later he collaborated with Tigerman and Paul Rudolph on buildings in Bangladesh, insisting that they eat and live like Bengalis in order to understand the cultural context. At Yale Islam also met Louis I. Kahn, whom he advocated to build the Capital Building in Dacca—a job that Islam was offered but turned down in favor of one of the "great masters."

Described as a man who was powerful and accomplished but also sensitive, gentle, and noble, Islam once said, "[If] my country is so beautiful and resourceful, then why does the majority live a poor life?" Friends told him that his concern was political rather than architectural. However, Islam was intent on "creat[ing] such a beautiful country that our sons would never want to leave here."

Islam traveled on a Fulbright Scholarship after Yale and then returned home to what was then East Pakistan, where he worked for the government. He became weary of corruption and started his own firm in 1964. He also worked tirelessly to elevate the standards of architecture and architectural education in Bengal. In his memoirs, Tigerman tells the story of Islam (whom he affectionately refers to as "Muz") flying to Chicago with a single brick fired by an East Bengali kiln to be analyzed for compressive strength and stability. Indeed many of Islam's significant buildings are associated with education, including the Faculty of Fine Arts at the University of Dacca; Master Plans for Chittagong and Jahangirnagar Universities, the National Library at Sher-e-Bangla Nagar, Dacca; five polytechnic institutes across Bangladesh; and an office building for the World Bank.

Spring 2012 Lectures

The following are excerpts from the spring 2012 lecture series.

Douglas Durst
Edward P. Bass Distinguished Visiting Fellow in Architecture
"Sustainable Development and the Durst Organization"
January 5, 2012

Occasionally I am asked the secret to my success. Most people think it was the excellent job I did in choosing my parents. Indeed, an article in *Business Week* described me as being born on third base and spending my youth trying to steal second. Today, I hope to explain what has made the Durst Organization so successful as a business while being a leading innovator in green design. I can assure you it takes much more than being born into it. I guide my family business by ensuring that there is an alignment of interests in building the best we can through hard work, perseverance, paying attention, timing, and treating others as you would like to be treated. And I have to admit that a little luck always helps. Many family members decided to pursue other careers rather than work in the tough, high-pressured atmosphere of the New York City real estate business. But luckily, some in each generation have seized the enormous opportunity handed down to them and have improved it for the next in line. I always point out that working for the next generation is the basis of environmental responsibility. In our family, we have always been taught to leave a place better than we found it.

With too much time on my hands in 1994, I tried to convince New York City officials to start the stalled Times Square Redevelopment Project. I went from official to official with my reasons for why it was a good time for the 42nd Street project to be building an office tower in Times Square. Finally, I ended up in the office of Peter Malone, then City Council speaker. At that time the City Council had none of its present-day authority. In fact, it had almost no authority, so Malone only half listened to me while he kept an eye on council proceedings on a TV monitor. Finally, he turned to me and said, "What is it to you if it ever gets developed?" I had no answer. That night I could not sleep as his question replayed in my mind. Around midnight the answer suddenly occurred to me: We could offer to build the buildings, and they would have to pay attention.

Joe Day
Louis I. Kahn Visiting Assistant Professor
"Delta-scope"
January 12, 2012

I became interested in how both Gordon Matta Clark and his father Roberto Matta had left architecture and for what fields and media they had chosen to work in, what movements they had worked under over the years, and what kinds of languages, both pictorial and polemical, that they had invented along the way. Eventually I looked carefully at their work, and each artist I had found had done a particular cycle of work: Piranesi's *Carceri*, Duchamp's work on glass, what Matta called his early inscapes and psychological morphologies, Matta Clark's cuttings—especially those involving radial geometries that seemed to suggest a pulsating sense of depth in and out of the picture frame. I also worked with viewing machines for examining the cycles of each of these artists.

So you have a sense of how I work: slowly and in a few directions at once, and usually to the end and exhaustion of an idea. I have learned in lectures like this that if you invent a word, you'd better own it. "Deltascope" combines my taste for change, triangulation, the letter *D*, and the number three with my fascination for all things "scopic"—projections, telescopes, perspectives. Coming of age when I did, I actually like visual jargon, but I didn't invent this term. Deltascopes are used by pilots to test finish thickness for wear and thus for safety. They are, as I think Duchamp would appreciate, calibers of thin. I am interested in how architecture can change perspective and the precise mechanics for how one alters a point of view. I think there are deltascopic aspects to many contemporary artists and maybe even a few architects.

Edward Glaeser
Eero Saarinen Lecture
"Building a City of Choices"
January 19, 2012

I want to express my lack of aesthetic sense with a picture of the economy. . . . As you can see, the densest tenth of America's counties have, on average, income levels that are over fifty percent more per capita than the least dense fifth of the country's counties. This is a general phenomenon that has been documented in almost any society that is known to us. People come together in cities, and cities are . . . density, they are proximity, and they are closeness. As density increases, so does innovation, and earnings increase as well. The forty largest metropolitan areas in the United States produce eighteen percent of America's gross domestic product while including only thirteen percent of America's population. And if the rest of America saw the same productivity levels as the New York metropolitan area, our national income would go up more than forty percent.

The success of America's cities—which is seen in their safety, social innovation, economic productivity, high housing prices, and high incomes—is dwarfed by the economic transformation going on in the world as a whole. In the last five years we have passed a remarkable halfway point where more than fifty percent of humanity now lives in cities. And it is hard not to see that as a fundamentally hopeful sign, because if you compare those countries that are more than fifty percent urbanized with those that are less than fifty percent urbanized, the former have incomes that are, on average, five times higher and infant mortality levels that are less than a third of the latter countries. It is not that we should necessarily try to force people out of rural areas and into cities. I think that having a plethora of choices both in and across cities is a wonderful thing—if you want an economist's perspective—but it is hard, given the link between urbanization and prosperity, not to see cities as part of the process of humankind moving into a world with more promise.

Charles Waldheim
Timothy Egan Lenahan Memorial Lecture
"Landscape as Urbanism"
January 26, 2012

Over the last hundred years or so, the relationship between the discipline and the profession has been founded on ideas of urbanism. So for many of my colleagues, the formulation of landscape in relation to urbanism is putting together things that don't belong; however, the history of North America suggests that it was always already urban. In fact, it was meant to address social and environmental conditions. But it happens to be true that the radical social and political project was so successful that, by the 1920s, its urban commitment was so great that it spun off and created the entirely new discipline of urban town planning. In the field over the course of the last century, as landscape's urban commitments came to the fore, the profession has impacted the discourse of related professions with respect to the urban arts. There was a moment in the 1950s when the discussion of urban design placed it within the field of landscape architecture.

Isn't it curious that a generation of New Urbanists given to a false choice between design culture on the one hand and environmental or social commitment on the other? Of course, it reflects our fall from grace as the professions have diverged from one another. It is striking that the obvious successful examples come out of a narrative in which we've convinced ourselves that Modernist architecture failed the city. In that respect it is collateral damage that landscape also suffered by falling out of the equation. I think a critical, enlightened rereading of some of the most successful examples of Modern planning suggests that landscape has been a medium of urbanism for some time and may be for some time into the future.

Massimo Scolari
Davenport Visiting Professor
"Representations"
February 9, 2012

Oscar Wilde once said, "Artists are of two kinds: some offer answers, and others questions." It is important to know which group you belong to as an artist. Since the one who questions is never the one who gives the answers, there are words that remain misunderstood for a long time. They look for answers to questions not yet asked because often the question arises long after the answer. I don't know to which category I belong, but the exhibition of my work at the school leads me to believe that my answers have finally gotten their question: "Is Drawing Dead?"

Today, precision and incompleteness seem to be at odds with digital design, which is employed by everyone in school and on the job. I'd like to dwell on this for a moment. All of Italo Calvino's syndication regarding this seems to fall on the characteristics of digital drawing, especially in the celebrated text of his American lesson. He said precision means three things: well-calculated and well-defined drawings on the work; vivid, incisive, and memorable visual images; a language as precise as possible in vocabulary and in rendering nuance of thought and imagination.

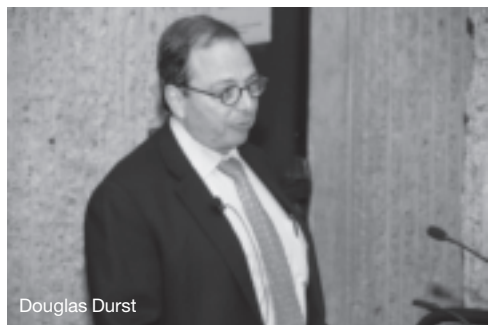
The precision of an electronic drawing seems to follow Calvino's recommendation, but the impossibility of circumscribing the infinite computer combinations absurdly makes the necessary precision a condition of creativity and style since, in drawing, style depends less on our ability than on our limits and omissions. Calvino's third point, rendering the nuance of thought and imagination, is a difficult objective to obtain with a computer. No machine, as sophisticated as it may be, has been able to replicate the density of personal experience, the relentless dynamic of the mind. Just as our handwriting reveals our personality to a graphologist, a sketch autographically portrays what we think and singles us out with confidence. . . . A computer delocalizes our memory because the entire "library" doesn't belong to us—it isn't inside us. It has a little to do with our feelings and our mind; the problem is, we need both.

William Baker
Gordon H. Smith Lecture
"Burj Khalifa: A New Paradigm"
February 16, 2012

When designing major buildings, I believe in an ideological clarity in both the creation of structural concepts and the plan for design execution. The Burj Khalifa's building concept began by reducing the tall building problem to a single gigantic beam which cantilevers from the ground. This conceptual armature was then combined with an understanding of the importance of scale. When engineering a tower of such great height, any an attempt to merely scale existing structural systems would have resulted in unviable solutions due to excess floor area and cost. The Burj Khalifa needs a wide base to support its height; however, this is in direct conflict with its functional needs for normal-sized lease spans. As such, the tower required the creation of a new structural system.

Based on a design philosophy promoting simplicity, clarity and economy, I developed a reductive process to simplify the structural solution to the point where it could be described using only a noun plus an adjective, naming it the "buttressed-core." The buttressed-core's tri-axial plan is comprised of a hexagonal core which is strengthened by three buttresses forming a Y-shape. The central concrete core, acting like an axle, provides torsional resistance, encloses the elevators and resists the twisting of the tower; the three wings then support the center core against the wind.

Conceptual clarity was essential to the successful completion of the Burj Khalifa. As in any very large project, it helps define the hierarchy of various sub-systems and simplifies construction technology. The tower was designed to employ conventional construction systems, in order to elicit competitive bids from multiple contractors, and was sculpted using iterative wind tunnel testing, in order to greatly reduce the forces in the structural system. A clear, idea-driven design process, combined with a drive for simplification and efficiency, led to the new paradigm that is the Burj Khalifa.


Douglas Durst


Charles Waldheim


Eve Blau


Neil Smith

Eve Blau
George Morris Woodruff Memorial Lecture
"Transparency and Architecture: Between Information and Experience"
February 23, 2012

In many ways, my interests and research on the interconnectedness between Modern architecture and avant-garde art practices in the 1920s really began here at Yale and were fostered by Vincent Scully and Robert Herbert. My talk tonight on transparency is coming out of that work. It is also part of a larger study on transparency and modernity that spans the last hundred years or so, and it is therefore a work in progress.

