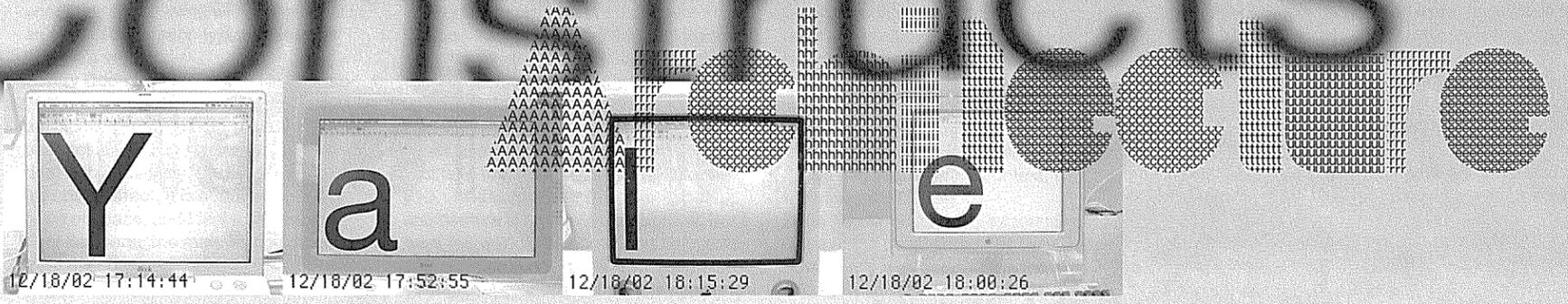


# Constructs



Spring 2003

## Constructs

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

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### A Note on the Type: Helvetica Neue R

The intention of this project is to render a type family by using the language and functions of software. Instead of bold, medium, italic, etc., it should now be possible to involve other dimensions (time) or qualities (the ability to move, grow, hide, read) in the production and use of digital typography.

Variations on a typeface, Helvetica Neue, emphasize different modes of production for the headlines of *Constructs*. These include: resolution (low-resolution bit mapping); machine translation (AutoCAD and Nokia cell-phone LCD display); 3D characters for time-based displays; a preview mode from Adobe Illustrator; and a version of the full character set visually constructed from its own Postscript code. Future types will explore aspects of network communications.

This issue includes three additions based on Adobe Illustrator pattern swatches by Sarah Gephart, 3D global rotation by Joe Pirret, and font installation on computers at the Apple Store in New York City by Prem Krishnamurthy.

—Paul Elliman

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# Tod Williams Billie Tsien

**Tod Williams and Billie Tsien, Kahn visiting professors this spring, met with faculty members Peggy Deamer and Joel Sanders and editor Nina Rappaport to discuss issues of materials, tactility, and spatial qualities of architecture, as well as architecture's relationship to the virtual. Williams and Tsien's exhibition *Matter* is on view at the A&A Gallery, February 17–May 9, 2003.**

**Nina Rappaport:** How do you select materials—for the tactile or visual qualities? And how do you perceive materials in terms of their relationships to a building's scale and spatial experiences?

**Tod Williams:** Materials play an important role, but we don't immediately go to the sample closet to start a project. We are slow to determine what materials to use in a project. If a building is poured-in-place concrete or steel, you need to know the structure rather quickly. But in general we don't actively search for the materials; we wait as the building moves from a shard of thought to a larger idea and, as Lou Kahn says, we begin to find out what is appropriate for the building.

**Billie Tsien:** We don't have a huge palette of materials. For the Museum of American Folk Art, the building is concrete—bush-hammered, exposed, and polished. There is a basic black outfit, which comes from the construction of the building as a general background, then as we move along other things, like a scarf or jewelry, get added on. Those start to weave themselves deeper into the general construction of the building. So we don't sit down and think we are going to make a building out of Plexiglas; it is more that these things come in afterward as a continuation of the construction.

**Tod Williams:** If the bones of a building are concrete or steel—a Modernist aesthetic, a fairly cool building that some people think is alienating—we will make sure it is balanced with something warm.

**Joel Sanders:** The analogy you make with the description of skeletal materials comes out of tectonics, but the analogy to jewelry is more about the body. Would you say it is about the dialogue between the two—the skeleton and the clothing? Because many architects can be associated with tectonic material order, but your work has been highly regarded because of its more sensual tactility.

**Tod Williams:** We are constantly learning about architecture's sensual nature. This glass table where we are sitting is an example. We designed it 15 years ago, and as much as we love the table, it is a cold, not a comfortable, surface. When we think about the table we want to use, we would prefer something that is warm, recognizing the importance of the body and its needs.

**Peggy Deamer:** One of the things that always strikes me about your work is the difference, not just in the scale of structure, but in the scale of the body in reference to structure. There is the close relationship and the distant. I wonder if you identify it that way. Is it not just cold and warm, and structure and skin, but in terms of how you want the scale of the body to read?

