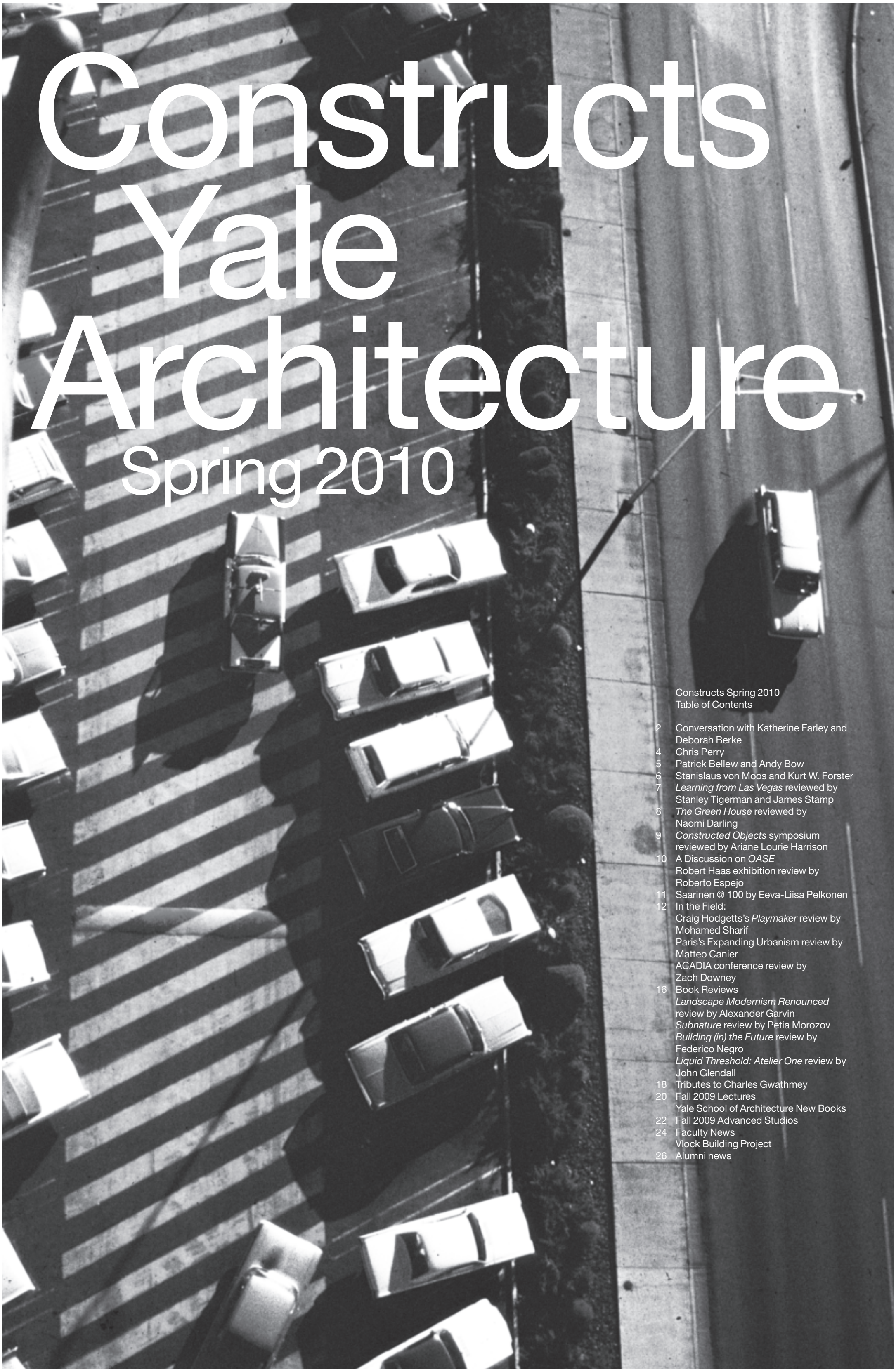
Constructs Yale Architecture

Spring 2010



Constructs Spring 2010
Table of Contents

Katherine Farley & Deborah Berke

Katherine Farley, senior managing director at Tishman Speyer, a New York–based global real estate developer, is the spring 2010 Edward P. Bass Visiting Fellow. She is teaching a studio with adjunct professor Deborah Berke, of New York-based Deborah Berke & Partners, for a site in São Paulo, Brazil. They both discussed their various approaches to their work with *Constructs'* Nina Rappaport.

Nina Rappaport Deborah, how did you come to teach the Bass Fellowship Studio with Katherine Farley, who is developing large-scale commercial, residential, and mixed-use projects in China and Brazil?

Deborah Berke In talking to Bob Stern about the Bass Studio a few years ago I said, "We need to have a better mix of developers, and it is certainly time to have a woman." So I recommended Katherine, who I have known for years and greatly respect, so he agreed to have her teach with me.

NR Katherine, what makes you want to teach in an architecture school? You have been trained as an architect, but have you ever taught in the field before?

Katherine Farley I have never taught architecture before, so I am very excited about this opportunity. I feel it is important for architects to be trained not only in design but in what it takes to get a good design built. If architectural education doesn't include training in the skills necessary to take a design idea through the development-and-construction obstacle course, then architects will not be prepared to get their designs built. The mission of our studio is to expose architects to the consideration of real-life project execution.

NR How did you come to be a female pioneer in the field of real estate development? What was it like when you first started working with a construction company?

KF I remember in my first interview they said, "We have thirty-two hundred employees—would you like to meet the other one?" It was a wake-up call but also a great experience. I think my most significant role models were people I met in China. Their negotiating styles were more comfortable to me than those I saw in a typical U.S. construction negotiation. I learned a lot by observing how they worked. These days there are many more women in the American design, development, and construction business—although never enough—and more and more we see women assuming senior roles in international business as well.

NR Deborah, your work has often focused on both institutional- and art-related projects: what are your current projects and how have you conceptualized them?

DB We are working on a master plan for the European College of Liberal Arts (ECLA), in Berlin, founded seven years ago. They purchased several former embassies in the Pankow neighborhood, in former East Berlin, and need to connect the disparate buildings to form a campus. ECLA is built on a liberal-arts college model, which is not very common in the rest of the world. In the simplest terms, it is a "great books" curriculum for an international student body. In New York we are working on two publicly funded arts projects in former public schools on the Lower East Side. One is a DDC project, the renovation of 122CC; the other is a master plan for Clemente Soto Velez, on Rivington Street, which includes artist studios and Spanish-language theaters.

NR It has been interesting to see how some of the developers teaching in the Yale Bass Fellowship studios over the last four years—such as Roger Madelin, of Argent, in London—have used a certain philosophy to guide employees. For example, Madelin's firm's concept is "Principles for a New Human City." Does Tishman Speyer have a philosophy that it uses to build projects around the world, in places like India, Brazil, and China? What is your vision for urban design in diverse cultures?

KF Yes, we do have a philosophy: excellence. We develop buildings that represent excellence, a definition that changes both over time and market by market. We believe a high-quality building is the last to suffer in a downturn and the first to recover. Buildings of this caliber attract the best tenants and have the most risk-protected revenue stream. We hire top executives who are committed to excellence in our buildings, our people, and our standards of professionalism. Our buildings don't look the same in every market. Each building is designed to suit the particular tenant requirements of the specific market. We develop what is considered the very top of whatever market we are in. For instance, in Brazil fifteen years ago the local market defined a Class A space in a certain way. When we constructed our first building in Brazil, the local market began to refer to it as a Class AA space.

NR How have you used your architectural background in your projects? For example, how do you guide the design of a project?

KF Development is all about choices. Given that no project's budget is infinite, we are engaged in a process of prioritizing design elements, choosing those that will be most meaningful to the building design and to the users in the market. My training as an architect has been invaluable in this process.

NR Deborah, the timing of this studio must be interesting for you since you have been working with developers recently who are more focused on the bottom line. How do you continue to maintain design standards under that constraint?

DB I am working with developers on projects on Bond Street, in New York, and for the 21c Museum Hotels, with one completed in Louisville, Kentucky, and three more under way. I like when the challenges presented by a tight budget play out in a dialogue that helps to shape the work. That relationship informs the design process in a way that is different from the dialogue in institutional work. I maintain standards by being able to successfully argue the role of design in defining "brand" and creating value.

NR What do you think defines a "good" developer? Are you interested in the business side of development projects?

DB Not really, but I don't mean that in a cavalier way. I understand that the numbers have to work, and that is a positive constraint, especially with a "good" developer. A good developer doesn't necessarily throw more money at a project but understands the necessity of making budget choices informed by design.

NR Do you have an example of a good relationship with a developer where design took precedence over the bottom line? Have you ever surprised a developer by incorporating more elegant design features while reducing costs?

DB The Bond Street apartment building is a great example. It is a beautiful building that sold out before the competition on the block did, and it tested the model. The developer wanted to work with an architect but was still driven by the bottom line. We sold him on the big idea, which was the nature of the façade. At a certain point—and I think this is true with all of my work—I would rather spend a little money in some areas of a project and lots of money in others, rather than spending modest amounts everywhere. That was a strategy we tested on Bond Street with the façade, the swimming pool, and certain aspects of the apartments—we indulged on costly design ideas in some areas by spending less in others.

NR Katherine, what do you consider a good working relationship between you and architects, and how do you direct the design? What part of the process do you enjoy the most?

KF I think the design process is most successful when you have a knowledgeable and talented architect with a strong point of view who also understands that a successful project has many other aspects beyond pure design that have to be accommodated. On the one hand you don't want an architect who says, "Just tell me what to do and I'll do it," but on the other hand you don't want an architect who is dogmatic and thinks there is only one way to solve a problem. It's very exciting to be part of an integrated team representing various different kinds of expertise, coming together to address

Tishman Speyer, Ventura Towers, Kohn Penderson Fox/ AKGV Architects, Rio de Janeiro, Brazil.

Tishman Speyer, Torre Norte, Botti Rubin Arquitetos Associados, Sao Paulo, Brazil, 1999.

Tishman Speyer, Eco-City, Skidmore, Owings & Merrill, Chengdu, China.

Deborah Berke & Partners, 48 Bond Street, New York, New York, 2008.

Tishman Speyer Scheme for Waverock, Pei Cobb Freed, Hyderabad, India

Deborah Berke & Partners, 21C Museum Hotel, Louisville, Kentucky, 2008. Deborah Berke & Partners, 21C Museum Hotel, rendering, Cincinatti, Ohio, 2010.

development challenges, with the shared objective of developing a great project.

NR How do you select architects and put together a team locally for projects such as the North Tower, in Brazil, designed by Botti Rubin Arquitetos? What advantages has having a local team brought to your development projects?

KF When we open offices abroad, we build a Tishman Speyer team that is primarily local. They speak the local language and are from the local culture, but are also part of the Tishman Speyer global and professional culture. Across the company there are consistent best practices on both design and technical issues. We work hard at being a global company rather than just a regional franchise. In Brazil, for example, we initially used a combination of local and international architects, and accepted a certain amount of redundancy in the beginning to be sure that we could deliver the international quality our tenants would expect from us. As we have gained experience in Brazil, we have increasingly used local architects, although we often still have the participation of international architects.

NR What is your role in these overseas projects? Do you influence the selection of the architect and the site?

KF Over the years my role has varied, but it has included at various times both the startup and the overall regional responsibility for Germany, France, Argentina, and India. Today I am responsible for our business in Brazil and China. In this role I am deeply involved in all aspects of the business, including site acquisition and selection of architects, among other things. Before we select an architect, we discuss ideas with both the local team and the Design and Construction department at our New York headquarters. As the project develops, the local team works daily with the architect, and I check in frequently for design and overall project reviews. In our design reviews, we have our leasing, marketing, design, construction, and property management experts comment on the design from all aspects of development including construction, feasibility, and cost.

NR Deborah, why have the 21c hotels been so successful both financially and in terms of design strategy?

DB It is an amazing hotel experience. The rooms and public spaces are designed carefully. We are not hotel architects, so we brought in a different set of eyes for the interiors. The owners are not hotel developers; we didn't have a formulaic hotel design, and they didn't want one. Their first goal was for the hotel to contribute to the renaissance of downtown Louisville, Kentucky. The success was a surprise and a delight. The integration of the art into the hotel is absolutely genuine; it is not a marketing strategy or a branding idea. The owners are serious collectors who want to share their collection. Their specific vision infuses the hotel experience, and the art is real. I think people intuitively understand that.

NR How are you coping with the changes in the economic environment? And how would you advise architectural students to that end?

KF In challenging economic times it is more important than ever for students to understand the other perspectives that come into play in developing buildings. A successful architect needs to be skillful in areas way beyond pure design and to understand the relationship between design and financial, technical, timing, and even political and macroeconomic issues. The objective of the studio is to help architects understand how to prioritize those issues so that the most meaningful aspects of the design intent are preserved even under times of economic pressure.

NR What is the site and program for this semester's studio project in Brazil?

DB The project is on a complex site with a significant slope and a not-very-good historic building that needs to be saved, and it borders a variety of different neighborhoods. Some of the design issues include defining what kind of place it will be as it is approached from different areas, as well as coming up with solutions for difficulty of access. The overall picture—and what is most interesting—is that it is a middle-class residential project. While the problem of housing the poor in emerging countries is of enormous significance, it is not something you can address in a developer studio. It is a governmental issue. But we are asking the students to look at the housing component and then add mixed uses. What can you add to the program that is appropriate to its position in the city and to your aspirations for it? And if you make housing, what goes with it—sports facilities, a school, a library—not in terms of American-style amenities to sell the housing but in terms of what will make it a better place to live?

KF The students will visit our office in Brazil and meet the team, see our current projects and sites, and meet with brokers to discuss local market preferences and trends. They will also visit some of Brazil's great architectural landmarks, including Brasília. The students will present their interim designs to our Brazil team, who will act as a jury and provide the same type of feedback they would to architects presenting a real Tishman Speyer project design. They will be evaluated on how they solve the design problem as well as how responsive their solution is to a variety of development challenges, including sustainability, marketability, and construction feasibility. We will also do a simplified version of a costing exercise, and students will be able to address real-world development trade-offs. For example, they will see that the choice of an expensive glass curtain wall makes it challenging to achieve the desired sustainability rating, and a certain amount more in rent would be needed for the project to be viable commercially. Discussions with market experts will help them determine whether the additional value of that design decision, will be appreciated in the market by the tenants enough to warrant that choice. As they weigh the options, we will also discuss the intangible value of so-called trophy buildings, where tenants do pay more in rent for a building with an excellent design.

NR Most of the other developer studios have focused on master-planning frameworks for large development sites, with the students designing buildings in a more schematic and less detailed architectural scheme. How much do you want completely designed buildings to enter into the concepts?

DB This studio will go through the master-plan phase rather quickly and then get to a smaller piece of it so the students can make buildings. I am interested in the parts at the intersection of communal and residential programs. Students don't have to design each unit, but it will be interesting to see the impact of the master plan on each facility and what the relationship is between the community and the building.

NR What do you hope to learn from teaching with Katherine, and what do you think the students will learn that they wouldn't normally be exposed to in an architect-led studio?

DB I think the back-and-forth between disciplines will illustrate the trade-offs between cost and design. It will be interesting for all of us to understand the trade-offs for getting desirable parts of cities built, and how that gets paid for. But does every student's project have to demonstrate that it would make money? I don't think so. It is important that the students understand the pressures entailed in development: it will make them better architects as well as contribute more effectively to the built environment as a whole.

Lord Norman R. Foster Visiting Professorship in Architecture

Norman R. Foster and his family have donated three million dollars to Yale School of Architecture to fund a visiting professorship in his name. At the announcement in fall 2009 Lord Foster ('62) said, "My time at Yale and the people I was exposed to there, in particular Paul Rudolph, Serge Chermayeff, and Vincent Scully, had an incredible impact on me. Rudolph created a studio atmosphere that was highly creative, competitive, and fueled by a succession of visiting luminaries. That same 'can-do' approach has influenced and inspired my practice for more than 40 years—and continues to do so. I hope this gift will similarly inspire future generations of students. It is also a recognition of my personal gratitude to the United States and my commitment to Yale and education."

Norman Foster is chairman and founder of Foster + Partners, which has pioneered a sustainable approach to architecture and ecology through a wide range of work, from urban master plans, public infrastructure, airports, civic and cultural buildings, offices and workplaces to private houses and product design. He received the 21st Pritzker Architecture Prize in 1999, the RIBA & AIA Gold Medals in 1983 and 1994, respectively, and was awarded the Praemium Imperiale Award for Architecture in 2002. In 2009, he became the 29th laureate of the prestigious Prince of Asturias Award for the Arts.

The first Norman R. Foster Visiting Professor will be Alejandro Zaera-Polo, theorist, architect, and co-founder, in 1993, with Farshid Moussavi, of the London-based Foreign Office Architects (FOA). Their Yokohama International Port Terminal received the RIBA Worldwide Award and the Enric Miralles Prize in 2004, and the Kanagawa Prize in 2003. Recent projects include the John Lewis Department Store and Cineplex in Leicester, UK and the Meydan Retail Complex in Istanbul. Zaera-Polo led a diploma unit at the Architectural Association for eight years, was dean of the Berlage Institute from 2000–2005, and holds the Berlage Chair at the Technical University of Delft. In 2010 Zaera-Polo established an independent architecture practice. At Yale he will be teaching an advanced studio in Fall 2010 and is expected to return in Spring 2012 and 2013.

Chris Perry

Chris Perry, of the international firm servo, who, along with partners Marcelyn Gow and Ulrika Karlsson, is based in New York, Los Angeles, and Stockholm, will be the Louis I. Kahn Visiting Assistant Professor for spring term, 2010. He will be giving the lecture “Networks and Environments” on January 28.

Servo, photograph of Spoorg installed at the MAK Center for Art and Architecture, including detail of photo-sensing infrastructure.

Servo, rendering/montage of a hypothetical site for the distribution of Lobbi-Ports in an existing residential building on the West Side of Manhattan.

Servo, photograph of *Nike Genealogy of Speed* exhibition design.

Servo, rendering of Lattice Archipelogics installation environment.

Nina Rappaport Much of your work with *servo* is research-oriented and produced at the installation scale. How would you take your projects to the larger scale of environments or atmospheres or architecture?

Chris Perry We think of our installation projects as experimental prototypes, each of which explores the spatial, material, and programmatic effects of new fabrication and interaction technologies. To this extent, our interest has focused principally on the integration of material and immaterial technologies, the latter of which includes lighting, sound, and motion sensing. This is in part the result of a combined interest in engaging more traditional areas of architectural inquiry, in terms of space as defined by geometry and form. At the same time, we’re interested in the virtual technologies of the Information Age and their implications for architecture. So while these relatively abstract prototypes might not be considered architecture proposals in the conventional sense, they are inherently architectural in their suggestive power, which is to say the degree to which the material, spatial, and programmatic effects they generate are suggestive of potential applications in architecture. An example might be our early installation projects Cloud Box and Thermocline, the results of which served as a catalyst for the Lobbi-Ports project, which subsequently developed that research into a more recognizably architectural proposal.

NR For me, your Spoorg project, which is really a wall-hanging installation, has the characteristics of an industrial-design product with the potential to transform interior spaces. But also I see it as having the potential to engage public space at the larger scale of a public installation. It’s a shame to isolate this kind of work in the gallery setting—so few people have the chance to experience it. Would you like to mass-produce it or up the scale a bit?

CP Yes, we’re definitely aware that the gallery is a controversial site for architecture in that it’s removed from the constraints of the real world, which is the traditional site of architectural practice. Our interest has been to use the gallery as a laboratory for experimentation and ultimately a platform for the further development of those experiments into architectural proposals. In addition to Lobbi-Ports, our PS1 entry, a house in upstate New York, and our two exhibition designs for Nike and the Santa Monica Museum of Art were outgrowths of prior installation work.

NR I see you have developed a building system for a hydrodynamic green roof, your newest project. How did that come about?

CP It was recently commissioned for a forthcoming exhibition in New York. It’s a proposal for a reflexive roof membrane that responds to both internal programmatic and external environmental forces over time, adjusting its formal, spatial, and organizational configuration accordingly.

NR How do you work with nature to create this new form that both provides shelter and negotiates the space that is experienced by the user? It seems to be related to your interest in creating atmospheres and environments. Instead of using only the media technologies of sound, you are bringing the natural environment into the space, which also creates an atmosphere. You can adapt and change the space according to what nature is doing. It’s an eco-tech, combining the soft effect with the technology hardware.

CP We started getting interested in environmental technologies around the time of the Spoorg project, which incorporates photo sensors as a means of translating daylight into sound and then distributes that sound to aurally condition a space. Our previous work explored interactivity particular to the relationship between the installation and its user. Whereas internal programmatic forces drive those projects, external environmental forces drive Spoorg’s interactivity. Ultimately, I think our interest has shifted to addressing both, which is to say architectural systems that respond to both environmental forces as well as programmatic forces, and in the process we hope to generate new and potentially productive formal, spatial, and organizational effects. The roof membrane of this new project is addressing this particular design problem. Cedric Price referred to the retractable roof of his Fun Palace proposal as an artificial cloud, in that it allowed the building to produce a wide range of spatial conditions over time by way of its shifting relationship to the exterior environment. To that extent, the Fun Palace is an interesting example of a building that utilizes flexible and adaptive systems as a means of responding simultaneously to both programmatic and environmental forces.

NR Are you paying homage to the 1950s and 1960s when you refer to Price’s work? How do you relate his projects to today’s technological and architectural projects, in terms of using technology as a design innovation rather than as a mere gizmo?

CP I think there are a lot of interesting parallels. The work from that period was of course fairly controversial and generated a lot of debate at the time, in part because Price and other figures from the period, like Reyner Banham, were rethinking architecture’s relationship to the machine and, more specifically, looking for ways in which to harness its instrumental potential, which is to say the degree to which buildings might be capable of actual movement and adjustment over time. Banham’s notion of technological extrapolation, which he borrowed from the projective practices of science fiction, had to do with a thoughtful, interdisciplinary study of emerging technologies as a catalyst for reimagining architecture beyond formal and symbolic expression and toward new areas of programmatic performance. It was a time of enormous technological innovation, obviously related to the Industrial Revolution and to a postwar cultural mind-set characterized by themes of progress and futurism. In a way, our period is quite similar, in terms of the Information Age and the wealth of new technologies that have emerged in recent years. The parallel, I suppose, has in part to do with a similar interest in exploring the technologies of our time as a catalyst for generating new directions in architecture.

NR How do these interdisciplinary concepts relate to contemporary architectural projects and your own work?

CP Banham’s and Price’s interest in interdisciplinarity had to do with the basic premise that, through an exploration of disciplines external to architecture, one returns to architecture with new ideas and forms of knowledge with which to reimagine its possibilities. Practicing in an age not unlike theirs, which is to say one characterized by radical advances in technology, we’ve been interested in exploring technological fields as diverse as interaction design and robotics and their potential implications for architecture. This interdisciplinary approach extends to the nature of our practice, which has included collaborations with a number of experts from technological fields, including interaction designers and programmers from MIT’s Media Lab and the Interactive Institute in Stockholm. These projects provide an effective platform for the exchange of knowledge between disciplines and have been essential to both the creative and practical aspects of our work.

NR But how do you turn these elements into architecture?

CP I think this problem returns to your question about the gizmo. Part of the challenge has to do with how these technologies are extrapolated from their respective scientific disciplines and reconfigured for deployment in architecture in such a way that they have spatial as well as programmatic effects. One example might be our 2002 Lattice Archipelogics project, which incorporates motion-sensing as a means of fostering interactivity between the user and the environment. Rather than suspending a field of gadgets and wiring from the ceiling, we embedded the technology into translucent volumetric surface units. The form of each unit is in part a materialization of the technology it’s housing, in that each unit provides physical channels for the wiring and suspension cables in addition to a spatial enclosure for the LEDs. The overall effect, at the scale of the unit as well as at the scale of the larger clusters of units, is a spatialization of the technological systems through both form and light.

NR In terms of spatialization, how conscious are you of creating an environment, ambience, or a new kind of space for the user? Do you anticipate what it would feel like in some of those spaces, or is it by chance? Is making a new kind of atmosphere one of your goals?

CP Ambience is something we’ve always been interested in, both in terms of aesthetics and performance. Aesthetically, we explore issues of ambience in several ways. One relates to the predominant use of plastic in our work and the ambient effects of transparent and translucent surfaces. The second relates to an idea of geometric transparency whereby surface is treated less as a monolithic sheet and instead takes the form of a porous lattice structure. And of course the lighting and sound systems augment these ambient material conditions with fluctuating aural and visual patterns. In terms of performance, ambience is interesting in that it is the opposite of rigid organization. Ambience implies a resistance to fixity and instead suggests constant flux. Our interest in interaction design is directly related to this notion of flux in that it suggests an architecture of perpetual transition.

NR You’ve been teaching almost since you finished school. What led you to teach, and how does it inform your practice?

CP Well, when I was a graduate student at Columbia, it was a model of practice that many of my critics were using, which is to say a balance of academic and professional work. It’s a compelling model, as it provides a feedback loop between these two areas of work. To this extent, teaching has been a very important part of *servo*’s practice.

NR What is your studio project at Yale, and how will you incorporate your interests into a design project?

CP The studio is addressing the general theme of anticipatory architecture. The term *anticipatory* is borrowed from the design culture of the 1960s and relates to an architecture of Futurism as well as a building’s capacity to anticipate changing programmatic and environmental forces over time and respond accordingly. Many issues we’ve been discussing are central to the studio’s general area of inquiry, including the relationship of science and technology to architecture. Our site is the international particle physics research institute CERN, which is located near Geneva, Switzerland. The institute is currently considering plans for the next fifty years of development and expansion that includes flexible mixed-use buildings, transportation infrastructure between its two primary research sites, and new forms of alternative energy.

Patrick Bellew & Andy Bow

Andy Bow, partner at London-based architecture firm Foster + Partners and Patrick Bellew, director of London-based Atelier Ten environmental consultants, are Saarinen Visiting Professors this spring. They met with Nina Rappaport in New York to discuss their projects and the studio.

Top and bottom: Wilkinson Eyre Architects, Atelier Ten environmental consultants, Gardens by the Bay, Singapore, rendering 2010–12.

Foster + Partners, rendering of Beach Road Singapore, 2009.

Foster + Partners and Aston Martin, Concept for Routemaster Bus, 2009.

Nina Rappaport Architecture is descending from an explosive scale of megaprojects and entering a new phase in which their development is being considered environmentally invasive, economically unfeasible, and thus unsustainable. Are we going to have to think smaller now?

Patrick Bellew Many of today's issues of sustainable development need to be tackled at a larger scale, and if we could make master-planning projects more rigorous in a systematic and "environmental" way, then certainly we would be better off. It is often the case that by the time we get involved in large projects, we find the infrastructure engineers are already on the case and are putting in, for example, power supplies that are three times what we think necessary. If we are more parsimonious in the infrastructure we supply and set demanding consumption targets, then we can control the performance of the units that make up the whole. It does not have to mean a diminution in performance; it just requires some additional ingenuity to do more with less. I believe the most important work we do is at the large scale. Individual structures are the building blocks of those larger projects, but it's absolutely crucial we get the macro running right.

Andy Bow Why is "big" equated with "unsustainable"? It can be the reverse. For example, our Beijing Airport is the biggest in the world. It is equivalent to the five individual terminals at Heathrow plus the amount of the extra sixth terminal. But one compact, albeit huge single building is infinitely more sustainable than six smaller ones, each with their own site and transportation links. It is also a far more joyful experience.

NR Is it still necessary to convince your clients that buildings have to be sustainable? Or are you finding you don't have to make the same pitch for going green?

PB Most of our clients have a good understanding of the basics, but some still think sustainability is just a wind turbine. We try to show them the importance of passive design and how more sustainable master-planning decisions can fundamentally impact urban comfort and carbon emissions. For example, last year we worked on streetscapes in Dubai. By carrying out extensive solar-access and radiation studies we were able to test what happens when streets are rotated off an orthogonal grid—the objective being to get people out of their cars and walking to the mosque or souk in the evening. With streets that are planned on a north-south grid, the afternoon sun hits the east-west running streets really hard late in the afternoon. By turning the grid by twenty degrees you can take the sun off the streets in the late afternoon, and the evening pavement temperature is reduced by ten degrees. It is the simple things that make big scale shifts. It is not only about a building's performance but about making the streets walkable, which brings them to life in accord with the Arab way of living. The conversation about sustainability now is at a far finer grain than it used to be and considers the bigger issues of resource use at a district and regional level.

NR What are you working on together now, and how do you work together? When does Foster bring in Atelier Ten to work on a project—at the onset or after the design phase?

AB We always bring Atelier Ten in right at the beginning. As a practice, we believe in close collaboration with our consultants. Any project, large or small, is about teamwork, and every project begins with environmental and topographical analysis, so Patrick and his team are vital to us. There are very basic questions at the start of every scheme: for instance, is the sun or the wind our friend or our enemy? What are the main environmental considerations? Is it seismic, a typhoon location, or will there be heavy snow? These are all fundamentals. Put simply, in a northern location we would generally want to embrace the sun, whereas in the Middle East we would temper and control its impact. In the Mediterranean, breezes can greatly enhance your sense of well-being, whereas a dust-laden storm in the Middle East or humidity in the tropics can cause serious problems. Wherever we travel we not only look at local building materials, colors, textures, and culture, we also study the nature of the flora, the fauna, local wildlife, and the clothes people wear. Many of our designs are drawn from the elements around us. You simply have to open your eyes. Patrick and I are currently collaborating on projects in Lebanon and Morocco where we can explore outdoor living and architecture within the landscape. These countries offer some of the best climates to build anywhere on the planet.

NR How did you envision your Crystal City project, in Moscow? It is reminiscent of Buckminster Fuller's Pyramid City project housing an entire city in one volume of space.

AB We began with the image of how penguins in the Antarctic huddle together in the cold environment. In the case of Moscow, you are dealing with intense winter cold; therefore, the climate generated the architectural expression. The idea emerged for a unified master plan with a whole range of mixed uses under one roof. When you start to have these conversations at the scale of a city or a nation, they become very complex, but around the world our master plans are all very different and are rooted in time, place, and culture.

NR Patrick, what are some new developmental solutions in integrated sustainable design that have expanded the work of your firm into the broader arena of ecological projects?