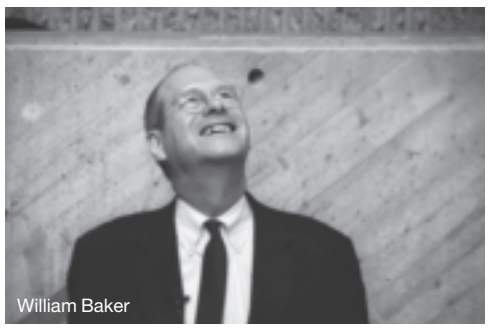
At key moments over the course of the twentieth century, transparency has emerged as not only a privileged signifier of modernity in architecture, but also as an operative concept in both the design and the experience of Modern architecture. This concept involves a complex web of ideas that contribute to the shaping of the work and to choreographing the way in which it is to be perceived, understood, and used.

It informed not only Sigfried Giedion's conception of space and time but, I would argue, also the glazed wall panes of Gropius's Bauhaus, the fluctuating figures of Le


Joe Day


Edward Glaeser


Massimo Scolari


William Baker


Adrian Benepe


Francois Roche


Frank O. Gehry and Paul Goldberger in conversation


Michael Kimmelman

Corbusier's villas, and the emphatic emptiness of Mies van der Rohe's interiors in the 1920s. It is interesting, I think, that Mies was conspicuously absent from Rowe and Slutzky's treatment of transparency. This conception of transparency was not only three-dimensional but literal and phenomenal and, I would argue, luminal, as well. It was associated with an anti-perspectival conception of relational space in architecture that involved not only a movement-based conception of architectural space but one that had to do with the ongoing life of the building—that is, with the performance of the building long after it had been built. It also evolved in the context of an experimentalist practice in the 1920s that owed a considerable amount to experiments in photography and film at the time, in which transparency figured as a perceptual tool for containing and creatively engaging irreconcilable contradictions between information and experience, materiality, and perception, which Modern architecture seemed to foreground.

Adrian Benepe
Myriam Bellazoug Memorial Lecture
"Sustainable Parks for the 21st Century"
March 29, 2012

People in New York City place great importance on parks. A lot of it has to do with geography and demographics. Most people do not have homes of their own; two-thirds of us rent, and more than eighty percent of New Yorkers live in housing complexes with more than one unit. So, parks are backyards for most New Yorkers. They are vital places where people relax, explore, and enjoy nature and wildlife. At the same time, parks play an extraordinary ecological function. They are important and not just pretty. Trees absorb carbon dioxide and particulate matter, and they give us oxygen and shade; they lower ambient temperatures and help absorb storm water, as do all unpaved areas. Shrubs and planting beds absorb storm-water runoff and lessen the impact of flooding and combined sewage overflow.

Parks have a long heritage in New York City. Frederick Law Olmsted intended parks to be a forum for diversity and public expression of the people. These are democratic spaces where people of all socioeconomic strata, religions, ethnicities, languages, and interests meet, mix, and mingle, and it has been that way since the 1860s. In New York City, we have an interesting opportunity because we are landowner, designer, and maintainer of the parks, which allows us to make some pretty large-scale decisions about how landscapes are built and maintained. If you combine that with the scale of the landholdings, we have a substantial impact on the city as a whole. Through innovative design, construction, and maintenance strategies, we can have cleaner water, increase biodiversity, lessen the burden on the combined sewage overflow system, reduce the urban heat-island effect, improve public health, and reduce energy usage.

Francois Roche
Paul Rudloph Lecture
"The Risk(s) of Hiring Me"
April 2, 2012

The idea of the sublime I am interested in is a kind of post-Romanticism research about toxic poetry, which is not understandable, the zone of the unknown producing an impression of a strange notion of knowledge. It is totally the opposite of the notion of beauty, which speaks more of elegance, position, and symmetry.

We are doing a machine that we call the Bachelor, a notion that was developed by Marcel Duchamp as well as Edgar Allen Poe and Franz Kafka. It is a machine that pretends to do something with a clear protocol of production, but something that is unclear, which is part of the narrative. The machine is a way to write a narrative, to produce a story more than a machine in a cybernetic operative system. We could include an operative behavior such as a process to produce a part of a building. We also could include a machine as ghost, as a way to pretend. . . . What is interesting in cultures and their subcultures, especially on computers, are two types of engineering: the simple tracking of the body used to make 3-D effects and producing a kind of trouble, a loss of identity, through the technology of morphing. Is it a baby doll? Is it a freak? Is it my baby doll or my girlfriend's? So, in a way, our technology could be used to dis-identify, to produce a question more than the next elegant building in Dubai.

Neil Smith
Roth-Symonds Lecture
"Toxic Capitalism: Neoliberalism, City Building and Crisis"
April 5, 2012

Neoliberalism is an idea, and in the language of Jurgen Habermas, who was a teacher of mine, modernity was dead and it was dominant. I want to argue exactly the same thing about liberalism: it is dead and dominant. So we need to figure out both sides of that equation: how is it dead, and how is it dominant? I am going to talk to you more about how it is dead because we don't think about it as dead. But we need to.

There are six events that contributed to the death of neoliberalism. First, the Asian Economic Crisis, as it was called, which was not an "Asian" economic crisis unless you exclude Brazil, Mexico and most of Russia. It was a global crisis. The U.S. stock market went down by five hundred points. And we haven't quite caught up, so this is the marker of the end of neoliberalism. The second is the anti-globalization movement. None of you will be surprised to know that I am an organizational Marxist. And I think that the anti-globalization movement was totally powerful. It didn't happen just in Seattle. It happened in Vancouver, India, and many other places. The movement put on the agenda that there is an alternative. It is the sense that there is an alternative that has, I think, made our own sense right now. The third thing is the wars, especially the war in Iraq but also in Afghanistan—how do I put this delicately?—which were an act of incompetence on the part of the U.S. ruling counsel. These wars are acts of stupidity. The fourth thing that I want to talk about is the revolts, whether the Nicaraguan revolt in 1979 or the more recent electoral revolt. Those events were really crucial. That struggle is what heeded the language of neoliberalism. The fifth was the economic crisis of 2007, which has blown apart any possibility of neoliberalism. The sixth event was the Arab Spring—though I hate that term—the revolts of North Africa and southwest Asia. All of those revolts are city-based. So if you put all of these bits and pieces together—and I would also want to include the Occupy Wall Street Movement, you have to say that something has really changed in the last ten years, in a way that many of us wouldn't have expected.

Frank O. Gehry, Eero Saarinen
Visiting Professor, and
Paul Goldberger architectural critic
April 12, 2012

Paul Goldberger How in what seems like a very informal environment of your office do you produce such large-scale and rigorous work?

Frank Gehry We take the client's program, we build a model of the site, usually in a small scale and a bigger scale, because I have always felt that you have to change scales constantly or else you get trapped in the object. And we do program models that pretty much very quickly show me what the scale and volume is and what the possibilities are.

PG And you do context models also? Site models?

FG Contrary to public opinion, I am very interested in context. So in each iteration of those models, I do something intuitive: I make a move on it, I look at it, I bring another model in. It is like accruing value over a period of twenty or thirty models. . . . So I think that at the end of the day, people who get close to me and play at the design table feel somewhat parental to the final design ideas. It is evidenced when you move staff around to fill new needs, and when you move somebody who has been working on one project to the next one, there are lots of tears and complaints. So there is a lot of informality in the office. And it is a warehouse. I think that informality has been counterproductive, you might say, to the kind of clients I get. And productive in the other way because the type of clients I would have had are not the clients I would want. And I know that certain groups of people come to look at me for a project, and I can tell by their body language . . .

PG Models are still your chief design tool, right?

FG Well, once I do the context and the blocks and I know the scale of it, some of it transfers in here, and I can do those sketches usually damn close to the scale. The Bilbao first sketch, which I did in the first three weeks, looked so much like the finished building—so it pissed me off that it took so long to get to it.

PG Well, sometimes you have to go all the way around to end up where you started.

FG But the drawings look like scribbles until you see them with the building.

PG That has always been the case. But models are the starting point and the touchstone really.

FG I sketch less now. Something happened. Somebody did a book on my sketches.

PG It made it too formal in a way.

FG Yeah, it put it on stage. So I hide my sketches.

Michael Kimmelman
Poynter Fellow in Journalism
"Public Space, Social Responsibility, and the Role of the Critic"
April 16, 2012

Public health depends on the freedom of public discourse. A society that cannot talk to itself is a society in crisis. Public space provides a context for freedom of public discourse. The public realm is what we own and control. I have made it my responsibility since taking over as *The New York Times* architecture critic a few months ago to ask what questions of public good arise in the arenas of architecture and urbanism, what happens when privatization and the marketplace conflict with or join together with public interests, and how does a focus on the public good intersect with the preservation of democratic political spaces and institutions. So I have already put forth the premise that the public good is served when public space is served.

I got into journalism years ago out of a desire to participate in a public conversation. The move to architecture critic was, for me, a kind of natural one because I had always taken for granted that architecture included urbanism and questions of infrastructure and housing, planning, and issues of social equity: that is, how we live. I looked back to the great Ada Louise Huxtable, the first *Times* architecture critic, who treated the position as a public policy column. The architect's responsibility—the great opportunity of the job, it seemed to me—was to give the architectural discussion a broad purview of social urgency; to focus on issues of public health, public space, public/private interests; to explore the city generally in fine-grained ways; to use a reporter's basic skills to talk to people and ask what they think works architecturally and what doesn't; and in the end, to play, when necessary, an advocate's role—not simply to respond to the latest project or proposal but, when possible, to nudge people to what I see as humane, civil, ideal.

Lecture excerpts compiled by Amy Kessler ('14)

Advanced Studios Spring 2012

The following are summaries of the advanced studios:

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Douglas Durst and BIG

Douglas Durst, the Edward P. Bass Visiting Fellow, co-taught a studio with Bjarke Ingels, Thomas Christoffersen, and Andrew Benner ('03) that explored the development of inhabited bridges to create potential synergies between public infrastructure and private programs in novel financial partnerships. In four groups of three students each, studio participants designed projects for hybrid inhabitable bridges at two different locations—either on a site extending from 42nd Street and the United Nations to Long Island City—or spanning the Hudson River to replace the Tappan Zee Bridge, currently slated for reconstruction.

Students began the semester with intensive research on housing types—from condominiums, coops, and rentals to subsidized units—as well as on public planning initiatives for parks and transit outlined in New York's PlaNYC. International precedents of major infrastructure sites, such as the Ponte Vecchio, the London Bridge, Raymond Hood's 1929 skyscraper bridges, and the Highline, were also studied. On the development side, students were tasked with finding ways of financing public infrastructure through private development and imbuing it with social activities and public space. Their research also identified opportunities to harness local ecology and energy at the two sites.

During the studio travel week, students visited several mixed-use and infrastructural projects around Copenhagen and Malmø, as well as a number of local architects' studios. Throughout the semester, they consulted with bridge designers, engineers, and real estate experts.

The two projects focusing on 42nd Street used housing to link Manhattan and Queens and offered public waterfront access. One plan explored the potential for the new Cornell technology campus to be located on a proposed bridge concourse. The Tappan Zee Bridge projects created major transit hubs serving a variety of housing types, along with facilities for recreation that would be sensitive to the river's ecology. One project proposed recycling the infrastructure of the existing bridge to establish new wetlands that would accrete over time.

The four projects were presented at the final review to Keller Easterling, Jens Holm, Jeffrey Inaba, Nancy Packes, Paul Stoller ('98), Georgeen Theodore, Claire Weisz ('89), and Alejandro Zaera-Polo—who raised issues of economics, public space, lifestyle, traffic, noise, and sustainability and commended the work as both bravely imaginative and pragmatic.