**Tod Williams:** That is an interesting question. Perhaps you are already reading more into the subject than we consciously do. For example, we "rough out" a structure

with a material that is tough and cold; and although we wish the result to have a certain power and scale, we attempt to ensure that it is humanized by the scale of the body and engages the person.

**Nina Rappaport:** So at the Museum of American Folk Art you have the tactile nature of the handrails and stone and walls, and your feet feel differently on each surface that you walk on, all of which contrasts the grander spatial experience. How do you work at these different scales?

**Tod Williams:** Invariably our work has been confronted by budget, if not by the limitations of site and program, so we are constantly trying to make space feel bigger in its relationship to the human body. At the Museum of American Folk Art that handrail is there to locate people and draw them to the glass rail, which is at the precipice of the cut. We were conscious of pushing those qualities, because we were interested in the dimensions of the space and the potential for an emotional response, intimacy, and warmth of touch juxtaposed with the precipitous height and coolness of the glass along the cut.

**Joel Sanders:** As architects we tend to think spatially, intellectually, cerebrally, and visually, so we tend to disregard the body and tactility. I feel that I must overcome my training as an architect to focus on something that is not intrinsic to the field. What we are taught about Le Corbusier is more cerebral as opposed to body-related—the bathroom, bed, and chair—and there is a dichotomy between the shell, the space, and the body. When I think about your work, I feel that dichotomy doesn't exist as much and there is an integration of tactility. And I am disagreeing with what you are saying, because the architect's comment is to say, "I want to make the space look bigger." And that is precisely why the work is so strong, because you don't get that traditional divorce between the eye and the body.

**Peggy Deamer:** There is a tension, which I don't think is integrated. This table is a good example; there is not an integration between the top and the metal legs—it is an opposite. There is a syncopation.

**Tod Williams:** We saw it as me being the support and Billie being the top—each has a different quality. I do think that this is an integration and tension. I am constantly reaching for that part of me that Billie and others have taught me: to appreciate the things that I appreciate in her. We both probably have split personalities; the more obvious one of mine is the scale and interest in a more aggressive pushing of form and space. A flip side of me might be more like Billie, who is serene and genuine, wears beautiful clothes, and has an interest in texture and at the same time a kind of coolness. The purpose of expressing a wide range of possibilities is to connect with the many qualities of people. You actually want people to like to be in your spaces.

**Joel Sanders:** Do you think it is a gender thing?

**Tod Williams:** The obvious stroke is that it is a gender thing, but the best thing about life is that the obvious is only half of the story.

**Joel Sanders:** I think I felt need to over-compensate for my training as an architect and as a man, and I became interested in

that dichotomy post-*Stud*, when I wrote *Curtain Wars*. I came to it intellectually. Coincidentally in my own work I am doing interiors and don't know the first thing about how to spec a fabric or make a furniture arrangement, so I began to feel like my life was this dichotomy, making it uncomfortable dealing with the sensual in an area of decoration typically seen as woman's work.

**Peggy Deamer:** I feel trained in abstraction and dedicated to abstraction. There is a difficulty in maintaining something that is abstract as something itself. The more you deal with materiality, the harder it is then to also be abstract. It is about a larger diagram or space, and I feel the tension.

**Joel Sanders:** The material could compromise the space.

**Peggy Deamer:** I don't feel threatened by the material. I think it is hard to have the thing that can be itself and not call too much attention to itself, so it can play its role as an abstract thing in terms of the space. I assumed that all of us trained as Modernists felt that way. Is abstraction an issue you are struggling with?

**Joel Sanders:** I was trained to think in an abstract, conceptual way, which privileges the spatial and the cerebral and is beyond Modernism but central to it. I am trying to move beyond that predilection and incorporate more of the tactile, the sensual, and the body.

**Nina Rappaport:** But would you say tactility then becomes decoration and how do they relate?

**Joel Sanders:** Thinking in terms of tactility means to think decoratively. And the people who take care of those things in buildings tend not to be architects. It is that refusal to see the reciprocal relationship between the tactile, the optical, the bodily, and the haptic—which is a discourse that we need to move beyond. And Billie's work seems to do that.

**Billie Tsien:** I think I am just moved by beautiful things. I want to make beautiful things. That may sound very superficial, but that is a powerful driver. I can't define what beautiful means, but that is why I do what I do. My training at UCLA was neither theoretical nor intellectual. It was California in the late 1970s. Charles Moore was my advisor; he never gave us any crits but took us on field trips to amusement parks and miniature golf courses. In the end I was left with the feeling that I could look anywhere for inspiration. If things outside architecture could move me, I could in some way bring them into my work. I was left with an easy relationship to fine arts and the freedom to tap many different sources for inspiration. I don't think about

architecture as an intellectual exercise. Recently I noticed red leaf stains on a sidewalk: the leaves were gone and the stain was left. It was an amazing image. Who knows if that will ever come up in my work; but the image is inside my head, so I believe it will somehow.