PB Probably our most exciting project is the Gardens by the Bay, in Singapore, which speaks directly to the dilemmas we are discussing: Is it sustainable to build a 300,000-square-foot glass house on the equator and then cool it so you can grow European mountain plants in an urban setting? That is a difficult discussion, a moral maze! We recognized they would build it anyway, so better that we work with them to develop an unusual solution that would allow them to operate the building in a carbon-positive way. Singapore is very humid, and removing moisture from the air requires a lot of energy; we are using a process called liquid desiccant dehumidification to extract the moisture from the air. We can then cool down the air far more easily because we don't have to dry it. The desiccants are full of water, so to boil it off we use waste heat and then cycle the "strong" desiccant back around. The waste heat will come mainly from a power plant that will be run on the hardwood waste product from the tree maintenance activities of our client, the National Parks Board of Singapore, which looks after more than one million trees.

NR Andy, how has your architectural work at Foster + Partners expanded into a broader field of projects in the new economy or with new issues of sustainability?

AB I can give two very different examples. We are working on many master plans in China, and one that I have found most interesting is an Eco City proposal we developed for Tianjin, another city that is larger than London and has seen rapid growth since the 1970s. Tianjin, like Beijing and Shanghai, is now a world megacity with a population of over ten million. Here, we explored the opposite of the Corbusian tower-in-a-park plan, where many Chinese now live in anonymous eight- to twelve-story dwellings and have lost their sense of community. We looked at historic street patterns and traditional house types and created a master plan of low- to mid-density streets and squares and courtyards to generate richer levels of activity and a sense of community. As it is an orthogonal master plan, we propose to use mass prefabrication techniques so that the community can use rooftops for leisure or food production. We also proposed landmark towers, in this case vertical farms wherein forty-story-high rural activities will transform the skyline.

We are also working in industrial design developing a new design for London's Routemaster bus, which we won in collaboration with Aston Martin. The bus has a whole range of new environmental initiatives, from photovoltaics above the skydeck to hybrid engines and individual motor drives, which are all more energy-efficient.

NR In terms of existing and historic buildings, how does Atelier Ten address ways to retrofit and renovate buildings that have failed HVAC systems, sealed windows, and deep floor plates?

PB This is one of the biggest questions we are facing because, in the United Kingdom, we have a national target to reduce CO_2 emissions by thirty percent in the next decade—and it would mostly come from existing buildings. As with Rudolph Hall, changing the glazing alone reduced the cooling loads by fifty percent in some spaces and the annual cooling costs by thirty percent. But it is not financially sustainable for only carbon reasons. By using high-performance glass it is possible to maintain the historic aesthetic. We renovated our New York office with daylight dimming controls and have knocked at least thirty percent off the energy consumption in one fell swoop. There are sequential things you can do that don't really impact the architecture, as they have more to do with systems than with the façade.

NR How have you incorporated sustainability as an urban issue, in terms of new ways to develop planning frameworks in which guidelines are developed to evolve and be flexible over time?

AB I believe in dialogue in the planning process and discussions with local people. The vernacular can give you so many clues as to how to develop a new planning philosophy. Any master plan is a framework that allows for individual intervention. It needs to be phased and will change over time due to economic, planning, or governmental interventions. They take time. The best buildings, like the Georgian terraced houses opposite our office in London, are perfect examples of a building type that started as individual residences, changed to apartments, hotels, or offices, and now are often reconverted to become single dwellings again. Buildings that are inherently inflexible can often have a short life span, and in terms of sustainability, longevity is a good thing.

NR What is your studio program at Yale? How are you incorporating into the assignments your own professional interests and areas of specialization, such as ecology, sustainability, and large-scale planning?

PB We are locating the studio in the Palmeraie district of Marrakesh, which is a fragile but beautiful landscape on an ancient oasis to the north of the city. It is gradually being converted to tourism. The king of Morocco has a goal to increase tourist visitors from three million to ten million in the coming years. This is going to impose a huge load on the natural resources of the country, and if not done in a "sustainable" way, it could be hugely destructive. Through the studio we intend to investigate how one might go about evolving a more sustainable model for tourism at all scales, including the design of a five-star resort complex that will aim to push at the boundaries of resource efficiency in all areas: energy, water, materials, transport, and food supply.

AB Although Morocco is only three and a half hours away by plane from London, it is culturally very different in its history and diversity and needs to be cherished in the face of increased tourist activity. We wish to avoid some of the issues that other countries in the Mediterranean have had—such as Alicante, Spain, which has become dust-laden due to low-rise, low-density sprawl, creating water scarcity. The government in Morocco is proposing some interesting initiatives like a new high-speed train line connecting northern Morocco to southern Spain and beyond to a trans-European network, which would go all the way to Helsinki and St. Petersburg. Thus, the idea of a more sustainable link into Africa for a new era of European tourism becomes a real possibility. We want to push students further in their environmental thinking and hopefully influence a new generation of projects, not just for Morocco but for all of northern Africa.

It is a delicate balance but based on the assumption that people are going to travel in ever-increasing numbers to evermore exotic destinations, and countries will still welcome them to enhance their G.D.P. We believe it's a study that now needs serious consideration.

Stanislaus von Moos in Conversation with Kurt W. Forster

Stanilaus von Moos will be the Vincent Scully Professor in History of Architecture beginning in the spring 2010 semester and has organized a symposium on January 22 and 23 about the work and influences of the office of Robert Venturi, Denise Scott Brown, and Steven Izenour. He is interviewed by Kurt W. Forster, director of the Ph.D. program.

Big Donut Drive-In, Los Angeles, 1970 © Venturi, Scott Brown and Associates, Inc., Philadelphia

Physiognomy of a typical casino sign, © Venturi, Scott Brown and Associates, Inc., Philadelphia.

Basco, Close up of the letter "O,", Bistol, PA, 1979. © Venturi, Scott Brown and Associates, Inc., Philadelphia. Photograph by Tom Bernard.

Max Bill, Continuity, original site, 1944.

Kurt W. Forster These days when I look down onto the third floor of Rudolph Hall, I see an advance party for your arrival at Yale: an exhibition on Robert Venturi and Denise Scott Brown's work and their "Learning from Las Vegas" studio with Yale students in 1968. It's a reminder that you have been among the earliest European historians to recognize their importance. How does this echo from forty years ago ring today?

Stanislaus von Moos I am delighted to see that they are back "in" again. My feeling is that the profession has almost forgotten what their work was about—and the tumult it caused only a few decades ago. So much of what they stood for is taken for granted now.

KWF Is there perhaps an intimation of nostalgia for a time that held such discoveries and surprises?

SvM I never thought of it that way. The 1970s were a time when history, sociology, and the humanities at large began to stir up considerable curiosity among architects, and Venturi and Scott Brown were very much about all that. That is also what made them surprising and interesting for art historians and what in turn may have given us a (sort of) voice in that mandarin world. But today? If Venturi and Scott Brown have interested us at all, it may be for entirely different reasons. I wonder how you feel about it.

KWF I must confess my first reaction to the exhibition was that it felt a bit like a throwback. When I see the memorabilia of McDonald's and Shell Oil, I cannot help reading them as belated warning signs of our current plight rather than as amusing reminders of our *anni ruggenti*—those reckless years we spent in Italy and Germany at the height of the Brigate Rosse and Baader-Meinhof, the latter re-emerging in a recent movie. As for architecture, the chickens have flown the coop, and we're in for a new game. Have Venturi and Scott Brown really applied the "lesson of Las Vegas" to their own architecture?

SvM The answer obviously depends on one's evaluation of what that lesson may have been. If it was that architecture should be reconducted to a supposedly archetypal definition of building as shelter with decoration on it, then I believe the work still offers many intriguing variations on the theme. If the lesson was that the "old" in our society is and will increasingly be part of the "new," then their work is altogether topical. However, if the lesson was that architecture should serve the logic of unleashed spectacle—which is not what *Learning from Las Vegas* was really about—then their work failed miserably. In terms of the global commodity called "contemporary architecture," Venturi and Scott Brown are marginal today. Their architecture reflects the global situation but is not really part of it. In a way, that is what I love them for!

KWF Yale architecture students are a very diverse and smart lot, but I think they tend to be impatient with anything from the past—I mean the real past, not just relics of yesterday. In Zurich you taught mainly art historians, but I know you've had lively contact with architecture students throughout Europe. What is their attitude to the history of their profession and to the past in general?

SvM Frankly, mine is obviously a worm's-eye view, depending on the contexts you evoke. Art history students who are impatient with history would be oxymoronic. My problem with the students was that they tended to be impatient with architecture. While I indoctrinated them with Sullivan, Gaudì, Loos, Le Corbusier, and—as it turns out—Venturi, Scott Brown, and Herzog & de Meuron, they turned in papers and theses on artists such as Nam June Paik, Robert Smithson, Fischli & Weiss, and Pipilotti Rist. The result was that they reoriented my own view of architecture.

As for teaching architects in Switzerland, it is a totally different story. My distinct impression was that first-year students have a genuine interest in their discipline's past, but that such interests and the skills needed for their nurturing are systematically discouraged by an education—or rather, a drill—that focuses on studio work and on fostering a type of professionalism in which bullish self-assurance and a particular kind of snootiness against any specialized knowledge in politics, society, or history—let alone art—are promoted as distinctive virtues.

KWF I'm not surprised by your candid assessment. What you call snootiness is in evidence here too. Future architects seem to have a chip on their shoulders, if I dare say so, particularly when their lack of knowledge requires camouflage. The pencil has been dropped and the new sketch pad is a LED screen.

SvM Yet what unfolds before our eyes on the LED screen more often than not is still drawings, in digitalized form. To make sense of the algorithms we can't help using the alphabet.

KWF What do you think is the chief result of the recent migration to design software?

SvM I am curious to find out myself. As a historian—and a beachcomber along the shores of modernity—I'm more into spotting the characteristics and archetypes of the old medium that are encapsulated in the new: drawing in computer rendering, painting in photography, film in video, or, if you will, Palladio in Corbusier and Vitruvius in Vegas. However, I see that exploring the otherness of the new with respect to the old may be more enthralling.

KWF Yale has a distinguished art school, with famous alumni such as Chuck Close and Richard Serra, to name two. The architecture school is across the street, and now the art history department is in the same building. However, actual contacts among the schools are far fewer than one would expect. The seminar you are teaching this spring will start from the premise that art and architecture have been in a close and mutually dependent relationship. Why is this relationship more often honored in the breach?

SvM What fascinates Europeans (and certainly me) about American universities is the coalition of art history and the practice of art. To see that unfold at architecture's doorstep looks like an incredible opportunity. Why shouldn't it work the other way around as well? Maybe both sides have been too much involved with themselves and their own discursive cultures to be reciprocally attractive or even easily accessible.

Aren't Venturi and Scott Brown an interesting touchstone in this context? As architects opening up their vista to history, society, and mass culture, their work has been far more favorably received among art historians than among architects.

KWF Why have certain branches of science—mathematics, topology, molecular biology—proven fertile for the imagination of such young architects as UN Studio, Greg Lynn, and Er&Sie?

SvM I'm probably the wrong person to answer such a question. Mathematics has frightened me ever since high school, and my respective incapacity was one reason why I quit architecture school. Yet from Brunelleschi to the Modulor, the natural sciences have obviously been one of architecture's main pillars. Architecture's main purpose may be providing shelter, but it is also about understanding the world, and science is part of it.

There is also the other side of the coin: first, the specificity of the medium and its relative capacity to absorb and integrate complex models of scientific thought. As a transcription of the Möbius strip, Max Bill's 1947 sculpture *Continuity* is brilliant, while the Mercedes Headquarters in Stuttgart, by UN Studio, as a double helix, can't help looking clumsily inadequate despite its opulence. And second, what about ninety-five percent of the functions that buildings serve and are crucial for survival and daily life yet are totally impervious to higher mathematics and topology, let alone molecular biology?

KWF Some of Yale's older buildings, such as Saarinen's Morse and Stiles colleges and Paul Rudolph Hall, to name a few, incorporate works of art, applied or otherwise. Recent examples seem slim by comparison, even oblivious to the merits of such a marriage. Why?

SvM I suspect architecture today tends to be conceived as an art in its own right and thus sees no need for such a partnership.

KWF Where did the ambition of contemporary architects with respect to works of art go? Have works of art assumed an altogether new place in architecture?

SvM I think the architect's ambition with respect to art has been displaced from the collaboration among architects, sculptors, and painters—the old CIAM dream—to the conception of the work. As a result, more and more architects build sculpture, while more and more sculptors produce art at the scale of architecture. As far as mathematics, topology, and molecular biology are concerned, is not architecture's interest in these matters a measure of its ambition to be seen as creation? Only as an artist is the architect godlike.

KWF Where does the work of Olafur Eliasson, for example, fall in the spectrum between architecture and art? Is the Novartis Campus, in Basel, the site of a new integration of the arts into architecture?

SvM Some of Eliasson's art projects, such as the temporary 2008 Serpentine Pavilion in London, look like architecture. But do they really work or make sense as architecture?

The Novartis Campus, in turn, is based on a neo-Classical concept of urban streets, blocks, and arcades—a rather starchy affair, at least at first glance. Paradoxically, perhaps, artists seem to like this kind of "reactionary" ambience because it offers their work something not found in contemporary signature buildings: a neutral frame. Take Oldenburg's disquieting *Lipstick,* of 1968, originally set against the most pompous architectural backdrop—Yale's Woolsey Hall.

KWF I'm excited to see you come to Yale with your wit and knowledge, not to mention your candor and irony, to provide an antidote to our sometimes self-important view of ourselves. I predict that spontaneous curbside conversations and an occasional seminar discussion will enliven the coming semesters and help to galvanize us all.

Learning from Las Vegas

What We Learned: The Yale Las Vegas Studio and the Work of Venturi, Scott Brown & Associates was a two-part exhibition at the Yale School of Architecture Gallery from October 29, 2009 to February 5, 2010

What We Learned: The Yale Las Vegas Studio and the Work of Venturi, Scott Brown & Associates, installed at the Architecture Gallery, photography by William Sacco, 2009.

Learning from Las Vegas

What are we to make of an architectural exhibition dominated by the strangely out-of-context illuminated Golden Arches of McDonald's? What does it mean that the gilded television antenna once proudly mounted atop Robert Venturi's Guild House, in Philadelphia, now stands like a relic in the gallery space? Such are the questions that loom over the exhibition *What We Learned: The Yale Las Vegas Studio and the Work of Venturi, Scott Brown & Associates.* But perhaps more to the point, why now?

Displayed at the Yale School of Architecture Gallery, the exhibit is made up of two independently organized sections: "The Yale Las Vegas Studio," first presented in 2008 by the Museum im Bellpark in Kriens, Switzerland, with guest curator Martino Stierli and director Hilar Stadler; and "The Work of Venturi, Scott Brown & Associates," curated and designed by Exhibition Director Dean Sakamoto (MED '98) with David Sadighian (MED '10), as a presentation of the school. The retrospective, which spans the careers of Robert Venturi and Denise Scott Brown, is organized around five critical themes of their work: Context, Mannerism, Communication, The Automobile City, and Urban Mapping & Research. Since many architects are introduced to Venturi and Scott Brown by way of the Las Vegas Strip, it's appropriate that the exhibition begins with the Swiss edition's behind-the-scenes documentation of the seminal 1968 Yale studio.

Just as fictional antihero Danny Ocean brought together a group of like-minded comrades in the Las Vegas heist film *Ocean's Eleven* (1960), Venturi, Scott Brown, and the late Steven Izenour (MED '69) arrived in the city with about a dozen collaborators. But instead of explosive experts and con men, they rolled into Sin City with a gang of nine architecture students, two planning students, and two graphic design students. Their goal wasn't a heist—at least not in the literal sense—but an investigation into the symbolism of architectural form. Like in the iconic films, Vegas was the perfect setting to tell what continues to be a compelling story—what Scott Brown referred to as "a new type of urban form emerging in America and Europe, radically different from what we have known." Their investigation and its resulting publication, *Learning from Las Vegas,* forever changed the way architects look at the commercial landscape, and their ideas continue to have a controversial influence on architectural discourse.

The behind-the-scenes nature of "The Yale Las Vegas Studio" reveals not only its stylishly garbed students but also some technical insight into how the book was crafted in the precomputer age. Among the many photographs lining the perimeter of the gallery are the seven-foot-long cut-and-paste original graphics destined for publication as seven-inch-wide images in the ubiquitous second edition of *Learning from Las Vegas.* After Venturi and Scott Brown's disappointment with the text in the first edition, which had layered images, the revised book was designed to streamline their ideas, reduce costs, and generally make the text more accessible because, as Scott Brown notes, "*Learning from Las Vegas* is used worldwide, and its readership extends beyond architecture into the humanities, social sciences, and arts."

In designing "What We Learned," curators Sakamoto and Sadighian have stayed true to these populist ideals, as well as to that of Mannerism, defined by Venturi in *An Architecture of Signs and Systems* as that which "breaks the conventional order to accommodate complexity and contradiction and thereby engages ambiguity." To put it more succinctly, Mannerism "engages ambiguity unambiguously." The work is presented through richly layered wall-size collages of original drawings, films, photographs, models, quotations, publications, posters, furniture, and kitchenware. Despite the variety of media, there is a clear organization to the show. Its five themes are distinguished from one another by color and location—but, in true Mannerist spirit, there isn't always a strict adherence to these distinctions. Some projects blur the boundaries between themes in an "artful rule-breaking," to borrow a phrase from Scott Brown. Regardless of one's attitude toward the architects' theories, it is a joy to wander through the show surrounded by the collected works of two passionate individuals who truly believe in what they write and build.

Forty years after the Yale Las Vegas studio, the energetic presence of Venturi and Scott Brown once again resonates throughout the Yale School of Architecture. Why revisit these ideas now? What can we, with our parametric design programs and render farms, still learn from neon gas-station signs and Mickey Mouse? In an age when we are increasingly connected to each other through e-mails, mobile phones, social networks, electronic maps, shared photographs, tweets, and whatever else will be digitized tomorrow, it's an opportune time for students and architects to revisit Venturi and Scott Brown. The concepts they've worked with for decades—communication, mobility, mapping—are increasingly prevalent parts of modern life in the Information Age. In the spirit of *Learning from Las Vegas* we can continue to learn from them and to apply their studies of architecture and communication to new forms of interactive media, which architects are only beginning to address. Not to say that we should all be building new-media Mannerist manors, but we can begin to reconsider Venturi and Scott Brown's theories in light of new technologies. How will digital media and new mobile technologies condition urban form? It is the task of a younger generation of architects and planners to take up such questions.

In the exhibition catalog Venturi describes their method as "a troika between looking and learning, writing and theorizing, designing and building." This too is what we can learn from Venturi and Scott Brown: to observe our environment in a new way, to assimilate new methods instead of blindly following trends, to respect yet be willing to reconsider the history of architecture, to learn from. There is a photo in the exhibition depicting a statue of a Roman soldier looking over a parking lot full of cars and the vast expanse of the Nevada desert. This anachronistic figure torn from history seems to command an army of automobiles as they prepare to conquer an unexplored frontier. A single photograph unites the wisdom of the past with the technological means of the present to take on an unknown future. One would be hard-pressed to find a better metaphor for "What We Learned."

The 2001 remake of *Ocean's Eleven,* which like the current exhibition was an homage made forty years after the original, mined the 1960 film for thematic influences and style and then re-presented the ideas for a modern audience familiar with the electronic spectacle of the new Las Vegas landscape. Vegas has changed, technology has changed, even people have changed, but the idea of the heist is timeless. The heist can be updated, reconsidered, and reapplied to a new context. The same is true with the work and writings of Venturi and Scott Brown. The ideas are there; they still work. We just need to relearn how to open the vault. There are no definitive answers on just how to do that, but the exhibition catalog closes with perhaps the greatest lesson to be learned: "Don't necessarily do what you're supposed to do."

Oh, and what can we take from those giant Golden Arches, which can even be seen from downtown New Haven? How about a timeless lesson that the profession never quite seems to learn: lighten up.

—Jimmy Stamp
Stamp is a MED ('11) student at Yale.

What We Learned
A Critique

The catalog accompanying *What We Learned,* the exhibition in the "duck-like" remodeled atrium of Yale's Paul Rudolph Hall, quotes Robert Venturi as saying, "When you can't do architecture you design in other media, or you teach or write; you analyze and theorize, first for yourself, then for others—one way or another, you get your ideas off your chest." For fifty years Venturi's and Denise Scott Brown's chests have been unburdened ad infinitum by way of research, planning, writing, building, and teaching from the particularized point of view of contextualism. The Yale exhibition is yet another iteration of a message that began with a eureka moment for Venturi as he worked on his master's thesis at Princeton in 1950. That moment turned into a movement that struck a responsive chord in a less than ambitious audience worn out by the heroic posturing of twentieth-century Modernists who wanted to rid themselves of any vestige of their origins.

What are we to make of the Yale exhibition at a time when its message has exceeded its shelf life? Since its significance is so well known (it has been regurgitated by two generations of architects and critics of architecture), its purpose is either: a) to attract the newest generation of Yale students to the perceived benefits implicit in Contextualism, b) to re-energize first-generation acolytes of the dynamic duo to the continuing importance of (re)assessing its original meaning, or c) given the well-known animosity between Rudolph and the Venturis, to stick it to the building's architect once again. Whatever the motivation, any uneasiness one might feel about the jarring juxtaposition of the Philadelphia pair's work with Rudolph's building is overcome by Dean Sakamoto's handsome installation.

The question now is, what, if any, concurrence exists between the language architects and planners use to express their ideas and the work that is presumably generated from those ideas? In the case of Venturi and Scott Brown, does the theory reify the work, or is it the reverse that we are to believe? In the first instance, since theoretical posturing is so rampant in the twenty-first century (often without the necessity of work that may emanate from theory), it is refreshing to hear Scott Brown say, "We research in order to design." The life-partners action focus saves the pair's theories from becoming simply slogans or, more to the point, propaganda-like rhetoric.

While it is amusing to reminisce about full-size Golden Arches and Shell Oil signs, beyond Las Vegas and its superscaling, which panders to motorists (and establishes its own context, for better and worse), why does the Venturi/Scott Brown architectural production rely so consistently on exaggeration and hyperbole? There is an unfortunate shrillness to the monotony of superscale graphics that trivializes their persistent larger message, which is that architecture doesn't have to begin with the capital letter *A* until the end of time.

In hindsight the Guild House is less than modest: it is simply not memorable within its own context. On the other hand, for all of populist intentions, the cartoon cutouts prevalent in much of their work over time has become a one-liner not always shared by all. Like SITE and their much-maligned Best Products buildings, what is one's response supposed to be the second time around?

Nonetheless, the current show of Venturi and Scott Brown's words and work has a reassuring kind of déjà vu quality: the two of them still give the impression that they believe in what they say and do, even as some of the rest of us challenge a premise and a product that requires perpetual explanation to the very unwashed to whom it seems to be aimed.

—Stanley Tigerman
Tigerman ('61) is principal of Tigerman McCurry Architects in Chicago.

The Green House

The Green House: New Directions in Sustainable Architecture and Design was on display at Yale from August 24–October 16, 2009.

The Green House: New Directions in Sustainable Architecture and Design installation at Yale School of Architecture Gallery, 2009. Photograph by William Sacco

Korteknie, Stuhlmacher Architecten, PARASITE (Prototype for Advanced Ready-made Amphibious Small-scale Individual Temporary Ecological dwelling, Rotterdam, 2001. Photograph by Anne Bousema.

Kengo Kuma & Associates, Great (Bamboo) Wall, The Great Wall at Shui Guan, Bada Ling Highway, Beijing, China. Photograph by Satoshi Asakawa.

Driendl Architects, Solar Tube, Vienna, Austria, 2001. Photograph by James Morris, courtesy National Building Museum.

Sustainable living has become popularized as part of the status quo over the past decade, LEED is in the vocabulary of all building professionals, and environmental consultants have become key design partners. Shades of green have become mainstream with the increasing use of green roofs, geothermal heat sources, and PV cells. Coinciding with this upsurge in national concern, the National Building Museum organized the second in a series of exhibitions about sustainable design, and it was on display at Yale in the fall. *The Green House: New Directions in Sustainable Architecture and Design* was guest-curated by Alana Stang and Christopher Hawthorne; the first show, *Big & Green: Toward Sustainable Architecture in the 21st Century,* was curated by David Gissen ('98) in 2003 and exhibited at Yale in 2004.

The Green House highlighted how "cutting-edge architecture" and sustainable design, which have existed in separate camps, are finding common ground. The "green" aspects of architecture have now become an integral, but not always obvious, part of design. This is a welcome message and celebrates green architecture emerging from the sidelines to take center stage. Critically, it moves the sustainability conversation to the residential scale, at which each homeowner can make meaningful decisions and everyone is invited to live more lightly on the earth.

The exhibition was organized into four sections, with the main space occupied by twenty case studies of projects from around the world presented in models and color images mounted on backlit Plexiglas. They were organized by subheadings such as Suburb, City, Waterside, Tropics, and Desert. Beyond the case studies was an area presenting five principles of sustainable design: "Optimizing Use of the Sun," "Improving Indoor Air Quality," "Using the Land Responsibly," "Wisely Using the Earth's Natural Resources," and "Creating High-Performance and Moisture-Resistant Houses." The rear gallery space was devoted to material samples and wall systems, while the front area focused on a video in which architect Michelle Kaufmann discusses her design for the Glide House.

The exhibition succeeded in presenting beautiful images of contemporary residences, aesthetically indistinguishable from other contemporary projects. Indeed, if one did not know one was looking at "green" architecture, one could easily have believed it was simply an exhibition of contemporary residential design, including a roster of "starchitects" who are known for being great designers but not necessarily for being "green": Studio Gang Architects, Rick Joy Architects, and Will Bruder Architects.

However, though the exhibit presented the projects as case studies of exemplary green residential architecture, it did not state the criteria by which they were selected or provide enough information for the viewer to make an evaluation, leaving open questions: How much energy is actually consumed by these projects? What materials were specified? Even the standard of the five principles presented in the show and numerical measures of post-occupancy performance, as well as broader metrics such as life-cycle assessment and embodied energy, would be a helpful start.

Among the more interesting projects was PARASITE—Prototype for Advanced Ready-made Amphibious Small-scale Individual Temporary Ecological dwelling—by the Dutch firm Korteknie Stuhlmacher Architecten, in 2001. A lime-green angular structure is sited on a stair tower on a warehouse rooftop in Rotterdam, highlighting the importance of site selection, using leftover spaces and tapping into existing infrastructure. The proposal adds density to the city without demolishing existing fabric and allows residents to access not only heat and water but also public transport and other urban amenities. Building on roofs further reduces the pressures on greenfield development and suburban sprawl. The project also presents prefabrication as a sustainable system that reduces construction waste, costs, and time—it was assembled in just four days! The assumption is that the project could also be readily disassembled and remounted on another site or configuration, extending its life cycle.

One category of projects was the single-family vacation home on previously undeveloped land—the worst type of development possible. The mountains, the desert, and the beach are all better off from an ecological perspective before the arrival of a house, no matter how seamlessly it appears to integrate with the surroundings. However, if all single-family homes were built as sustainably as possible, the net-positive effect would be significant. Where appropriate, as in the desert, rammed local earth walls have less embodied energy than concrete trucked in from afar, and their thermal mass takes advantage of the local climate's large diurnal swings, reducing energy loads for heating and cooling and learning from vernacular solutions for thermal comfort. Inhabitants would have access to nature and a dose of "biophilia," a term coined by biologist Edward O. Wilson, who hypothesized that we have evolved with a deep biological need for nature. Although in architectural assessment metrics the emphasis is on energy use, water use, and indoor air quality, an equally important aspect of sustainable design is to nurture the need of the human soul to connect with nature. Perhaps by satisfying this need and immersing themselves in the intricacies and complexities of nature, the occupants of these houses will further develop their own sense of stewardship, transforming the "less bad" into an ultimate "good" for the environment.

One of the most interesting single-family houses on display was the 2002 Great (Bamboo) Wall, by Kengo Kuma and Associates. Built along the Great Wall of China as part of a development of high-end resort homes, this project investigates and delights in the properties of bamboo, which has incredible tensile strength and is one of the fastest-growing grasses in the world—a rapidly renewable resource. Kuma used the bamboo whole for flooring to achieve very low-embodied energy. Inside, one can feel the ridges, see the slight variations of each stalk, and become intimately familiar with its rhythms. The bamboo was not exploited for its tensile strength but was used as a screening device, since the color of the aged material blends with the surroundings. The design capitalizes on select views of features in the landscape while giving one the feeling of being in a bamboo grove.

Proceeding from the twenty case studies, the exhibition led to a materials display of sustainable building materials, such as coconut flooring, 3-D recycled wallpaper, low-VOC latex paint, and wall assembly systems, such as Autoclaved Aerated Concrete (AAC) units and insulated concrete formwork. The cut-away wall sections showed how much of our built environment is made of plastic and foam—both petroleum by-products. Many of the materials highlighted are composites made from renewable resources, but the resins used in their manufacture are often petroleum by-products. This raises some interesting issues about the sustainability of these products and the movement's sometimes conflicting goals. A well-insulated and sealed house will decrease heating and cooling loads, but if it is built of petroleum by-products and composite materials, it needs to be well ventilated to decrease the health issues associated with indoor air pollutants. Unfortunately there were no product texts, such as a BEES (Building for Environmental and Economic Sustainability), rating life cycle or information on the manufacturing process and impact on indoor air quality.

Two of the most accessible portions of the exhibition were the informative panels "18 Ways to Go Green at Home" and an interactive display demonstrating energy- and water-saving tips. This latter display simulated the energy generated by solar cells and the water captured in a rainwater cistern. An electric switch and faucet demonstrated how quickly these resources are consumed—a big hit with fourth-graders from the KAPPA VII Academy, in Brooklyn, who visited the show. The exhibit succeeded in being accessible to a general audience and in generating discussion, but it lacked the rigor necessary to serve as an educational tool for architects.

For example, there was no commentary on climate. Headings such as Desert and Tropics were presented with those of City and Suburb, which aren't climates at all. In many ways, understanding the climate is the first prerequisite for being able to design a holistic, sustainable house. Organizing the projects into the four primary climate types would have allowed viewers to see similar architectural approaches in the same climate type for both urban and suburban locales and for various geographic settings in different parts of the world.