Frank Gehry

Frank Gehry, Eero Saarinen Visiting Professor, and Trattie Davies ('04) assigned their students the design of Salle Modulable Lucerne, a project for an opera house envisioned by Michael Haefliger, artistic and executive director of the Lucerne Festival, based on the principles of an "adjustable theater" for performances ranging from Mozart operas to adventurous music works for video. These concepts were to offer an interactive relationship between performer and audience, as envisioned by composer Pierre Boulez and stage director Patrice Chareau in developing plans for the L'Opéra Bastille.

The program included a 1,000-seat performance hall that could be divided into two smaller chamber-music spaces housing 400 to 500 concertgoers. The challenge was for the seating, floors, and walls to be adjustable to transform the hall into a dynamic "instrument," calling into question the traditional distinction between audience, stage, and performer and integrating these concepts into the design process with a focus on issues of spatial variability. In the first weeks the students worked jointly with the guidance of Ara Guzelimian, dean of the Julliard School, to define the final parameters of the program. They researched the site and precedent studies of opera house/concert hall typologies and music performance history.

During travel week students visited Lucerne where they met with Michael Haefliger to finalize the program. In Paris they met Pierre Boulez, visited Ircam, and La Cité de la Musique. Later in the semester, the students traveled to Los Angeles to see the Walt Disney Concert Hall and meet with the renowned acoustician Yasu Toyota to review their projects.

In designing their individual projects, students were asked first to understand and question the idea of movable architecture, considering what makes a space relevant and worthwhile. They produced numerous large-scale models as their primary design tool, investigating issues of scale, approach, sequencing, massing, light, and form, to study this critical issue.

Students embraced the waterfront site, creating a wide variety of spaces, using the range of possibilities provided by the program to explore the nature of artistic presentation and consider its role in daily life. Arrival and awe, casual discovery, the many ways in which society can view and participate in theater, both individually and collectively, as well as the role of art as a means to transform daily life from the ordinary, was the basis of the final jury discussion which included jurors Kurt Forster, Ara Guzelimian, Jim Houghton, Greg Lynn, Eeva-Liisa Pelkonen (MED '94), Kaija Saariaho, and Stanley Tigerman ('61).

Alejandro Zaera-Polo

Alejandro Zaera-Polo, Norman Foster Visiting Professor, and Ryan Welch ('11) explored how to produce ecologically responsible buildings with new architectural expressions and materials. The students were asked to challenge the superblock as a model and seek new ways to configure urban fabric that considered both developer needs for generic space and the paramount importance of sustainability and environmental performance. They focused first on sustainable development at the urban scale for the Zuidas district of Amsterdam, planned to be a world-class business and residential center. As a group, the students investigated both Dutch and global high-density urban developments to determine the metrics that regulate building performance that they could apply to many different climates.

During travel week, they collaborated in workshops with the Municipality and Urban Planning Office of Amsterdam to develop the "Zuidas Vision Document." Working in pairs, the students developed tools for producing and analyzing variations of urban massing that took into account climactic, circulatory, and cultural concerns. Each group proposed a new replicable block typology, from clustered infill towers to networks of interconnecting courtyard mid-rises. These typologies were then tested and transformed with computer software to achieve optimal environmental configurations. Embracing current trends of increased flexibility, proposals included zoning of space that can change function over time, and generic space that can accommodate both office and apartment units interchangeably.

After establishing a basic system for urban growth, the groups explored façade performance at a more detailed scale that incorporated plant life to modulate natural light, reduce heat gain, and create site-wide ecosystems. Simultaneously, groups also explored the inherent sustainability of regional materials such as brick and glazed ceramic tiles in contrast to glass.

Each group in the studio proposed a rigorous system of urban growth that considered multiple scales, from the entire city down to the façade panel. The students presented their projects at the final review to Andy Bow, Pablo Eiroa, Bjarke Ingels, Larry Jones, Maider Liaguno, Ariane Lourie Harrison, Ben Pell, and David Ruy, who discussed the issues between challenging convention and embracing it, and believable versus forward-thinking schemes.

Greg Lynn

Greg Lynn, Davenport Visiting Professor, and Brennan Buck taught a studio focusing on the design of large continuous spaces with distinct intimate areas, defined not by rooms but by changes in floor and ceiling elevation.

They asked the students to design an addition to Gunnar Asplund's Stockholm Library as a vast single volume, a one-floor building with programs projecting the library into the future and providing accessible public space, including reading and media rooms, auditoriums, exhibition spaces, and cafés, along with archives and stacks. Students were also requested to exploit the relationship of the spaces to exterior daylight, views, and access.

In the first weeks, the students explored structure and form without knowledge of the program. After a trip to Scandinavia to see Asplund's projects and to Vybourg, Russia to visit Alvar Aalto's Viipuri Library, they returned with more in-depth knowledge of the site and the potential of the program.

In contrast to libraries and museums from the early 1990s that incorporated ramps and monumental stairs, and the Modernist free plan and section—the projects were configured with an otherwise continuous room defined in new ways by pockets of space. The diagram of the sloped, continuous floor was not as critical as the spatial quality of continuity punctuated by intimacy.

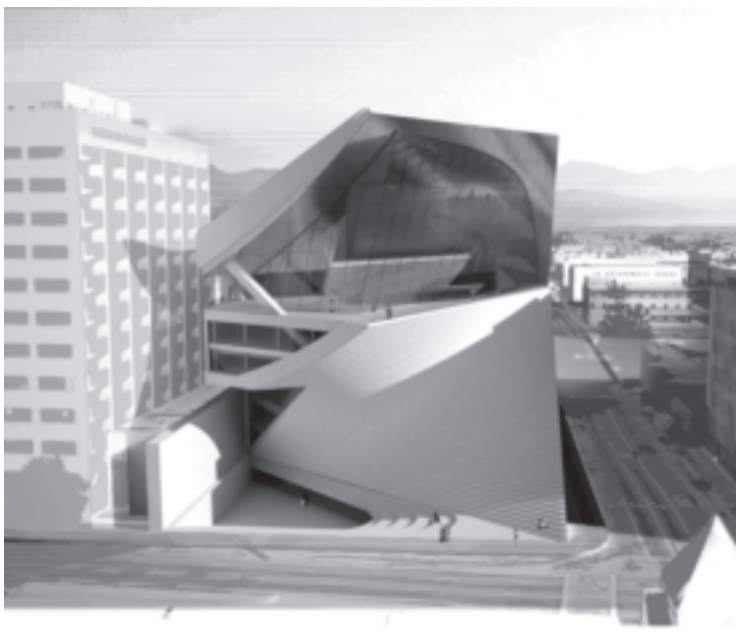
Students developed architectural responses to two primary concerns: the contemporary reinvention of the library given the shift from physical to digital media (books to data files) from an archive to a civic space, and the significant site adjacent to Asplund's library whose plinth, block, and drum provided a massing vocabulary commanding the students respect. The resulting projects incorporated two- to-three-story articulated blocks, but a number included drums as central masses, voided atriums, or multiple drumlike pavilions with subtle interstitial spaces, circular volumes with skylights, articulated floors, room divisions for quiet study, and transparent walls maximizing views. Programmatic inventions included an urban greenhouse, hovering research spaces over an open urban plaza, a digital transcription facility, and a multi-sensory library. Proposals were presented at the final review to Paola Antonelli, Sunil Bald, Mark Gage ('01), Frank Gehry, Robert Schulman, Maia Small, and Stanley Tigerman ('61).

Joe Day

Joe Day (Yale College '89), Louis I. Kahn Visiting Assistant Professor, and Michelle Paul led a studio for a Center for Contemporary Cinema (or NOW-Plex), on Wilshire Boulevard in Los Angeles, a city of impressive former theater-palaces, tackling the making of space for the moving image and representational questions relating to both cinema and architecture.

Beginning with introductory exercises to enhance the students' filmic sensibilities, such as methods of projection and perspective, students analyzed films by the great *auteurs* with hand drawing and animated motion graphics. Their examinations of various physical and implied space, pacing and rhythm, editorial and narrative structures in films informed their projects.

A second exercise, the analysis of planar dissections—geometric patterns



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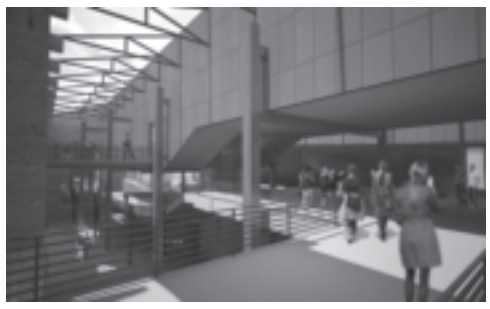

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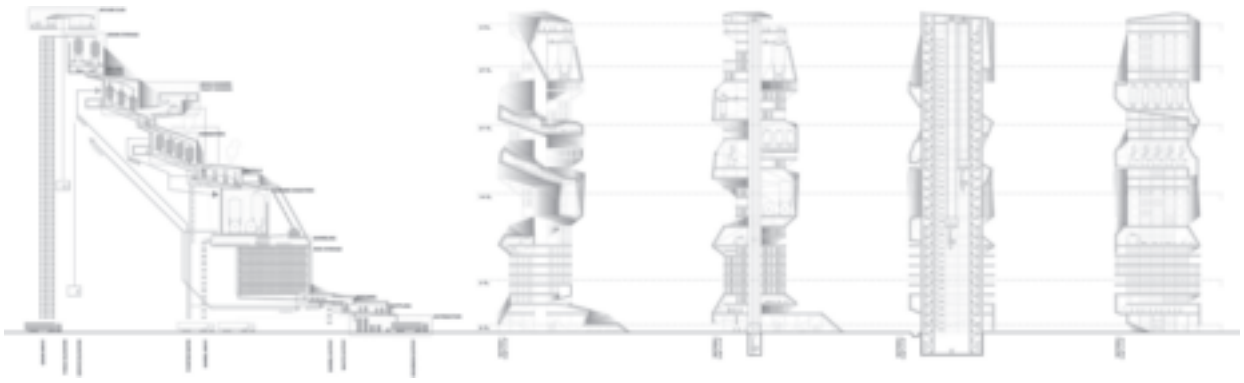

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1. Hao Chang, Avram Forman, and Marcus Addison Hooks, Feldman Nominees, project for Douglas Durst-BIG Advanced Studio, Spring 2012.
2. Elizabeth Bondaryk, Feldman Nominee, project for Frank Gehry Advanced Studio, Spring 2012.
3. Ian Starling, Can Vu Bui, and Vincent Calabro, Feldman Nominee project for Alejandro Zaera-Polo Advanced Studio, Spring 2012.
4. John Bachman, Feldman Nominee, project for Greg Lynn Advanced Studio, Spring 2012.
5. Amir Mikhaeil, Feldman Awardee, project for Joe Day Advanced Studio, Spring 2012.
6. Nicholas Hunt, Feldman Nominee project for Massimo Scolari Advanced Studio, Spring 2012.
7. Francesco Galetto, Feldman Nominee project for Deborah Berke Advanced Studio, Spring 2012.
8. Clay Hayles, Feldman Nominee project for Demetri Prophyrios Advanced Studio, Spring 2012.
9. Festival of the Arts Pavilion, New Haven Green, Summer 2012. M. Arch II students.