**Peggy Deamer:** It is so, so different from Cooper. As you describe this all, I think of the nine-square grid, the black platform, the little white pieces that we had to sand so you could see every grain.

**Tod Williams:** Architecture as we see it, as an art, is an elitist activity. But its common root is to touch and affect all people. As you, I was taught and still believe that architecture is an intellectual activity, but I want the work to be something enjoyable and not alienating. I constantly ask myself through the process: "What am I going to do to make the space feel vigorous and clear and still be something people will want to be in?" For example, at the Museum of American Folk Art I had to reduce the tread-to-riser ratios to minimize height to get the stair to "float" in the space. Here again I wanted to make sure it was comfortable, so we made the handrail so people would want to touch it as they walked up and down. At the Neuro Sciences Institute we convinced Dr. Edelman to use concrete despite certain misgivings he brought with him from his years at the Salk Institute. In many ways we had no real interest in adding another material, but Edelman felt it was too cold, so we searched for and found a warm fossil stone that related to the Salk Institute's travertine and became the element your eyes touch on before you see the concrete. I look at things that make people feel better and don't compromise the integrity of experience. I would like to have more people appreciate architecture while holding on to the rigor of the conceptual act. Why should architecture alienate people?

**Joel Sanders:** Tactile comfort can be transmitted visually, but so many architects try so hard to destabilize people and make them uncomfortable. It is interesting that you are concerned with this.

**Tod Williams:** We are trying to get emotions back into the architectural experience without playing on cheap sentiment—not that sentiment is bad. Architecture is like writing a good book or piece of poetry: you can have all sorts of good words, but they can be bad. We want people to read this book; it must be more than words: they must add up to become a whole work of art.

**Joel Sanders:** What kind of emotions are you interested in?

**Tod Williams:** I would like people to feel

their heart, feel that they are alive, sense something, especially those emotions that we so often eliminate in our daily lives.

**Peggy Deamer:** It makes me think about the issue of defamiliarization as something that makes someone feel alive, causes them to think, and grabs their attention by responding to the unusual. In that aliveness and elicitation of emotion there is a challenge. I think those things come together.

**Nina Rappaport:** And taking something out of the normal context—which is what Charles Moore was doing with students—brings you to a different context, which is the unexpected.

**Billie Tsien:** We are very interested in this issue of the unexpected. We believe you never really expect or have a full experience of architecture until you get inside. So at the Cranbrook Swimming Pool, you walk in at the entry and think the pool is only going to be one story high. It is actually cut into the ground and set a full level below the entry, so suddenly you find yourself in a much bigger space than you had imagined. Although hatches open to the sky, we didn't make them clear glass because, when the hatches are closed, it should be dark. The ceiling is dark blue, and the recesses are darker blue. When the hatches open, the light comes in and you see it as a shaft—the space changes.

**Joel Sanders:** The computer and the media also influence how we perceive and experience space. As we spend more time in virtual space it engenders leaving behind the body. As we embrace that system there is an aspect of the digital mythology that plays into the most conservative old-fashioned culture that would privilege the sphere of the conscious and denigrate the flesh, the senses, and the body—and the dream of immortality, which we can lose in a moment. And the moments are captured in places like gyms, where you are engaging your body and surfaces such as computer monitors and equipment in an incredible ricocheting back-and-forth.

**Billie Tsien:** We say computers are fast because we come from a time before the computer and have something to compare it to: my hand is slow, computers are fast. But to young architects computers are not fast, they just are.

**Peggy Deamer:** But although the visual and image-making, by implication, can be seen as the nonbodily, now there is also a certain sensuality that comes with the image quality of virtual space. It can be marvelously sensuous and corporeal.

**Joel Sanders:** The bodily experience is about the dynamic reciprocal relationship between the virtual and the actual, which the computer enhances. We are in danger of buying into the dematerialized and virtual, or redefining those distinctions because they are reciprocal and reactive.