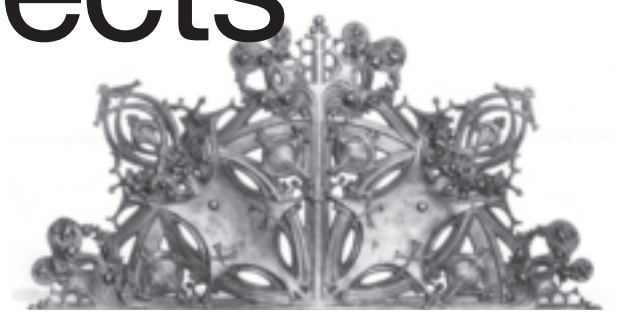
Designed by Lewis Tsurumaki Lewis Architects and graphic designers Pure + Applied, the exhibition heeded its own advice by using rapidly renewable resources. The primary components were made of bamboo plywood, and the exhibition text was printed on soy-board panels. The bamboo components were constructed as an adaptable system that took on various configurations within the show. Certainly the natural colors and green texts conformed to current expectations of "green." However, one glaring oversight was that the information panels highlighting the case studies were backlit for the entire duration of the show, even when no one was in the gallery.

The show will continue to travel while the materials samples will find a new home at the New Haven Housing Authority. The timely and relevant overall message of the exhibition was that well-designed houses and theoretically avant-garde projects can be both sustainable and responsible to future generations.

—Naomi Darling
Darling ('05) is a lecturer at Yale.

Constructed Objects

"Constructed Objects: Design by Architects in the 20th Century," a symposium inspired by the Swid Powell Collection and Records, was held on November 12 and 13, 2009. It was organized by John Stuart Gordon of the Yale University Art Gallery and investigated the intersection of architecture and design.



Louis Henri Sullivan and George Grant Elmslie, designers, Winslow Brothers, fabricators, Elevator Door Ornament from the Schlesinger and Mayer Department Store, fabricated in Chicago, 1899, Bronze-plated cast iron. Yale University Art Gallery, Gift of Richard Bennett.

Ettore Sottsass, designer, Rossi & Arcandi, fabricator for Memphis, "Murmansk," Centerpiece, fabricated in Milan, 1982, 800 silver. Yale University Art Gallery, Gift of John C. Waddell, B.A. 1959.

Stanley Tigerman, designer, Michael Brophy, fabricator for Swid Powell, Tureen, fabricated in Carlyle, Massachusetts, 1990, sterling silver and rose quartz. Yale University Art Gallery, Swid Powell Collection and Records, lent by Nan G. Swid.

Charles Gwathmey Coffee Service, "Tuxedo" pattern, 1986 Yale University Art Gallery, Swid Powell Collection and Records, lent by Nan G. Swid.

The Discrete Charm of the Dinner Plate

Positing the dinner table as the site of bourgeois anxiety, Louis Buñuel's 1972 film *The Discreet Charm of the Bourgeoisie* finds in social mores a signage system not dissimilar in its layered communication to that of the Las Vegas billboards examined in Robert Venturi, Denise Scott Brown, and Steven Izenour's *Learning from Las Vegas,* published the same year. Surfaces mask dangerous spaces—the civilizing ritual of "dining" covers the existential void with a small aporia, the conversational gap. The billboard deflects the inevitable disappointment of arrival by communicating that "there is something better just a few miles away." Surfaces communicate effectively; billboard and demeanor are performative, and images are real. Swid Powell's architect-designed tableware was attuned to these themes. The decorated dinner plate, such as Venturi's Vegas plates, applies architectural precepts and a signature style to the ceramic surface, producing "ego-intensive products," as described during company design reviews. They were able to fill the conversational void at any well-appointed table.

The symposium "Constructed Objects," convened by John Stuart Gordon, Benjamin Hewitt Atmore Assistant Curator at the Yale University Art Gallery, explored the collaboration throughout the 1980s and early 1990s between the product manufacturer Swid Powell and numerous celebrity architects. Working closely with company co-owner Nan Swid, Gordon curated an elegant exhibition of Swid Powell tableware called *The Architect's Table* at the Yale Art Gallery in 2007. "Constructed Objects" delves further into the Swid Powell Collection and Records. Less an inquiry into the physical construction of the objects than an exploration of their conceptual underpinnings, the conference was organized into three segments: a keynote lecture by Glenn Adamson on Postmodern design; a morning discussion panel with Swid Powell's key operatives—Nan Swid, Addie Powell, and Marc Hacker—that also showcased several architects who produced some of the firm's best-selling designs; and an afternoon session of historical papers identifying precedents for design collaboration in the decorative arts.

Postmodern Objects

In his keynote lecture "Substance Abuse: Making the Postmodern Object," Glenn Adamson (Yale Ph.D., '02), chairman of graduate studies and curator at London's Victoria & Albert Museum, and co-curator of its upcoming exhibition on postmodernism, asked whether objects that are obviously complicit with the consumer market also can lay claim to a critical mandate. Adamson argued that, once seen through the lens of artistic appropriation, quintessential 1980s works —for example, the cartoon flatness of Venturi's Knoll chairs, the graphic expedience of Graves' Big Dripper coffee pot—become simultaneously "avant-garde and kitsch, handmade and artificial, funny and hostile, completely embedded in the manipulative sphere of consumption but also alien and disruptive." With this in mind, Venturi's tableware plays out ambivalence in stitching black sutures across the pastel floral surfaces of his Grandmother plate. Adamson suggests the disruptive quality of Postmodern design emerges in relation to neo-Duchampian art practices, wherein the manipulation of the ready-made may be likened to Nan Swid's instructions to her architects: "Decorate the plate." But this is standard stuff for architecture: already in the 1920s, Le Corbusier had modified virtually every consumer item in his Pavilion de L'Esprit Nouveau, the better to communicate the image of mass production. That the actual ready-made, such as the millwork of Charles Jencks's Garagia Rotunda, may lack the rhetorical power of the designed ready-made reveals the intention behind Adamson's title: "Substance Abuse." The object, or substance, has been ab-used, or used in a manner away from or contrary to its nature, yet its appearance has been augmented—it has been "designed" or, in other words, signed intensively— to become its image. In Adamson's words, it has become "destined for museum collections and glossy catalogs from the moment they were conceived."

Swid Powell and Its Collaborators

Is it any surprise that, for Swid Powell, everything happened over lunch? The firm tapped its designers to attend Four Seasons luncheons presided over by Philip Johnson, who assembled a select group of architects and showcased Swid's and Powell's profound understanding of a new niche in the design market. Powell's recorded presentation described the firm's vision: to match the "soul, personality, spirit" of renowned architects with "beautiful but functional pieces that can be lived with and used." The working process would involve numerous design lunches: the speed with which architects sketched on napkins could barely match the alacrity with which Swid gave assignments. Gordon's discussion with Swid and Hacker, the firm's architectural interlocutor, re-created the collegial atmosphere of what he called the "Swid Powell salon." Hacker would shape a sketched idea into a production drawing, correct working drawings, "go to the factory, and hammer it out." According to Stanley Tigerman, Hacker "made it really happen." The achievement spoke for itself: "Their plates are smashing," punned one critic following the 1984 launch of the firm's 54-piece collection. Their peak year in 1988 produced 160 different objects, and a 1990 "Architect's Collection," destined for the museum, included Venturi's *Folly* centerpiece, evoking Boullée's Cenotaph for Newton, Robert A. M. Stern's ice bucket, invoking the Choragic Monument, and Tigerman's sarcophagic silver tureen perched on rose-quartz marbles.

The architects' panel featured Stern, Tigerman, Richard Meier, and Calvin Tsao, all of whom had produced designs for Swid Powell. In his introduction, Yale's Emmanuel Petit listed the diverse approaches—"pure geometry, humor, historicism, quotation, anthropomorphism, monumentalism, symbolism, textuality, and figuration"—characteristic of Postmodern design. Petit prodded the group to discuss how design engaged "the image of who you are as architects." Surprisingly, some were defensive concerning the boundaries between architecture and product. Meier maintained the distinction between design and architecture, arguing that his Werkstätte-inspired silverware cites Hoffmann's furniture motifs rather than architecture. Tigerman also rebuffed the idea of miniaturizing architecture by stressing the direct pleasure of designing objects, in particular of drawing at a 1:1 scale. The borders of the plate need not narrow the field of inquiry, however, as Stern's Rockefeller Center-inspired Moderne plates demonstrated; these eventually were acquired by the Rainbow Room. Tsao offered a more conceptual approach to the problem of defining boundaries: as a literal design method, he described the dialectical pairs (figure/ground, center/edge) as visually destabilizing plate borders; as a political response, he proposed designers address the globalization of current dining habits, in his case, by assembling rather than designing the "U.N. of table settings."

Case Studies

Taking its lead, perhaps, from Swid Powell's catalogs, which positioned the firm as a successor to modernist design institutions, many of the afternoon's case studies emphasized the heroic role of the designer at the expense of a broader network of critics, manufacturers, and retailers. The American Prairie School, described by Minneapolis Institute of Arts' Jennifer Komar Olivarez in "A Total Environment for Modern Americans: the Architecture and Design of the Prairie School," explored early-twentieth-century examples of collaborative design among architects and craftsmen—for example, in Greene and Greene's 1908 Gamble House. Such a collaboration, as respondent Edward Cooke Jr., Yale professor of American decorative arts, pointed out, included workforces of immigrant craftsmen (labor being a different sort of "abused substance" in design production).

In her paper "Art Connected to Life: the Wiener Werkstätte, 1903–1932," Seattle Art Museum's Julie Emerson presented the Werkstätte in familiar terms as the design cooperative catering to "progressive" clients in creating "total works of art," such as Hoffmann's Palais Stoclet. More could have been made of the fact that collaboration extended beyond institutional boundaries, considering the Werkstätte relied heavily on Vienna-based manufacturers, such as Thonet, the first mass-producer to hire architects as designers. Cooke stressed that addressing the construction of markets, rather than objects, allows us to understand the consumer appeal of total design environments.

In "Wunderblock or Building Block? Reading Bauhaus Things," Hampshire College's Karen Koehler emphasized the sheer variety of Bauhaus production, particularly from the workshop of female Bauhaus designers, such as Marianne Brandt. Yet any discussion of the full complexity of Bauhaus production easily could acknowledge some of its messier entrepreneurial aspects: for example, Gropius's tangle with local industrialists in launching the Bauhaus GMBH, the school's marketing arm, not to mention Breuer's assertion that his own patents were surreptitiously filed as a Breuer, rather than a Bauhaus design.

In his presentation "Design for Everyman: Architects' Furniture by Artek and Knoll," Brian Lutz focused on the influence of architects Alvar Aalto and Eero Saarinen (via Florence Schust Knoll) at the design firms Artek and Knoll, respectively, in establishing the firms' histories. While the talk provided important background information about Swid Powell, whose founders had been Knoll executives, one could have mentioned the collaborators behind the scene: how Knoll and especially Artek had relied on a diverse, London-based network of émigré architects, real estate entrepreneurs, and British architecture critics and how this networked evolved in America.

The radical stance and heroic self-conception of Memphis's Ettore Sottsass was examined in objects ranging from pendulous pleasing devices to tantric table organizations in the talk "Ettore Sottsass: Designing in Motion," by High Art Museum's curator Ronald Labasco. He underscored Sottsass's ambivalent relation to the market, noting the designer's use of the color gray to elude the media's preference for color photography and his famous *détourenment* of the Valentine typewriter, despite the market-friendly pattern of his Renaissance and Medici dinnerware for Swid Powell.

The concluding presentation, "Architects and the Fine Arts Consumer," by the Philadelphia Art Museum's Kathryn Hiesinger, refined the radical image of design. She noted contemporary practices that further blur the art/commerce boundary, citing Elmgreen & Dragset's "The Collectors," an installation whose viewers wander among price-tagged objects and find a dinner table, its "purchasable" plates literally split down the middle, as if reifying the conversational void.

Let's conclude with a comment from the architects' panel: "Could I make a new one that belongs to a family, an actual or mental collection of things?" Stern said, referring to his candlesticks for Swid Powell, and suggesting the architect-designed object be viewed within a relational field. One such mapping is Venturi's *Learning from Las Vegas,* which makes Yale's current *What We Learned: The Yale Las Vegas Studio* exhibition a strong complement to this symposium. We learn that signs perform. Venturi directs us as to how the sign "works," rather than what its form "means." Performance indicates a relational awareness of function, which is the insight of "decorate the plate." These objects performed their architectural celebrity with an understanding of the relational field of designed objects, similar to that being explored by contemporary art practices, Murakami in particular, which track the performance of signs. If objects are relational and construct a field, then the logical extension of this argument is that boundaries are not useful in understanding how meaning is developed from relating objects. "Making a family of things" articulates relations, not just between columns and candlesticks but also among the architect, manufacturer, craftsman, retailer, and critic. A field is described by the interrelationships of all these entities, as the Swid Powell Archive demonstrates.

—Ariane Lourie Harrison

Harrison is a lecturer at Yale School of Architecture and a principal of New York-based Harrison Studio. Her 2008 dissertation from the Institute of Fine Arts NYU, was titled, "Mass-produced Aura: Thonet and the Market for Modern Design."

Event Reviews

OASE at Yale

On September 15, 2009, Yale's School of Architecture and the graphic-design department of the School of Art hosted a symposium to coincide with the opening of *OASE at Yale,* an exhibition celebrating the eponymous Dutch journal's seventy-five issues of critical reflection on architecture over the last twenty-five years. Sheila Levrant de Bretteville, chairwoman of the graphic design department, convened the symposium, and Assistant Professor Emmanuel Petit moderated a panel discussion with participants Karel Martens, co-founder of the design school Werkplaats Typografie (WT), at the Arnhem Institute for the Arts, and design director of *OASE* (for which he received the H. N. Werkman Prize in 1993); Mary McLeod, professor of architecture at Columbia University; Tom Avermaete, associate professor of architecture at the Technical University Delft and editor of *OASE;* and Hans Teerds, architect and researcher at the Technical University Delft, and editor at *OASE.*

Two introductory talks by editors Avermaete and Teerds presented a historical survey of the different phases of the journal's development—from its beginning as a student-run pamphlet, from 1981 to 1984, to the bilingual and internationally distributed journal it is today—and characterized its editorial multiplicity as the foundation of "A Magazine of Neither." The first years were those of discontent: they tried to make a polemical magazine reminiscent of 1968 since students felt the establishment had become Aldo Van Eyck and Herman Hertzberger at the Technical University Delft, which was critical as an institution. The magazine matured from 1985–1989 and became more professional from 1990 to 1996, when it left behind an instrumental and politicizing agenda. At that time the reading of architectural culture became more reflective, and Karel Martens started to design the magazine.

The evening's panelists, McLeod, Petit, and Martens, emphasized the large number of editors involved as well as the magazine's openness to a varied but sometimes thematic content that situated it somewhere between the scholarly and speculative while veering away from the image of a trade magazine. The interplay between written argumentation and graphic eloquence and the place of a printed journal in the context of new digital media of communication and diffusion were discussed in terms of other publications as well. Petit was interested in the issue of who decides the content, asking, "Who are the bouncers to let in the articles and throw the texts out? Even though they claim to not be ideological, the editor still needs to select the content." McLeod was interested in the lack of ideology, and Avermaete noted that the openness results from production, maintaining it as timeless rather than a news magazine. The issue of the future of print versus the Web has also started to pose a problem and will alter the journal dramatically. Martens explained the autonomy of the graphic design and how it relates to the architectural content.

Here, Martens continues the discussion of magazines and graphic design in the architectural context with Jeff Ramsey, graphic designer of *Constructs*, a former student of the WT as well as designer of *OASE* No. 68.

JR You often said you can do graphic design the way an architect designs a building, with a utopian ideal; if the client requests changes, that essence is still inside it. Can you talk about how you see graphic design in relation to other professions?

KM I believe everything is related. What happens in nature also characterizes a way of thinking. We always like to have a kind of evidence that we never get, and the moment we don't get it we get permission to experiment. But when you have to make your own rules you discover there is not only one truth, and then you have to create your own rules.

JR But sometimes that can be a crutch, and all the work begins to look the same. What is the difference between having a methodology and being stuck in a style?

KM I believe many designers, especially younger ones, are copying the work of other people, and of course then it is often superficial. Since I understand why Wim Crouwel's work looks the way it does, I can use it to help form my own work. For example, he used a kind of hierarchy and stripped everything away to get to the essence, which I still value. Without knowing the motives, you get lost, and it becomes a stylistic thing. That also happened in Modern typography, but I believe there are a lot of values from that time that are still valid now. I believe you need references from life to understand the motives behind your own work. I also like that *OASE* always gets a fresh new expression every time, so that it is a surprise. I compare it to having guests at the table and cooking something new, so it's not always the same meal. I try to make the meal in *OASE* related as strongly as possible to the content—but not too literally, which is very often what happens in graphic design. For me, that's another kind of political attitude. Instead of saying "I'm against" or "I'm for," because the world is much more gray than black-and-white, I believe that to do your own thing is already political in itself. And it is good when it is related to social circumstances and what happens in the world.

JR Does this mean you wouldn't design a publication on a subject upon which you don't agree?

KM It is utopian in a way. What is important in our profession is the job, the commissioner, and the content. In *OASE* the content is generally okay, the commissioners are the editors, and the editors are all young designers who are not yet cynical, so they are very inspired. What also is unique to *OASE* and the WT students is that there is a dialogue between graphic designers and architects. It is always about the relation between form and content, a question as old as humanity. In architecture the opportunity is to make a point out of it.

JR In the context of *Constructs*, it is interesting to see how a graphic designer and an architect can work together on a publication. When you're working on a book, the material is given to you, and you are left with texts and images to which you have to give form. Is there an ideal way to work?

KM When people come to you for design, it means there is already an affinity with your work and that you can trust each other. The first thing to do is analyze the content. When you understand the book's Contents page, a lot of the work is already done because you can see the structure. Then you listen to the material. In graphic design, it's always about getting a question, but the answer is already in the question. You only have to reveal it. There are 2,560 solutions, but related to your own personal affinity and development, you can always do something else—another typeface, for example. And then sometimes I get comments from the editors that make it sharper still.

JR Often designers, both architects and graphic designers, sit and look at the blank computer, which, like a blank canvas, has too many options. How does a young designer decide what to do in a decisive and responsible way?

KM It is important for a design student and for design education in general that people learn this. One of the students at Yale asked me, "What is your intention? What should I learn from you?" I was surprised and replied, "I don't know if I can teach you anything, but I hope that I can help you find your own preferences." That is so important: you have to take a position in life. When you decide what is important, it makes it so much easier to take what belongs to you and to create. I believe limitation and restriction are really important in design and in life. In my experience, limitations can help you make things sharper.

Robert B. Haas, flamingos in a birdlike formation in a lagoon along the Gulf of Mexico.

Robert B. Haas Photography Exhibition

A remarkable series of thirty-four aerial photographs, *Capturing the Inaccessible,* is part of a recent installation in the Haas Family Arts Library at Rudolph Hall by renowned photographer Robert B. Haas (Yale College '69). The show includes both published and unpublished works from three of Haas's books: *Through the Eyes of the Gods: An Aerial Vision of Africa* (2005), *Through the Eyes of the Condor: An Aerial Vision of Latin America* (2007), and the forthcoming book *Through the Eyes of the Vikings: An Aerial Vision of Artic Lands,* all published by the National Geographic Society.

The photographs displayed seem oddly familiar, as if they have always been there. Boldly mounted on the rusticated Rudolph concrete walls, the six large images are a cross between aerial environmental photographs and abstract scans of Pollock or Miró paintings. Photographs measuring almost three feet by five feet are mounted peculiarly beyond the reach of the viewer, towering above the library's central space some 25 feet up what used to be exterior concrete walls. The work is just far enough out of reach to keep you searching for clues about the subject matter. It is not until you either lean over the balcony rails or traverse down the grand stair that you are actually able to take them all in, only to discover another set of ten mounted high up on the floor line, in the middle of the library's sky-lit atrium space.

Haas has focused on aerial photography since 2002, and throughout his artistic career he has donated all royalties to schools, libraries, nonprofit foundations, and wildlife conservation organizations around the world. A selection of sixteen photographs will be on display permanently at the new library.

Although not obvious at first glance, the images are rich depictions of our environment, colorful formations of what seem to be the planet Earth but are abstract and mysterious enough to be NASA surveillance studies of some vulnerable natural condition. Tapping into the architectural aesthetic, some of the images resemble studies of urban development in remote areas. In other cases, they appear to be microscopic views of architectural details. The scale shift makes the images more powerful since they depict conditions that are inaccessible but also environmentally sensitive.

The most surprising discovery is that Haas did not graduate from Yale with a degree in photography and after college went on to Harvard Law School. He is chairman of the board of Haas Wheat & Partners Inc., a Dallas-based investment firm. In fact, the week his photography exhibition opened, Haas was shuffling between the Arts Library and the Yale School of Management, where he was lecturing at the SOM Leaders Forum—more evidence of his professional and artistic diversity.

—Roberto Espejo
Espejo ('94) has taught architectural photography at the school and has a practice Roberto Architects, in New Haven.

Spring Events

Jefferson National Expansion Memorial, St. Louis, Missouri. Courtesy Eero Saarinen Collection. Manuscripts and Archives, Yale University.

Eero Saarinen, TWA Terminal, JFK Airport (1956–62). Photograph by Nina Rappaport 2009.

Eero Saarinen, Ingalls Rink (1958), Yale University, New Haven, restoration by Kevin Roche, 2009. Photograph by Michael Marsland, 2009.

Saarinen @ 100

The year 2010 marks the centennial of the birth of Eero Saarinen (1910–61, BA Yale ’34), the celebrated Finnish-born, Yale-educated American architect. It is a perfect time to reflect on his legacy, and the exhibition *Eero Saarinen: Shaping the Future,* the first retrospective of the architect’s work, will conclude its tour at Yale after stops in Helsinki, Oslo, Brussels, Washington D.C., Cranbrook, Minneapolis, St. Louis, and New York. The show will be on view at the Yale Art Gallery and the Yale Architecture Gallery from February 19 to May 2, 2010.

Organized by the Finnish Cultural Institute and the Museum of Finnish Architecture, with support from the Yale School Architecture, the exhibition has been a major hit, with more than 100,000 visitors. The accompanying book, edited by Associate Professor Eeva-Liisa Pelkonen (MED ’94) and Donald Albrecht, the exhibition’s lead curator, has won two international prizes and sold some 10,000 copies. All this was possible thanks to Kevin Roche’s donation of Saarinen’s archives to Yale University in 2002, making Yale the main repository of Saarinen-related material in the world. The Eero Saarinen Papers are now the most frequently used collection at the Manuscripts and Archives at Yale University, by not only faculty and students but also scholars from around the world.

Yale played a crucial role in the exhibition and research project from the beginning. Several dozen graduate and undergraduate students participated in the three-year curatorial research in several capacities, and some sixty graduate and undergraduate students took seminars that used the archive. In fall 2005, a graduate seminar, taught by Pelkonen, featured one group of students led by Michael Ray (’06). Ray, who also contributed an essay to the catalog, co-curated a show on the Ingalls Hockey Rink for the Manuscripts and Archives exhibition space at the Sterling Memorial Library. Additionally, the traveling show included digital animation—by Marina Dayton (’07), Ayat Fadaifard (’06), Karl Mascarenhas (’06), Frank Melendez (’06), Timothy Newton (’06), and Kathryn Stutts (’07)—produced in a graduate seminar co-taught by Pelkonen and John Eberhardt (’98). Rosamond Fletcher (MED ’04) and Sean Khorsandi (’04) were research assistants and contributed to the catalog. In spring 2005 an audience of 450 gathered to share the research in a symposium organized by Pelkonen and funded by the Getty Institute.

The multiyear research and exhibition project shed new light on the life and career of Saarinen, who was significant in the era’s architectural discourse which centered on the question of the genesis and meaning of architectural form. From the beginning, the question of how Saarinen arrived at such a wide range of formal solutions occupied the center stage in the inquiry.

Saarinen’s two buildings at Yale, the David J. Ingalls Hockey Rink (1958) and the Morse and Stiles Colleges (1960–62), currently undergoing major restorations, exemplify the wide range of considerations invested in Saarinen’s forms. Although controversial during the design phase, the rink is one of the most beloved structures on campus. Like so many Saarinen buildings, it communicates on many levels, both spatially and semantically. Some read the form as reminiscent of a whale or a Viking helmet. Its structure seems both archaic and futuristic, which adds to its mystique. At the same time, the building is a demonstration of the visceral impact of many of Saarinen’s best interior spaces. Saarinen himself wished the building would tell the team, “Go, Yale, go!” The contemporary architectural audience is particularly drawn to the way the same curve repeats itself in the structural spine and the exterior walls. Retaining wall turns into wall, which turns into landscape, which turns into spine.

Morse and Stiles Colleges communicate in equal intensity, albeit in a different manner. Here, Saarinen also played with associations, and we are transported to a medieval Italian hill town. Alan Plattus, who wrote a catalog essay about Saarinen’s campus architecture, notes that Saarinen referred to Siena’s piazza as Saarinen shaped the colleges in relation to the Payne Whitney Gym across Tower Parkway. The original sketches for the building in the archive reveal that Saarinen was indeed a master choreographer of scenic events. Every room and passageway was conceived as an orchestrated stage set, exactly that which many criticized him for at the time. One critic lamented the colleges did not amount to much more than a set for *Ivanhoe*. Yet no one can deny the passage leading to the gymnasium is a great public space. Unfortunately, after forty years of use, many of the interior spaces have become increasingly grim, and unlike the beloved rink, the colleges have been less popular among the students and alumni. The renovation is bound to change that.

Kevin Roche John Dinkeloo Associates, Saarinen’s successor firm based in Hamden, Connecticut, was in charge of restoring the rink, and Philadelphia-based Kieran Timberlake is working on the two colleges. Both projects include significant additions. The most visible changes at the rink pertain to the refurbished ceiling and seating. The lowering of the ice surface to its original level has improved sight lines. A 12,700-square-foot underground addition includes new locker rooms and training facilities. The college restoration includes an upgrade and reconfiguration of the living quarters and common areas, as well as the addition of a 30,000-square-foot, naturally lit facility, located under the plaza facing the gym, to provide an auditorium, recording and art studios, and exercise rooms.

The centennial was given an additional boost by the recent announcement that Saarinen’s London Chancellery Building (1957–60), in Grosvenor Square in the Mayfair section of London, has been listed as a Grade II national landmark and was purchased by Qatar developers to become a luxury hotel. However, the fate of the two Saarinen buildings in New York presents a mixed picture: The Trans World Airlines Terminal at JFK International Airport (1956–62), dominated by a vaulted central hall covered by four reinforced concrete shells on four sculptural piers, is perhaps Saarinen’s best-known building. Its restoration for the Port Authority of New York and New Jersey by Beyer Blinder Belle is nearly completed, but so far it is just an entry to the new Jet Blue terminal with kiosks and amenities. The Bell Laboratories building (1957–62 with additions through 1985), in Holmdel, New Jersey, still sits vacant after an intensive and inventive charrette sponsored by the AIA of New Jersey, the New Jersey Preservation Alliance, and DOCOMOMO-New York/Tri-State. The town is still not interested in zoning changes, which are keeping at bay potential developers who want to save the building.

The preservation of Saarinen’s buildings has been challenging, not least because of their formal exuberance, which often limits flexibility. Saarinen’s search for new forms of expression and experiments with new technologies were never motivated primarily by function or structure but by his inherent sense of architecture’s structural qualities. From this point of view the St. Louis Arch (1948–66), the last of his buildings to be completed, is therefore perhaps his best. The archive sketches demonstrate Saarinen’s sensitivity toward form’s empathetic expressiveness, revealing how he modified the original parabolic arch from 1948 to a weighted catenary, rendering the form’s lift against gravity even more powerful. No one without prior knowledge of the 650-foot structure would guess that it houses a complicated elevator and stair system that carries crowds of people to the top. We are content to take pleasure in its magnificent form.

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

The traveling exhibition *Eero Saarinen: Shaping the Future,* will be exhibited at the Yale Art Gallery and the Yale Architecture Gallery from February 19 to May 2, 2010.

Architecture After Las Vegas

The symposium “Architecture After Las Vegas,” organized by Stanislaus von Moos, the Vincent Scully Visiting Professor in History of Architecture, was held from January 21 through 23, 2010. Proceedings kicked off with his talk “The City as Spectacle: A View from the Gondola.” The next afternoon, scholars and architects discussed the theme “Procession, Shopping, and the Invisible Order,” which explored the idea that urbanism is no longer about visions of order but about understanding and irrigating existing forces. Participants included Mary McLeod, Columbia University, “Ordinary and Extraordinary: Sheds, Signs, and Spectacle”; Martino Stierli, University of Basel, “Las Vegas and the Mobilized Gaze”; and David Schwarz (’74), architect, “Building Las Vegas Today,” with a response from Yale’s Emmanuel Petit.

The next topic was “Pop and the Natural Flow of Existence,” in which participants discussed the “myth” of Las Vegas, which has its origins in the movies and a sensibility in the arts labeled “Pop.” *Learning from Las Vegas* played a major role in bringing this sensibility to architecture and urban theory. The speakers in this session—Ralph Stern, University of Washington, “Las Vegas and Cinema”; Katherine Smith, Agnes Scott College, “Contemporary Art and the American Landscape”; and Libby Lumpkin, art historian and curator, “Las Vegas High Architecture and the Market for Popular Design,” with Yale’s Elihu Rubin as respondent—explored this shift in paradigms.

Robert Venturi and Denise Scott Brown gave the keynote “What Did You Learn?” as the Paul Rudolph Lecture on Friday night. The conference continued Saturday, January 23, with the first theme of the day, “Modern? Post-Modern? Venturi, Scott Brown & Associates at Work,” in which participants responded to the notion that architectural Modernism has practiced an ambivalent attitude to mass culture. While actively engaging in mass production and spectacle, it defined its pursuits as an alternative to the “common sense” of the marketplace. The work of Venturi, Scott Brown & Associates offers a different approach, as highlighted in talks by Aron Vinegar, Ohio State University, “Scenes of Instruction: On *Learning from Las Vegas”*; Beatriz Colomina, Princeton University, “Beyond Las Vegas: Levittown”; and Karin Theunissen, Delft University of Technology, “Directional Spaces and Billboarding,” with Yale’s Alan Plattus as respondent.

For the next theme, “Sheds and Ducks Across Space and Time,” speakers addressed the premise that, more than indicating a strategic shift in design, *Learning from Las Vegas* reflects a change in interest in the history and theory of art and architecture. Since then the interaction of word and image as an architectural trope, the paradigm of “architecture *parlante,*” and the vernacular have become key issues in architectural and art discourse. The presentations—Neil Levine, Harvard University, "The Duck/Decorated Shed Dyad”; Maristella Casciato, University of Bologna, “Italy: ‘Common Man’ and History”; and Valéry Didelon, architect, “European Architects and the Spell of the ‘Decorated Shed,’”—received a response from Yale’s Kurt W. Forster.