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that bridge primary shapes—became a way for some students to discover formal issues, which they used for scripting with Grasshopper and then made 3-D-printed models. They brought their models to Los Angeles for a review with California architects Tom Wiscombe, Hernan Diaz-Alonso, and Marcelo Spina and visited numerous theaters, museums, and art spaces.

The final projects engaged cinematic speculation, both in terms of generating new kinds of space to host new media and novel ways of applying cinematic principles to design. The potential of digital projection surfaces, new media, circulation, marquees, and public spaces addressed a current and future world of moving images, challenging conventions of urban planning and zoning, public and private divisions, and interactive participation versus passive consumption. Students presented their projects to a review jury comprised of Victor Agran (’97), Sunil Bald, Deborah Berke, Aaron Betsky (Yale College ’79, M. Arch. ’83), Hernan Diaz-Alonso, Todd Gannon, Jennifer Leung, Marcelo Spina, Eduardo Vivanco Antolin (Ph.D. ’15), and Michael Young.

Massimo Scolari

Massimo Scolari, Davenport Visiting Professor, and Timothy Newton (’07) focused on the future redevelopment of the 48-hectare Venice Arsenale, which, by the middle of sixteenth century, was the biggest factory in Europe, employing thousands of workers. The students’ intervention comprised the *galeazze* (shipbuilding structures), the 1535 expansion bordering the perimeter fortress wall, a bridge between the two canal banks, and the 1964 portal in the wall.

Students were charged with introducing new spaces and structures that would be defined separately while respecting the historic integrity of the arsenale. They were allowed to program one *galeazza* as they wished, while the other two would include an 1,800-seat auditorium, a restaurant, a bar, a lobby, and an exhibition space. An architectural element beyond the north wall included a mooring platform for public boats.

As in previous Scolari studios, both freehand drawing and the making of full-scale objects dominated the process. Students were asked to design and build a chair as a 1:1 scale prototype parallel to the design of the architectural project.

The projects encountered and embraced the setting with some students treading lightly on the historic buildings by inserting machinelike structures that fluctuated along with the changes in water level, weather, and numbers of visitors. In one project, new metal-clad buildings blended into the context, and the auditorium remained distinct from the existing building. Another student hung structures from the roofs for minimal interference freeing up the ground plane to allow water to flow into the building. Others made more dramatic additions, breaking through the *galeazze* and cantilevering over the canal. Some made labyrinthine sequences in and around the walls, or volumes projecting from the façades.

The jury, who tested out the chair designs during the review, included Roberto Behar, Cynthia Davidson, Peggy Deamer, Peter de Bretteville (Yale College ’63, M.Arch. ’67), Kurt Forster, Kenneth Frampton, Dana Getman (’08), Demetri Porphyrios, Josh Rowley, and Alessandra Segantini.

Deborah Berke

Deborah Berke, professor (adjunct), and Noah Bilken (’02) asked students to design a contemporary distillery in downtown Louisville, Kentucky. A nineteenth-century bourbon production center, Louisville is seeing a small revival in artisanal products. The proposal for a 60,000-square-foot facility for production, storage, a testing and training lab, offices, loading and packaging areas, and a public spaces for tours, exhibitions, and events was sited in downtown Louisville’s former Iron District across from “Whiskey Row.”

The students first completed an analysis of the various techniques of bourbon production and other liquid manufacturing processes. Then they took on a sketch problem that explored the container for bourbon, its branding and shape, and its relationship to material and scale, followed by the design of the distillery in its urban site.

During the studio trip, students visited the site and distilleries, both historic and contemporary, as well as a cooperage (barrel-making) and a still-fabrication facility, marketers, and engineers. Dealing with numerous complexities of manufacturing in the city, the final projects addressed material handling, circulation systems, pollution, and water usage, visitor services, as well as brand identity and placemaking. The students expanded the norm for a distillery with designs that included delicate façades and museumlike spaces for the tasting and experience of the project. Others configured the space to the flow of manufacturing, and some embraced the idea of elevating the making of things into art form. At final review, they presented their projects, along with bourbon samples, to Patrick Bellew, Andy Bow, Joe Day, Eric Doninger, Karen Fairbanks, Martin Finio, Ann Marie Gardner, Alan Plattus, Annabelle Selldorf, and Henry Urbach.

Demetri Porphyrios

Demetri Porphyrios, Louis I. Kahn Visiting Professor, and George Knight (’95) asked their students to design the new Swansea University Bay Science and Innovation Campus, in Wales, devoted to science, engineering, technology, mathematics, and business. The students followed a Porphyrios Associates’ master plan for the newly remediated sixty-three-acre waterfront site to house academic, laboratory, and residential buildings.

In the first few weeks, the students studied university campuses, making digitally printed 3-D models and large-scale drawings of precedent buildings including dining and residence halls, libraries, and auditoriums, which they presented at midterm with a comparison of the similarities and differences in the buildings.

Students met with the university, the developers, and planning officials on the studio trip. They also visited Cambridge, for inspiration related to collegiate architecture, and Vienna, to study various architectural typologies.

At Yale, the students each designed different buildings that would form the first phase of the university ensemble, including residential or lecture halls, library and exhibition spaces, research laboratories, dining halls, and faculty and administration buildings, which were then developed at the larger architectural scale.

Some students studied classical precedents, which informed the design of theaters and public amenities; others were inspired by the waterfront access, developing adjacent sites with housing based on Georgian precedents. One student designed a cloisterlike library to create open and closed spaces; another focused on the arrangement of volumes to create privacy in a residential college on a public road. The students presented their projects to Laura Cruikshank, Kyle Dugdale (Ph.D. ’14), Bryan Fuermann, Barbara Littenberg, Jaquelin Robertson (’61), Massimo Scolari, and Ellis Woodman.

Student Design-Build Pavilion in New Haven

A pavilion for the International Festival of Arts and Ideas opened on Friday, June 15, on the New Haven Green. A product of the assembly seminar led by faculty member Brennan Buck, the design was completed by thirteen students and teaching assistant Teoman Ayas during the spring semester, with fabrication and assembly following in the early weeks of summer. All fabrication work was completed in the school’s metal shop, where 350 sheets of .05" aluminum were cut on the plasma cutter. A combination of tab and rivet connections held together twenty-six wall and roof “cells,” which were then transported and assembled on-site in two days.

At roughly three hundred square feet, the pavilion served as the information and ticket booth for the festival, one of only two structures that remained on the green for the duration of the annual fifteen-day festival. In addition to housing volunteer staff, it served as a meeting place for various tours as well as an iconic symbol for this year’s program.

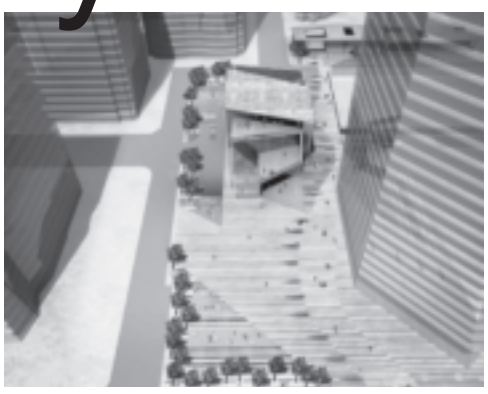
The seminar and the engagement with both the festival and the sponsors are the result of a student initiative that began in fall 2010. At that time, students—David Bench, Zachary Heaps, Jacqueline Ho, and Eric Zahn, all post-professional members of the class of 2012—sought to create a design-build project that would serve as a counterpoint to the long-running Vlock Building Project (in which M.Arch II students do not participate).

The pavilion was designed as a visual experience for visitors on the green: from different vantage points, it appeared to be either completely opaque or totally transparent. The performative qualities of the object were enhanced by reflections produced by the mill-finished aluminum, with thousands of facets that reflected both the environment and a paint gradient applied to interior edges.

In addition to Bench, Heaps, Ho, and Zahn, students John Taylor Bachman, Rob Bundy, Raven Hardison, Matt Hettler, Nicholas Hunt, Seema Kairam, John Lacy, Amy Mielke, and Veer Nanavatty—all in the class of 2012—helped to design and build the pavilion. Matthew Clark of Arup, New York City, served as consultant. Support was provided by Assa Abloy, the Yale Graduate and Professional Student Senate, and the Yale School of Architecture.

—David Bench (’12)

Faculty News



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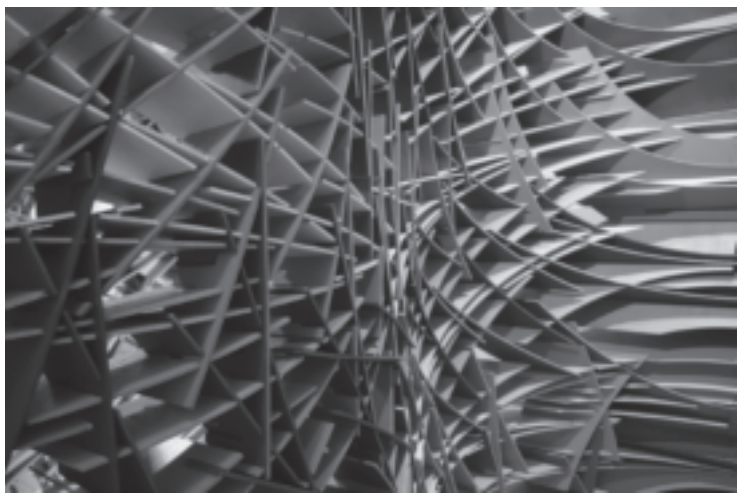

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Michelle Addington, Hines Professor of Sustainable Architectural Design, gave public lectures this spring at Princeton University; the University of British Columbia; the Oscar von Miller Forum, in Munich Germany; and Temple University, where she inaugurated the new architecture building. She delivered keynote addresses at the "Material Matters" symposium, at the University of Cincinnati; the third "National Conference on Green Design," in New Delhi, India; the symposium "Simulation in Architecture and Urban Design 2012," or SimAUD, in Orlando; and the "Emerging Technologies" symposium, held at the Technical University of Munich. She was interviewed for the exhibition *Future City Lab,* at Berlin's Aedes Gallery, on display this summer. During her research sabbatical in the spring, Addington was a visiting scholar at the Oscar von Miller Forum, and during the summer she held the position of visiting chair of emerging technologies at the Technical University of Munich.

Sunil Bald, critic in architecture, and his office, Studio SUMO, received second place in an invited competition for a 25,000-square-foot theater and office- plaza design for a site along the Avenida Faria Lima, in São Paulo, Brazil. SUMO's Mizuta Museum of Art, in Japan, opened in December 2011; since then, it has received a 2012 AIA/NY Chapter Design Award and been published in periodicals in the United States, Europe, Asia, and the United Arab Emirates. In 2012, Sunil and SUMO partner Yolande Daniels gave lectures on the office's work at the Art Institute of Chicago, Howard University, and Ritsumeikan University, in Kyoto. Sunil also assembled and co-moderated a panel at the 100th ACSA National Conference, held at MIT, and recently contributed to the forthcoming monograph edited by Michelle Fornabai, *V Is for Vermillion as Described by Vitruvius: An A to Z of Ink in Architecture,* with the entry "N Is for Nib."

Deborah Berke, professor (adjunct), and her firm, Deborah Berke & Partners Architects, will be the design architect for a new building combining a boutique hotel, a contemporary art museum, and a restaurant, in downtown Lexington, Kentucky similar to the original 21c art hotel, in Louisville. Projects for 21c are under construction in Cincinnati, Ohio, and Bentonville, Arkansas. To open in 2014, the Lexington hotel will occupy the McKim, Mead & White First National Bank Building (1914). Berke's design for the Rockefeller Arts Center addition and her State University College at Fredonia renovation were featured in *The Architect's Newspaper* (April 6, 2012).