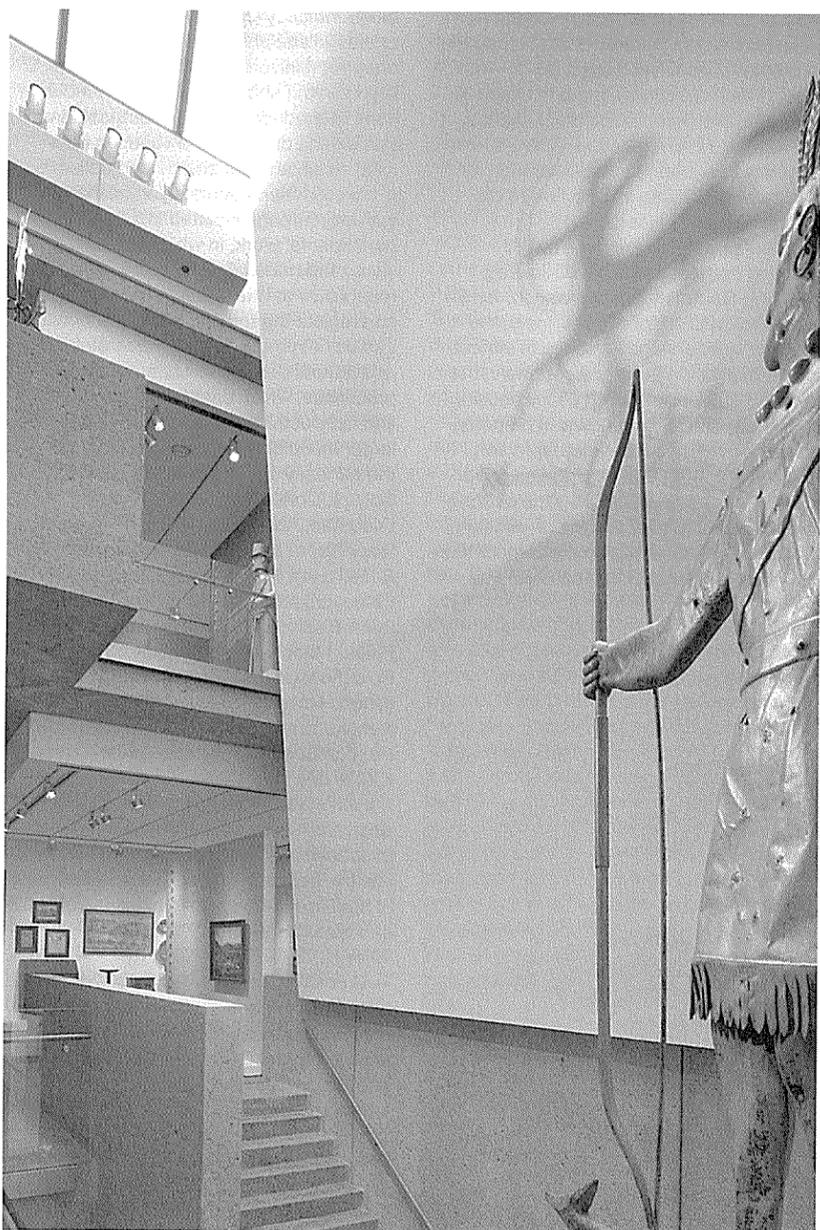
**Tod Williams:** The other day I was thinking about living in dreams. In the past, life in the night was as extraordinary as that in the day. The dream world and the presence of darkness was an extraordinary virtual life, deeply integrated into the overall living experience. The kind of integration that existed 10,000 years ago doesn't exist now. The dichotomy that you are talking about—that one can experience these two things and calibrate the body and the virtual experience in the machine—is the kind of shift that we are able to absorb. Maybe an interesting goal would be that 5,000 years in the future we would use the virtual as a way to get back into our dream state. Meanwhile we have architecture.

*Tod Williams Billie Tsien & Associates, The Museum of American Folk Art, New York City. Photographs by Michael Moran, 2002*

The exhibition, *Matter*, featuring the work of Tod Williams and Billie Tsien & Associates, will be on view at the Architecture Gallery, February 17–May 9, 2003.

The exhibit focuses on material and process in built-work and current projects. The exhibition is partially supported by Elise Jaffe and Jeffrey Brown.

The gallery is open Monday–Saturday, 10 a.m.–5 p.m.





**Greg Lynn, Davenport visiting professor at Yale since spring 2000, has new projects under construction, and his exhibition *Intracacy* opens at the Institute for Contemporary Art in Philadelphia, January 17–April 6, 2003.**

#### Greg Lynn's Intracacy

For the past three years Greg Lynn, member of United Architects—one of six teams of designers chosen to participate in a design study for the World Trade Center site by the Lower Manhattan Development Corporation—has been setting new standards in the development of a computationally driven tectonic characterized by macroscopic holism and microscopic diversity. His incorporation of design software specific to the modeling and control of surfaces, using complex animation tools and computer-numerically controlled (CNC) manufacturing techniques, into the architectural design process allows for the rigorous proportioning and regulation of variations of shape, scale, and texture of architectural elements. Technologically induced ambiguities emerge in the materialization of these variations through computational modes of design and fabrication. The affiliations of structure and ornament, surface and skin, edge and contour, and individual component to whole are motivated by a computationally informed tectonic that enables the synthesis of multiple discreet entities into an organic whole.

*Intracacy*, a term Lynn defines as “the quality of multiple systems fusing through local intensive connection and mutual modification,” characterizes his recent work. In his projects such as Ark of the World Museum, Alessi Tea & Coffee Piazza 2000, and the 70 million Euro Kleiburg Housing Complex Transformation, as well as the exhibition *Intracacy* at the Philadelphia Institute of Contemporary Art, intricate connectivities and organizational trajectories at a variety of scales—from industrial design to architectural, urban, and curatorial concepts—are evident.