Later in the day artists Peter Fischli and Dan Graham responded to the mix of Pop aesthetic, historic reference, and no-nonsense functionalism proposed by the built work of Venturi, Scott Brown & Associates as a potent adaptation of the lessons from the Strip around 1970. With von Moos as moderator, they examined the Strip’s challenges in art and architecture today. Next, architects Stan Allen, Peter Eisenman, and Rafael Moneo participated in a panel discussion moderated by Robert A. M. Stern. The symposium concluded with remarks from von Moos about the relevance of the work today and the enthusiastic engagement of the conference participants and audience.

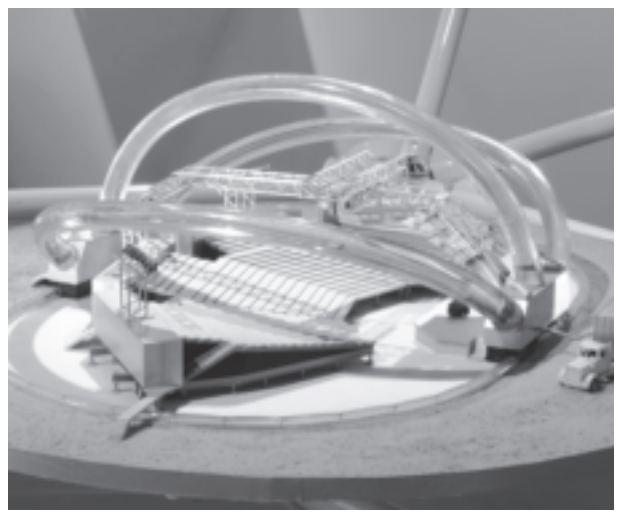
A complete review will be published in the following issue of Constructs.

In the Field

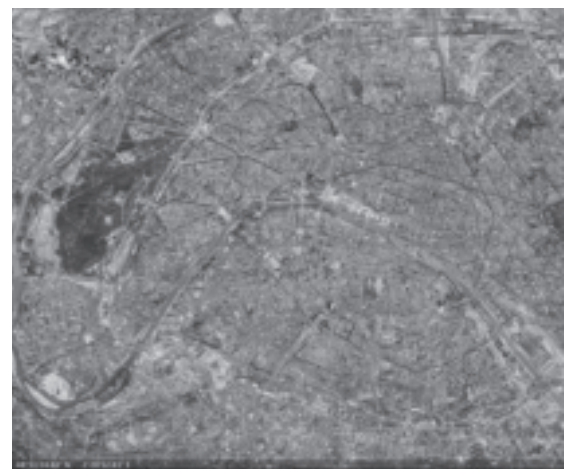
Craig Hodgetts: *Playmaker* installation, ACE Gallery, Los Angeles, 2009.

Six for a City
Craig Hodgetts: *Playmaker*

The exhibition *Craig Hodgetts: Playmaker,* which features six early projects by Craig Hodgetts, graduate of Yale in 1967 and a partner with Hsin Ming Fung in the firm Hodgetts + Fung since 1984, was exhibited at ACE Gallery in Los Angeles from October 3–31, 2009. The show was organized by Hi-C, a collaborative group of UCLA doctoral and design students focusing on scholarly research and critical approaches to contemporary design and led by Professor Sylvia Lavin, director of critical studies and Master's and Ph.D. programs at UCLA's department of architecture and urban design. *Craig Hodgetts: Playmaker* will travel to the Storefront for Art and Architecture in New York in summer 2010.



Craig Hodgetts, Mobile Theatre, 1974.



Paris today, Goggle Earth image, 2010.

With a generous view over midcity Los Angeles toward its famed Hollywood sign and hilly north, the living-room–size gallery was just the right venue for the presentation of six projects from the outset of Craig Hodgetts's career, soon after he had graduated from Yale in 1967. Beginning with archival and remastered artifacts from his 1966 Yale thesis project "MAXX"—completed by a team of three, including Keith Godard and Doug Michels ('67), of Ant Farm, and ending with storyboards for the 1978 screen adaptation of Ernest Callenbach's *Ecotopia,* the show captured Hodgetts's earliest transdisciplinary design speculations during his sojourn in New York and continuing after his arrival in California in the mid-1970s. Although conceived elsewhere, the exuberant tectonics and programs of the six projects seemed to have always resonated with L.A.'s *élan vital* as a playground of entertainment and spectacle. In their flirtations with fields like film, music, and science fiction, the projects also reflect the enduring allure for many experimental designers of a city cheerfully at ease with artifice and cycles of invention and reinvention. For example, the 1974 "Mobile Theater" for stage impresario Jules Fisher's traveling European production of *Hair* influenced Hodgetts + Fung's more recent Los Angeles projects like the nimble infrastructural improvements at the Hollywood Bowl or the colorful and demountable Towell Library at UCLA.

What made all this come alive and hold together delightfully in the gallery space was the choreography of the visitor path and the organization of content by means of a gentle, pinball-like network of lustrous white geodesic PVC domes: one was full and fully grounded, another upside down, empty, and suspended, others partial and propped up against walls or in a corner. Acting as a stage for each project, each dome was bedecked with off-the-shelf picture frames and suspended models. The playful manner in which artifacts were attached to the domes avoided the control of the geodesic system, aligning Hodgetts's design approach—somewhere between entrepreneurial do-it-yourself gadgeteering and convivial put-it-together assemblage—with the progressive politics of a flexible, tolerant body open to exchange and evolution in the broadest sense of the terms. Such energy was on full display in a video of a 1974 episode of the popular television game show *What's My Line?* at the gallery entrance, where a spry, side-burned Hodgetts unveiled a system of flat-packed "punch-out" furniture by Design Research (or D/R, the "lifestyle" store founded by architect Ben Thompson in 1953) to a mass audience by way of a comedic guessing game, culminating in an amusing group assembly with popular entertainers like Soupy Sales and Arlene Francis.

The pairing of each project description with an iconic toy from the general time period in which the project was conceived further extended the associations between Hodgetts's designs, popular culture, and imagination. Casually corroborating the curatorial focus on the nature of play inherent in the six projects, the dolls and games also called attention to his affiliation with influential techno-asethetically oriented design practices like Eames, Fuller, Foster, and Price.

Take, for example, the pairing in the exhibit of "MAXX" and Mattel's *Vac-u-form,* which connected the child-scale domestic appliance with the power to cook up a recurrent interest in smooth and continuous form in the imagination of designers. Despite the project's publication as "American Blend," in *Archigram 7,* which showed the placement of product-design-inspired housing capsules in overarching scaffolds, the presence of the *Vac-u-form* seemed to mischievously suggest that the kooky Englishmen's dreams were American all along. Similarly, the pairing of *Mr. Machine,* the reconfigurable walking and talking top-hatted robot, with the 16,000-square-foot, 500-seat, pneumatically structured fast-assembly "Mobile Theater" reminded one that utilitarian and rhetorical performance are inseparable partners, joined at the hip between need *and* desire. Other pairings of toys and projects included storyboards for *Ecotopia* with the pioneering video game *Space Invaders*™; drawings and models of "LINC," a 1969 mega-hybrid of high-speed mass transit along the Boston-Washington corridor with prefabricated housing, including the instantly recognizable and infinitely configurable *Erector Set*™*;* photographs of the 1969 New York toy store Creative Playthings alongside a glowing chromatic *Lite-Brite*™; and finally, the affordable fiberboard furniture system "punch-out," with *Time Machine*™*,* a heating chamber where inchoate blocks metamorphosed from plastic figures into full form.

Though neither about Los Angeles nor Hodgetts's assured place in its rich architectural legacy, the show did in fact foreground the inevitability of his association with its various cultures and practices of stagecraft, of players making plays in a city on the make. Indeed, the rotating cast of partners in the project credits conveyed the big appetite with which the enterprising architect partook of the cosmopolitan hustle and flow, promiscuously straddling its many creative fields and forces as if appropriating swinging as a modality for design practice and production. Beyond associations with the city itself, what was far more profound was the sense of freedom unleashed in the show, which is the freedom of any city and the freedom of designers to play any field without prejudice, to freely associate and conjure up latent audiences and consumers of space and place, from the intimate to the supra-structural, with anything from a ready-to-assemble chair to prefabricated residential mega-systems. Cleverly merging architectural and industrial design intelligences into inspiring frameworks, each of the projects represented a variant of pleasurably stimulating environments for the teeming multiplicities of any contemporary metropolis.

In closing, it is important to acknowledge the dual significance of *Playmaker.* At the scale of a gallery show, it definitely made for an appealing and memorable one. Its multimedia display highlighted the means and modes of constructing each project within the scope of the popular imagination, uninhibited in its celebration of novelty and merrily communicates the gist of playmaking. Echoing the "fun" in functionalism and the "fab" in prefab, the crisscrossing arrangement of domes, populist toys, and architectonic artifacts produced an empathetic stage on which to collectively enjoy Hodgetts's early works, acknowledge its poignant relevance to the present, and toast the very idea of relevance, which brings us to the larger scale at which the show achieves success.

Opening the same night in the same venue as shows by artists Heather Carson and Robert Rauschenberg, this little show with a big heart comfortably achieved its curatorial ambition to advance "the public consideration of architectural culture." And just as architecture—beset with deep constraints as a speculative discipline of cultural import—finds itself in profound need of new and enthusiastic audiences, Lavin's and Hi-C's novel and timely foray, beyond academic halls or stuffy museums, into the domain of a commercial art gallery deserves attention. The first of many exhibitions expected to be organized by Lavin and Hi-C, *Playmaker* has re-energized the relationship between architectural scholarship and its dissemination and reasserted architecture's status as an art form worthy of new audiences for its appreciation as design within reach. With *Craig Hodgetts: Playmaker* as its lighthearted, sharp-witted inaugural exhibition, Lavin and the Hi-C design scholars have demonstrated dedication and stamina like playmakers in field sports, whose positions in midfield demand the fastest, fittest, and most farsighted performances. Like those playmakers busy creating opportunities on the field, Lavin and Hi-C, as with Hodgetts before them, have opened up a new space for architecture in the city and they got game.

—Mohamed Sharif
Sharif is the assistant chair of Architecture/Landscape/Interiors at Otis College of Art and Design, in Los Angeles, and principal of Sharif Guest Studio.

Paris, the Large-Scale Metropolis

At a time when the future of Paris is the subject of ongoing public debate, the Centre Pompidou hosted an international colloquium, "L'Enjeu Capital(es): Les Métropoles de la Grande Echelle," and invited what was billed as the most respected names in the field of international architecture. The conference on October 1–2, 2009, set out to critique emerging urban phenomena and assess major historical and ecological approaches while also providing a critical frame for contemplating the role of the architect in contemporary urban planning. It aspired to explore the future of the large-scale metropolis, resulting in ideas that might prove useful in urban analyses and decision-making. However, a number of key figures who might have spiced up the mix appeared to have been deliberately overlooked in this calibrated chess game, hosted by Frédéric Migayrou, deputy director of the Musée National d'Art Modern Georges Pompidou.

The continuously hyper-expanding world and the appearance of spontaneous human concentrations and interconnections into a global and integrated digital network provided a compelling reason for a new analysis of development patterns. The colloquium focused on four principal areas that encapsulated current interests: "Memories of the Future," "Urban Ecosophies," "Morphogenetic Perspectives," and "Generic Chaos." Some sessions were more provocative than others. "Urban Ecosophies" emphasized the new ecological reality, which has resulted in biomass being a permanent reference in any architectural project, resulting in an identity crisis for the historic city. Luca Garofalo, one of three members of the Rome-based practice IaN+, reflected on the difficulty of Rome's context as the Eternal City. Illustrating how architects primarily concern themselves with the image of the city, his urban intervention "Venice in Las Vegas!" is "a re-living of the city center with new spatial models, providing answers to political and ecological issues." Garofalo defined the city as "a high-density island archipelago," a concept also envisioned by Italian architect Pier Vittorio Aureli and his collective DOGMA with Stop City (2007), a non-figurative architectural language for a vertical high-density development.

Bernard Tschumi emphasized a "panorama of ideology" in contemporary architecture, citing how the 1960s Centre Pompidou competition had created an urban utopia at the heart of Paris, with worldwide implications. Retaining his faith in architects, who through their open views and free-thinking can be trusted as city planners and designers, Tschumi went on to consider the development of form and its application

Robotic Timber, Silvan Oesterle, ETH Zurich, Architecture and Digital Fabrication, Prof. Gramazio, Prof. Kohler, Silvan Oesterle, Ralph Baertschi, Students: Michael Bühler, David Dalsass, Simon Filler, Milena Isler, Roman Kallweit, Morten Krog, Ellen Leuenberger, Jonas Nauwelaertz de Agé, Jonathan Roider, Steffen Samberger, Chantal Thomet, Rafael Venetz, Nik Werenfels, Zurich, 2009. Photograph courtesy of ETH Zurich.

Too Smart City, Joo Youn Paek and David Jimison, in the exhibit *Toward the Sentient City,* curated by Mark Shepard, at The Architectural League, New York City, 2009.

Robotic warfare. Photograph courtesy of http://www.turbosquid.com/

to the modern city, not in the formalist or aesthetic sense, but as a "concept form"—either a concept generating a form or a form generating a concept, each reinforcing the other. To him, it is through the multiplication of simplicity that one obtains complexity.

Yale's Peter Eisenman set his alarm clock several hours earlier than usual to participate via video link from New Haven. His talk, "End of Crisis," illustrated how present-day global situations escalate into crisis. He referred to Colin Rowe's idea that architecture is in a perpetual state of crisis and quoted Theodor Adorno, who wrote, "A state of crisis can be read as 'lateness': a moment in culture before a shift to a new paradigm, a moment that contains something that can't be understood, but holds implications for the future." Eisenman is convinced the paradigm of the new is not yet upon us.

The afternoon session, on the "Production of Nature," included Andrea Branzi's integration of formal and social issues in urban eco-design, followed by Neven Sidor, Grimshaw Architects, who with pessimistic conviction proclaimed, "We don't have much time left—this is the end for humankind!"

By day two the debate heated up with "Morphogenetic Perspectives," the idea of the city as mutating through biotech systems, capable of controlling the growth patterns of dynamic domains. Hernan Diaz Alonso, of L.A.-based Xefirotarch, showed his utopian urban-scale project, *Chlorophilia 2106 for Los Angeles* (produced for the History Channel in 2006), a "self-sustaining, self-protecting natural ecology that used converted highways as aqueducts and dispersed nutrients into an adaptable organism that continuously adjusted to changes in demographics and housing requirements."

Ben Van Berkel underlined the importance of urban nodes and infrastructure, demonstrating UN Studio's public-network project's strategy of "deep planning," which generates a situation-specific, dynamic organizational structure with the aid of parametric-based techniques. The nature of the Deep Plan incorporates economic, infrastructure, program, and construction time, offering a new abstraction that is unfolding and regenerative and simultaneously re-activates public life in the city.

The debate reached its conclusion with the "Limits of Generic Chaos," which examined the explosive expansion of cities, the multiplication of heterogeneous networks, and the emergence of parallel economies, which has led to urban systems that are out of control.

Thom Mayne of Morphosis discussed "dialogue," the idea of strategies, and how to find a middle ground between architecture and urbanism. Through his Parisian La Defense project, he emphasized the importance of strategies capable of reacting to a messy, uncertain, complex, and ultimately unknown collective form of urbanism. He also emphasized what he called "curatorial urbanism," in which neatly defined projects, with the use of computational power, can create deeply contextual, highly integrated, and radically flexible spaces. Mayne illustrated this with the Ground Zero project for New York, which is up for renegotiation since the very models on which urbanism is based are continuously changing.

Rem Koolhaas is never one to avoid controversy. His contribution was a brilliant *coup de théâtre,* retracing architectural history and targeting individuals for unreserved criticism. Questioning modernity from Pouillon to Godard, he believes France is living a situation of "mined" modernity! In a discussion of counter-modernity, he openly confronted Jean Nouvel, who glaringly had been omitted from the conference. According to Koolhaas, Nouvel's intellectual position came from contradicting Koolhaas; however, his recent project for the "Gran Paris" had fallen short! Koolhaas poked fun by switching between two images: Nouvel's transformed housing block and a typical overdone interior courtyard. For Koolhaas, the idea of transforming the *banlieue* is not a solution; our inability to accept them as a legitimate territory is the problem, and as such they are not an architectural issue. Migerou had to mediate what became a chaotic discussion, but Koolhaas was not to be derailed.

As a whole, the conference did little to place "Greater Paris" in a theoretical and intellectual perspective for an age of globalization. However, bringing together architects from different generations and rooted in divergent critical traditions forefronted urban issues in the architectural realm.

—Matteo Cainer
Cainer, architect and curator, was assistant director of the 2004 Venice Architecture Biennale and the curator of the London Architecture Biennale in 2006. He currently resides in London and teaches architecture at the ESA University of Paris.

ACADIA reForm()

On a Chicago morning in late October, during the centennial anniversary of the Burnham Plan, the Association for Computer Aided Design in Architecture (ACADIA) convened on the trading floor of the reconstructed Chicago Stock Exchange Building, at the School of the Chicago Art Institute. In this case, the currency exchanged was not stocks and bonds but rather ideas and possibilities. Representatives from all over the world came together to share current research with peers and to discuss topics under the theme "reForm() Building a Better Tomorrow." The typographic play of the theme suggests the syntax of a computer-programming method—we are left to input the arguments in the form of ideas and discussions and see what the "reForm()" function returns.

As a preamble to the conference, three days of technical workshops—organized by the Art Institute's Tristan Sterk, Douglas Pancost, Mary Jane Jacob, and Ross Loveridge—were conducted by industry leaders of software development. They covered parametric and logical modeling, generative design, analysis, and physical programming. The workshops were conducted using the analytical softwares Energy+ and Ecotect. Students could explore generative design in Rhino's Grasshopper and Bentley's Generative Components, as well as relational and parametric modeling and scripting in Digital Project and Rhinoscript.

The Association for Computer Aided Design in Architecture (ACADIA) was formed in the early 1980s for "the purpose of facilitating communication and critical thinking regarding the use of computers in architecture, planning, and building science." ACADIA has served both the professional and academic spheres as an incubator for innovative advancements in computer-aided architecture. This year's, conference received 105 paper submissions, of which thirty-five were selected for presentation and publication. ACADIA's president, Mahesh Senagala, noted that the papers "address complex, sophisticated, and provocative topics that dwell on the potent nexus of computation, collaboration, design, geometry, biomimicry, materiality, making, pedagogy, interactivity, and the staggering challenges of our times." Senagala's hope is that somewhere within these works will be the foundations of industry-changing "black swans of innovation that will bring about radical change in our field."

The conference spanned three days, each with a different focus and keynote. The daily themes were "Hardware," "Software," and "Middleware," respectively, with an additional day of "Emerging Works" paper presentations. "Hardware" presented unique constructions generally linked via a physical or hardware innovation. These projects ranged from Silvan Oesterle's "Cultural Performance of Robotic Timber," demonstrating the capabilities of the six-axis robot for positioning timber in wall construction, to the beautiful application "Adaptive Fritting," an animated façade design by Chuck Hoberman and Buro Happold that rotated stacked planes of glass to achieve differing patterns. The session concluded with a rare appearance by Kai Strehlke, head of design technology at Herzog & de Meuron, who gave an intimate look into technology use at one of the most innovative firms currently practicing.

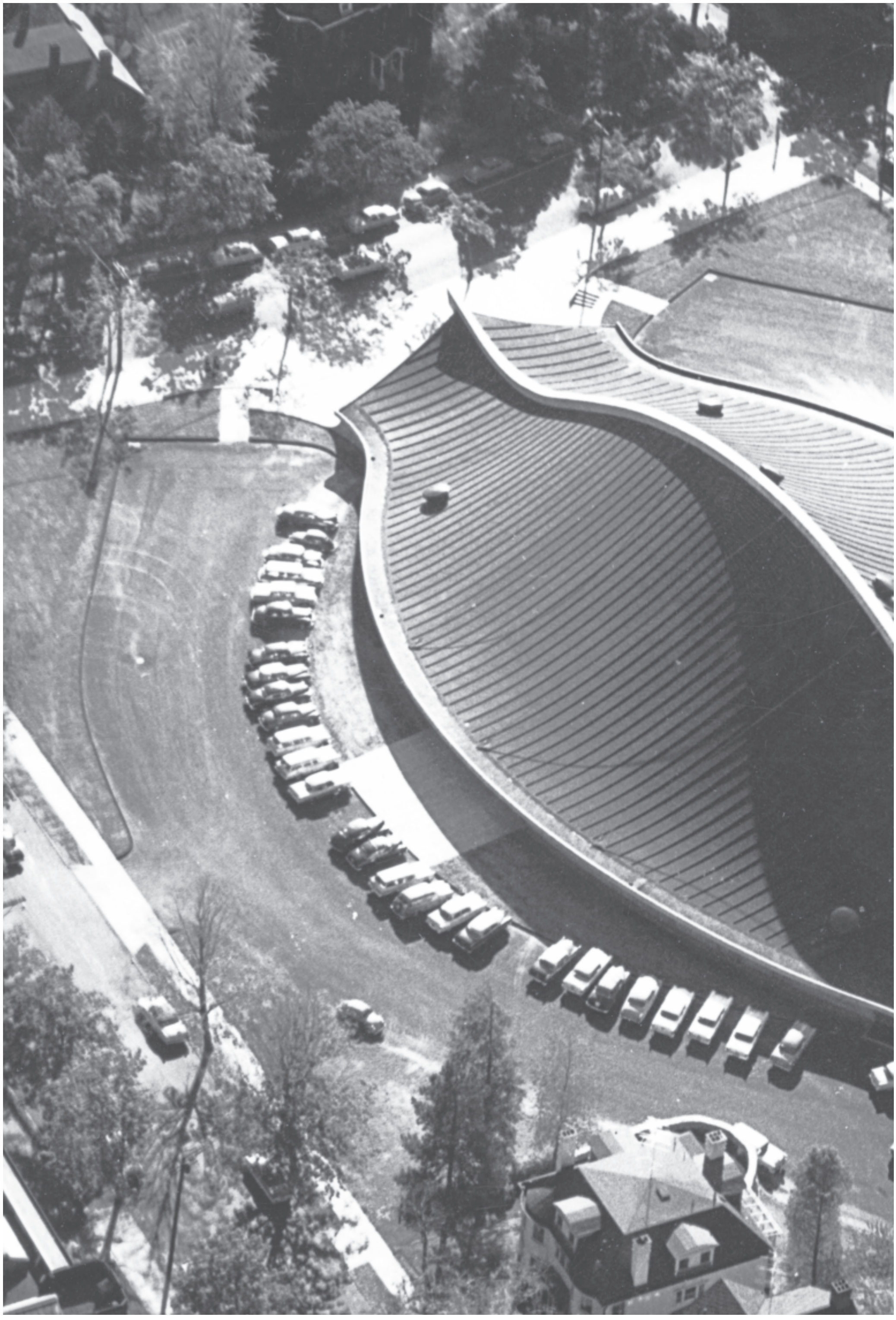
The "Software" session illustrated how new and innovative software is changing the way we think about design, from "Sustainably Tall: Investment, Energy, Life Cycle," a presentation by the firms Aedas, Arup, Moran, and Langdon that illustrated a real-time design-and-analysis software for designing tall buildings, to Brady Peters' research in the creation of parametric acoustic surfaces based on the type of acoustic desired and the particulars of the space's geometry. Robert Aish, director of software development at Autodesk, concluded the session with an inspiring discussion on the design of tools for expression, drawing analogies among designers (music composers, compositions), designs, instruments (tools, performers), fabricators, and audience (users) to remind us why we are using these technologies.

The "Middleware" session bridged the gap between "Hardware" and "Software" by looking at the physical spaces where the two meet. At one end, Achim Menges's study "Performative Wood" investigated the unique properties of one of the most basic construction materials and wonderfully revealed the timeless material's intrinsically responsive and sustainable characteristics. At the other end De Kestelier and Buswell, of Foster and Loughborough, respectively, merged parametric design software and concrete 3-D printing technology to create a "Digital Design Environment for Large-Scale Rapid Prototyping." Other talks focused on those technologies creating urban spaces, as in Nina Rappaport's real-time manufacturing and Mark Shepard's Sentient City project, recently on view at the Architectural League of New York. The session was capped with a frightening look at "Science Fiction's Impact on Science Reality," by Peter Singer, author of *Wired for War.* He discussed how the imaginings of science-fiction writers have led to the development of impersonal robots to fight in wars.

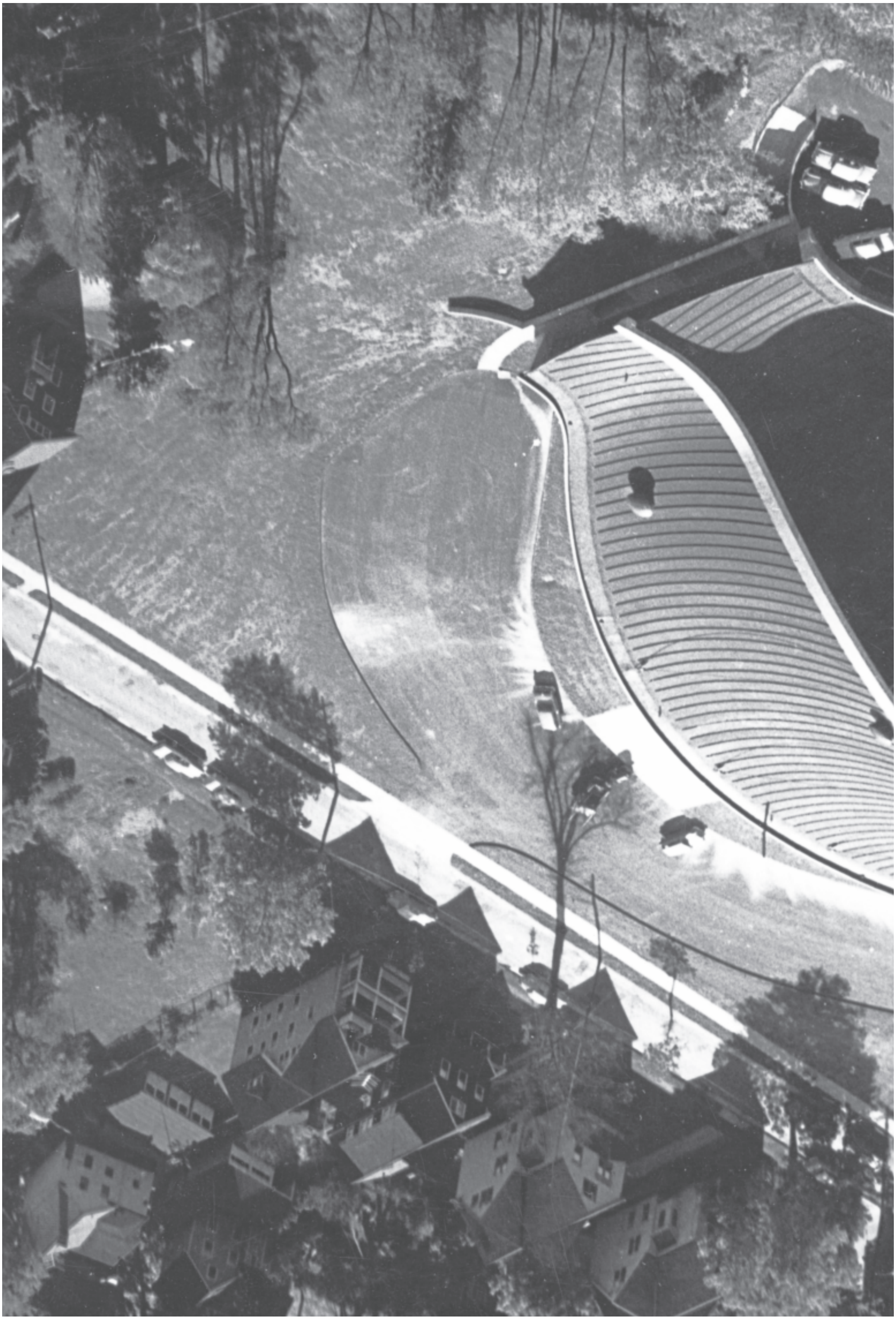
Over the past few years, digital technologies in architecture have been used for artistic formal expression, either explicitly modeled by a designer or generatively modeled by the computer. While this will continue to be one of the primary roles digital technologies play in architecture, it is evident from the week's conference that the focus of digital technologies in the near future is shifting to one of greater design control. The "Hardware" session illustrated a control of fabrication and sunlight in the presentations by Oesterle and Hoberman/Buro Happold, respectively. The "Software" sessions showed how analytical technologies are used to control optimized solutions for designs, whether it be sustainability, as demonstrated by the firms of Aedas, Arup, Moran, and Langdon, or Brady Peters' study of acoustical control via parametric surface design. Finally, the "Middleware" session demonstrated control over material properties in Menges's "Performative Wood," and Rappaport illustrated how greater control in real-time management of productions systems opens up the possibilities of production spaces and the culture of making to integrate with the everyday urban experience.

The conference concluded with fifteen-minute rapid-fire "Emerging Works" papers, foreshadowing and perhaps teasing out fuller discussions at next year's ACADIA conference, to take place at the Cooper Union, in New York. All the papers are published in a colorful and insightful book available from the association at www.acadia.org.

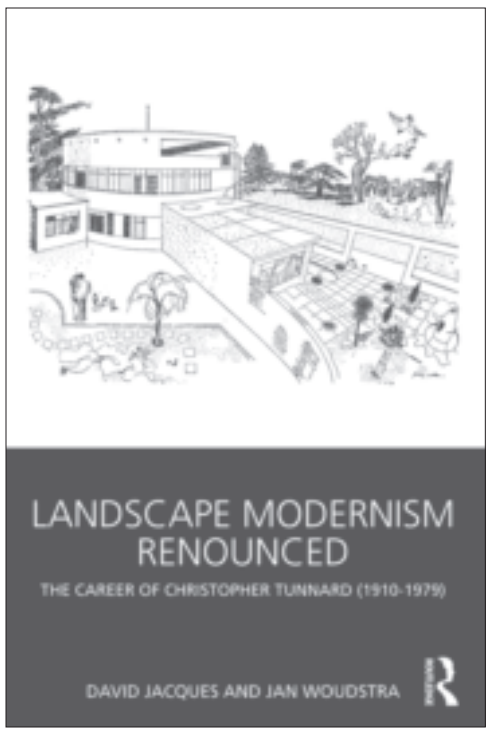
—Zach Downey
Downey is the applied technology group director at SHoP Architects, in New York City.