Karla Britton, lecturer, with Jim Williamson, of the Cornell Department of Architecture, convened the panel discussion "Space, the Sacred, and the Imagination," at Cornell University's New York City Center, on February 21, 2012, (see page 25). In the spring, Britton spoke at Yale on contemporary sacred architecture at the Manuscript Society and the Yale Center for Middle Eastern Studies. She also spoke on "Rebuilding Religious Monuments in Europe Following the Second World War" as part of a Yale Divinity School trip to Coventry Cathedral.

Turner Brooks (Yale College '65, M. Arch '70) professor (adjunct) and his firm, Turner Brooks Architect, received a new commission for Community Building and Campus Center Design for the Burgundy Farm Country Day School in Virginia. The 23,000 -square-foot building is comprised of a performance hall with support spaces, and classrooms for art, music, and galleries. It will define a new landscaped center for the school's campus.

Brennan Buck, critic in architecture, of the firm, FreelandBuck, installed the project Slipstream in the Bridge Gallery, on Orchard Street in New York City, this summer with assistance from Yale students Teoman Ayas ('13), Robert Cannavino ('14), and Jacqueline Kow ('14). Additional help was provided by Evan Dobson ('14), Cristian Oncescu ('14), Jason Roberts ('14), William Sheridan ('14), Constance Vale ('14), Caroline Van Acker ('14), Sarah Gill ('13), Jonathan Reyes ('13), Peter Logan ('13), and Brian Hong ('13). The project was supported by Elise Jaffe + Jeffrey Brown. The installation confronts the leap between a 2-D digital line drawing into 3-D space. Alluding to Lebbeus Woods's 2010 "Slipstreaming" drawings of flow, the installation is a single drawing extruded through the gallery space and cut away to produce a set of interconnected spaces. Its integrity as a structure is masked by both its redundancy and bright colors, which amplify the undulating lines, establishing cross-currents that intensify as visual eddies. Slipstream is a combined phenomenon of form, structure, and graphics.

Peggy Deamer, professor, was a member of the 2012 AIA national TAP BIM awards jury and served on a panel for the Columbia Building Intelligence Project (C BIP) think tank, "Vectored Development," in Brooklyn, New York, in February. In May, Deamer participated on a panel at the Vera List Center for Art and Politics, presenting the talk "Who Builds Your Architecture?" at Parsons the New School for Design, in New York City.

Keller Easterling, professor, published an e-book this June, *The Action Is the Form: Victor Hugo's TED Talk,* as part of a new series by Strelka Press. *Design Observer* published her article "Zone: The Spatial Softwares of Extrastatecraft" in June 2012, and her "Internet of Things" was published in the journal *e-flux.* All three essays are excerpts from Easterling's forthcoming book *Extrastatecraft: Global Infrastructure and Political Arts.* This past spring, she received a Graham Foundation grant to design compatible print and digital versions of the book. Superfront, a Brooklyn-based urbanism organization, honored Easterling's work and the "Extrastatecraft" project as part of its May gala. In the spring term, Easterling delivered public lectures in Moscow; Buffalo, New York; the Buell Center's "Foreclosed" symposium; Columbia University's CCCP conference, and Cornell University. Her articles will be included in *AD* and the 2012 Venice Biennale catalog.

Martin Finio, critic in architecture, lectured with his partner, Taryn Christoff, of Christoff:Finio Architects, at Cal Poly in San Luis Obispo and at the University of Hartford. In the spring, they made a presentation in Pecha Kucha style at the Architectural League's roundtable discussion, which included architects from Finland and New York City, at the Center for Architecture in New York City. The firm is completing a house design that integrates a large contemporary art collection. It has also been invited to participate in this year's Venice Biennale.

Mark Foster Gage ('01), assistant dean and associate professor, with his New York City–based firm, Gage / Clemenceau Architects, completed two more concept stores for fashion designer and Lady Gaga's New York City art director Nicola Formichetti, in Hong Kong and Beijing. Gage's New York City store for Formichetti received a 2012 AIA Interiors Merit Award and was listed by the site Artinfo.com in January as one of the top seven architectural developments of 2011. His office also recently completed a 10,000-square-foot headquarters for the Starworks Group in New York City as well as residential projects. Gage's projects were featured in *Mark Magazine* (April-May 2012), *Architectural Record* (April 2012), *Out* (March 2012), *Design Bureau, Faq* (Vienna), *S+D* (Japan), and *AIT* (Germany) and on Fashion TV. His 2007 essay "Deus ex Machina: From Semiology to the Elegance of Aesthetics" is being including in the November 2012 *AD* publication *The Digital Turn in Architecture,* edited by Mario Carpo. The design organization 5D was recently founded by Gage; Paola Antonelli, senior curator of design at MoMA; Bill Viola, artist; and Joseph Kosinski, director of *Tron.*

Dolores Hayden, professor, gave a lecture at the Woodrow Wilson International Center for Scholars, in Washington, D.C.; a faculty seminar on landscape for the Yale School of Architecture; and poetry readings at the Slifka Center at Yale and at West Chester University. Her recent publications include "I Have Seen the Future: Selling the Unsustainable City in 1939," *Journal of Urban History* (January 2012); "Construction, Abandonment, and Demolition: Poets Claim the Urban Landscape," *The Yale Review 99* (October 2011); "In the Middle Lane, Leaving New Haven," *The Yale Review* (April 2012); and "Building the American Way: Public Subsidy, Private Space," in *American Democracy and the Pursuit of Equality: Essays in Honor of Herbert J. Gans,* edited by Merlin Chowkwanyun and Randa Serhan (Boulder and London: Paradigm Publishers, 2011). She reviewed the Museum of Modern Art's exhibition and catalogue *Counter Space: Design and the Modern Kitchen* for the *Journal of the Society of Architectural Historians 70* (December 2011). Hayden's 1981 book, *The Grand Domestic Revolution,* was included in the exhibition *User's Manual: The Grand Domestic Revolution,* showing from November 2011 to February 2012 in the Netherlands and discussed in the interview "The Grand Domestic Revolution Goes On" with CASCO: Office for Design, Art, and Theory, in Utrecht. She chaired a panel on "Urban Design in the 1960s" at a meeting of the Society for American City and Regional Planning History; served on the prize committee for the Spiro Kostof Award in Urban History, given by the Society of Architectural Historians; and acted as a referee for the Radcliffe Institute of Advanced Study.

Yoko Kawai, lecturer, was involved in a series of projects for the reconstruction of Japan's Tohoku region after the devastating earthquake and tsunami that hit the area in March 2011. As early as May of that year, Kawai proposed the community design plan "Expect the Unexpected" in collaboration with Japanese engineers. The proposal was later presented to the Department of Political Science at Yale University. Kawai also initiated two related events: "Pecha Kucha Inspires Japan," in collaboration with Architecture for Humanity, and "Tohoku One Year After," with the Japan Society of Fairfield County.

Jennifer W. Leung, critic in architecture, participated in the EAAE/ARCC's "Cities in Transformation: Research & Design" symposium in June 2012, in Milan, Italy, where she presented ongoing research on an alternative solar cartography for New York City. With her firm, LCD Studio, she designed an AIDS Memorial Park for the St. Vincent's Hospital triangle park, in Manhattan; it was exhibited in *A Plague Remembered: AIDS Memorial Park Design Competition* at the Center for Architecture, in New York City, from March 27 to April 11, 2012. Leung's essay "Growing Profit in the War on Error," in *Bracket Magazine,* was featured in the "Archizines + Arch-Art! Books" show, at the Storefront for Art and Architecture in the spring. Her article "Tranche de Vie: Landscapes of Risk Distribution" appeared in *MONU Magazine,* No. 16 (April 2012), an issue on "non-urbanism." Leung also received commissions for residential renovations on New York City's Upper West Side and in Miami Beach, Florida.

Ed Mitchell, assistant professor (adjunct), is having his account of the Pennsylvania Mine Project published in *Formerly Urban: Rust-Belt Futures* (Syracuse University Press, forthcoming). His essay "Up in the Air" and an interview on urban futures is being published in the fall issue of the *Journal for Architectural Education.* In spring 2013, he will be running an ACSA national conference with Ila Berman titled "New Constellations, New Ecologies," which will look at issues and developments facing the next hundred years of architectural education. He was also a guest speaker this past spring at the first Garofalo symposium at the University of Illinois, Chicago, where he also spoke on his own work. Mitchell lectured at Brown University's inaugural Real Estate, Design, and Construction group meeting in New York City this summer.

Joeb Moore, critic in architecture, gave the lecture "The Emergence of Biological Thinking: Inner and Outer Landscapes in the Expanded Field of Design" at the conference "Second Wave of Modernism II: Landscape Complexity and Transformation," at MoMA in November. He was a juror for the 2012 AIA-South Carolina Design Awards, held in conjunction with the opening ceremonies of the new Architecture Pavilion at Clemson University, where he received his architecture degree. In April, Moore gave a talk at Clemson on the work of recent graduates and the legacy of Modernism. His firm, Connecticut-based Joeb Moore + Partners, received a 2012 North American Wood Design Award for the Bridge House, in Kent, Connecticut, which was recently published in the French magazine *Artravel*. The firm also received a 2012 Residential Architect Design Award for the restoration of Richard Neutra's Glenn Residence (1964), in Stamford, Connecticut. It is currently working on a private pavilion in upstate New York, in collaboration with Reed Hilderbrand Landscape Architects, as well as offices for the Sullivan design consultancy overlooking the Highline at 14th Street, in New York City.

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1. Sunil Bald, Studio SUMO, project in São Paulo, Brazil.
2. Deborah Berke Architects, rendering, SUNY Fredonia, 2012.
3. Brennan Buck, Freeland-Buck, Slipstream, Bridge Gallery, New York, 2012.
4. Mark Foster Gage, Gage/Clemenceau Architects, Lady Gaga concept store, New York, 2011.
5. Joeb Moore, Bridge House, Kent, Connecticut, 2011.
6. Alan Organschi, Gray Organschi Architecture, exhibition at the American Academy of Arts and Letters, New York, 2012.
7. Ben Pell, Changing the Face, Competition concept, 2011.
8. Joel Sanders Architect, Education Commons, University of Pennsylvania, 2012.
9. Robert A.M. Stern Architects, Wasserstein Hall, Caspersen Student Center, and Clinical Wing, 2012. Photograph by Peter Aaron for Robert A.M. Stern Architects.
10. K. Michael Hays and Karla Britton at Sacred Architecture panel, New York, 2012.

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Alan Organschi ('88) critic in architecture, with his partner, Elizabeth Gray ('87), principals of Gray Organschi Architecture, were presented with a 2012 Arts and Letters Award in Architecture at the American Academy of Arts and Letters Ceremonial, in New York City, for work that exhibits strong personal direction. The ceremony took place on May 16, 2012. An exhibit of the firm's work was displayed at the American Academy's galleries in New York City through June 10, 2012.

Eeva-Liisa Pelkonen (MED '94), associate professor, gave the talk "Towards Cognitive Architecture: Louis Kahn Meets Josef Albers," at the Collins Kaufmann Forum at Columbia University in March 2012, and the keynote lecture, "Alvar Aalto: Architecture, Modernity, and Geopolitics," at the first Aalto Research Network Symposium, in Finland. She delivered a paper, "Reading Aalto Through Baroque," at the second annual European Architecture Historians Network meeting, in Brussels, in May; in June, she served as an expert evaluator for the Royal Institute of Technology, in Stockholm.