Lynn's design for Ark of the World Museum (in development for San Jose, Costa Rica) combines the programs of a natural history museum, an ecology center, and a contemporary art museum. The

architect articulates the institution's ambition to expose the ecological diversity and cultural heritage of Costa Rica, and to encourage global environmental preservation through a formal integration of morphologies and relief strategies inherent in the indigenous flora and fauna. Lynn rigorously incorporates these features into an architectural system in which the relationship between individual components and manifold assemblies is a calculated balance of diversity and cohesion. The project's cellular organization eschews the strictures of modularity, as each element—from the scale of major massing volumes down to that of individual surface subdivisions—is unique in form yet rigorously related to adjacent elements. A three-dimensional lattice provides the logic of the structural framework and subdivides the building's skin into panels. The individual structural elements and larger volumes develop out of a series of local interdependencies. The complex tessellation strategy enables the fabrication of a structural skin, as the tracery of structural members derives directly from the geometry that regulates each undulating pod. Application of color-shift media produces a surface effervescence that transgresses the logics of tessellation, reflecting and highlighting undulations in the surface and reorganizing the particulate haze of the surface treatment into discrete regions.

A series of bulbous, veined, water-filled columns forms the museum's entrance courtyard and produces a large-scale granulation through repetitive albeit differential organization. Upon closer inspection the columns also exhibit a microscale granulation in the complex interlace between tessellation, veining, and texture. Interference patterns between a secondary layer of veining and a tertiary layer of texture elaborate on the coherent subdivision of the surface into smaller entities. The skin itself becomes dematerialized as one organizational pattern lapses into a secondary pattern, disjunction evaporating into a sinuous meshwork. The large pods housing the exhibition spaces ooze into a series of tendrils, five of which align, with their edges dissolving as they flatten to form a more extensive monolithic surface. In this project the strands of the channeled

surface are designed so that the individual building envelopes cohere at points of tangency. At these points of adhesion, a local cohesion occurs through the mutual modification of adjacent structural, ornamental, and panel entities into a tertiary system. A central glass-fiber-reinforced fabric-covered canopy subdivides into a lattice of major structural members that in turn spawns an integrated network of ornament within its precincts.

Even at the scale of a product in Lynn's Alessi Tea & Coffee Piazza 2000 project, commissioned for the 20th anniversary of the original Tea & Coffee Piazza series, the intricate relation between seam and patterning, and the articulation of edge and contour produce microscale architectural effects that inform the product's design. Lynn's Clove coffee set is a completely customized mass-produced industrial-design object. Thin-walled titanium vessels are formed using pressure to shape and emboss thermally plasticized titanium. The three-dimensional trajectory of a CNC tool, whose path is the choreographed spatial manifestation of a digital code translated into a mechanical process, produces the surface articulation. The pattern on the original Clove-surface molds accentuates the cutting geometry used to produce each of the specific forms, producing an affiliation between surface relief and form. A series of major seams located along the surface's construction lines, or “isoparms,” modulates regions of space captured through surface manipulation, inflection, and invagination. These seams regulate the nonuniform cellular logic of the individual vessels in relation to the complete Clove ensembles.

At the urban scale, Lynn's award-winning competition project Kleiburg Housing Complex Transformation, for the Amsterdam district of Bijlmermeer, the Netherlands, engages a series of intricate connections. On the city's periphery, the existing 500-unit Kleiburg social housing block was slated for renewal in response to more extensive redevelopment and changing demographics in the neighborhood. The design transforms the existing block through a new system of vertical circulation housed in a series of more than 150 uniquely shaped vertical steel trusses

clad in a semitransparent stainless-steel fabric. These customized exterior trusses are conduits for new escalators and elevators to be hung on the existing concrete structure, allowing for the redistribution and absorption of existing corridor space into the interior of enlarged living spaces.