Yale University, David S. Ingalls Rink, Eero Saarinen Collection, Courtesy Manuscripts & Archives, Yale University. Photograph by Charles R. Schulze.



Book Reviews



Landscape Modernism Renounced: The Career of Christopher Tunnard (1910–1979)

By David Jacques and Jan Woudstra
Routledge, 2009, 288 pp.

Christopher Tunnard was a major presence at Yale and in New Haven for more than three decades. He began by teaching city planning in 1945, becoming the first chairman of the city planning department in 1962, and continued to teach the subject even after the department was abolished in 1970. Tunnard was the author of numerous articles and six books, one of which received the National Book Award. Although his approach to city planning was important (I think it will eventually be understood as quite significant), Tunnard's fame rests on his leadership in landscape architecture in pre–World War II Britain and in historic preservation in postwar America. With their book *Landscape Modernism Renounced: The Career of Christopher Tunnard (1910–1979),* David Jacques and Jan Woudstra deserve kudos for mining long neglected materials and reframing Tunnard's work for the present.

The authors shed light on Tunnard's early education and influences that were unknown to me, even though I was acquainted with him at Yale and later taught with him. As a first-year graduate architecture student, I took Tunnard's introductory city-planning course, and he began to influence my thinking as well as my career. He was a friend, a mentor, a boss (when I started teaching in 1967), and a colleague, when we taught his final Yale design studio together in 1975.

Tunnard's biography starts with his birth in 1910 in British Columbia to English parents, who in 1928 returned with him to Great Britain, where he remained for eleven years until he immigrated to the United States. In 1930 he graduated from the Royal Horticultural Society and practiced landscape architecture first as an apprentice in the office of Sharp & Co. and then on his own. In England, Tunnard is known as a designer of Modernist gardens, such as the landscape around Bentley Wood, the house that Serge Chermayeff (who taught at Yale between 1962 and 1970) designed and built for himself between 1935 and 1938. However, Tunnard's importance as a landscape designer also comes from influential articles and the groundbreaking book *Gardens in the Modern Landscape,* the first edition of which appeared in 1938; it remained the only English text on Modern landscape design until 1950.

The book's authors—Jacques, a British landscape historian, and Woudstra, a British teacher and writer on Modernism in landscape design—spin a heroic story of a brave man with a humanist ethos who renounced the opinions of his youth. In the words of Vincent Scully, he "braved misunderstanding, disappointment, and sorrow to stand up for what he believed in, and who happened, on the whole, to have been right" (page xxiv). Brave certainly, but rather than shedding his core beliefs, Tunnard's thinking broadened and deepened as he included more and more considerations within his core principles.

The authors describe how Tunnard freed himself from picture-book gardening, which included "the romantic tumbled aspect of the English cottage flower border…pandered to by nurserymen, horticultural journalists, and contractors," and became involved with European, particularly British, Modern architects. The attempt to free himself of eclectic historicism led Tunnard to advocate a new way of relating buildings to the landscape, one that "must necessarily be influenced by new materials and their methods of application—for example, by plant hybridization, and the amelioration of soil and weather conditions." He believed gardens should not be disassociated from the entire site, in which all "planting should appear to have 'happened' rather than to have been artificially planned" (*Gardens in the Modern Landscape,* The Architectural Press, London, 1938, pp. 72–73). Tunnard taught generations of Yale students that principles of landscape applied equally to city planning and historic preservation, replacing the terms *planting, garden,* and *landscape* with *project, planning,* and *city.*

Tunnard left England abruptly at the onset of the war in 1939 to teach at Harvard, where Walter Gropius was the dominant intellectual force. He found its purism as unsatisfactory as the quaint garden designs that had been popular in Britain during the 1920s and 1930s. After being discharged from the Royal Canadian Engineers, he worked briefly as a journalist until he finally settled into Yale. There, according to Jacques and Woudstra, Tunnard renounced Modernism and became a leader in the preservation movement. The latter is undoubtedly true, but renouncing anything would have been out of character for Tunnard. While he could quietly argue devastatingly against inappropriate design, I never heard him criticize Modernism or any other style unless he thought it was unsuitable to the context.

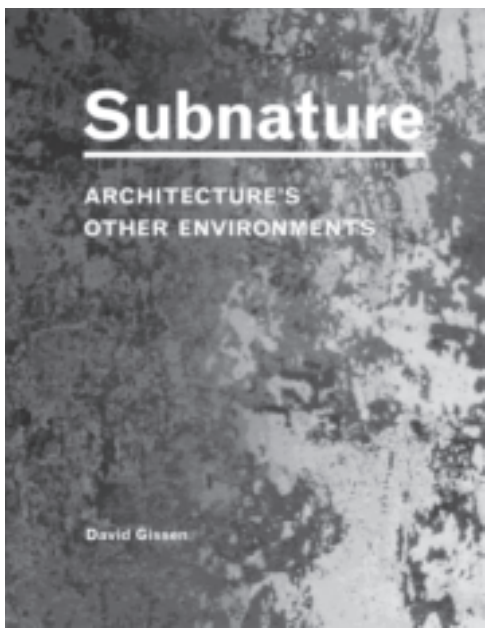
Tunnard's approach to landscape was humanistic rather than form-based. He believed that "providing facilities for rest and play is perhaps the most important sociological function of landscape architecture" (p. 38). In fact, as the authors write, he believed in a "synthesis of the new with the old, and of art with science, in a world in which decision making has to reconcile competing and contradictory viewpoints" (p. 67). That inclusive philosophy is what attracted me as a student and continues to shape my own approach to planning within pluralistic democracies.

Tunnard influenced many landscape architects, from Lawrence Halprin and Garrett Eckbo, to Ann Satterthwaite ('60, a major figure in preservation of natural resources and landmarks) and Elizabeth Barlow Rogers ('64, who founded the Central Park Conservancy). Many more were influenced by his books such as *The American Skyline,* which he co-authored with Henry Hope Reed Jr. It could be found on the shelf at the corner drug store when I was in high school, shaping the thinking of tens of thousands of non-professionals about the growth and form of America's cities and towns. *Man-Made America: Chaos or Control,* which he co-authored with Boris Pushkarev and others, directed public attention to the freeways, retail clutter, and the ordinary structures that fill the bulk of the American landscape. My favorite of his books is *The Modern American City,* a slim Anvil paperback that includes a concise, carefully chosen ninety-four pages in which Tunnard discusses American city planning and sets the context for forty-one readings from Thomas Jefferson in 1790 to Harlem Congressman Adam Clayton Powell Jr. in 1966.

The book focuses on Tunnard's important leadership in historic preservation. He was present at the creation of the New Haven Preservation Trust, the National Historic Preservation Act of 1966, and the International Council on Monuments and Sites. As with everything else, he brought balance to a field that included many single-minded believers. Like them, Tunnard believed the world faced "a giant, senseless attack on our cultural inheritance, all the more damaging because it is ignorant, springing from a basis in compulsion and routine" by representatives of the marketplace and mass media who do not "draw on the past or nature for its existence" ("Christopher Tunnard: Preserving the Cultural Patrimony," *Future Environments of North America,* edited by F. Fraser Darling and John P. Milton, The Natural History Press, Garden City, 1966, p. 552). Rather than freeze history or prevent progress, however, he favored cultivating our priceless natural resources, natural scenic patrimony, and man-made landscapes—and providing future generations with something even better.

Tunnard may have been a leader in the preservation movement, but it was not because he renounced Modernism. He thought exceptional Modernist artifacts were as much a part of our heritage as the Yosemite Valley or New Orleans's Vieux Carré. He renounced a professional practice as a Modernist landscape designer to become a full-time teacher at Yale. I am only sorry that recent generations of Yale students have not been exposed to this gentle, wise, and open-minded teacher.

—Alexander Garvin ('67)
Garvin is a professor at the School of Architecture teaching real estate. His New York-based firm, Alexander Garvin & Associates, works on urban design projects around the country.



Subnature: Architecture's Other Environments

By David Gissen
Princeton Architectural Press, 2009, 224 pp.

At the intersection of architecture and nature exists a minefield of interwoven histories, theories, speculations, and metaphors, all competing to advance alternative worldviews. These outlooks have tended to foster a stubborn duality between the anthropocentric view, preserving humankind's command, and the biocentric view, preserving nature's command. This powerful dichotomy is historically overbearing, such that efforts to shift assumptions about nature and architecture carry greater liability. The dichotomy is amplified by contemporary ideas about nature, influenced by developments in biology and ecology, which understand natural systems to be nonlinear, dynamic, open-ended, and entirely inseparable from human systems. Given the intellectual high stakes to situate architecture amid the formulation of a third worldview, it goes without saying that such an effort can be alienating and disorienting, but it is indisputably imperative.

When reading *Subnature: Architecture's Other Environments,* one should brace for more sparring between these worldviews, not as matters of historical or theoretical context but more intriguingly as matters of intellectual reform. As David Gissen ('96) steps into the crosshairs of architecture and nature, he does so knowing it requires confronting this duality. His curatorial project in 2003, *Big & Green: Toward Sustainable Architecture in the 21st Century,* is an important case in point. This show set out to coalesce cutting-edge architectural works to demonstrate that "even the largest structures can further the cause of a more harmonious integration of the built and natural environments." In retrospect, it not only standardized terminology that would now qualify as "greenwashing," it sensationalized an anthropocentric worldview that imagined nature's dynamic systems as reconciled with architecture's mechanical systems. Relevant to the book's argument, it presented tropes of idealized nature—namely sun, wind, clouds, and trees—as instruments of performative architecture. While he makes no reference to the 2003 exhibition in *Subnature,* Gissen does take a fresh and direct aim at these logics, not only curating an alternative set of experimental architectural practices but situating their material and aesthetic logics in a historical and theoretical framework that intimates a third worldview.

Subnature advances the bold assertion that architecture and nature cannot co-evolve from these tropes without considering more nuanced forms of nature. Gissen describes these as "denigrated," "threatening," "primitive," "filthy," and "uncontrollable" and says these tropes carry

broad architectural implications. Organizing them by their materiality, he presents twelve forms in all under three rubrics: atmospheres (dankness, smoke, gas, exhaust), matter (dust, puddles, mud, debris) and life (weeds, insects, pigeons, crowds). Each form is historically contextualized and then exemplified by the works of more than twenty artists and architects. From Phillipe Rahm's hyperterranean cellars in *Underground Houses* to Jorge Otero-Pailos's pollution-cast homage to Ruskin's *The Ethics of the Dust*—whose eerily beautiful translucence graces the book's cover—and Cero9's wildlife scaffolding around Magic Mountain, the collection of contemporary projects push against the mainstream of green architecture with wide-eyed verve. Most striking is how their soft rendering styles capture a sense of imminent renewal for architecture-nature relations and starkly contrast the author's often dark and ominous imagery from architectural history.

As the title suggests, however, Gissen's contention is that these forms not only advance more novel relations but deserve their own distinction *from* "nature." He claims that while these alternative forms are not separate from nature, they are perceived to fall beneath the strata of normative nature. To arrive at this new definition, he extends the metaphysical idea that if the supernatural world exists above humankind, the subnatural world must lurk below. The irony of this new term is that it continues one of the most problematic worldviews about nature, which was first fully conceptualized in Aristotle's *Scala Naturae.* Aristotle conceived nature as a ladder, distributing all forms hierarchically. In this persistent, teleologically constructed worldview, nature never escapes its subordinate role in our subjectivity. Gissen's allusion to this worldview, however unintended, carries consequences that undermine the very logic he works so hard to construct. This may also explain why he withholds a deeper argument about architecture's capacities to reform oppressed sociopolitical spheres in relation to nature. He admits the curation of projects emerges "directly from official instantiated forms of power—museums, governments, and the wealthy patrons who often commission [the] architects." Nevertheless, he believes that "the potential of subnature is locked with the idea of producing forms of nature as instruments against the dominant appearance of spatial power."

Could a look at current headlines about eminent domain and land-grab practices shine a more valuable light on Gissen's agenda? Interestingly, judges, politicians, landowners, and environmentalists are fighting over the very same conceptualizations of nature that he advocates. Moreover, the prevailing signifiers of blight—abandonment, insanitation, pollution, decay, overgrowth, poverty—share the same material logic as those twelve forms in *Subnature,* except that they are themselves fully cultivated. Forms like exhaust, debris, and crowds are relational events that are produced by—and producing—a multitude of processes. They are not undesirable by-products in the quest for purity; these forms are agents of a dynamic human and nonhuman ecosystem, architectural strategies notwithstanding. *Subnature's* greatest takeaway is found when we move beyond Gissen's linguistic concerns and accept his invitation to retrain our preconceptions about nature to find a worldview of messy realities.

—Petia Morozov
Morozov is an architect with the practice MADLAB and teaches urban design at Columbia University.

Building (in) the Future: Recasting Labor in Architecture

Edited by Peggy Deamer and Phillip G. Bernstein
Yale School of Architecture and Princeton Architectural Press, 2010, 214 pp.

In *Building (in) the Future: Recasting Labor in Architecture,* editors and Yale professors Peggy Deamer and Phillip G. Bernstein('83) take an important step in grounding the conversation on the use of technology across the building-design and construction processes. The book is a collection of essays by industry leaders, theorists, and academics organized into two main sections, "Working and Making" followed by "Collaboration." Its main contribution, and what sets the book apart, is that it is not a traditional show-and-tell of successful technology stories but a close look at technology's role as a catalyst for change concerning the "larger issue of how the profession and all the players in it want and need to reposition themselves for the future."

As a collection, the volume becomes a telling cross section of the diverse viewpoints in the profession, highlighting a single core theme: technology (in its many forms) is forcing a restructuring of traditional labor barriers and relationships, whether we're ready for it or not. From Kenneth Frampton's warning on the continued focus of the application of technology on cladding both in academia and in the field (an element, he states, that only accounts for twenty percent of a building's cost) to Phil Bernstein's reminder that an estimated ninety percent of building projects in the United States are finished without an architect, this book (especially the second section) becomes a timely resource in a conversation that must be broadened to encompass all aspects of the building process.

The first section studies the relationship between the maker and the object and, more specifically, between design and craft. Here designers discuss craft as the area of practice most directly impacted in their application of technology. In "Valuing Material Comprehension," designer James Carpenter underscores the importance of the link between material and craft, stating, "The realm of the nonstandard comes with the possibility of greater risk during construction, but a full understanding of a material's potential removes risk from the equation." This follows architects Deamer and Scott Marble's assertion that, for architects, the term *craft* is intrinsically tied to the idea of detail. Marble notes, "Architectural detail [is] an architect's means of introducing craft into buildings." Branko Kolarevic takes the idea further, emphasizing the importance of detail and craft in the digital process. He invokes David Pye's definition of craftsmanship, downplaying the tool employed by the craftsman while emphasizing the expertise of the craftsman's application of that very tool: "The essential idea is that the quality of the result is continually at risk during the process of making."

All the essays then focus on the idea that craft must be relinked to our process as a means to an end, founded on the need for further control and a more established professional identity. Digital fabrication, it is stated, provides this link. Yet, as Deamer points out, "A much more interesting path is to employ technology to dispense with fixed identities altogether."

The second half of the book takes a more analytical look at the definition of labor and technology's potential impact on it. In this section the focus is no longer the designer's yearning for control but the very infrastructures that allow a design team to work together toward a common goal. In what Paolo Tombesi, professor at the University of Melbourne, calls "design fragmentation," "design contributing enterprises" create a "system of design production, independent of the profession." He explains the influence of market forces in the definition of work structures. Tombesi investigates the rise of specialized contributors as a response to market pressures, noting that "in situations where market prospects cannot be certain, either because of natural fluctuations in demand or particular technological conditions, and where investments are needed to increase the efficiency of the production process, an economic subject may decide to specialize its mission, decompose the total demands of the product into stable and unstable components, and anchor its structure to the former." In this scenario, the task of designing is parsed out among several parties in a team, each responsible for their own interdependent scope. Lawyers Howard Ashcraft Jr. and Chris Noble go into detail on the legal changes necessary for that scenario to be implemented, describing how it differs from the fragmented situation we have today. Could this model provide nontraditional opportunities for future architects? Is there a role for the architect on the structural engineer's or the fabricator's team?

Bernstein closes elegantly, saying, "But if architects define those benefits [of the application of technology] only in terms of formal or aesthetic ends, they will miss the fundamental and unique opportunity offered by the transition." He continues, "Closing the intention-execution gap, bridging the acts of 'thinking' and 'making,' will also be driven as much by clients' desire to increase productivity and achieve more predictable outcomes, so business models that rely more closely on collaboration between thinkers and makers, designers and constructors, architects and engineers, can be tied to results." Architects then are challenged to take a leading role in the changing landscape of the building industries, not through formal exploration but in answering the call to reposition the profession as a leader in the push for a more sustainable-building delivery process and more sustainable building overall.

—Federico Negro
Negro is a principal in CASE Design Inc., in New York.

Liquid Threshold

Atelier One, Distributed by Actar, 2009, 332 pp.

Historians and critics are irresistibly inclined to categorize. Engineers do this. Architects do that. And artists do *that.* It makes for a much sexier story if there is some kind of dialectical tension needing resolution. But the operation of generating a distinction in order to break it down—a sort of architecture/engineering/construction straw man—has created a misguided and unseemly perception of an arms race among the disciplines that has warranted a demilitarized zone to separate the critical discourse of architecture and engineering. *Liquid Threshold,* the new monograph documenting the English structural-engineering firm Atelier One, intends to occupy that demilitarized zone and reclaim it as the most productive and creative terrain in the building industry.

Founded twenty years ago by Neil Thomas and Aran Chadwick, Atelier One—which works with a broad array of architects (Will Alsop, for one) and artists (including Anish Kapoor and Rachel Whitehead)—has assembled an impressive and diverse portfolio of built work. The blurred zone between engineering, architecture, and art (if there even is a "between" anymore) is the "liquid threshold" they intend to examine. They pulled the term from Kevin Kelly, who in *Out of Control* refers to "something in persistent disequilibrium, a continuous state of surfing forever on the edge between never stopping, but never falling. Homing in on that liquid threshold is still the mysterious Holy Grail of creation and a quest for all amateur gods." This collaborative energy is the focus of recent investigation, including Nina Rappaport's compelling book *Support and Resist* (Monacelli Press, 2007).

Atelier One's work—art museums, pop-music stage sets, office buildings, and art installations—testifies to this state of "forever surfing." And the difficulties presented by the commissions—tight sites, structural challenges, and environmental concerns—speak to the firm's rigorous approach.

Analogous to Atelier One's approach to practice, the monograph is highly liquid. Opening with a foreword by Peter Cook, the book's contents are divided into two main parts, "Place" and "Process." In the first, photographer Peter Marlow presents an extensive photo essay that artfully captures the firm's projects in black-and-white. Importantly, he treats them not as autonomous objects to be documented but rather as part of a context for an urban or landscape environment. In "Process," the editors present a survey of built work. The book, meant to be self-navigated, abandons traditional categories; instead, the editors choose to highlight certain projects and key collaborators.

One of the "liquid thresholds" into which the book timidly dips its toes is the concept of the monograph as a genre. While it provides a substantive survey of built work, it manages to skirt the personal, the nostalgic, and the profession as a whole. Thomas and Chadwick present the projects in a casual tone, sometimes referring to the personal relationships and events that inspired a design. At times the text takes on the tone of someone dusting off a box of memorabilia, love letters and all.

In a letter included in the book, Neil Thomas writes to Patrick Bellew, director of Atelier Ten, "You are a true genius. I worry about how hard you work, but most of all I love you." Or there is Alan Brookes, English academic and Atelier Ten collaborator, who recalls day-to-day memories of working with Thomas and Chadwick ("I remember drinking in the pub after work") or the misadventures of traveling with them ("Had disastrous journey from Gdansk to Berlin with Aran in a mini bus," p. 153). Though these moments begin to convey the immediately personal nature of these professional collaborations—engineering explored over a pint or in a mini bus, the editors also aim to define some of the profession's parameters, giving the firm a context within the legacies of structural engineering.

As part of this effort they include "The Language of Engineers: A Glossary of Technical Terms" as both an index and a small pamphlet inset. This gesture accomplishes two objectives: to broaden the discourse beyond the firm and into the profession and to articulate the liquid threshold. By providing the glossary, the book reminds readers that structural engineering is its own distinct discipline with its own distinct lexicon. But in the same breath, in the act of providing definitions, it resolves the distinction and breaks down the barrier.

Beyond the projects and terminologies, the monograph reveals design knowledge as the shared territory. Structural engineering and architecture are patently interdisciplinary. The industry itself *is* a liquid threshold, a rhizomatic network of relationships and specializations. Many of the finest moments in design history come when given ideas of structure are challenged and then paradigmatically changed. These are the moments that occupy the pages of *Liquid Threshold.*

—John Gendall
Glendall is a New York–based writer and teaches critical studies and design theory at Pratt Institute and Parsons School of Constructed Environments.

Charles Gwathmey

Constructs pays tribute to Charles Gwathmey (’62), who died on August 3, 2009, with the publication of excerpts of tributes by Dean Robert A. M. Stern (’65), Robert Siegel, Peter Eisenman, and Ralph Lauren, delivered at his memorial service on September 9, 2009 and those written for *Constructs* by former students Juan Miro (’91) and Christopher Coe (’97).

The School of Architecture announced in fall 2009 that American designer Ralph Lauren and his wife, Ricky Lauren, have endowed a new professorship in practice, honoring Charles Gwathmey. Peter Eisenman has been named the first Charles Gwathmey Professor, beginning in the spring term, 2010.

Charles Gwathmey, 2006. Photograph by William Taufic.

Robert A. M. Stern

Charles Gwathmey and I met as students at the Yale School of Architecture. I remember to this minute the first time he gave a welcoming slap on my shoulder in the drafting room. I still feel the welts and reverberations of comradely affection. Many people thought Charles was a tough guy, but really he was a very gentle person—an open, direct, smiling person. On a personal level you could not have asked for a better friend, a better colleague, or a better rival. He was a total gent.

From his student years on it was clear to many of his teachers, fellow students, and, later, fellow architects, that Charles Gwathmey was one of the towering talents of his generation. His architecture matured earlier than the architecture of his generation. While most architects stumble along on a professional path, Charles seemed always to know the way. After travel in Europe on a Winchester Fellowship, Yale’s most important design award, he settled in New York to work in the office of Edward Barnes.

Charles not only designed the house and studio for his parents but also participated in its construction. This was no ad hoc do-it-yourself effort. The house and studio were meticulously crafted to the smallest detail. Moreover, they were dazzlingly composed in relationship to each other and their site, with form and space entirely liberated from the constraining biases of the conflicted 1960s to incorporate lost lessons from the high Modernism of the 1920s. From then on Charles kept true to his early love affair with Le Corbusier’s pure geometry of cubes, cones, and cylinders. For him, Modernism was not a matter of taste. It was a fact, a place in time from which one could proceed.

Beginning by designing a landmark, Charles was soon joined by partner Robert Siegel and embarked on a career that carried the ideals of canonical Modernism into the new century, tackling projects of increasing complexity but never losing sight of core values. No architect of our generation has had such a mastery of geometry. No one has had his gifts as a constructor, with every building considered in terms of specific, explicitly expressed materials. The sense of architecture as a builder’s art was central to every project.

A Gwathmey building is always identifiable as such, yet always sympathetic to its site and architectural context. For this reason Charles was sought-after throughout his career to take on challenges posed by notable historical buildings. Perhaps the hardest assignment that can be handed to a great architect is to add on to the work of another great architect. In our generation, Charles led the way, showing us how to gracefully defer one’s own bold vision to that of another’s. To begin, he tackled Princeton’s Whig Hall, a fire-ravaged building from the nineteenth century, transforming our perceptions of how old and new might productively coexist. Twenty years later Charles was given the responsibility for an addition to Frank Lloyd Wright’s Guggenheim Museum, surely one of the most challenging commissions of our time. His design is a model of modest deference, a perfect example of the kind of "background building” that Paul Rudolph, our teacher, urged upon us as students forty years ago.

With this sensitivity to context in mind, Yale turned to Charles for the recent renovation and addition to Rudolph’s Art & Architecture Building. What an irony: once fellow students, I was now Charles’s client, and Charles was my architect. It could have been hell, but it turned out wonderfully—certainly one of the great professional experiences of my life, and I would like to think of Charles’s, as well. The Art & Architecture Building had been ravaged by fire and abuse, and Charles brought it back to life, clearing away the cobwebs of neglect with consummate mastery. It was brilliant work, complemented by a new companion building, the Loria Center for the History of Art, which he designed to be sympathetic to Rudolph Hall yet have its own strong voice. Taken together, Rudolph and Loria enter into the conversation across time that is the essence of great architecture.

Charles found his architectural voice at Yale, and it was Yale that he considered his intellectual and artistic home—where he generously shared his time and talent with students over the years. He was a regular visitor to the school as a critic; in both 1981 and 1991 he was Bishop Visiting Professor, and in 1999 he was Davenport Visiting Professor. In 2006, recognizing the financial needs of architecture students, Charles and Bette Ann Gwathmey endowed a scholarship fund at the school.

The Yale School of Architecture has been fortunate over the years to be supported by generous friends, many of whom have endowed professorial chairs for visiting faculty that honor great architects and historians with lifelong relationships to the school, such as Eero Saarinen, Louis I. Kahn, Vincent Scully, and Norman Foster. I would like to thank Charles’s dear friends Ralph and Ricky Lauren, who have endowed the Charles Gwathmey Professorship at the school. This fulfills a long-cherished goal, enabling the school to recognize for the first time a permanent distinguished senior design faculty member. I know that Charles would be very pleased and touched to be so honored by their great act of generosity. Their gift will carry with it the memory of the inspired work and deep humanity that is Charles Gwathmey’s legacy to Yale and to the history of architecture.

Robert Siegel

Charles and I first met at the High School of Music and Art in the 1950s. It was, and continues to be, connected with the High School of Performing Arts, a uniquely synergistic and inspirational NYC public school for those interested in the arts and music. During senior year one could select a specific focus. Charles chose architecture, and at that early age he produced a remarkable body of work, which was used as a model for future students to aspire to.

After completing our architectural education, which we did at different schools, Charlie and I got together again in the office of Edward Barnes during the early 1960s, when Ed was receiving many wonderful commissions. Our collaboration there ultimately resulted in our partnership, initially together with Richard Henderson and subsequently in our own firm.

During the past 41 years we completed over four hundred projects; but more than any other building type, it was the exploration of the single-family residence, initially represented in the Amagansett home for Charles’s parents, completed in 1966, that set the foundation for and shaped many of the architectural principles around which the work of our firm revolved. The original, 1,200-square-foot residence and separate studio building achieved iconic status and secured Charles’s place in the history of American architecture. It was an important work of architecture at its time, and it reaffirmed the positive qualities of Modernism.

Charlie had strong convictions and was passionate about certain things; he was not the type to walk away from confrontation. This characteristic followed him throughout his career with mixed results, but one always knew where he stood on important issues. At times he appeared rather tough, but his infectious smile and twinkling eyes betrayed his inner warmth. Charles was a very kind and caring person. He detested prejudice of any type. He was a gracious mentor for aspiring architects and extended financial help to those less fortunate who were trying to do something he thought was worthy. He was a friend you could count on.

At the groundbreaking of the Crocker Museum two years ago, Charles delivered a speech that in parts beautifully captures his spirit:

“Rather than attempt to describe the design, which is always difficult, I would prefer to elaborate on what I believe are relevant ideas that relate to intention and obligation as a modern architect.”

“As history has proven, art prevails, even in the most difficult of times, and I believe we are in one of those times. Art celebrates and confirms the continuity of humanity. There has always been a purity of optimism, even if the message is controversial: Art functions as warning and instigator.”

“Artists believe, maybe sometimes naively, that their work can ‘change the world’ or ‘inspire to better things.’ Otherwise we would not write that poem, paint that picture, compose that opera, sculpt that object, or design that building.”

“The creative process embodies risk, which must be regarded as positive, natural, and transformative. Thus, change is the only true way to respect the past and embrace the future. In other words, to reconstitute or reinstate the known is intellectual and artistic heresy.”

“Artistic sensibilities and perceptions are intangible and intrinsically valuable. They stimulate and provoke, questioning preconceptions and breaking habits. That is the way we grow.”

Peter Eisenman

July 2009

Dear Charles: Many memories, many ups, many downs, highs and lows, but one sticks out in my mind. Your legacy will be a complex one, born of a background and education that will not be easy to label or codify. Being raised in the South, you brought a different sensibility to us in the North. And perhaps because of that, you remained loyal to your Yale/Penn roots despite your association with the New York Five. Since Yale/Penn was one of the so-called axes of architecture operative in the late 1960s, opposed to Cornell/Princeton, how you became entangled with Mikey and me at Princeton is open to speculation. Yes, you are a hard-edged, abstract, geometric formalist, but with a shingle-style veneer. You are not an ideologue of the 1960s, nor are you a modern stylist like so many others. Historians will talk about your parents’ house, Whig Hall, the other houses, the Guggenheim, the Fogg, and the Rudolph additions, but I want to talk about something else not easily seen in the facts of the case. If anything, it is your belief in and commitment to the discipline of architecture that made you stand with the Five in those heady days of unrest in the late 1960s; we stood together as a resistance to the feel-good hippie ideology of Jane Jacobs and others that was pervasive at the time.

You weren’t no hippie, Charlie, but you are not that macho façade you put on, either. For, ultimately, you and I have shared more than our belief in architecture; in this dog-eat-dog competitive life we lead, we have shared that strange bond that some people call friendship.

Gwathmey Residence, Amagansett, New York, 1967. Photograph by Scott Frances/Esto.

Guggenheim Museum addition, New York, 1992. Photograph by Jeff Goldberg/Esto.

Whig Hall, Princeton University, New Jersey, 1975. Photograph by Norman McGrath.

Paul Rudolph Hall and addition of Loria Center for the History of Art, Yale University, New Haven, Connecticut, 2008. Photograph by Peter Aaron/Esto.

Ralph Lauren

Charles Gwathmey was my friend, my really good friend. He was not a childhood friend, nor a school friend. He was not a colleague; he never built a house for me. When Charlie and I met we had each lived a lot and had accomplished a lot and probably were each too busy or too protective of our private lives to want any more friends, but maybe that's the best time to make a new friend.