Ben Pell, critic in architecture, gave a talk at the Harvard Graduate School of Design on April 5 on framing technology in contemporary architecture, for the course "Materials, Constructions, Processes." Together with his New York City–based practice, Pell Overton, he is working on a new chapel and offices for Unity of New York City, facilities expansion for one of the largest art-packing companies in the United States, an office build-out for a retouching agency, and residential projects. His office is pursuing ongoing research into the design and fabrication of component-based assemblies, continuing a line of inquiry developed around its entry for the "Changing the Face" competition, in Moscow, last year.

Nina Rappaport, publications director, exhibited her project Vertical Urban Factory, East Asia at NYU's East Asian Studies Department from March through May 2012. The complete exhibition was displayed at the Museum of Contemporary Art, Detroit (MOCAD) from May through July and was reviewed in *Atlantic Cities*, the *Detroit News* and *Metropolis*. It will travel to the Toronto Design Exchange from September 12, 2012 through January 3, 2013. She gave talks at MOCAD, the Brooklyn Navy Yard, and the Noguchi Museum in conjunction with the Civic Action exhibition on display through April 2012. Her essay "Spectacle of Production" was published in the Italian journal *Work Style*, in June 2012, and her essay "Sustaining Industries" was published in *Industrial Histories* (Docomomo Iberico). Her project "Sustaining Industries" was part of Future City Lab and was exhibited at the Aedes Gallery in Berlin this summer. She received a Graham Foundation for Advanced Studies in the Fine Arts grant for the book *Ezra Stoller: Photographer* co-edited with Erica Stoller, which will be released November 2012 with Yale University Press.

Elihu Rubin (Yale College '99) is a newly appointed assistant professor of architecture and urbanism. His first book, *Insuring the City: The Prudential Center and the Postwar Urban Landscape,* was published in June 2012 by the Yale University Press (see page 19). His essay "Catch my Drift? Situationist *Dérive* and Urban Pedagogy" will be published this fall in the *Radical History Review.*

Joel Sanders, professor adjunct, co-wrote, with Diana Fuss, "An Aesthetic Headache: Notes on the Museum Bench," published in the exhibition catalog *If You Lived Here, You'd Be Home By Now,* at the Hessel Museum of Art, Bard Center for Curatorial Studies and Art in Contemporary Culture, at Annandale-on-Hudson, New York. In conjunction with the release of the book *Groundwork: Between Landscape and Architecture,* which he co-authored with Diana Balmori, Sanders delivered lectures this spring at Harvard's GSD and the California College of the Arts, in San Francisco. His firm, Joel Sanders Architect, has completed the Education Commons at Franklin Field for the University of Pennsylvania. The design of its Julian Street Library, at Princeton University, received a 2012 Library Design Award, jointly sponsored by the American Library Association and the International Interior Design Association.

Daniel Sherer (Yale College '85), lecturer, published the article "The Historicity of the Modern: Preston Scott Cohen's Amir Building, Tel Aviv Museum in *Log 24* (2012). His essay "BBPR in New York City: The Olivetti Showroom on Fifth Avenue" was published in May 2012 from the conference "The Experience of Architecture: Ernesto Nathan Rogers (1909–1969)," edited by Federico Bucci and Marco Mulazzani (Unicopli/Politecnico di Milano 2012). Sherer's essay "Massimo Scolari: The Representation of Architecture," which accompanied the eponymous exhibition at the Yale University Architecture Gallery, was published in *Massimo Scolari: The Representation of Architecture* (Skira, 2012). In addition, Sherer gave a paper at the conference on Milanese architect and theorist Guido Canella at the Politecnico di Milano, in January 2012.

Robert A. M. Stern ('65), dean, spoke at the Philip Johnson Glass House in New Canaan, Connecticut, and at the Parrish Art Museum in Southampton, New York, this summer. In the summer he also participated in a panel discussion with developer and longtime client Gerald Hines at a program sponsored by both the Harvard Business School and the Harvard Graduate School of Design. Dean Stern's firm, Robert A. M. Stern Architects, completed a number of university buildings in spring 2012, including 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; the Fitness and Aquatics Center at Brown University, in Providence, Rhode Island and the Wasserstein Hall, Caspersen Student Center, and Clinical Wing for the Harvard Law School. The fall will see the dedication of the Kohler Environmental Center at Choate Rosemary Hall, in Wallingford, Connecticut, and the North Hall and Library at CUNY's Bronx Community College in the Bronx, New York City. *Evidence: The Work of Robert A. M. Stern Architects* will appear in November 2012.

Paul Stoller ('98), lecturer and principal at Atelier Ten, co-presented "Holistic High Performance: Three Case Studies in Integrated Façade Design" with Mark Sexton, of Krueck + Sexton, at the "IQPC Façades Design and Delivery Conference" in January. He also participated in the panel discussion "Culture and Climate: Contemporary Architectural Response in the Middle East." Stoller led Atelier Ten's team in its collaboration with Perkins + Will on the design of a prototype energy-efficient office building for the exhibition *Buildings=Energy (E=BLDGS)*, at the Center for Architecture, in New York City, from October 1, 2011, to January 21, 2012. He is working on sustainable design for the new headquarters of the Energy-Efficient Buildings Hub (EEB Hub), in Philadelphia; the LEED Gold–targeted Watermark II residential tower, in Boston; a chemistry-building renovation for Princeton University; and the LEED Silver–targeted research building for UNC's new Carolina North campus.

Carter Wiseman (Yale College '63), lecturer, was keynote speaker for the annual international conference of the G20 group of heads of private secondary schools in April at the Phillips Exeter Academy, in Exeter, New Hampshire. His talk was called "Louis I. Kahn: Temples of the Mind, Temples of the Spirit." Wiseman also published a catalogue essay for the exhibition at Davenport College, *Adam Van Doren: A Yale Sketchbook,* comprising paintings of vintage Yale buildings, most of them designed by James Gamble Rogers.

"Space, the Sacred, and the Imagination"

Yale's Karla Britton and the Cornell Department of Architecture's Jim Williamson organized the panel discussion "Space, the Sacred, and the Imagination," at Cornell University's New York City Center, on February 21, 2012, with panelists Steven Holl, K. Michael Hays, Mark C. Taylor, Anne Rieselbach, and Michael Crosbie. The event was held in conjunction with the publication of Britton's recent book, *Constructing the Ineffable: Contemporary Sacred Architecture* (Yale School of Architecture, 2011), and Renata Hejduk and Jim Williamson's *The Religious Imagination in Modern Architecture* (Routledge, 2011).

Michael Crosbie introduced the discussion to a crowded room by describing the changing "landscape of faith." In today's context, with 15 percent of adults unaffiliated with organized religion, he asked, is sacred architecture needed or even relevant? Much of what followed focused on sacred space that is beyond our full comprehension —something "magical" that is not related specifically to religious practice in a space but rather to those spaces that transcend their immediate program and elicit emotion from both believers and non-believers alike.

Steven Holl presented a small selection of built work, including the Chapel of St. Ignatius, in Seattle; Daeyang Gallery, in Korea; and Cité de l'Océan et du Surf, in France. For Holl, the word *sacred* has too direct a religious connotation, so he prefers to describe his designs as striving for three types of space: ineffable, inexpressible, and immeasurable space, using light, geometry, and materiality.

The relationship between the building, or vessel, and the viewer was also suggested as a means for an architect to make "incomprehensible" space. Holl noted that Freud's concept of the feeling of the "oceanic" was visible in the Cité de l'Océan et du Surf, as the endless horizon could be the ineffable; further, the gently undulating concrete waves of the building remove or distort the relationship to the horizon line, disorienting the visitor. Mark Taylor described the sacred as a disruptive moment—that is, dislocating, overwhelming, or unmasterable—citing Nietzsche's *Death of God* and the disappearance of the horizon, which also disorient our relationship to place.

Michael Hays used the perspectival view to describe the relationship between a viewer and an unrepresentable other: the vanishing point, with the "image screen" as the medium in between. John Hejduk's unbuilt *Chapel of the Marriage of the Moon and the Sun* served as a literal example: the chapel, a triangle in plan, places worshipers on a balcony at its base; at the tip, a sunburst window acts as the vanishing point; and, performing as a medium between the two, a floating crucifix.

In discussing whether utopian impulses can compete with a religious system in uniting interconnections and multiplicities, Anne Rieselbach noted that an action of faith may be needed before a space can even be considered sacred. Jim Williamson countered that the religious takes away from the sacred: a truly sacred space is non-denominational. Taylor defined the "spiritual" as non-denominational and the "religious" as institutional.

Hays questioned whether the constructs historically employed to attain the ineffable, such as the perspectival tradition, have been dropped in contemporary architecture, leaving only an empirically driven response to an architectural program. Holl voiced the need for an architecture of the ineffable—spaces of light, material, and proportion—given the omnipresence of unsacred LCD screens in our daily lives.

Thom Mayne, who was not officially on the panel, argued from the front row that architecture must be multimodal; that is, singular perspectival architecture does not exist. The extremely singular is a historic idea that was used to understand nature; however, multiplicity is needed to process the complexity of contemporary times.

—Dana Getman
Getman ('08) works at SHoP Architects in New York.

Alumni News

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

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1950s

Paige Donhauser ('50) died this summer. He was the chief designer at Edward Durell Stone and Associates as project architect for the United States Pavilion at the 1958 Brussels World's Fair and on the John F. Kennedy Center for the Performing Arts in Washington and then was in private practice.

Frederick J. Mahaffey ('53), of Hartford, died on November 10, 2011. After college, he started the firm Designers and Builders, in New Haven, with two classmates, worked in New York City at the office of Edward Durell Stone, and then moved to Hartford in 1962. There, he joined what came to be known as Frid, Ferguson, Mahaffey, and Perry Architects, which specialized in institutional buildings, including schools, hospitals, libraries, and corporate offices. Among his built works are the Allstate Insurance building, in Farmington; the Johnson Memorial Medical Center, in Stafford Springs; the International Wing, at Bradley Airport; the Brattleboro library; and with SLAM Architects, the Academic Research Building at UConn Dempsey Hospital. Mahaffey taught architectural design at the University of Hartford and studied painting at its art school.

Clovis Heimsath (Yale College '52, M.Arch '57) and his wife, Maryan Heimsath, are the 2012 recipients of the Clara Driscoll Award, sponsored by Preservation Texas, for a lifetime dedication to preservation.

1960s

Tim Prentice ('60) is a kinetic sculptor with recent commissions from Stanford Law School; General Mitchell International Airport, in Milwaukee, and the University of Iowa Hospitals, in Iowa City. In 2012, he had an exhibition at the Maxwell Davidson Gallery, in New York City, and in March *Sculpture Magazine* featured him in the article "Working with the Wind: A Conversation with Tim Prentice."