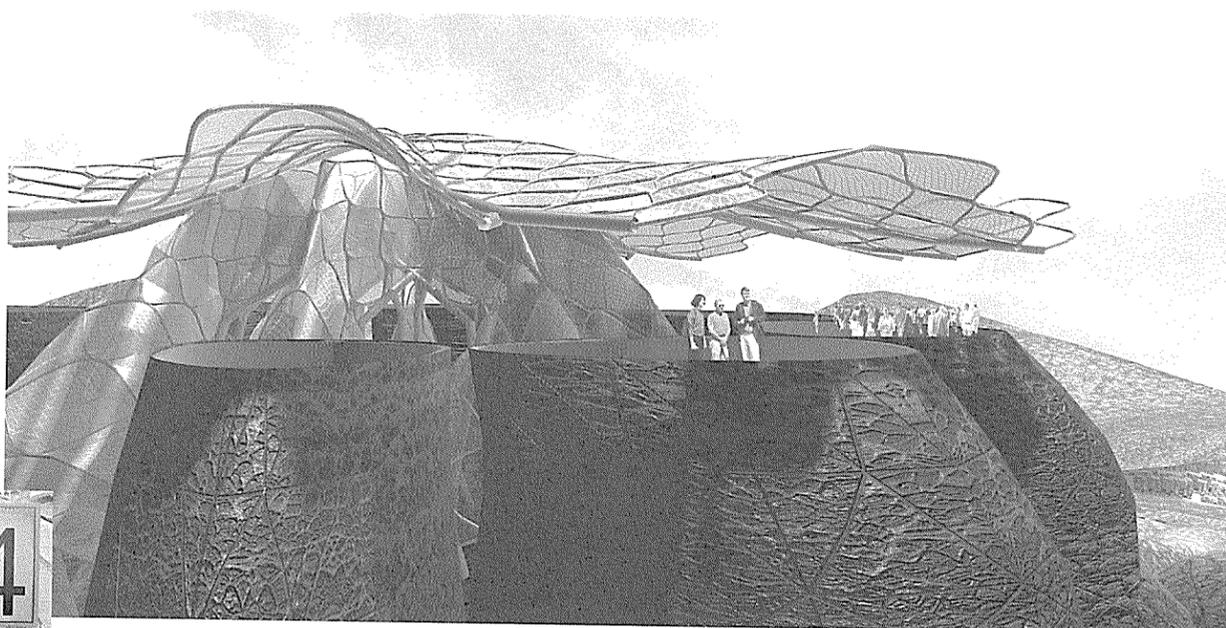
At Bijlmermeer, Lynn addresses issues of large-scale patterning and rhythm on a scale that transforms the architectural and social organization of the existing repetitive block structure. The system of trusses constitutes an inhabitable skin that establishes intricate connections between the existing concrete structure and new elements that redirect pedestrian circulation vertically or along a bias to produce a variety of spatial configurations for the local housing-unit clusters. The series of truss elements that forms the skin gradually inflects and transforms according to a logic of interpolation as it migrates across the concrete structure. This incremental variation through the skin provides for an organization in which the adjacency of one element to another produces a field of apertures, which are designed to provide a variety of views and lighting effects.

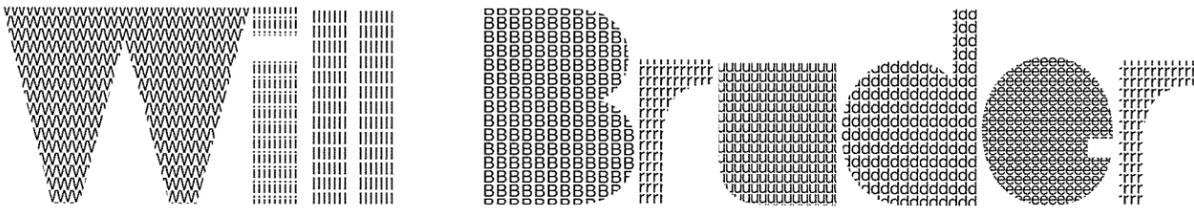
Lynn proposes what he considers to be an emerging sensibility in the scope of artistic, design, and architectural production as the curator of the forthcoming exhibition *Intracacy* (January 17–April 6, 2003), at the Philadelphia Institute of Contemporary Art—University of Pennsylvania. Works in the show use technical innovations to produce complex compositions that exhibit diversity and variation on a local scale, and coherence and holism on a more extensive scale. Lynn examines intricacy through isolated instances in the participants' work, in which systems of visual and material organization become responsive to one another, modifying and registering their respective effects. The work in the exhibition integrates and adapts contemporary mechanical processes, which enable fine granulations and connectivities to be registered across larger monolithic forms. Participants in the *Intracacy* show include artists Bonnie Collura, Chris Cunningham, Tom Friedman, Adam Fuss, Fabian Marcaccio, Roxy Paine, David Reed, and James Rosenquist; fashion designer Hussein Chalayan; architects Karl Chu (Metaxy), Peter Eisenman (Eisenman Architects), Farshid Moussavi and Alejandro Zaera-Polo (Foreign Office Architects), Wolf Prix (Coop Himmel(b)lau), Jesse Reiser and Nanako Umemoto (Reiser + Umemoto), Preston Scott Cohen, and Nader Tehrani (Office dA).

Lynn's own work speculates on the degree to which intricacy as a principle of subdivision, modification, and cohesion has the capacity to produce a multitude of spatial effects specific to issues of scale and materiality.

—*Marcelyn Gow*  
Gow is a partner and cofounder of the design collaborative Servo, and teaches at UCLA in the Department of Architecture and Urban Design.