It was summertime, thirty-seven years ago, when I first spotted this athletic-looking guy plunge into the ocean at Amagansett. I hadn't met Charles Gwathmey, but I knew that's who the diver was. I remember liking the way he never hesitated but dove head first into the waves. That was Charlie—confident and strong, always diving into waves or making his own!

Charlie and I had a very private relationship. We didn't agree on everything, but we agreed on the important things. It was less about our jobs and more about what they meant to us— our struggles, our successes, our search for ourselves, and for true happiness. I admired his integrity, his sense of self—and his unique sensitivity.

I loved Charlie's dedication to his work. He was constantly challenging himself and others. He was a real academic. He loved to teach and loved being associated with Yale. I admired his intellect and the way he spoke about his craft. He wore it like an old tweed coat. He was comfortable with it.

Juan Miro

I met Charlie at Yale in 1991; he was my studio instructor in the spring before my graduation. I had arrived from Spain as a Fulbright scholarship recipient, just like Charlie had been twenty-five years earlier, when he went to Europe. The deep recession at the time made my prospect of staying in the U.S. difficult until Charlie asked me to go work with him. As opposed to most of my classmates, I was lucky, and four days after graduation I was already at Gwathmey Siegel & Associates.

Charlie's strong and charismatic personality was intimidating for many, and he enjoyed engaging in a true design dialogue with only a handful of his employees. I was one of them. I enjoyed working with him immensely, his drive, his intensity, and his discipline. After listening and considering carefully anything I would propose, he didn't have any problem cursing at whatever he didn't like, but he would accept criticism and go out of the way to make changes when he saw an improvement, no matter where it was coming from. One Saturday morning, a colleague at the office was showing me the progress of the design of a building for the University of Iowa. On my way out of the office, I told Charlie to go and check the drawings because I thought the building needed to be flipped, that the rotunda was on the wrong side. The project was already in construction documents, but Charlie got on the first plane to Iowa to convince the clients to make the change. When he came back he told me, "Why the f--- didn't you tell me before? You know you gave me the worst weekend of my life?" That was Charlie, his way of saying, "Thank you for making the building better." He did not have any problem telling the clients that a young architect who was not even working on the project was responsible for the change. "They want to name the rotunda after you, and they want you at the opening," he told me.

When I moved to Austin as the project architect for the Dell House, Charlie encouraged me to teach at the University of Texas, where he had taught in the 1970s. I had never thought about teaching, but I followed his advice, and I am still teaching there. Charlie knew I was a teacher before I did. He also knew I was not going to return to Gwathmey Siegel. He said, "I knew it—Austin is perfect for you and Rosa," my wife, and he was happy for us and supported us all along with our practice. He would give us advice about fees, contract negotiations, or simply would call to congratulate us when he saw our work published or heard about awards we had won. He was a true friend and a great mentor.

Charlie's architecture is his legacy for the world, but for those of us who had the privilege of knowing him, we will always treasure a genuinely good person with a wonderful smile.

Christopher Coe

I first met Charles Gwathmey when I was selected as the AIAS student representative on the 1983 National AIA Honor Awards jury, which he was chairing. Of course I knew his work well; *Five Architects* was my primer in school. Three weeks later I moved to New York and started my architectural career at Gwathmey Siegel, even before finishing undergraduate architecture school in Louisiana. It was the greatest education I could have received.

As a young intern with no practical building experience to offer a project team, Charles instead had me scour the firm's archives and create scores of ink-on-mylar renderings of earlier projects, mostly house designs overseen by him, for inclusion in the first major monograph of the firm's work. It was a remarkable opportunity to literally trace the evolution of the work and document the development of his personal, Modernist language of form. For over a year Charles would stop at my desk daily to check on the progress of the drawings. Often he would initiate a discussion about whatever project I was inking at the time, sometimes providing a critique of his own work.

With Charles, there was always great certainty about the approach to the work, that Modernism still had much to offer and that it could accept change and invention without losing its inherent power or meaning. In art, certainty is hard to come by, but Charles was unrelenting in his beliefs about how he approached the work. There was certainly investigation and exploration but always within that strict framework of belief. For a young architect beginning his career and looking for his way in the world, this was obviously appealing and inspiring. It was an extraordinary time to be in the office. The remarkable collaboration between Charles and Robert Siegel had recently led to an impressive collection of commissions and awards. Outgrowing their Carnegie Hall office, they had just moved into a beautiful, bright, and methodically organized space on the West Side where the firm remains today. The seminal De Menil House had just been completed, and design work on the Guggenheim Museum expansion and a house for film director Steven Spielberg were under way.

Since our first meeting Charles has been a great mentor and friend. Simply put, I would not be the architect I am today were it not for him. He pushed for my acceptance at his alma mater, Yale University, sponsored my AIA Young Architect Award, and referred clients when I started my own firm in Los Angeles. The exacting standards he set for himself, his office, and his work served as the benchmark for how I wanted to practice our art. In addition to his work, which will most certainly stand the test of time, he should be remembered also for the unyielding support he so willingly extended to many other younger architects like me.

Whenever I was in New York over the past years I would visit the office, most times unannounced. Charles invariably found time in the middle of his hectic day to not only say hello but to lead me around the office, proudly showing me the latest projects. He always was interested in my work, offered advice and encouragement, and never once let me leave the office without a signed copy of the latest Gwathmey Siegel monograph. I last saw Charles in November 2008 at Yale during the rededication of Paul Rudolph's Art & Architecture Building, which he had just meticulously restored—a monumental task for any architect. Charles was supremely dedicated to the art of architecture, and the single-mindedness with which he pursued it was overwhelmingly apparent in the newly enlivened A&A.

When a critic wrote about one of his house designs twenty-five years ago, he responded, "Misinterpretation is not the preoccupation of the original artist." Charles Gwathmey was an original, an artist, and he will be greatly missed.

Fall 2009 Lectures

The following are excerpts from the fall 2009 lecture series.

Eric Bungé and Mimi Hoang
Louis I. Kahn Visiting Assistant Professors
"Control"
September 3

What are we in control of? What is controlling us? And could what we cannot control be a positive thing? The title of our lecture indicates a line of inquiry about the amount of control we have over our medium, the productivity of embracing indeterminacy. To what extent do we control the outcome of our work, either through our tools of conception, representation, or fabrication? To what extent are we already controlled by these tools? Our aim at nArchitects is to achieve a richness and complexity of experience within an economy of concept and means. We submit that a prevailing obsession with tools and techniques sometimes results in the reverse. It is a tyranny that produces increasing dullness—a flatness of architecture to the surface and an abdication of not only responsibility but opportunity…. But is it possible that a majority of our building and theoretical projects are largely controlled by means of representation and fabrication, either unwittingly, or through a misplaced obsession? Are we answering the right questions when we design a project? As architects we inherit various given parameters from which we make our response: program, typology, context, budget, et cetera. But what if they're wrong? What if they're not asking the correct questions? Is this sufficient agency for us to be opportunistic within a spectrum of constraints that we receive?

There are three themes that frame these issues in our work. The first is user and amenities: how do we balance the control we exert as architects with the indeterminacy we hope users will bring to the project? Conceptual and material economy is the second: how do we maximize effect while minimizing our means? The third is climate as strategy: how do we embrace the unpredictable in climate?

We sold the bamboo from our 2007 pavilion at PS1 to Matthew Barney, who needed it to build scaffolding for his movie, and we just needed money. But we were happy the bamboo would have another life. We really didn't know what it would do—we sketched over an axon and said, "Cut here and cut here." The amazing thing was that after five months of being controlled in this geometry, as soon as it hit the floor, it flattened completely. So what, in fact, are we actually in control of? The way in which we formulate our design problem (hopefully), how we scale and situate our ambitions for each project, and the critical leveraging of our production tools. The list of what controls us is too long and depressing to get into. Somewhere in between are the moments where we happily relinquish control: in the multiple interpretations of the muses of our environments, in the varying relationships between our work and its inhabitants, and in the productive influence of fluctuating external conditions. Ultimately, this is where we try to aim our efforts.

Mia Hagg
"Habiter Autrement"
September 17

After my studies in Paris I started working with Ateliers Jean Nouvel, where I followed the tumultuous construction of the Dentsu Tower, on the outskirts of Ginza, Tokyo, the headquarters for the biggest advertising company in the world at the time. I discovered that any architectural project involves teamwork as a complex structure with clients, architects, consultants, and engineers. For me, this was a great relief because I really hated to sit alone in front of my computer as a student. I then worked on the main stadium of the 2008 Olympic Games, in Beijing, for Herzog & De Meuron. I was project manager and later associate-in-charge of the building and lived for two years in Beijing. It was an incredible experience to follow the development from the very early clay models in the studio to the realization of this gigantic project, with more than 8,000 workers on-site.

Something that has always intrigued me since I started my studies in architecture is, where do ideas for projects come from? I was recently quoted in a design magazine saying that every good architect is a kleptomaniac, and this is not meant as a provocation, but I do believe that we, as architects, need to nourish our projects with sensory and visual impressions of our physical surroundings. And anything can be the starting point of a project…. That is also why seeing is important, and seeing comes before words. I always have my camera with me and work with a visual notebook in which I document everything that I see—details, buildings, spaces—and I create a private reference library or archive that inspires me.

Vikram Prakash
"Modernism Unbound?"
Presented with Yale's South Asian Studies Council
October 22

The uncensored picture of Chandigarh shows the Himalayan Mountain chain to one side, two intermittent rivers, and a third one in the middle, articulated in the form of a greenbelt running through the center of the city. The housing—designed by Maxwell Fry, Jane Drew, Jeanneret, and a team of Indian architects—is holding up well and has been localized and inhabited by the people in many ways, which is a sign of its success. All the buildings are naturally cooled and have thermal mass, which makes them appropriate for the climate. However, Le Corbusier did not author much of the housing in the city. He had a significant disagreement with the British architects as well as many of the Indian architects and bureaucrats who worked on the project. He spent most of his time in the north, at the capital, which he separated from the rest of the city by creating a series of artificial hills.

The story of Chandigarh is an extremely personal one for me. I was born and brought up there, under the shadow of the city and its architecture. On my old driver's license you can see the open hand, which is the emblem of the city. It was a shock for me to go to Paris for the first time and see the open hand as the emblem of the Fondation Le Corbusier. I asked, "What are you doing? This emblem belongs to Chandigarh." The confusion about whom the city belongs to, and whom does Modernism belong to, is an issue that I have dealt with for a long time, particularly through the figure of my father.

My father was an architect who worked with Le Corbusier on the making of Chandigarh. He worked on the capital project and then lived in the city for most of the rest of his life working as an architect and then as director of the architecture school. My entire childhood was spent discussing the legacy and future of Modernism and Chandigarh. My father was a hard-core Modernist, working very much from the smallest to the largest scales…. He also spent a lot of time struggling with the legacy of Modernism and Le Corbusier in India, designing his own cities and in a sense reworking the "modulor" to fit Indian dimensions, so it could work with the local brick size, which was a referential unit for construction.

Hilary Sample
"Beginnings"
October 29

Within this transitional moment and all its disarray there are those who would respond with equally totalizing and limiting discourses. I am not interested in limiting the agency of architecture to any single discourse, even if it is something new. Rather, our stocktaking cannot escape the idea that we are dealing with everything all at once and that, more so than ever before, anything and everything is both available and necessary for our use as architects. Today there are new histories and ideas available to architecture students that weren't available to other generations, and I find this really compelling. Architecture is no longer at a monolithic moment, but it is being developed in parallel genres. If anything, the future of architecture should be a radical new conception of the discipline and its methods of disciplinary evaluation and analysis, otherwise we will experience only more splintering of the discipline into narrower and more irrelevant genres.

Within this new and profound promiscuity, I am especially interested in performance in architecture. The problem with performance is threefold: it deals with technology but also the social and the formal. "Performance" is loaded with allusions to people like Banham and the Smithsons. Banham said, "In their role as creators of actual, physical environments, architects have to be both cautious and practical." And he highlighted that technical failures are the ones clients never forget…. Performance is inherently a cultural project as opposed to a scientific one. It is something that can be addressed, in part, by the development of new means of representation.

… My architectural practice, MOS, plays within multiple currents simultaneously and seeks methodologies that can collapse the performance of the technological and the social, the real and the representational, art and life. I am especially interested in time-based media, narrative video, real-time simulation software, and the role these representations can play.

It is said that much of our work has a sort of offbeat humor to it, and that is certainly something we are interested in. We often call our work "serious play." I think that translates to the way we talk about the work in the office. We hope the work is enjoyable—not as entertainment, but that there is humor and sometimes sadness to it. While our project for PS1, in New York, has had a reading of *Where the Wild Things Are,* I hope it also gives an impression of being unsettled. I felt very unsettled by it, and that type of experience is willful.

Lise Anne Couture
Davenport Visiting Professor
"Fast Forward, Rewind, Play"
November 5

"Fast Forward, Rewind, Play" relates to the nonlinear process of advancing projects and ideas in our office, Asymptote. Often we are asked how our more obscure or less building-like projects are related to the architectural work…. There is a series of ideas that underlies a wide range of projects, from objects and furniture to interiors and buildings. The installation we did for Frederika Taylor's gallery, in New York, captures a few interests we have been investigating for the past fifteen years. It operates on a number of levels: looking at digital material and the nature of form making and creating a confounded environment that plays off materiality. The notion of augmented or digitized space is something we find very intriguing, as much as the material quality of the work. We also became interested in the power of digital tools, which came to be instrumental to our current trajectory.

We started out in a very traditional, analog way and wanted to interrogate these tools from "the outside," so to speak. We were interested in how certain digital tools have an effect whereby certain aesthetics became commonplace—Gillette razors, Nike running shoes, car detailing, etc. We began to analyze these popular aesthetics to see if we could find ways of making something unfamiliar out of a familiar aesthetic, and how these could become interchangeable.

We are interested in creating environments that make people aware of their bodies in space and of materiality and

Eric Bungé and Mimi Hoang

Mia Hagg

Vikram Prakash

Hilary Sample

Lise Anne Couture

Glenn Adamson

Mark Foster Gage

sensation, by distancing people from their familiar surroundings.

When it comes to an architectural project, these ideas don't go away; they just get explored in alternative ways. Our condominium building on Perry Street, in Manhattan, opened the minds of many New York developers and showed that investing in contemporary architecture had value that was worth exploring…. A faceted façade helps to break down the scale and reflects the light and colors of the neighborhood, becoming an optical game that changes throughout the day. The notion of change and flux is another strand that runs through our work. We are interested in architecture that changes throughout the day or through your relationship to it or as you move within it, and we felt this kind of articulated façade would perform relative to the traffic along the highway as well as to the pedestrians on the street.

Glenn Adamson
Brendan Gill Lecture
"Substance Abuse: Making the Postmodern Object"
November 12

It's not just the architects. Andy Warhol—who sold out better than anyone before or since and who stands for many as the first Post-Modernist—saw it all coming way back in the 1960s. "Business art is the step that comes after art," he said. As another wise man, Fredric Jameson, noted, "Andy Warhol's images ought to be powerful and critical political statements. If they are not that, one would certainly want to know why."

Where is the critical mandate for the company that brings us all together this evening, Nan Swid and Addie Powell's eponymous tableware and domestic-goods firm? How can we make the case for an objects like Michael Graves's Big Dripper coffeepot and matching filter, in which the eternal elements of water and fire are deftly encoded into a few wavy green lines and red-hot feet; or Stanley Tigerman's extraordinary tureen for the Swid Powell Architects Collection, made from silver and rose quartz? How can we make the case for objects like these as anything but historical curiosities, markers in the rising reputation of architects but otherwise merely luxurious commodities, albeit with an excellent pedigree?

But before we ask the architects in our midst, permit me to offer a few thoughts of my own. These trinkets perhaps seem to be the soft underbelly of architectural practice, proof that Po-Mo was only ever skin-deep. But I want to argue that they can also be seen as having a long-lasting historical influence, and perhaps even a theoretical depth, that we have long neglected.

Back in the 1970s and 1980s, who was thinking hard about the question of making the critical Post-Modern object? More important, who was making work that persuasively addressed the reality of production and the way it related to other aspects of the work's meaning and mediation? Designers and architects, that's who.

For designers and architects making objects themselves is almost never an option; it always requires the careful management of external power structures.

Mark Foster Gage
"Faint Traces of Ideology"
November 19

It's been a long road here. I was actually a prospective student visiting at Open House here ten years ago, and I came to attend a review of the studio of Philip Johnson, who had a young, strapping lad of a teacher's assistant by the name of Peter Eisenman. I walked up to the sixth floor, rounded the corner, and ran smack into Philip. He looked at me really quickly and said, "Where are you from?" (It sounds a lot like Bob, doesn't it? It's the same intonation.) So I said, "I'm from Nebraska." He goes, "Oh, son, you got it all wrong. This building says 'architecture' on the front, not 'agriculture.'"

I believe the role of the computer in architecture is misunderstood. Walter Benjamin, in his 1935 text "The Work of Art in the Age of Mechanical Reproduction," anticipated that the machine would enable an efficiency of reproduction that would in turn diminish the aura of originality within artistic practices. Our use and understanding of the computer has many Achilles' heels. First among them is a cousin of Benjamin's observation, which is that we have a tendency to use the computer as a means for only documentation and increasing efficiency, instead of capitalizing on its ability to provide architecture with new genres of form, processes of design, and methods of production. Another is the tendency for experimental users of architecture and computation to mistake the output of computers as immediately architectural, producing a "gee whiz" mentality that confuses actual architectural design and innovation with mere novelties of digital processes and form.

I think computational form and aesthetic theory are actually finding some interesting sympathies. Computation is not addressed at the expense of engaging the full value of architecture as a discipline, but it is understood that the use of computation comes with it, as with any significant architectural development. In this I include the Renaissance use of perspective, the introduction of the grid to the late École des Beaux-Arts, and the Modernist adoption of industrial processes for production. All these include the responsibility to be positioned historically and critically relative to the larger discourses of architecture, operating on multiple ontological levels…. In the recent past architects have brought to bear a wealth of formal and computational tools to the profession and have relied on an almost entirely nonformal body of architectural theory and criticism to understand them. Ironically, architectural discourse in this decade of form has been formless.

—The lecture excerpts were compiled by Leticia Wouk Almino de Souza, Jonah Rohan, and Mathew Zych (all '11).

New Yale School of Architecture Books

Louis I. Kahn Visiting Assistant Professor Series

The second book in the Louis I. Kahn Visiting Assistant Professor series, *Negotiated Terrains,* was published in January 2010. It features the advanced studios of Jeanne Gang in "Assembly as Medium," Sunil Bald in "Institution Dissolution," and Marc Tsurumaki in "Amphibious Tactics." These research-and-design studios examined the complex contexts of sites that are charged with political, economic, and environmental issues negotiated within architectural design and landscape solutions. The book was edited by Nina Rappaport with Heather Kilmer ('06). This series is based on the advanced studios of young practitioner-educators teaching as Louis I. Kahn Visiting Assistant Professors and features interviews and the work of the architects along with that of the student's studio projects. The books are designed by MGMT Design and distributed by W. W. Norton. Over one hundred people attended the book launch at BluDot retail store on Wooster Street, in New York, on December 4, 2009.

The first book in the series was *Layered Urbanisms*, featuring the work and advanced studios of Gregg Pasquarelli in "Versioning 6.0," Galia Solomonoff in "Brooklyn Civic Space," and Mario Gooden in "Global Typologies."

Edward P. Bass Distinguished Visiting Architecture Fellowship Series

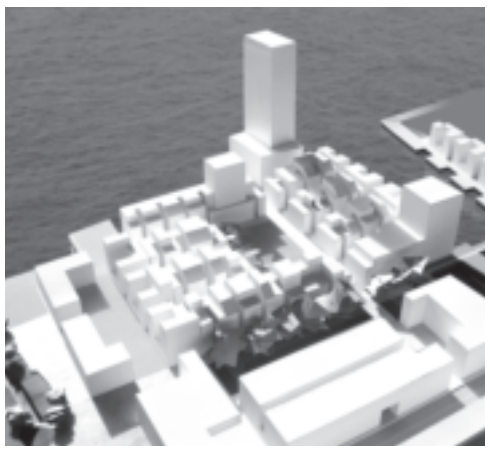
The fourth book in the Edward P. Bass Distinguished Visiting Architecture Fellowship series will be available in February from W. W. Norton Press. *Urban Integration / Bishopsgate Goods Yard* includes the work of Bass Distinguished Visiting Architectural Fellow Nick Johnson, director of Urban Splash, in Manchester, England, and Kahn Visiting Assistant Professors Sean Griffiths, Charles Holland, and Sam Jacob, who practice together as FAT, in London, and who worked with a studio of Yale students to investigate alternative possibilities for development of the derelict Bishopsgate Goods Yard in east London. This book is edited by Nina Rappaport with Andrei Harwell ('05) and Lydia Miller ('08). This series is based on the advanced studios held at the school and taught by a developer with a visiting architect. It is designed by MGMT Design and published by the Yale School of Architecture.

Other books in the series published since 2006 include:
Volume 1: Poetry, Property, and Place, with developer Gerald D. Hines and Saarinen Visiting Professor Stefan Behnisch of Stuttgart, Germany.
Volume 2: *Future-Proofing,* with developer Stuart Lipton of London; architect Lord Richard Rogers with Chris Wise of Expedition Engineering; and Malcolm Smith of Arup.
Volume 3: The Human City, King's Cross Central, with Roger Madelin of Argent Group LPC and architect Demetri Porphyrios.

Building (in) The Future: Recasting Labor in Architecture, edited by Yale professors Peggy Deamer and Phillip G. Bernstein, was released in January 2010. The book examines the human relationships that characterize contemporary design and construction. Essays by architects, engineers, fabricators, contractors, construction managers, software developers, and scholars examine how contemporary practices of production are reshaping the design/construction process. The book is designed by Jeff Ramsey and published by the Yale School of Architecture and the Princeton Architectural Press. (See complete review on page 17).

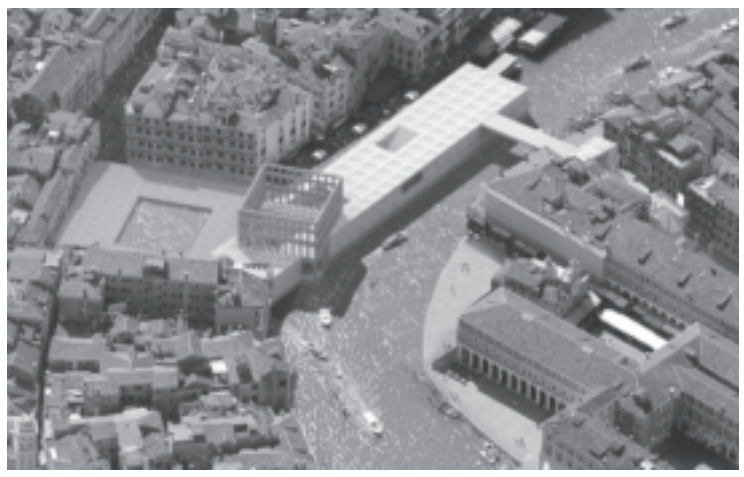
Writings on Architecture by Paul Rudolph, which was designed by Pentagram, published by Yale School of Architecture, and distributed by Yale University Press, was accepted in the prestigious AIGA 50 Books of the Year competition for 2009 and was reviewed in *Building Design,* May 8, 2009, and in *The Art Book,* volume 16, issue 4, November 2008.

Advanced Studios Fall 2009

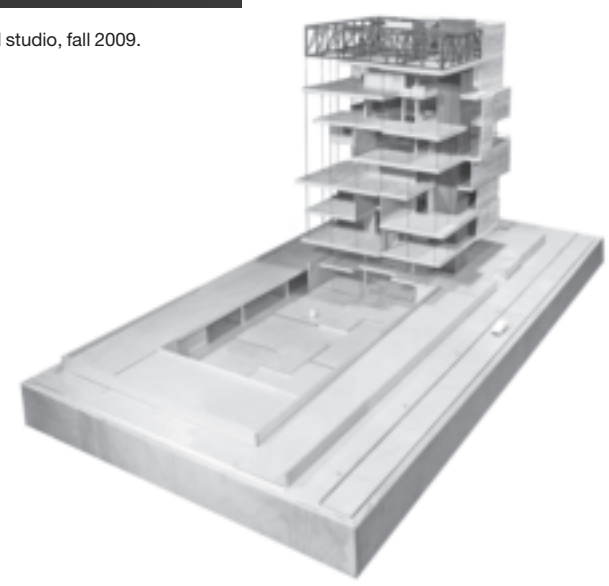


Adam Joseph Tomski and Helen Pearson Brown, project for Alan Plattus advanced studio, fall 2009.

Meredith McDaniel, project for Lise Anne Couture advanced studio, fall 2009.



Aidan Joseph Doyle and Palmyra Stefania Geraki, project for Peter Eisenman advanced studio, fall 2009.



Caleb Coker Linville, project for Stefan Behnisch advanced studio, fall 2009.

During the advanced studio reviews on December 10 and 11, 2009, fifteen students and faculty from Hong Kong University and fifteen from Tongji University, Shanghai, were toured through the Yale campus by faculty and student hosts before unpacking architectural models and pinning up project drawings on the sixth floor of Rudolph Hall. At the beginning of the two-day review, of what is the tenth year of the Yale-China studio, Alan Plattus and Andrei Harwell (’06) led a discussion about the development of an immense, 44.5-acre waterfront site in Shanghai’s Yangpu District, which the Hong Kong, Tongji, and Yale students had visited together before the midterm.

Each university approached the program with different methodologies, but all sought to balance development, sustainability, and cultural potentials. The Hong Kong studio, led by American Jonathan Solomon, focused on the concept of “paramats,” or low-lying mat buildings. The Tongji studio, led by Bowei Wang, emphasized the preservation of the existing fabric of the public waterfront, while Yale students developed a master plan as a group and then worked individually on separate sites to integrate the old with the new with sustainable rigor. Some students took inspiration from the traditional *lilong* form, adding interior designs that influenced the urban plan, while others confronted the design of urban public space with an eye toward its potential projecting various possibilities for the future. Many students considered program in relationship to transit hubs, putting an emphasis on the flux of populations and economies.

All students presented projects to a jury comprising Michelle Addington, Bowei Wang, Tony Atkins, Alan Chimacoff, Anne Hayes (’98), Tom Morbitzer (’00), Elihu Rubin, Dhiru Tadani, Paul Tang, and Marilyn Jordan Taylor.

Other studios—Peter Eisenman’s in Venice; Lise Anne Couture’s at the Bauhaus, Dessau; and Stefan Behnisch’s in Munich—considered new interventions for historically significant sites. Eisenman’s studio, taught with Michael Wang, took as its basis a sixteenth-century scheme by Alvise Cornaro to build two artificial islands in the Bacino of San Marco in Venice—an antique theater and a “shapeless little hill” topped with a loggia—challenging the students to design an intervention that would continue Cornaro’s unrealized project for a new public space. Taking into account Cornaro’s project of appropriation, the revival of Classical form in the Renaissance, and the political aim to ally the history of Venice with that of the mainland, students developed a grammar suited to today’s Venice. After a trip to the city, where they each made a *detournement* in the method of the Situationists, the students interrogated the relationship between architecture and representation in small-scale interventions at the urban scale.

Divided into pairs, students explored a variety of design approaches. Some developed linear designs with rhetorical subtleties that negotiated between Venice and the mainland. Others generated grids, which are radical in a rambling medieval city, using the typology of the *campi* to produce a network of nodes and scattering building fragments through an area of the city raised on a plinth above the Grand Canal. One scheme proposed new buildings as bridges between the various typologies, replicating a thickened edge condition of the *fondamento* at San Marco in an urban diagram. In a double reading of the space between the Grand Canal and the Strada Nova as neither figure nor frame, they dealt with the double-edge. Some interrogated the distinction between grammar and rhetoric to arrive at the nine-square grid as the formal vehicle. The discussion with Pier Vittorio Aureli, Harry Cobb, Kurt W. Forster, Leon Krier, Ingeborg Rocker, Emmanuel Petit, Stanley Tigerman (’61), Anthony Vidler, Sarah Whiting, and Guido Zuliani considered the work in relationship to the differences between analogy and grammar, grammar and syntax, rhetoric and symbol, classical and abstract.

Lise Anne Couture (’86), Davenport Visiting Professor, and Brennan Buck challenged the students to insert an addition or a new building adjacent to the historic Bauhaus, in Dessau. They were encouraged to explore various digitally driven modes of artistic representation and fabrication technologies in order to follow the Bauhaus trajectory of a commitment “to merge art and industry, exploit the potential of new materials, techniques of fabrication, and industrial technologies; to support experimentation; to abolish the distinction between the applied arts and fine arts, and to embrace the multidisciplinary.”

The proposals speculated on a relevant formal language for a new Bauhaus of fine arts and architecture informed by the disciplines of aeronautic, automotive, and industrial design. They also questioned how industrial processes for mass production and the fabrication of unique components could direct a design project. The studio posited that the Bauhaus’s rational aesthetic is culturally relevant to the architectural language of contemporary technological performance.

During their trip to Berlin and Dessau, students visited artist studios, exhibitions on the Bauhaus, and the Bauhaus itself to inform their program and design. Their final projects—presented to Mark Gage (’01), Hernan Diaz Alonzo, Florencia Pita, and Hani Rashid—explored surface and skin articulation; object and field; variegated and intertwining structures. Some students added to the historic Bauhaus building but others were more respectful making a clear distinction between the new and the old.

Saarinen Visiting Professor Stefan Behnisch with John Eberhart (’98) asked students to enhance the sense of place and the orientation system of the Kunstareal, in the Maxvorstadt District of Munich. The nearby presence of numerous world-renowned museums, such as the Pinakothek der Moderne and the Haus der Kunst, triggered master-plan studies aimed to develop an identity for the area comparable with cultural centers such as the Museumsinsel, in Berlin.

The students worked together for the first three weeks to create a master plan that defined the boundaries of the site and devise new strategies for wayfinding and place-making. The solutions at the large gestural scale were to sink the highway, formerly dividing the Haus der Kunst, a monument from the Nazi-era, from the older the art museums, then add landscaped striations and a public sculpture on the site to define the various areas. In this phase they also identified and designed a site for a new small museum of contemporary art that would both respect and reinforce the master plan and connect the sites while maintaining its autonomy as an individual institution.

The students then developed individual designs for a new museum to include not only galleries, but public amenities, including a café, shop, theater, and library. Final schemes addressed complex sustainable issues, structure, form, and the orientation on the site in relationship to the other museums. Students proposed solar chimneys that could double as circulation systems and prefabricated walls that allow for daylight to penetrate the galleries and form passive ventilation in the interstitial spaces. Projects were presented to reviewers Lise Anne Couture (’86), Ruth Becktold, Brian Healy (’81), Tim Love, Craig Schwitter, and Stephen Swenson.