Theoharis David ('64) was featured in the exhibition *Built Ideas: A Life of Learning Teaching and Action*, at the Pratt Institute Gallery from March 1 to 30, 2012. The show celebrated his and his students' work and will be traveling to Athens, Greece, and Nicosia, Cyprus, later in the year. His work was also displayed in a concurrent exhibition at Pratt; titled *An Architect Drawing,* on view from February 16 to September 28, 2012. Both shows were featured in the online journal *Places.*

Craig Hodgetts ('66) recently served on the National Mall Competition jury, which selected architect teams to develop a comprehensive plan for the preservation of the National Mall, in Washington, D. C. Hodgetts and his firm, Hodgetts + Fung, have been awarded a 2012 Research and Design Award from *Architect Magazine* for a prefabricated modular construction prototype that exemplifies innovation in architectural systems technology; the prototype was originally designed as a classroom module for the Los Angeles Unified School District. The Los Angeles Business Council awarded Hodgetts + Fung a Public Interiors Award for its *California Design, 1930-1965: Living in a Modern Way,* at the Los Angeles County Museum of Art. Currently, Hodgetts + Fung is developing the redesign of a metro station in Los Angeles, a chapel in Sacramento, and a mixed-use building in Hollywood.

1970s

Fred Bland ('72) and his firm, Beyer Blinder Belle, were honored with a 2012 AIA/NY Architecture Merit Award, the Lucy Moses Award by the New York Landmarks Conservancy and the Excellence in Preservation Award by the Preservation League of New York for the restoration of Eero Saarinen's TWA Terminal at JFK International Airport, in Queens. Bland was also nominated Chairman of the Fitch Foundation and received a 2012 Outstanding Teaching Award from NYU's College of Arts and Sciences.

Sara Caples ('74) and Everardo Jefferson ('73), of Caples Jefferson Architects, gave the John Wiebenson Memorial Lecture on "Social Justice – Aesthetic Judgements" as part of the University of Maryland's spring lecture series. In January, Caples served as a juror for the 2012 national AIA Housing Awards and for the national AIA/HUD Secretary's Awards. She gave the talks "Sustainable Architecture," for FIT's Sustainability for the Interior Environment program; "Can a Woman Be a Designer?" at Women in Architecture's Breakfast Lecture Series; and "History as Content," at the Sciame Lecture Series, City College of New York/CUNY, where she served as the spring 2012 Visiting Distinguished Professor. Their Queens Theatre-in-the-Park adjacent to Philip Johnson's 1964 World's Fair Pavilion, received a New York Construction "Best of 2010" Award and a MASterworks Award 2011. It was featured in *Architect*, *Architectural Record*, *Design Boom*, *Detail*, and *E-Architect* among other media.

Bill O'Dell ('74), director of HOK's global science and technology practice, oversaw the design of the 6.5 million-square-foot King Abdullah University of Science and Technology (KAUST) in Thuwal, Saudi Arabia, one of the world's largest LEED Platinum facilities and the first in Saudi Arabia. His design for the new $375 million University at Buffalo School of Medicine and Biomedical Sciences in downtown Buffalo, N.Y., was awarded to HOK in a global competition of nineteen architectural firms.

William McDonough (Yale College '68, M.Arch '76), of William McDonough + Partners, with offices in Charlottesville, Virginia, and San Francisco, has expanded his practice as both architect and advisor on sustainability issues for commercial and government leaders worldwide through McDonough Advisors and McDonough Braungart Design Chemistry, the cradle-to-cradle consulting firm he co-founded with Michael Braungart. They also founded the Cradle to Cradle Products Innovation Institute (2009) to share the cradle-to-cradle certification protocol with the world. On Earth Day 2012, McDonough attended the dedication of the NASA Sustainability Base, an energy-positive office building at Ames Research Center, in Silicon Valley, that NASA calls its first "space station on Earth." Recognized as the greenest federal building to date, it is also positioned to become the first to demonstrate what "continuous improvement" means in the built environment.

Jon Pickard ('79) and William Chilton, of the firm Pickard Chilton, were awarded a 2012 Green GOOD DESIGN Award by the European Centre for Architecture, Art, Design, and Urban Studies as well as the Chicago Athenaeum: Museum of Architecture and Design for their design of the BG Group Place, in Houston, Texas.

1980s

Brian Healy ('81), of Perkins + Will, was named design director of the Boston office.

Michael Burch ('82) and Diane Wilk ('81) will participate in the exhibition *Traces of Centuries and Future Steps,* organized by the Global Art Affairs Foundation, at the 2012 Venice Biennale.

Ted Trussell Porter ('84), of Ryall Porter Sheridan, was awarded a 2012 AIA/NY Interiors Merit Award for the firm's Greenwich Village Townhouse, in New York City.

Marion Weiss ('84), of New York City-based Weiss/Manfredi and Graham Chair Professor of Architecture at the University of Pennsylvania, saw the firm's Brooklyn Botanical Garden Visitor Center open on May 16, 2012, with a ribbon-cutting ceremony by Mayor Michael Bloomberg. The New York City Public Design Commission awarded the project with an Award for Excellence in Design. The visitor center was also reviewed in *The New York Times* on May 8, 2012; *New York* magazine, on May 6, 2012; and *The Wall Street Journal*, on May 15. Weiss/Manfredi's "Seattle Art Museum: Olympic Sculpture Park" will be included in the upcoming exhibition *White Cube, Green Maze,* opening on September 15, 2012, at Pittsburgh's Carnegie Museum of Art, and then to Yale in spring 2013. Weiss/Manfredi and OLIN were selected as winners of the National Mall Design Competition for the Washington Monument Grounds at the Sylvan Theater, in Washington, D. C. Construction has begun on the firm's design for the Krishna P. Singh Center for Nanotechnology, at the University of Pennsylvania. The monograph *Weiss/Manfredi: Pro Architect No. 52*, which presents fourteen of the firm's projects, was published in summer 2012 by Archiworld.

David D. Harlan ('86) had a painting on view in *A Common Theme: Portraiture,* an exhibition presented by the Art League of Long Island, from May 20 to June 17, 2012. His *Shipwreck I* was included in *Spectrum 2012,* a juried exhibition at the Carriage Barn Arts Center, in New Canaan, Connecticut, in May 2012. His Connecticut-based architecture firm, David D. Harlan Architects, received the 2012 Alice Washburn House Award, an annual prize for traditional house design sponsored by AIA Connecticut and *Connecticut Magazine* for its work on the Extown Cottage, in New Canaan. The house was also featured in the July 2012 issue of the magazine. The firm also has a new furniture line, Veral Harlan Furniture.

Richard W. Hayes ('86) presented talks at the universities of Manchester, Cambridge, and Kent, in the U.K., and at the European Architectural History Network, in Brussels, Belgium. He received his fourth fellowship to the MacDowell Colony and a second research grant from the Paul Mellon Centre. His chapter on design-build education was published in the book *Architecture School: Three Centuries of Educating Architects in North America,* edited by Joan Ockman (MIT Press, 2012). In 2013, he will be a visiting fellow at Clare Hall, Cambridge.

Andrew Berman ('88), of Andrew Berman Architect, was honored with a 2012 AIA/NY Architecture Merit Award for his MoMA PS1 Entrance Building, in Queens, New York City.

Robert Young ('88) is currently head of Perkins + Will's Washington, D. C., office.

Claire Weisz ('89), recently delivered the keynote at Mississippi Celebrates Architecture in Jackson, MS. With partners Mark Yoes ('90) and Layng Pew ('89), their firm WXY Architecture + Urban Design has designed and planned two New York City parks which opened this summer: Transmitter Park and Far Rockaway Park. WXY is also commissioned for the remake of New York's Astor Place and the East River Blueway waterfront revitalization. The firm's marine-themed carousel attraction, SeaGlass, is now under construction in Battery Park, slated to open spring 2013.

1990s

Charles Bergen ('90) has been senior project manager at McKissack and McKissack, in Washington, D. C., since 2009, supervising the firm's two buildings at the United States Coast Guard Headquarters at St. Elizabeth's

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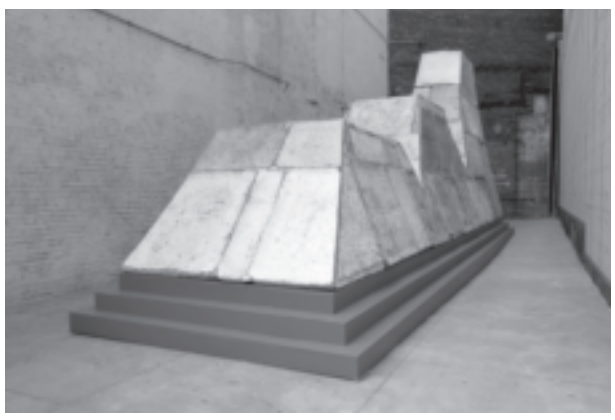

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West Campus. He also has been leading the firm's sustainable design efforts, working on a number of interior renovations. Bergen is producing his own custom furniture pieces using environmentally friendly practices.

Laura J. Auerbach ('92) is principal of Transtudio design, a trans-disciplinary practice engaged in speculative and built work.

Morgan Hare ('92) and Marc Turkel ('92), of Leroy Street Studio, had their East Hampton Pond House featured in the article "Politely, Persuasively Modern," in *Architectural Digest* (June 2012). The firm's collaboration with dlandstudio on the Alley Pond Environmental Center was featured in the article "Breaking Barriers" in *Oculus* (spring 2012). The firm's projects were also included in "Country Fusion" in the British *House & Garden* (October 2011). Hester Street Collaborative, the firm's non-profit design-build workshop that helps students and local residents improve their public spaces, participated in the Lower Manhattan Cultural Council's "Access Restricted" March 2012 panel about re-imagining the East River Waterfront Esplanade.

Lloyd E. L. Fisk ('95) is the lead laboratory design consultant at Research Facilities Design (RFD) on the Hamad Medical Corporation Translational Research Institute, in Doha, Qatar. The design-build project—which brings together cutting-edge biomedical research laboratories, imaging facilities, clinical trial areas, a GMP facility, and the Qatar National Biobank—is led by Hyundai Construction, with Seoul-based primary design consultant DMP architects; it is scheduled for completion in 2014. Fisk's other recent projects include the U.C. Riverside School of Medicine Research Building, with SRG Partnership, and the MASDAR Institute, in Abu Dhabi, with Foster + Partners.

Kumiko Inui ('96) and her Tokyo-based firm, the Office of Kumiko Inui, won first prize in the February 2012 competition for the Shichigahama Elementary School and Junior High School, in Miyagi, Japan. The firm was also honored with a JIA New Architect Award for Flower Shop H, in Tokyo, Japan, which was featured in *JA 80* (winter 2011). Inui is an associate professor at Tokyo University of the Arts.

Marjorie K. Dickstein ('98) was designer and project manager on the renovation of Vermont's Craftsbury Academy with Bast & Rood Architects. Built in 1829, it is the oldest continuously operating high school in Vermont. This spring, the project won a 2012 "Best of the Best" Honor Award for innovative and integrated design approaches for energy efficiency. Dickstein is the owner of Calculated Plans – Architecture, in Starksboro, Vermont, and is collaborating with Studio III architects on several projects in Addison County.

Martina Lind ('98) opened Martina Lind Architect, in Madison, Connecticut, in 2009, after thirteen years at Pelli Clarke Pelli Architects. She is currently working on two residential projects in Ridgefield. In 2010, she became a director of Roschmann Steel & Glass Constructions Inc., setting up the U.S. office in New Haven, Connecticut, with a second office opening in New York City this summer. Her work includes a glass pavilion for the Michener Museum, designed by Kieran Timberlake Architects, and a glass chapel in Toronto, designed by Shim Sutcliff Architects.

Kimberly Brown ('99), Nizam Kizilsencer ('00), and Sam Scott ('99) have opened their multidisciplinary based architecture firm Strata, Office of Architecture and Design along with artist and stylist Megan Lesser. The New York-based firm is working on three residences and a spa.