Greg Lynn FORM, Ark of the World Museum, San Jose, Costa Rica.  
Courtesy Greg Lynn FORM, 2002





**Will Bruder, of Phoenix, Arizona, will be the Bishop professor at Yale in spring 2003. He was interviewed by Martin Finio, critic in architecture, this past fall.**

**Martin Finio:** You've taken a decidedly unconventional route to becoming a professional architect. I'm interested in what advantages or disadvantages you think that brings to teaching in an institution, or academy, like Yale.

**Will Bruder:** It's not the academy, or the independence from the academy, that makes you. It's just a different way of looking at things. To constantly be putting out there that there are different ways of engaging things with every commission—with every opportunity to think differently—that's a good thing.

**MF:** Do you see things in the formal academic architectural education that you'd like to change?

**WB:** The academic has become a professional unto himself who is alienated from the practitioner. There was a much closer bond between those two realities, the zenith being in the 1950s and early 1960s, before Vietnam. There was an optimism among makers after WWII, and among people coming from Europe, where the academics and the practitioners were the same. They shared similar optimism, ideals, and agendas. And I think during the quagmire of Vietnam and the unwinding of Modernism into Post-Modernism, we lost a lot of that compatibility and mutual respect for one another. So I think if there is something to be changed, it's to bring that back. There seems to be a real understanding of that need at Yale.

**MF:** Can you tell me about your plans for the spring studio?

**WB:** It will deal with people and place making. I'm looking at a problem for the town square in Jackson, Wyoming. This square has four antler arches as entry portals. They still have stagecoaches and late afternoon shoot-outs there in the summer. It's a place that doesn't know if it's a stage set or if it's real. It doesn't know its meaning. On one of the corners I want to have the students work on a program for a museum of contemporary photography. The building will also include a gourmet restaurant and affordable housing, which would be required of a real project, because now everyone has to commute over to Idaho to find a place to live. It will have a certain vertical density; I want to make an example of the density that I think needs to be there.

**MF:** You also have work in Wyoming. Does this program reflect what you're currently doing there?

**WB:** Not at all. I have a library, a white-water rafting company, an advertising agency, and two houses. They're all different. And they've all been attacked totally differently. I want to deal with the question of what is a contemporary museum. I want to deal with issues of the New West and how urbanism has evolved out of it.

**MF:** Your work and rhetoric have been rooted in the desert—and you're known as being an architect of the desert—yet now you're building in places as far away as Maine, Wyoming...

**WB:** Madison, Boise, California, Nevada—the whole spectrum of the country right now.

**MF:** So how does what you know about living in the desert inform that work, and what does this new work bring back to the desert?

**WB:** It gives me an opportunity to prove that my work is not about style but about an attitude, about curiosity and questioning. I want to bring an attitude of inquiry and respect to a place. I'm interested in the whole gamut—from geological or biological traces of a place, to the historic and the material. Along with analyzing problems in functional ways, I hope I can bring a depth of architecture that is colored by a place. The more opportunities I get like that, the better I can become a desert architect, because when I go back I can ask better questions about things that maybe I had taken for granted there.

**MF:** Are there thoughts or positions about your practice that you had as a younger architect that you have since abandoned or changed? Do you see yourself as having evolved?

**WB:** I'm much less interested in object building. I regret having lived at the edge of the city, in the distant desert. I wish I'd moved to a city much sooner. You have to live in a city before you can understand the consequences we often take for granted just driving by a city. There wasn't as much of a desire for integration into the fabric of the city in my earlier work as there is now. I lust to really get into the fabric of cities, insert buildings that are about a connectedness, a point of movement. I'm interested in how facades talk to other facades, how there's a real richness we experience so comfortably in older cities and elsewhere on the planet.

**MF:** Was it the library, and having succeeded with it so wildly, that made you come to this conclusion?

**WB:** No, I think it's more *since* the library. The library is certainly a point of reference, but I think my extended travels over this period of time—the last decade or so—with a new set of eyes, expanded it. The willingness to accept change and to look deep inside myself. One day we sat around the studio, just having a conversation, and we realized that it took 1,200 miles a day for my staff to come and go from my idealist, energy-efficient, wonderful little paradise environment out in the desert. When I first moved out there it was about 40 minutes to the city. It was now anywhere from an hour and 15 minutes to an hour and 45 minutes to those same places. I had become a very angry person. I was also chasing large building commissions—becoming a bridesmaid too much—and I had to look at myself and say, "Why am I not getting this job? What is this all about?" I realized that I couldn't live in the desert and inspire confidence in the people whom I wanted to trust me with their urban problems. You know, I just spent two weeks in Europe and saw it as I've never seen it before. I realized I was not being daring as an architect; I wasn't being the open thinker I thought I was.

**MF:** As you travel and as your work takes you farther from home, there are obviously greater demands on your time. How have you had to adjust the way you manage your office?