Other advanced studios developed ideas for dense sites ripe for urban transformation such as Ed Mitchell and Fred Koetter’s introductory postprofessional examining possible transit-hub towns in southwestern Massachusetts, Kahn Visiting Assistant Professors Eric Bungé and Mimi Hoang’s cultural building located on a site at the edge of Paris, Gregg Pasquarelli’s hybrid project along the industrial waterfront of Rio de Janiero, and Davenport Visiting Professor Leon Krier’s library on that of the former Washington, D.C. Convention Center.

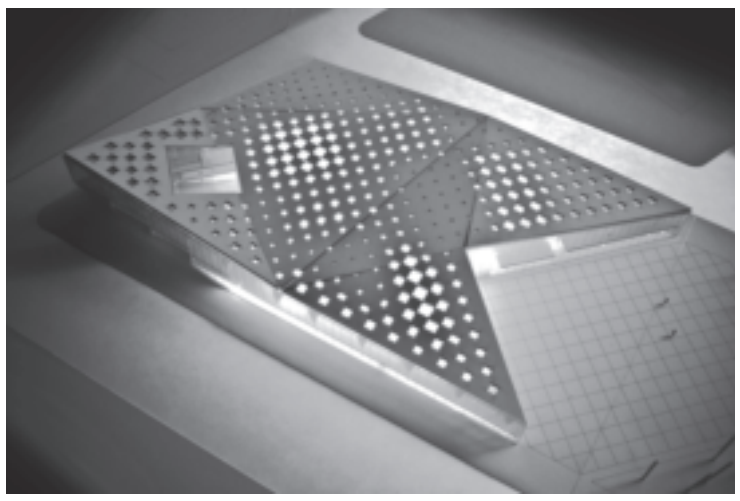
The postprofessional studio, led by Koetter and Mitchell, was sited on three future and expanding transit hubs operated by the Massachusetts South Coast Rail, which plans to extend service south from downtown Boston to Fall River and historic New Bedford. The diverse settlements, New Bedford with its active industrial waterfront; Raynham with rural landscape, and Taunton with its history and industrial parks, added to the complexity of the task. The idea of reinventing the American small town, both in concept and in quotidian experience, was a vital starting point in the consideration of economic and residential development that preserves open space and farmland. One of the complex, perhaps counterintuitive studio propositions, took for granted that the South Rail proposal would continue the pattern of suburbanization; however, it was imagined the region might become a viable business alternative to Boston because of the very same rail network.

Students worked in groups to envision physical and programmatic connections between parts of the region and worked individually to develop architectural proposals for the various sites. The group tasked with the New Bedford site decided to move the train station closer to the historic core and tie it directly to the ferry that services the Cape. Further, the industrial zone was repurposed for harvesting commercial fish waste and converting it into renewable energy for 3,500 homes; the northern development areas took advantage of waterfront access and envisioned mixed-use residential and commercial growth. Students proposed to link preserved green areas in Taunton to form an “emerald necklace” of hiking trails, recreational facilities, and agricultural fields, coupling the landscape strategy with the residential and commercial development of the downtown commercial center. In Raynham, the limited context engendered a diverse set of options, including intensive residential growth and a proposal for a twenty-first-century agricultural phalanstery.

The managers of the Massachusetts South Coast Rail project lent their support to the studio and joined Douglas Gauthier, Kevin Gray, Patrick Hickcox (’78), Kate John-Alder (MED ’08), Tim Love, Kevin Shea, and Karin Sunnarborg to review the student’s proposals. In addition, economic development directors from various areas of Massachusetts were asked to comment on the work.

For a site on the edge of Paris, in Porte de Montreuil at the Boulevard

Francisco Jesus Waltersdorfer, project for Fred Koetter/Ed Mitchell, postprofessional advanced studio, fall 2009.



Jason M. Bond, project for Mimi Hoang and Eric Bungé advanced studio, fall 2009.

Chat Travieso, project for Leon Krier advanced studio, fall 2009.

Nicholas Andrew Gilliland and Kurt Evans, project for Gregg Pasquarelli advanced studio, fall 2009.

Jimmy Stamp, Sergio Padilla, and Fred Stivers, inflatable structure for Des Cours, New Orleans, 2009.

Périphérique, Eric Bungé and Mimi Hoang challenged students to address the issues of a city's center versus its periphery. Having chosen the combination of a cultural and community-based use, each student was asked to develop a resolved building considering new approaches to combine complex programs that have significant urban implications.

First, students each analyzed a recent Parisian cultural building—the Institut du Monde Arabe, Fondation Cartier, La Grande Arche, and the Bibliotèque Nationale, for instance—as a precedent from which to initiate their own program. After a visit to the community in Paris and meeting with local officials, the students tackled the design of their projects in consultation with structural and sustainability professionals.

The site's adjacency to the Boulevard Périphérique inspired inventive design strategies for access, circulation, and visibility, leading some students to lift structures up or disconnected the site by differentiating the back and front, stacking slabs that could adjust densities of program, while another disseminated the program across the site, with an art market, and one created a forest of structural columns that flowed from a library's interior into a grove of trees in an adjacent public park.

The students' exploration in new tectonics with large-scale models, diagrams, and perspective renderings, were presented to reviewers: Gabriel Feld, Paul Lewis, Lyn Rice, Joel Sanders, and Marion Weiss ('84). Their work will be exhibited in spring 2010 in the community in Paris.

Gregg Pasquarelli and Brian Price organized a studio that sought to challenge the false dichotomy between the functionalities of infrastructure and design. The studio advanced pragmatic utopias that could combine sustainability and, among other programs, leisure; using closed-loop performance systems, the students created a hybrid development in a former industrial port of Rio de Janeiro. Working in teams of two, they conducted research on ecological systems and industrial processes to provoke new conceptions of the city before developing their projects.

Before midterm, the students traveled to Brazil to tour the industrial waterfront, community facilities, and Brasília. Projects complexly integrated multiple programs including a waterfront stadium with public event spaces and swimming pools; a roofscape infrastructure system for the media and film industry as well as public screenings; and an eco-structure that used an extended coral-reef growth system for self-organized *favela* communities. One project combined the local sugar manufacturing refineries and their by-products with laboratories and classroom space in a seven-mile-long facility allowing the public to penetrate the site at specific nodes and creating a synergy between work and education while another made a so-called Rehab City that could consolidate the medical waste of local hospitals into material and energy supplies for elective, restorative, and rehabilitative care. Large-scale models, computer graphics, and detailed process schemes were presented to a jury comprising Anna Dyson ('96), Douglas Gauthier, Britney Hart, Gordon Kipping, Ariane Lourie, Jonathan Mallie, Ed Mitchell, and Bill Sharples.

Leon Krier led a studio with George Knight ('96) on the former Washington, D.C., Convention Center site, which still has no plan for redevelopment. After the studio trip to the Capitol to appreciate the L'Enfant plan and create a lexicon of Classical architectural elements through drawing, the students returned to Yale for a brainstorming charrette that led to Krier's master plan for the site. During the semester Krier held brief seminars on basic notions of typology, tectonics, the technology of natural materials, and vernacular and Classic elements in urban and architectural composition.

Using Krier's master plan and guidelines, each student designed a new public library and public plaza in the Classical language, as well as up to three mixed-use buildings in a vernacular style dispersed throughout the site. The proposed buildings were to be conceived and constructed in natural building materials, using only reinforced concrete for the foundations and floor slabs. At the final review students presented projects with a variety of treatments: elliptical masonry domes, semicircular domes with a detached special-collections building, and, in one instance, three separate buildings suggesting an academy. Some students explored sustainable issues using green roofs and domed lanterns. One student paralleled the traditional explorations of the studio, employing the work of Le Corbusier as a "Modern Classical" language. Addressing compositional and representational issues raised by the Classical approach, the jurors—David Schwarz ('74), Dhiru Thadani, Kyle Dugdale, Stanley Tigerman ('61), Jose Oubrerie, Barbara Littenberg, Peter Eisenman, Scott Berg, Steven Mouzon, and Jaque Robertson ('61)—evaluated the students' 1/8˝-scale models, hand-drawn and painted perspectives, and elaborately detailed plans and elevations.

Grad Students in China

Kurt Evans ('10) and Ian Mills ('10) had a chance to travel to China for thirteen days over Christmas break as part of a cultural trip hosted by China's state councilor, Madame Liu Yandong. They were two of fifty students invited from various Yale graduate schools. The intention of the trip was to strengthen the long-standing relationship between Yale and the Chinese government and to give students an opportunity to meet fellow Yalies and our Chinese counterparts. None of them had been to China before, so they were eager to experience the country as it related to our fields of study. Architecture, fortunately for Evans and Mills, was one of the more accessible fields for investigation. They were able to tour both traditional Chinese sites—such as the Yu Gardens, in Shanghai, and the Forbidden City, in Beijing—as well as such contemporary projects as Steven Holl's Linked Hybrid and KPF's World Financial Center. Everyone was struck by the extent of recent developments, particularly in Shanghai.

They met with Kayin Tse ('02), a native of Hong Kong who has recently opened his office, Architecture Farm, in Shanghai. Though the firm had a slow start, business has started to pick up, and Tse is confident China will provide sustainable business growth for the future.

MED Student's Installation

Jimmy Stamp (MED '12) was selected as part of the second annual Des Cours (http://descours.us/index.htm), an architectural exhibition organized by the AIA New Orleans. Des Cours invites artists and architects to submit proposals for one of a dozen courtyards, most of which are located in the French Quarter. Designed by Stamp, Sergio Padilla, and Fred Stivers, the 100-foot-long inflatable structure aims to subvert notions of privacy by inviting visitors to directly confront the transformation of a private space into a public venue. They accented the nature and history of the private courtyard, which was once owned by Tennessee Williams. Projections of *A Streetcar Named Desire,* visible from both the interior and exterior of the inflatable, animate the surface. The entire structure is illuminated with LED lights that change slowly from blue to red in response to visitors entering it. The project brought into focus juxtapositions of history and modernity rampant in contemporary New Orleans by contrasting the rough, crumbling brick and the smooth animated surface of the inflatable.

New Initiatives in the Undergraduate Architecture Major

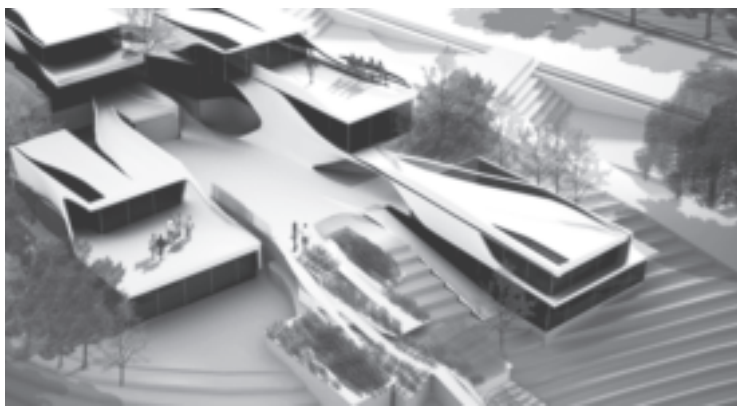
The undergraduate architecture program is undertaking a series of initiatives to streamline the sequence of requirements and augment the content of its courses. Integral to this process were curricular discussions with architecture faculty and students, as well as a reexamination of the relationship between professionalism and the liberal arts.

One of the primary changes is the introduction of a two-semester survey of architecture history as part of the core requirements to be offered for the first time in fall 2010. The survey, coordinated and taught by Peggy Deamer in the fall and Eeva-Liisa Pelkonen (MED '94) in the spring, will examine specific buildings and their urban environments through a series of case studies while also situating them within a broader cultural context. In addition, the introductory analytical class, "Idea as Model," taught by Emmanuel Petit, will be offered to sophomore students in recognition of the fact that its traditional placement in the junior year along with introductory studio proved too demanding on students' time. In addition to required courses and lecture courses for all majors, special seminars in urbanism, sustainability, and engineering are offered by architecture faculty in Yale College along with a freshman seminar taught by Turner Brooks ('70).

The department is also seeking to internationalize its programs and expand opportunities for architecture majors beyond the confines of Yale's campus. In line with these goals, a joint summer studio with Tsinghua University, Beijing, will be inaugurated this summer. The seven-week program, coordinated through Yale Summer Sessions, will couple ten undergraduates from Yale with ten from Tsinghua. The program includes the studio course "The Chinese House from Courtyard to City," which will examine the typology of the local domestic vernacular through its programmatic, situational, and tectonic range. Students will investigate the persistence and elasticity of this type in three radically different sites: a central Beijing *hutong siheyuan,* an Anhui village, and the Forbidden City. Another course, "Chinese Landscape, Architecture, and Urbanism," will complement the studio by offering a comprehensive survey of the Chinese house within a broader historical context. Yale's Amy Lelyveld ('98) and Tsinghua's Professor Wang Guixiang will lead the courses. This collaborative endeavor will provide Yale undergraduates with a unique opportunity to study architecture within the rapidly changing cultural and urban Chinese landscape.

—Bimal Mendis ('02)
Mendis is assistant dean and director of undergraduate studies.

Faculty News



Mark Gage, Gage Clemenceau, Competitoin for Housing in Marin County, 2009.

Joeb Moore + Partners, Architects, Spiral House, Old Greenwich, Connecticut, 2009.

Gray Organschi Architecture, Storage Barn, Connecticut, 2009.

Michelle Addington, associate professor, gave guest lectures at the University of Michigan and Harvard University in the fall semester and also gave a presentation and participated in a panel discussion at the First Architect's Retreat at the Glass House, in New Canaan. She served on juries for the ASCA Student Concrete Design Competition; the "One Good Chair" sustainable design competition, in Las Vegas; the "Low 2 No" Sustainable Urban Design Competition, in Helsinki, Finland; and the Boston Society of Architects Research Awards. Addington evaluated proposals submitted to the Department of Energy for building façade research under the Economic Recovery Act. She published several chapters, articles, and essays, including "Sustainable Situationism," in *Log 17*; "Energy Sub-structure, Super-structure, Infra-structure" in *Ecological Urbanism*; "Smart Materials and Sustainability" in *Toward Sustainable Communities and Buildings*, and "An Introduction to Smart Materials" in *Smart Materials/Smart Technologies.*

Ljiljana Blagojević, visiting associate professor, participated in the international conference "Scales: Transformations in European Architecture, Cities, and Landscape, 1960–2010," in Budapest, in October 2009. She has recently published the following essays: "The Problematic of a 'New Urban': The Right to New Belgrade" in *Autogestion, or Henri Lefebvre in New Belgrade* (Vancouver: Fillip Editions; and Berlin and New York: Sternberg Press, 2009); and "Free Market Landscape" in *Differentiated Neighbourhoods of New Belgrade* (Belgrade: Museum of Contemporary Art, 2009). She chaired a panel at the Annual Souyz Symposium "Global Socialisms and Post Socialisms," at the Yale University Department of Anthropology, in April 2009. She also served as a jury member for the EU international competition for the German Embassy in Belgrade.

Brennan Buck, critic in architecture, had his installation *Technicolor Bloom* published in *Techniques of Design,* by Lisa Iwamoto (Princeton Architectural Press, 2009) and in *New Tectonics: Towards a New Theory of Digital Architecture,* edited by Yu-Tung Liu (Birkhauser, 2009). He co-edited and wrote the introductory essay for the *Studio Lynn Visual Catalog,* forthcoming from Springer Publishers in February.

Peggy Deamer, professor, gave the lecture "Building (in) the Future" this fall at Victoria University, Wellington, University of Auckland, in New Zealand, and University of Sydney and the Royal Melbourne Institute of Technology, in Australia.

Makram El Kadi, critic in architecture, and his New York–based firm L.E.F.T., have been named one of 2010's Emerging Voices by the Architectural League of New York. The firm recently broke ground on a new exhibition hall and two residential villas in Lebanon.

Susan Farricielli, lecturer, has received private funding to develop a patent Kinetic Seating System for a wheelchair. It was initially funded by the National Endowment for the Arts, and the Yale School of Management is assisting with the development plan for the seating system that moves dynamically with the occupant, an innovative breakthrough in wheelchair design. Farricielli also completed a sculpture in collaboration with glass artist Ray Matthews for the Smilow Cancer Center (installed in January 2010).

Mark Gage ('01), assistant professor, was recently nominated as one of thirteen international emerging architects for the Ordos Prize in Architecture and was named an Avant Guardian of architecture for 2009 by *Surface* magazine. His firm, Gage/Clemenceau Architects, is working on projects at various scales, ranging from multi-unit housing to a line of light fixtures. Gage co-edited, with Florencia Pita, *Log* (issue 17), which includes contributions from Sylvia Lavin, Jeff Kipnis, Thom Mayne, Sir Peter Cook, Michelle Addington, and Alex McDowell. In the fall, Gage lectured at Texas A&M, the global Autodesk Convention at Mandalay Bay in Las Vegas, and the University of Notre Dame.

Dolores Hayden, professor, is current president of the Urban History Association. She co-led a weeklong faculty workshop on "Researching the Built Environment" at the Center for Advanced Study in the Behavioral Sciences, Stanford University, in June 2009. She has been published in *The American Scholar* (Summer 2009) and *The Best American Poetry 2009* (Scribners, 2009) and has work forthcoming in *Planning Theory and Practice.*

Steven Harris, adjunct professor, and his office completed the design of Kinderhook Retreat, a country house and studio on fifty acres in Columbia County, New York. The retreat was featured in *Elle Décor,* June 2009, and received *Interior Design's* 2009 Best of Year Award. The firm's renovation of fifteenth-century stone structures on an island off the coast of Dubrovnik was featured in *Architectural Digest,* in August 2009.

Kathleen John-Alder (MED '08), critic in architecture, reviewed the exhibition *Mannahatta,* at the Museum of the City of New York, in the *Architect's Newspaper* (July 2009), and her review of *Buckminster Fuller: Starting with the Universe,* at the Whitney Museum, was published in *Design and Culture,* in summer 2009. Her project "Common Ground," designed with Julie Goodman for the Grand Concourse Beyond 100 Competition, was featured as a top entry. John-Alder lectured at Dumbarton Oaks, in Washington, D.C., on the redesign of the Washington Monument grounds for a fall joint design studio between the University of Virginia and the Harvard Graduate School of Design.

Andrea Kahn, critic in architecture, participated in a panel at Washington University, St. Louis, in September 2009, celebrating the publication of *Making the Metropolitan Landscape* (edited by Jacqueline Tatom, with Jennifer Stauber, Routledge). In early October, she and David W. Hess completed the Hess/Kahn House, in Columbia County, New York. She lectured at the University of Georgia, in Athens and in Edinburgh.

Jennifer Leung, critic in architecture, in collaboration with Mark Wasiuta, designed the installation *Cold Morning* at Canada's national pavilion for the 53rd Venice Biennale of contemporary art. She received a grant from the Graham Foundation for Advanced Studies in the Fine Arts for her research on architecture and crisis. Leung also published articles in *ArtUS* and *Modern Painters*. In November 2009 she gave the lecture "Counter-Environment" at An Architektur Berlin. In New York, she is currently working on residential projects in Tribeca and Union Square and a retail project in the Meatpacking District.

M. J. Long ('64), critic in architecture, received in 2009 the honor of Officer of the Order of the British Empire, one of the five orders of chilvary. With her firm, Long and Kentish, she completed the design of the Jewish Museum London in December 2009. Projects in progress include Porthmeor Studios, St. Ives; Dursłton Castle, Dorset; Princess Pavilion and Gyllyngdune Gardens, Falmouth Cornwall; Royal Academy Members' and Friends' wing. Long's most recent book, *Artists' Studios* (Black Dog, 2009), was one of the editor's selections in the October issue of *RIBA Journal.* She served as chairwoman of the National Design Review Panel for the Commission for Architecture and the Built Environment (CABE) in 2009.

Kyoung Sun Moon, assistant professor, published the essay "Tall Building Motion Control Using Double-Skin Façade" in the *ASCE Journal of Architectural Engineering,* vol. 15–3, 2009, and "Vertically Distributed Multiple-Tuned Mass Dampers in Tall Buildings: Performance Analysis and Preliminary Design," in the journal *The Structural Design of Tall and Special Buildings* (Wiley & Sons, 2009).

Joeb Moore (MED '91, critic in architecture, with his firm Joeb Moore + Partners Architects, received a 2009 AIA-New England Honor Award for PL 44 Residence, in Portsmouth, New Hampshire. The Spiral House, in Old Greenwich, Connecticut, garnered one of four honor awards in the "Freestanding Residence" category in *Interior Design*'s 2009 Best of Year awards. Moore's firm also received a 2009 grand award in *Residential Architect's* Design Awards for a series of multitiered screened porches and a merit award for the Riverbank Residence Kitchen, in Stamford, Connecticut. The PL 44 and Spiral houses will be included in Taschen Books' "Architecture Now" series in spring 2010. His Hobby Barn Master Bath was published in *Custom Home* magazine (September/October 2009). He traveled to Cyprus in summer 2009 as a member of the academic advisory committee for the University of Nicosia.

Alan Organschi ('88), critic in architecture, with partner Elizabeth Gray ('87), principals of Gray Organschi Architecture, received a 2009 American Architecture Award from the Chicago Atheneum and a 2009 AIA New England Merit Award for the Storage Barn, a net-zero-energy material storage facility in Washington, Connecticut, a building also featured in *Architect Magazine* (September 2009) and *Architect's* Annual Design Review awards program in the "MOVE: Infrastructure and Transportation" category. The firm received 2009 Design Citations from both AIA New England and the AIA Annual Design Review for the Kelley Cottage, in Guilford, Connecticut. Their Jesuit Residence and Community Center, a 22,000-square-foot facility at Fairfield University, opened in December 2009. Gray Organschi Architecture was one of twenty small firms selected by the New York City Department of Design and Construction for its 2009 Design and Excellence Program. The firm's Firehouse 12 Music Recording and Performance facility was featured in the Finnish publication *Wood Magazine* in the fall. Organschi presented the firm's work in wood technology at the Helsinki University of Technology, in Otaniemi, in December.

Eeva-Liisa Pelkonen (MED '94), associate professor, is working on the Kevin Roche exhibition and research project with a group of current and former Yale students. In the fall she gave the lecture "Alvar Aalto: Architecture, Modernity, and Geopolitics" at the History and Theory Forum at Massachusetts Institute of Technology and at the New York Institute of Technology. She participated in a panel on Eero Saarinen's legacy at the Museum of the City of New York, in conjunction with the exhibition *Eero Saarinen: Shaping the Future* and published the article "Alvar Aalto in New York," in *Pin-Up* magazine (Fall 2009). She served on the National Fulbright Screening Committee for the International Institute of Education and joined the advisory board of the Oslo Center for Critical Architectural Studies.

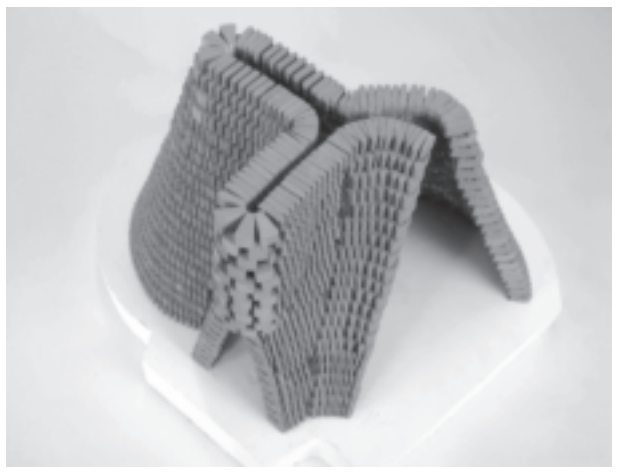
Ben Pell, critic in architecture, gave the lecture "Excess Technology" as part of the small symposium "Material Evidence," sponsored by AIA New Jersey, at the New Jersey Institute of Technology in October. He is on the Young Architects committee for the Architectural League of New York and is preparing the theme and jury for the 2010 Young Architects Forum competition. Together with his New York–based office Pell Overton, he has designed two residential interior renovations in Manhattan: 4,000 square feet on the Upper West Side and 1,800 square feet in Union Square.

Alan Plattus, professor, was a member of the professional resource team for the New England Mayor's Institute for City Design, hosted by Northeastern University, in Boston. Following the fall China studio trip to Hong Kong and Shanghai, he lectured to Yale alumni in Beijing on Chinese city planning and at Tsinghua University on American urbanism. For the Yale Urban Design Workshop (YUDW), Plattus is currently directing projects in Winsted and Woodbridge, Connecticut, and working with Friends of the Earth Middle East on the renovation of a Bauhaus-style train station on the site of a proposed Jordan River Peace Park. The documentary film *Bridging Waters,* on the YUDW-led 2008 charrette to develop plans for the Peace Park, was screened at the school in the fall.

Brian Price, critic in architecture, with his firm PARA-Project, was a finalist in this year's MoMA/PS1 Young Architects Program. The firm completed a residential project, in Syracuse, New York, and is working on a mixed-used master plan in Manlius, New York, a house in California, and the offices of the Phillips de Pury auction house in New York.

Nina Rappaport, director of publications, gave lectures last fall on industrial urbanism at the ACADIA conference at the Chicago Art Institute, in October; the Slought Foundation, in Philadelphia; the Parsons School of Constructed Environments, in New York, and on "Long Island City, Connecting the Arts," for the NYU Wagner Institute program in city planning. She also gave talks on new structural theory at the Dessau Architecture Institute, Delft Technical University, and Knowlton School of Architecture at Ohio State. She participated in a panel discussion on the preservation of Modern architecture at the Museum of the City of New York, in December. Her article on the Garment District in New York was published in *Architects Newspaper*, in September. Part one of an exhibition she curated of Ezra Stoller's photographs, *Man and Machine,* was on display at 1050 K Street, Washington, D.C., through February 2010, with the second phase, *Inhabiting Architecture,* to be installed in March 2010.

PellOverton,13th Street Residence, New York, 2009.



Mos Architects, concept model for Uganda Community Center, 2009.

Robert A.M. Stern Architects, rendering of the George W. Bush Presidential Center, Southern Methodist University, Dallas, Texas, 2009.

Elihu Rubin, Daniel Rose ’51 Visiting Assistant Professor, received his Ph.D. from the University of California Berkeley in the history of architecture and urbanism in December 2009. Rubin’s essay “(Re)Presenting the Street: Video and Visual Culture in Planning” will be published in *Multimedia and Planning: An Atlas Beyond the Flatlands* in spring 2010.

Dean Sakamoto (MED ’98), critic and director of exhibitions, is a resident fellow at Yale University’s Silliman College this year. He represented the School of Architecture at the International Network for Tropical Architecture–SEGA 2009 conference, in Bangkok. His firm, Dean Sakamoto Architects, is designing two interpretive landscape projects for the city of New Haven: one at the historic Farmington Canal Greenway, along with a below-grade concourse that intersects Yale’s Central Campus and the Audubon Arts District; another for the Canal Dock Boat House site on New Haven Harbor, with WRT Planning & Design.

Hilary Sample, assistant professor, with her firm MOS, celebrated the opening of *Afterparty*, at PS1 contemporary arts center, in Long Island City. The firm’s film *Ordos Lot No. 06* was acquired by the collection of the Art Institute of Chicago, and *Escape* premiered at the Design Olympiad in Seoul. The firm completed a series of projects with artist Tobias Putrih at the Baltic Gallery, the Museum Boijmans Van Beuningen, and MIT’s List Gallery. MOS won a Progressive Architecture Award for its Arts Archipelago project. And the firm is working on the William Lescaze Kramer House and the Center for Book Arts, both in New York City, and an inflatable factory in Newfoundland. Recently completed projects have been published in *Domus, The New York Times, Ha’aretz, and Le Monde*, and the office was also featured in *Pin-Up.* Sample gave talks last fall at Columbia University’s “Post-Ductility” conference, the University of Michigan’s “Future of Design” conference, the Center for Architecture in New York City, and Florida International University in Miami. Her essay “Biomed City” was published in *Verb Crisis* (Actar Press), and she was interviewed for “Where Blog: Urban Afflictions.”

Joel Sanders, adjunct associate professor, received a 2009 AIA State Honor Award for Broadway Penthouse, in New York, and an Arcus Endowment Grant for research to explore the ideological roots of the professional divide between landscape and architecture. Completed projects include the Ladner/Ross Residence, in Bedford, New York, and Sound Lounge, at the University of Virginia School of Architecture, with Karen Van Lengen. The latter creates an interactive public realm through the introduction of three sonic cones that define media micro-climates in which students can design their own soundscapes. Inchon Rex (with RMJM and H Associates), a project for three residential towers located on the Han River, received Seoul City approval and is now in design development. In October 2009, Sanders gave the paper “What’s Next: Landscape and Architecture” at the conference “What’s Next?” at Illinois Institute of Technology.

Robert A. M. Stern (’65), dean, and his architectural practice, Robert A. M. Stern Architects, unveiled the design this past November for the George W. Bush Presidential Center, at Southern Methodist University, in Dallas, Texas. The firm saw the dedication of a number of its buildings last fall, including the Greenberg Conference Center at Yale; Miller Hall for the Mason School of Business at the College of William and Mary, in Williamsburg, Virginia; the Farmer School of Business at Miami University, in Oxford, Ohio; and 10 Rittenhouse Square, a residential building in Philadelphia. The fall also saw the groundbreaking of the Caruthers Biotechnology Building, at the University of Colorado Boulder, and a new residence hall at Franklin & Marshall College, in Lancaster, Pennsylvania. Two books of Dean Stern’s work were released: *Robert A. M. Stern: Buildings and Projects 2004–2009,* a new monograph, and a volume of his writings, *Architecture on the Edge of Post-Modernism: Collected Essays, 1964–1988* (Yale University Press). He participated on panel discussions sponsored by the Harvard Graduate School of Design, the New Haven Public Library, and the Van Alen Institute. In October 2009, Dean Stern received the Jacqueline Kennedy Onassis Medal from the Municipal Art Society of New York.