Edgar Papazian ('99) has been selected to be a part of the Architectural League of New York and the New York Transit Museum's Moleskine sketchbook series in celebration of the centennial of Grand Central Terminal. It will feature historic materials from the New York City Transit Museum's archives along with twenty-one drawings by selected contemporary architects and designers. Papazian's drawing, "Recursive," links the scale of ornamental detail to the circulation patterns at the station.

2000s

Ron Stelmarski ('00) moved from Perkins + Will, in Chicago, to the Dallas office and was promoted to design director as an associate principal of the Texas practice.

Oliver Freundlich ('00), Brian Papa ('01), formerly of MADE, and Ben Bischoff ('00), also of MADE, were showcased in the *Architectural Digest* article "An Exclusive Look at Brooke Shields's Manhattan Home" (March 2012), which the firm renovated.

Yansong Ma ('02) and his firm, Studio MAD, were honored with the prestigious Council on Tall Buildings and Urban Habitat Award for the Absolute Towers, in Mississaauga, Canada, which was deemed the best new high-rise building in the Americas. This is the first building by MAD architects to be completed in North America.

Abraham "Abe" Ahn ('03) recently moved from Boston to Korea to be an assistant professor of architecture at Hanyang University.

Peter Arbour ('03) has returned to New York City as sales manager for Seele, a German specialty façades contractor, after six years working for the Paris-based engineering firm RFR. He has also co-founded Avenir Building Technologies to supply the Liquid Wall façade system, developed in 2010. Arbour continues to collaborate on other projects with architects, engineers, and fabricators.

Marcus Carter ('04) has been working at Steven Holl Architects since 2007, on projects including the Daeyang Gallery and House, in Seoul, Korea, which was published in *GA Houses* and *Architectural Record*. Current projects under construction include the Campbell Sports Center, at Columbia University, and a private residence in New York City. "Patent Pending," co-authored with Chris Lee, was published in the February 2012 issue of *CLOG*.

Garrett Gantner ('08), who works for MASS Design Group, in Kigali, Rwanda, was honored with the firm as *Contract Magazine*'s 2012 "Designer of the Year" for the impact the firm has had on health-care design.

Nicholas McDermott ('08), with his office, Future Expansion Architects, recently completed a public outdoor installation for the Brooklyn Academy of Music (BAM), in New York City. A collaboration between Future Expansion and painter Timothy Hull, it occupies a lot next to the entrance of BAM's Harvey Theater, on Fulton Street in downtown Brooklyn. Over the course of one year, the monumental form of the project—which is constructed of panels manufactured from hemp and mycelium (mushroom cells) and supported on hundreds of aluminum poles—will devolve into a picturesque ruin. As it slowly erodes, *The Accelerated Ruin* is on view through summer 2013.

Venice Biennale

Yale graduates and faculty have large presence in this year's Venice Biennale Robert A.M. Stern is the president of the International Jury. On exhibition in the Central Pavilion in a section is Peter Eisenman's work Campo Marzio with his Yale students. In a section curated by Kenneth Frampton is the work of John Patkau, Norman Foster Visiting Professor, and Patricia Patkau ('77) and Brigitte Shim. In a selection curated by Tod Williams and Billie Tsien, Davenport Visiting Professors, is the work of Martin Finio, critic in architecture, of Christoff: Finio. In a display on *Chicago: City Works* is the work of Stanley Tigerman ('61) Tigerman McCurry Architects. Peter MacKeith ('85) is the curator of the Nordic Pavilion at the Biennale, with the Museum of Finnish Architecture in Helsinki. Louise Braverman ('77) and Michael Burch ('82) and Diane Wilk ('81) have their work featured in the off-site exhibition, *Traces of Centuries and Future Steps*, at the Palazzo Brembo. Additional news on the Biennale will appear in the following issue of *Constructs*.

1. Theoharis David, Allegra GSP sport center, 2012. Photograph by Charalambos Artemis.
2. Pickard Chilton, BG Group Place, Houston, Texas, 2012.
3. Ryall Porter Sheridan, Greenwich Village townhouse, 2012. Photograph by Ty Cole.
4. Weiss Manfredi, Brooklyn Botanical Garden, Brooklyn, New York, 2012.
5. David D Harlan, drawing from *A Common Theme: Portraiture*, exhibition, Art League of Long Island, 2012.
6. WXY Architecture, Beach Pavilion, Rockaway Beach, New York, 2012.
7. Andrew Berman, PS1 entrance pavilion, Long Island City, New York, 2011.
8. Leroy Street Studio, Pond House, 2012. Photograph by Adrian Wilson.
9. Office of Kumiko Inui, Shichigahama Elementary School, Miyagi, Japan, 2012.
10. Studio MAD, Absolute Towers, Mississaauga, Canada, 2012. Photograph by Tom Arban.
11. Nicholas McDermott, Future Expansion Architects, The Accelerated Ruin, Brooklyn Academy of Music, 2012. Photograph by Hillary Bliss.

Honoring Douglas Garofalo

On April 27, 2012, the School of Architecture at the University of Illinois (UIC) hosted the first symposium in honor of Douglas Garofalo (1958– 2012, '87), the noted Chicago-based architect and educator who taught in the program since the early 1990s. The event featured a show of his work and a conference hosted by Robert Somol, chairman of the department. The participants —Edward Mitchell, of Yale University; Mark Linder (MED '86), of Syracuse University; and Sarah Whiting, Dean of Rice University School of Architecture—spoke of their personal connections to Garofalo, the sources and influences of his work, and the direction his work might take the school's program in the future.

Somol led the discussion about Garofalo's master's thesis at Yale, which he called "the most recent work that now appears to be from another era." He noted the important influence of Garofalo's work in forming UIC's pedagogy and provoked discussions about the direction the school might take in relationship to his project. Linder, who was a Yale classmate, an early collaborator, and later a colleague on the UIC faculty, echoed the sentiment, noting that though Garofalo is often credited with the earliest collaborative work in digital media and production, for the New York Presbyterian Korean Church, his work prior to that was done in media—collage, video, Xerox—that are nearly extinct. Mitchell and Whiting looked at the trajectory of Garofalo's work with regard to its more innovative and progressive tendencies. Mitchell spoke of aspects of his highly idiosyncratic formal style, particularly the use of pattern and color, which could be reinterpreted as a legacy of Yale that might be resuscitated in architectural theory and design. Whiting cited the significance of Garofalo's urban outlook and work on the suburbs, which privilege an inclusive view of architecture as a public project and as a discipline with the power to attract and invent new audiences.

The symposium was followed by a reception at Garofalo's award-winning Hyde Park Art Center. The gathering featured a video tribute by many of his family, friends, and colleagues. The event was inaugurated as a part of a fund-raising effort for the Doug Garofalo Fellowship, to be given to a visiting junior faculty member at the university.

—Edward Mitchell
Mitchell is associate professor (adjunct) at Yale.

Donations to the foundation can be made to the Office of Advancement, UIC College of Architecture and the Arts, 303 Jefferson Hall, 929 West Harrison Street, Chicago, Illinois 60607. Checks should be made out to "University of Illinois Foundation" with "Doug Garofalo Fellowship" in the memo line.

Constructs
To form by putting together parts; build; frame; devise.

A complex image or idea resulting from synthesis by the mind.

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Construction of dome project on Weir Hall with Buckminster Fuller, Spring 1953. Image courtesy of collection of Fred M Mahaffey ('53).

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Yale School of Architecture

Fall 2012 Events Calendar

Lectures
All lectures begin at 6:30 p.m. in Hastings Hall (basement floor) of Paul Rudolph Hall, 180 York Street. Doors open to the general public at 6:15 p.m. The School of Architecture lecture series is supported in part by Elise Jaffe + Jeffrey Brown, the Brendan Gill Lectureship Fund, The Paul Rudolph Lectureship Fund and the Eero Saarinen Visiting Professorship Fund.

August 30
Peter Eisenman
Charles Gwathmey Professor in Practice
“Palladio Virtuel: Inventing the Palladian Project”

September 6
Amale Andraos and Dan Wood
“Nature-City”

September 13
Tom Wiscombe
Louis I. Kahn Visiting Assistant Professor
“Composite Thinking”

September 20
Diana Balmori and Joel Sanders
William Henry Bishop Visiting Professors
“Between Landscape and Architecture”

October 4
Paul Rudolph Lecture
Brigitte Shim
Opening lecture to the J. Irwin Miller Symposium, “The Sound of Architecture”
“Ways of Seeing Sound: The Integral House”

October 5
Elizabeth Diller
Keynote lecture to the J. Irwin Miller Symposium, “The Sound of Architecture”
“B+/A-”

October 11
Keller Easterling
“The Action is Form”

November 1
Brendan Gill Lecture
Panel Discussion: “The Eisenman Collection: An Analysis”
Peter Eisenman (Yale University), Mary Ann Caws (City University of New York), Jean-Louis Cohen (New York University), Beatriz Colomina (Princeton University), Mark Jarzombek (MIT); Moderator: Kevin Repp (Yale University) Reception to follow at the Beinecke Library

November 8
(YSoA Open House)
Tod Williams and Billie Tsien
William B. and Charlotte Shepherd Davenport Visiting Professors
“The Still Place”

November 9
Mark Newson in conversation with Ned Cooke (Chair, Yale Department of Art History)
Keynote to the Symposium
“George Nelson: Design for Living, American Mid-Century Design and Its Legacy Today”

November 15
Eero Saarinen Lecture
Dr. Richard Jackson
“We Shape our Buildings: They Shape our Bodies”

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

Palladio Virtuel
August 20–October 27, 2012

George Nelson: Architect | Writer | Designer | Teacher
November 8, 2012 to February 2, 2013

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

Palladio Virtuel is supported in part by a grant from the Graham Foundation for Advanced Studies in the Fine Arts and by Elise Jaffe + Jeffrey Brown.

George Nelson: Architect | Writer | Designer | Teacher is an exhibition of the Vitra Design Museum, Weil am Rhein, Germany. The American tour of the exhibition has been generously sponsored by Herman Miller. Herman Miller also is the presenting sponsor of the exhibition at the Yale School of Architecture

Symposia
“The Sound of Architecture”
J. Irwin Miller Symposium
Thursday, October 4 to Saturday, October 6, 2012

This symposium will draw on a variety of disciplinary expertise in its quest for an understanding of architecture as an auditory environment. Leading scholars from fields as diverse as archeology, media studies, musicology, philosophy, and the history of technology will converge at the Yale School of Architecture to discuss critical questions alongside major architects, acoustical engineers, composers, and artists. “The Sound of Architecture” aims to stake out a new set of questions for ongoing scholarly inquiry and to reaffirm architecture as a place of convergence among old and emerging disciplines.

The symposium is supported by the J. Irwin Miller Endowment Fund.

“George Nelson: Design for Living, American Mid-Century Design and Its Legacy Today”
November 9–10, 2012

Coinciding with the exhibition *George Nelson: Architect | Writer | Designer | Teacher* at the Yale School of Architecture this symposium will examine the work of the designer George Nelson in the context of its time, and the legacy of mid-century modern design today.

This symposium is supported in part by the Edward and Dorothy Clarke Kempf Fund.

Yale School of Architecture Special Event
Yale Women in Architecture Inaugural YSoA Alumnae Reunion and the 30th Anniversary of the Sonia Schimberg Award
Friday, November 30 to Saturday, December 1, 2012