Paul Stoller (’98), lecturer, a director of Atelier Ten Environmental Design Consultants + Lighting Designers, in New York, has completed environmental design projects at Yale including the LEED Gold Rudolph Hall and Loria Center, the LEED Gold renovation and expansion of Stoeckel Hall for the School of Music, and the carbon-neutral Kroon Hall for the School of Forestry and Environmental Studies. Stoller is leading the sustainable design for a new environmental center at the Choate Rosemary School, in Connecticut, and overseeing a LEED Gold–targeted office tower in Paris, both with Robert A. M. Stern Architects. He spoke at a seminar in Philadelphia on “Building Information Modeling & Sustainability for Architects and Construction Managers.” He also participated in spring 2009 in the Pocantico Proclamation, which outlines the role of sustainability in the protection and preservation of the built environment, organized by the National Trust for Historic Preservation.

Barry Svigals (’66), lecturer, with his firm Svigals + Partners, was recently awarded its fifth school project as part of the New Haven Citywide School Construction Program. The firm is also collaborating with Behnisch Architects on the design of the Park Street Clinical Laboratory Building at Yale–New Haven Hospital. Its Columbus Family Academy, in New Haven, was featured in the article “Schools Adopt Art as Building Blocks of Education,” in *The New York Times* (October 2, 2009). Svigals will be a visiting artist at the American Academy in Rome in 2010.

Michael Wang, critic in architecture, wrote, “Shut In: Hikikomori and the Moriyama House,” in *The SANAA Studios 2006–2008: Learning from Japan* (Birkhäuser, 2009); “Frank Lloyd Wright: The Re-Model,” and Now Showing:Conrad Shawcross,” were posted on “The Moment” blog of *The New York Times*, May 2009. “Modern Love,” was written for the film column on Artforum.com. “Frank Lloyd Wright: From Within Outwards” was published in *Artforum* in October 2009. In the Princeton architecture journal *Pidgin* he wrote,“The Voided Sign: Rem Koolhaas and the Lacanian Bar.”

Carter Wiseman, lecturer, participated in a discussion honoring I.M. Pei at the John F. Kennedy Library in October on the occasion of the building’s thirtieth anniversary. The panel included Pei’s two architect sons, Li Chung and Chien Chung, as well as his archivist Janet Adams Strong, and was moderated by talk-show host Charlie Rose.

Vlock Building Project, New Haven, 2009. Photograph by Michael Marsland

Photograph by John Jacobson

Building Project 2009

The Vlock Building Project, coordinated by Alan Organschi (’88) and Building Project director Adam Hopfner (’99), for the third year partnered with Common Ground and the Veterans Association (VA) to build a two-unit home in New Haven. For the second consecutive year a rental space was added to the scheme, providing financial benefits for the prospective tenant and creating the interesting architectural puzzle of housing two independent parties under one roof.

The challenge in the development of the scheme was how it would be part of a series of three buildings on adjacent sites: first, the iconic volume of the 2008 Building Project house and then the potential 2010 project in the future. Considering that the houses were to be lined up in a row, the issue of replicability had to be addressed. Following an intensive four weeks of design—which saw five teams of ten students grappling with issues ranging from accessibility to a disparity in the program’s square-footage allotments (a 1,400-square-foot main unit versus a 600-square-foot tenant unit)—the winning scheme was selected.

Fundamental to the winning team’s design were two methods of construction intended to facilitate the relationship between an internal system and a neutral shell. Unlike past Building Project houses, which employed stick-frame construction, this design employed an outer envelope of Structurally Insulated Panels (SIPs), wrapping a structure of stud-framed partitions that swell to encompass the utility functions. Incorporated in the stud-framed partitions are the entryway, kitchen, bathrooms, laundry facilities, and storage as well as the rental unit.

The SIP structure not only expedited the construction process, allowing the summer student work crew to spend more time developing designs for custom-cut siding and built-in cabinetry, it also functioned as a reproducible, prefabricated module liberating the spatial configuration of the tenant unit. Consequently, the tenant unit snakes through the outer envelope from the northwest corner to the southeast corner, where the internal structure breaks out of the neutral shell. The dynamic interplay between the rental and proprietor spaces continues internally as the tenant unit compresses the bar of services below and pulls back to create double-height spaces for the owner’s living-room area. The plan for the owner’s unit developed out of a critical analysis of the 2008 Building Project, determining which strengths could be preserved and redeployed within the 2009 scheme. By analyzing and acknowledging the success of the 2008 house in terms of design and construction process, the 2009 unit contributes effectively to both the existing vernacular and the broader discourse of replication.

The 2009 Building Project had two new outreach activities, one to educate local school children about architecture and the other manifested as a Web blog for the design-magazine *Metropolis*. In an effort to reach out to the community, a group of students taught two design workshops to eighth-graders at the PK–8 Truman School, near the Building Project site. In the first workshop students were instructed to construct a “space” in which their scale figures could perform two disparate activities. The second workshop focused on urban scale, for which teams were asked to work in plan and assemble parks, commercial spaces, institutions, and residences using the constraints of their chosen street pattern: gridded, radial, or convergent. By the ceremonial groundbreaking in May, the Yale students were able to bring together two communities that rarely have the opportunity to interact.

For outreach to the design world, *Metropolis* magazine posted a weekly blog (www.metropolismag.com) written by students working on construction over the summer. It described a number of issues that the students were grappling with, including “What is Jimmy?” (the nickname given to the snaking internal structure) to “Ghost Next Door,” addressing the impact the 2008 house had on the new design as well as the decision-making methodology, especially with regard to the painstaking process of selecting the color and material for the siding. The economic crisis also brought issues of affordability to the fore, making the project for subsidized housing ever more relevant for the students.

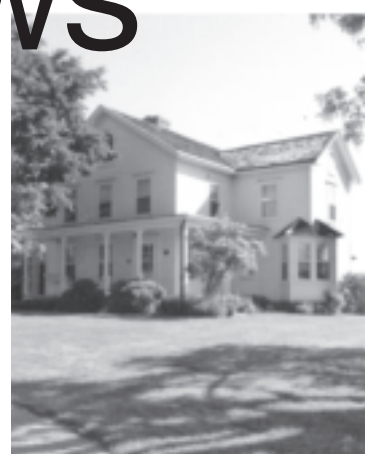
—Leticia Wouk Almino de Souza and Keith Johns (both ’11) worked on the Vlock Building Project last summer.

Alumni News

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

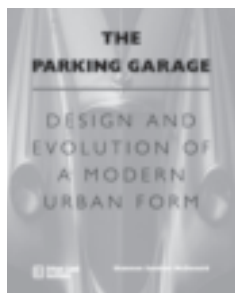
Constructs
Yale School of Architecture
180 York Street
New Haven, CT
06511

Roger Strik Harbour & Partners, Maggie Center, Hammersmith, London, 2009. Photography © Richard Bryant/Arcaid.



Victorian Farmhouse, Austin Patterson Diston, New Canaan, 2009.

Prospect.1 Welcome Center, Eskew +Dumez +Ripple, New Orleans, 2009.



Book Cover, *The Parking Garage: Design and Evolution of a Modern Urban Form* (Urban Land Institute, 2007)

Imrey Colbert with Sanaa, and Mosbach Paysagistes Louvre Lens, rendering, 2009.

Hawthorne Place, Massey Hoffman Architects, Chicago, IL, 2008.

1940s

Jack A. Bialosky Sr. ('49), founder of Bialosky + Partners, celebrates his firm's sixtieth anniversary with the AIA Ohio Gold Medal Firm Award. His sons, Jack A. Bialosky Jr. ('79) and Bill Bialosky ('86), and Bruce Horton ('92) are all senior partners in the firm. Bialosky + Partners's nationally recognized portfolio includes the redevelopment of Clarendon Square, in Boston; headquarters for Progressive Insurance, in Cleveland; and the MMM Residence, in Long Island, New York, which was recently featured on the Travel Channel and in *Dwell* magazine. Bialosky + Partners also have been collaborating for more than twenty years on numerous projects with Maya Lin ('86).

1960s

Carl Abbott ('62) gave a tour of buildings designed by his firm, Carl Abbott + Associate Architect/Planners, on January 23, 2009, as a part of the Modern Sarasota Architecture Tours in Florida.

Richard Rogers ('62), of Roger Strik Harbour & Partners, has won the RIBA Stirling Prize, one of Britain's highest honors, for his design of the Maggie Center, a clinic for cancer patients in the Hammersmith section of London. He received two of the six nominations for the prize; the second nomination was for the Bodegas Protos winery, near Valladolid, Spain.

Peter Gluck ('65) received a *Business Week* Awards Citation in the November 2009 issue of *Architectural Record* for his East Harlem School. The school houses about 120 students, in grades five through eight, who are recruited from low-income families in the area. Gluck's primary challenge was to build a structure that embraces the community while selectively blocking it out.

Brent Brolin ('68) was featured in the article "Banish the Bland: The Glass Box Is So Last Century" in the December 4, 2009, *Wall Street Journal.* Brolin, author of *Architectural Ornament: Banishment and Return* (W. W. Norton & Co. 2000), was quoted discussing the role of ornament today.

1970s

Mark Simon ('72) and Chad Floyd ('73), partners in Centerbrook Architects and Planners, celebrated five AIA 2009 Awards: for Kroon Hall, at Yale University; St. Mark's School of Texas, in Dallas; Buckingham Browne & Nichols School, in Cambridge, Massachusetts, and the Lakewood House, in the Northeast. Simon was in charge of the design for Kroon Hall, a collaboration with Hopkins & Partners (see *Constructs* Fall 2009) for the new home for the Yale School of Forestry and Environmental Studies, which won an AIA Connecticut award. He was also head of the Lakewood House project, which incorporates passive solar heating retained by interior masonry walls and chimney masses. Floyd was the partner in charge of the St. Mark's School project, which replaced three existing structures, melded with the existing campus aesthetic.

Robert Orr ('73), of Robert Orr & Associates, an architecture, landscape architecture, and urbanism firm, with Leslie Creane ('97), passed the Hamden SmartCode through the Hamden Zoning Commission. With 14.5 square miles of form-based regulating plan, it is the first municipality-wide (north to south) SmartCode to pass in New England.

Michael Stanton ('73) is the recipient of the AIA California Council's Lifetime Achievement Award. In 2009, Stanton Architecture received three awards for its work on Building 933 at West Crissy Field, in San Francisco's Presidio. The project, which converted a historic Army Air Corps hangar into a swimming school for children, received an award from the California Preservation Foundation, a Certificate of Recognition from the California Heritage Council, and a Gold Nugget Award of Merit from the Pacific Coast Builder's Conference.

McKee Patterson ('77) with his firm Austin Patterson Disston, has received the 2009 award from the New Canaan Preservation Alliance for additions and renovations to a Victorian farmhouse.

1980s

Joseph F. Pierz (MED '80) and Beverly Field Pierz (MED '80) have completed more than 222 universal design projects as part of the Connecticut Bureau of Rehabilitation Services program to facilitate daily activities for people with disabilities as an alternative to being placed in public institutions. The Pierz Associates code-compliance team also has provided plan-review and consulting services for cities, towns, public agencies, and private clients on the proper interpretation and application of building and fire-safety codes and handicap accessibility requirements for more than $2 billion in construction.

David D. Harlan ('86) won the AIA 2009 People's Choice Award. His firm received the 2009 twenty-ninth Annual Builder's Choice National Design and Planning Award for its recently completed Extown Farm Cottage, in New Canaan, Connecticut.

Maya Lin ('86) completed the interior design of the Museum of Chinese in America, in New York City, which opened on September 22, 2009. She preserved the building's historic fabric by retaining its rough-brick central courtyard and skylight. The design suggests the traditional tenement courtyards of Chinatown, as well as China. The exhibition space, designed by Matter Architecture Practice, wraps around the central core and provides a contemporary contrast to the courtyard.

Eric Watson ('88) is currently completing the Ballard House, in Tallahassee, Florida.

Steve Dumez ('89), design director at Eskew + Dumez + Ripple, designed a welcome center for the first U.S. contemporary art biennial, Prospect.1, held in New Orleans from November 2008 through January 2009. The small center will be featured in an upcoming publication on pro bono architecture to be published by the Public Architecture Foundation. It was also awarded a 2009 Gulf States Honor Award for design by the AIA regional division.

1990s

Adam Anuszkiewicz ('90) is a new principal of Pfeiffer Partners Architects. He worked at Robert A.M. Stern Architects for fourteen years on the designs of the Hobby Center for the Performing Arts, in Houston, Texas, as well as projects at Stanford University, Pomona College, Rice University, and Trinity University, among others. Anuszkiewicz previously served as deputy director of architecture for the New York City Department of Parks & Recreation and had his own practice.

Charles Bergen ('90) had his Rappahannock House published in the AIA Washington Chapter Magazine (Winter 2009). The house is a sustainable building with high-performance glass and geothermal wells.

Shannon Sanders McDonald ('92) published *The Parking Garage: Design and Evolution of a Modern Urban Form* (Urban Land Institute, 2007), which formed the basis for the exhibit *House of Cars,* at the National Building Museum. A review in *Engineering News-Record* said, "This groundbreaking book chronicles the evolution of parking-garage innovation." On February 24, 2010, she will be lecturing at the museum on new movement systems related to architecture, planning, transportation, and sustainability.

Celica Imrey ('94), of New York-based Imrey Culbert, with Sanaa and Mosbach Paysagistes, broke ground on the new branch of the Louvre, in Lens, France, on December 4, 2009. The 300,000-square foot museum will include galleries and visitable storage areas for hundreds of treasures and will be realized by 2012. The firm is the co-designer for the building and the exhibition design. In November 2009, the firm, with Dominique Perrault Architectes, was awarded first place in the international competition for the Musée Dobree in Nantes, France. The firm is short-listed with Barkow-Leibinger for the Musée National des Beaux Arts expansion, in Quebec; its design for new permanent galleries at the National Museum of the American Indian is currently under construction, and its design for the Queen Sirikit Museum of Textiles, in Bangkok, is in design.

William J. Massey ('94) and his firm, Massey Hoffman Architects, completed two residential projects in Chicago. One is notable for maintaining the formal scale of the 1930s suburban brick-box colonial while adding space to accommodate contemporary family living. The other project was a 1890s house renovation in a landmark district on the north side of Chicago. Featured in *Architectural Digest*'s "The Best of Everything," in February 2009, it was awarded a Chicago Landmark Award for Preservation Excellence: Exterior Rehabilitation and New Addition.

Mai Wu ('96) has been made an associate at Studio ABK Architects, in New Haven, Connecticut.

Eric Clough ('99), of 212Box, recently completed the renovation of a Manhattan apartment that was featured in the *Financial Times,* on October 11, 2009. He incorporated eighteen different games into the fabric of the rooms, from ciphers and riddles to secret compartments. More than just a home, the seven-bedroom, 4,200-square-foot space was transformed into a custom-made live-in puzzle for the family's two children.

Michael Tower ('99), with his New York-based firm Tractor, designed and had fabricated the Cotter Pin bicycle rack for *Bike Rides: The Exhibition* at the Aldrich Contemporary Art Museum in Ridgefield, Connecticut, in the fall. The racks were installed at the entrance to the museum and will be published in *Wallpaper** in March.

2000s

Oliver Freundlich ('00), Ben Bischoff ('00), Brian Papa ('00), with their firm MADE, completed a fabrication project in Zuccotti Park, in fall 2009 for the Alliance for Downtown New York and were included in the installation *Five Principles for Greenwich South,* designed by Architecture Research Office as part of a study to reimagine the neighborhood south of the World Trade Center. The renovation of Julianne Moore's Greek Revival town house in the West Village was featured in the book *Restoring a House in the City,* by Ingrid Abramovitch, published by Artisan in October 2009.

Ghiora Aharoni ('01) recently completed a renovation and expansion at 22 Leroy Street, in New York City. The project was featured in *New York* magazine on October 11, 2009.

H Koon Wee ('03) is academic director of the faculty of architecture at the University of Hong Kong. He is also a founding partner of Sciskew Collaborative, an architecture and design practice with offices in New York, Shanghai, and Singapore. After the 2004 tsunami, Sciskew founded the 7+1 consulting initiative for non-profit design work.

Teresa Jan ('04) taught an urban design studio at NYIT Westbury in the fall 2009 semester. She also started a contemporary-architecture tours company in

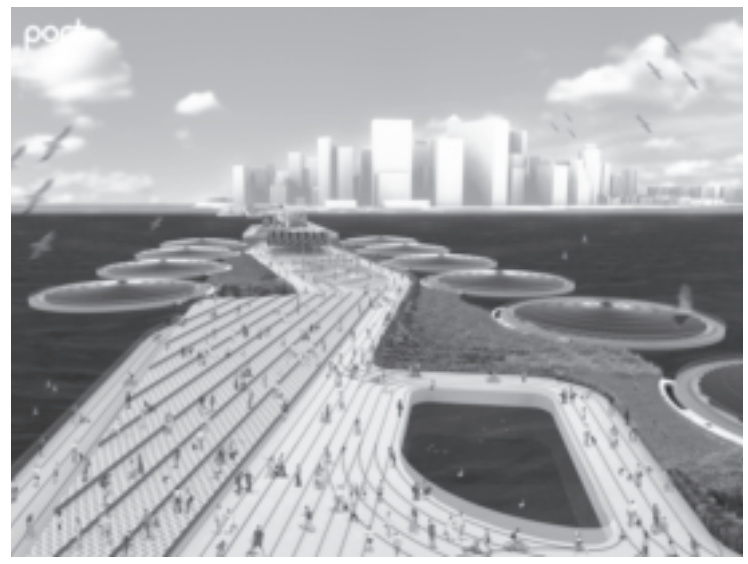
212 Box, Manhattan apartment, New York, 2009.

Tractor, Cotter Pin Bicycle rack for Bike Rides: The Exhibition at the Aldrich Contemporary Art Museum in Ridgefield, Connecticut, October 2009.

Leroy Street Residence, Ghiora Aharoni Design Studio, New York, NY, 2009. Photo Credit: Paul Warchol

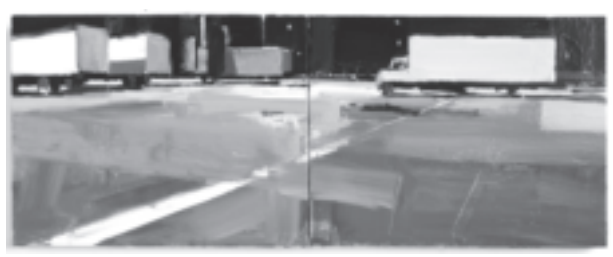
The Drop NYC: Urban Art Infill, West 25th Street, New York, October, 2009.

Jia Little Exhibition Gallery & Ateliers, SciSkew Collaborative, Songjiang, Shanghai, 2009.



Christopher Marcinkoski and Andrew Moddrell, rendering of Carbon TAP Project, WPA competition, 2009.

MADE, The Alliance for Downtown New York, New York City, 2009. Photograph by Frank Oudeman.



Sean Neufeld, painting, 2009.

New York with fellow colleagues.

Gretchen Stoecker ('04), with Daly Genik Architects, has recently completed a house in Venice, California. The architects took an existing house and turned it into a home for a couple and their infant son. In order to make the house and garage/studio relate to each other, the architects came up with the idea of wrapping the upper level of the garden façades with screens of perforated metal. These screens, which appear to be folded, are actually made up of a number of panels, which were cut to shape and then bolted to an aluminum frame. The project was featured in *The New York Times' T Magazine* on November 9, 2009.

Ireta Kraal ('08), working at Behnisch and Partners, was recently transferred from Stuttgart to a new Munich office. She is currently working on the design of a small town hall.

Lorenzo Marasso ('08) had his Plywood Fold Chair, which he designed in Massimo Scolari's advanced studio, published in the book *The Genius of Design* by Penny Sparke (Quadrille Publishing, London, 2009)

Claudia Melniciuc ('08) is working at KPF on a high-rise project in Shenzhen, China, focusing primarily on the design of an 80,000-square-meter retail podium.

Jessica Varner ('08) is working for Michael Maltzan Architecture as the lead designer on a 60,000-square-foot skid row housing project, in downtown Los Angeles. She also assisted Maltzan in a seminar and design studio at USC in fall 2009 and spring 2010 that focused on Exposition Park, which is neither park nor urban location but rather a kind of no-man's land.

2009

Cody Davis ('09) had his advanced studio project with Greg Lynn featured in *Surface Magazine's* 2009 Thesis Guide to America's most promising graduates.

Parsa Khalili ('09) is traveling on a Winchester Grant in Latin America and has set up the blob: http://wazeone.wordpress.com, about his travels.

Shane Neufeld ('09) has an image of a painting in the "Findings" section of *Harper's* magazine's February issue.

Jack Brough is working with Herzog & de Meuron, in New York; Amy Chang is working at SOM, in New York; Cheng Hui Chua is working with Kohn Pederson Fox, in New York; Cody Davis is an assistant for Mark Gage's first-year core studio at the School of Architecture; Philip Drew is working as a freelance project architect on three house renovations in New Haven; Seher Erdogan is freelancing at the Yale Urban Design Workshop; Iben Falconer is a marketing director at Steven Holl Architects, in New York; Isidro Garcia is a finance and operations manager for Ochsendorf, DeJong & Block, Boston; Mark Gausepohl is working at Perkins + Will, in New York; Jason Kim is working at MOS, in New Haven; Isaiah King is working with SHoP Architects, in New York; Patrick Lun is a freelance fabricator-designer, in Los Angeles; Felicia Martin is working with Francisco Mangado, in Spain; Alexander Maymind is working with Richard Meier, in New York; Patrick McGowan is a freelance architect-developer, in Cincinnati, Ohio; Kristin Mueller is a visiting assistant professor at Texas Tech University; Mieko Okamoto is a lecturer at IES Abroad, in Japan; Miriam Peterson is working with Tod Williams Billie Tsien Architects, in New York; Mathew Roman is working with Joeb Moore and Partners, in Greenwich, Connecticut; Saifullah Sami is working at Ahed Associates, in Pakistan; Zak Snider is working with SHoP, in New York; Rosie Weinberg is working with Jill Neubauer Architects, in Falmouth, Massachusetts; Emily Wells is working with Adjaye Associates, in London.

AD 100

Hugh Newell Jacobsen ('55), Jaquelin T. Robertson ('61), Norman Foster ('62), Allan Greenberg ('65), Robert A. M. Stern ('65), Marc Appleton ('72), Robert Yudell ('73), Alexander Gorlin ('80), and Thomas Kligerman ('82), number among *Architectural Digest's* 100.

WPA 2.0 Prize

Christopher Marcinkoski and Andrew Moddrell (both '04) of PORT architects, won first prize in UCLA's cityLAB's design competition, WPA 2.0: Working Public Architecture, for a new legacy of publicly-supported infrastructure hybrids. Their project "Carbon T.A.P.// Tunnel Algae Park" proposes to use industrial scale algae pontoons to capture mobile-source carbon-dioxide emissions along New York City's transportation arteries and employ them in bio-fuel production. The pontoons-piers will double as a new typology of public realm with structured wetlands, aquatic and avian habitat, recreation amenities, as well as high speed bike lanes and public promenades.

The jury of Elizabeth Diller, Cecil Balmond, Marilyn Taylor, Walter Hood, Stan Allen, and Thom Mayne was unanimous in its decision, citing two primary qualities: The floating, carbon-capturing bridge between Brooklyn and Manhattan would be a visible marker for the tunnel hidden below, and the periodic rotation of the parkway across the river had the power to reshape the image of the city. Awards were giving at a day-long symposium at the National Building Museum, in Washington, D.C., in November, 2009.

Currently Marcinkoski is a Senior Associate at James Corner Field Operations in New York City and Moddrell is an Adjunct Associate Professor at the University of Illinois-Chicago.

The Drop: Urban Art Infill

Thousands of New Yorkers gathered under the Highline in New York for "The Drop NYC: Urban Art Infill" on October 3, 2009—at the former Conley Foil Company complex and an adjacent empty lot, both on West 25th Street—to feast on visual arts, performance events, and gourmet food from mobile trucks. The intense, daylong event was sponsored by The Drop, an all-volunteer collaboration of architects Ceren Bingol and Noah Riley (both '05), graphic designers Jonathon Lo and Marco Raab, curators Mie Iwatsuki and Alexandra Chang, and artist Chris Mendoza.

The event focused on how artistic production together with social engagement can create a new kind of environment that is vibrant, provocative, and connective. While the terms *environment* and *environmentalist* are growing tired, our idea of environment encompasses the world we live in and the world we create. As individuals, we create environments, and those environments shape us, superseding the alienation and fragmentation that until recently codified the postindustrial world but now inspire independent creation.

As a strategy for exploration, we called upon a team of thirty artists, including Yoko Ono, Riyuichi Sakamoto, Paul Miller (aka DJ Spooky), the Barnstormers art collective, the Halcyon and Truth & Soul DJ teams (who spun music on solar-powered turntables), a Scandinavian dance troop, and Areaware and Voos design stores. The Drop NYC featured the group exhibition *2012+,* curated by Mie Iwatsuki and Alexandra Chang and designed by Ceren Bingol. The title is inspired partly by the Mayan calendar, indicating an upcoming shift from one phase of life to something new about to take shape. As the Kyoto Protocol expires in 2012, the number, when coupled with the global realities of climate change, represents a sense of impending urgency. And the "+" symbol is a call to contemplate and seek possibilities to envision what can be.

In addition to the exhibition, The Drop gave citydwellers a chance to mix with urban-based artists to create murals, poems, fashion, and music over the course of twelve hours. The result was the formation of an organic atmosphere that was both environmental and social—concerned with the present, enriched by the past, and looking toward the possibilities of the future. The goal was to exchange creative goods and ideas on simple and real terms, work together to shape our public urban environment, project our own visions onto the surroundings, and call on those surroundings to provide the resources and support to make those visions a projective reality.

The Drop NYC was made possible with the support of Cardinal Investments, which allowed for the use of the spaces and for sponsors including the *Village Voice* and *Bearlao.* It is not New York–specific; it is urban-resource specific. We will keep you posted on where The Drop will drop next.

— Ceren Bingol and Noah Riley (both '05) are the co-founders of The Drop. Bingol works at Nicholas Grimshaw Architects and Riley at SHoP Architects.

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

Volume 12, Number 2
ISBN: 978-0-9820509-9-6
Spring 2010
Cost $5.00

Telephone
(203) 432-2296

Email
constructs@yale.edu

Web site
www.architecture.yale.edu

Constructs is published twice a year by the Dean's Office of the Yale School of Architecture.

We would like to acknowledge the support of the Rutherford Trowbridge Memorial Publication Fund; the Paul Rudolph Publication Fund, established by Claire and Maurits Edersheim; the Robert A. M. Stern Fund, established by Judy and Walter Hunt; and the Nitkin Family Dean's Discretionary Fund in Architecture.

Cover
Parking lot on the Strip, Las Vegas, 1968 © Venturi, Scott Brown and Associates, Inc., Philadelphia.

Constructs
Yale University
School of
Architecture
PO Box 208242
New Haven, CT
06520–8242

Non Profit Org.
US Postage
PAID
New Haven, CT
Permit No. 526

Yale School of Architecture Lectures, Symposia, and Exhibitions Spring 2010

Lectures

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

Katherine Farley
Edward P. Bass Distinguished Visiting Architecture Fellow
"Off the Grid: A Developer's Perspective"
Thursday, January 7

Elizabeth Meyer
Timothy Egan Lenahan Memorial Lecture
"Sustainable Beauty: The Performance of Appearance"
Monday, January 11

Guy Nordenson
Gordon H. Smith Lecture
"Sublimating Structure"
Thursday, January 14

Chris Perry
Louis I. Kahn Visiting Assistant Professor
"Networks and Environments"
Thursday, January 28

Elihu Rubin
Daniel Rose ('51) Visiting Assistant Professor
"The Three Faces of Urbansim"
Thursday, February 11

Eeva-Liisa Pelkonen
"Eero Saarinen's Search for Architecture"
Thursday, February 18
Yale University Art Gallery, McNeil Lecture Hall, 1111 Chapel Street, New Haven

Eero Saarinen Lecture
Tom Vanderbilt
"Traffic"
Monday, February 22

Bryan Bell
"Design Activism"
Thursday, March 25

Emmanuel Petit
"Doppelganger Postmodernism"
Thursday, April 1

Armin Linke
Myriam Bellazoug Memorial Lecture
"Phenotypes Limited Forms"
Monday, April 5

Frank O. Gehry
Louis I. Kahn Visiting Professor
"Current Work"
Thursday, April 8

Jürgen Mayer H.
"pre.text/vor.wand"
Monday, April 12

Panel Discussion

Building (in) the Future
Book launch and panel discussion
Wednesday, February 24
with Phil Bernstein, Peggy Deamer, Scott Marble and Chris Nobel
Center for Architecture
536 LaGuardia Place, New York
6:30–8:30 p.m.
Co-sponsored by Autodesk

Symposia

"Architecture after Las Vegas"
Thursday evening January 21–Saturday, January 23

Stanislaus von Moos
Vincent Scully Visiting Professor in Architectural History
"The City as Spectacle: A View from the Gondola"
Thursday, January 21

Participants include: Mary McLeod, Martino Stierli, David Schwarz, Ralph Stern, Katherine Smith, Libby Lumpkin, Aron Vinegar, Beatriz Colomina, Karin Theunissen, Neil Levine, Maristella Casciato, Valéry Didelon, Elizabeth Diller, Peter Fischli, Dan Graham, Stan Allen, Peter Eisenman, and Rafael Moneo.

Keynote Address
Paul Rudolph Lecture
Robert Venturi and Denise Scott Brown
"What Did You Learn"
Friday, January 22, 6:30 p.m.

MED Symposium
"Positioning Global Systems"
Thursday–Friday, April 15 and 16

Keynote Lecture: Saskia Sassen
"Bridging the Ecologies of Cities and of Nature"
Roth Symonds Lecture
Papers by Ph.D. students from various universities 9:30 a.m.–5 p.m.
Thursday, April 15

Exhibitions

Exhibitions are held at the Yale Architecture Gallery, Paul Rudolph Hall. Hours are Monday through Friday, 9:00 a.m.–5:00 p.m., Saturday, 10:00 a.m.–5:00 p.m.

Through February 5, 2010
What We Learned: The Yale Las Vegas Studio and the Work of the Venturi, Scott Brown and Associates

February 19–May 2, 2010
Eero Saarinen: Shaping the Future
Jointly presented at the Yale Art Gallery, 1111 Chapel Street and the Yale Architecture Gallery

Eero Saarinen: Shaping the Future *is organized by the Finnish Cultural Institute in New York; the Museum of Finnish Architecture, Helsinki; and the National Building Museum, Washington, D.C., with the support of the Yale School of Architecture. ASSA ABLOY is the global sponsor of* Eero Saarinen: Shaping the Future.

May 23–July 29, 2010
End-of-Year Exhibition of Student Work