**WB:** The move from the desert to the city has been profound. There is a calm and a focus; there is a perspective from those

windows that rolls over into the work every day. The staff has never been more content, and I've got great leadership developing in two of the long-term people. The computer's also interesting: it's helped even with my own personal inability to embrace it, which does not compromise my respect for the tool and what it can help me do.

**MF:** What would you ideally like to be working on right now?

**WB:** I have all my ideal projects. I have four library projects, an art museum going down, and two really neat housing projects, one 50 units and one 5 units, both near Phoenix, Arizona. The larger one is mixed-use, so there will be a supermarket, a gourmet grocery, and a gallery.

**MF:** Is that your first housing project?

**WB:** Yeah. It's a developer from Canada, a father and daughter, and so far they are dream clients. We're going to be working on the Phoenix light-rail stations, including all the way from the art museum to the airport. With 13 stations, we can turn it into something really good. I guess my disappointment or frustration right now is that though these wonderful cultural projects possess the ambition behind them to exist, people are wary of bond issues and taxes. So they use our experiments and images for fund-raising. In every case you get a momentum, but then there's no continuity for the studio. Every one of these libraries is in the same position; we're hamstrung by the fact that there's no money beyond the first phase they've paid us for. I would just love for a client to call me and say, "Hey, we've got \$35 million, we want you to do this great building, go for it." I'm

totally ready; I've got this staff to make these things really good, and I want to see the next buildings built.

I'm really excited about teaching at Yale. It's going to be a chance for me to develop a whole bunch of ideas about working with people to make architecture—how we create architecture that is respectful of place, which gives us all the right clues as to how we experience it. I want to look at the Modernist realm of building with the students and analyze what it means.

**MF:** Teaching how to value research?

**WB:** That's a lost tool. I want us to challenge one another to ask good questions. It's going to be great fun.

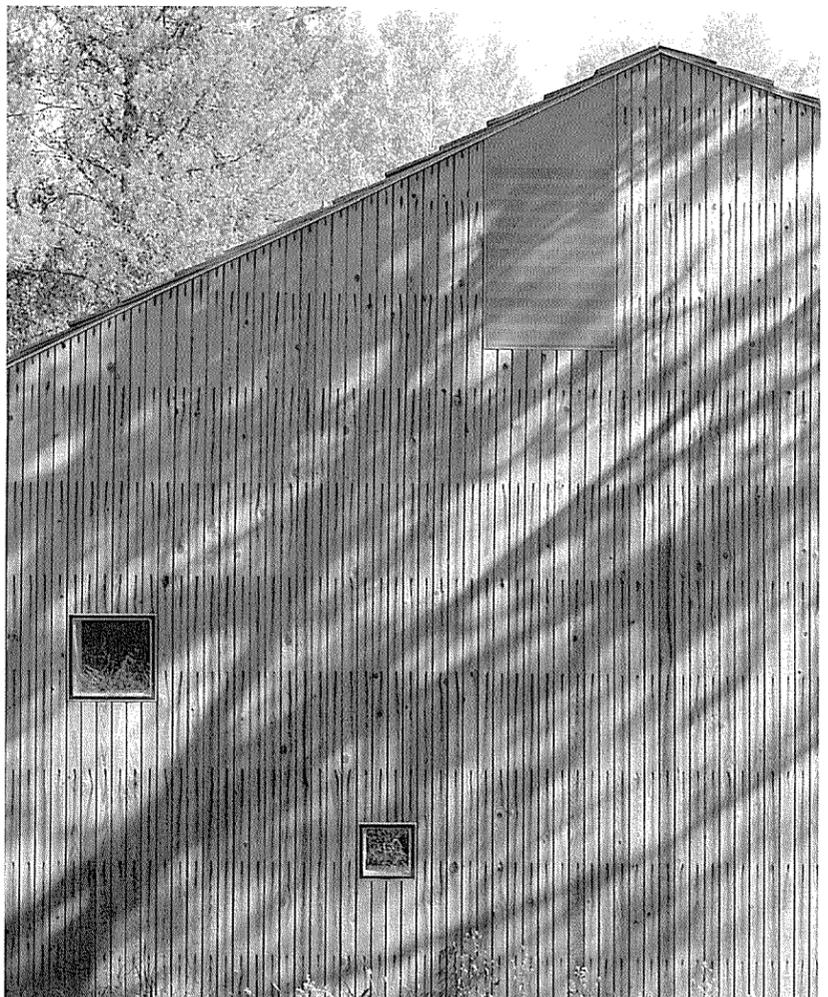
**MF:** Where do you want to be in ten years?

**WB:** That's a work in progress. I guess it would be interesting to be in a position to work comfortably on one wonderful commission, to be able to immerse myself totally in the pursuit of a perfect thing, at a scale in the community and in the world that would make a difference.

**MF:** It means still practicing?

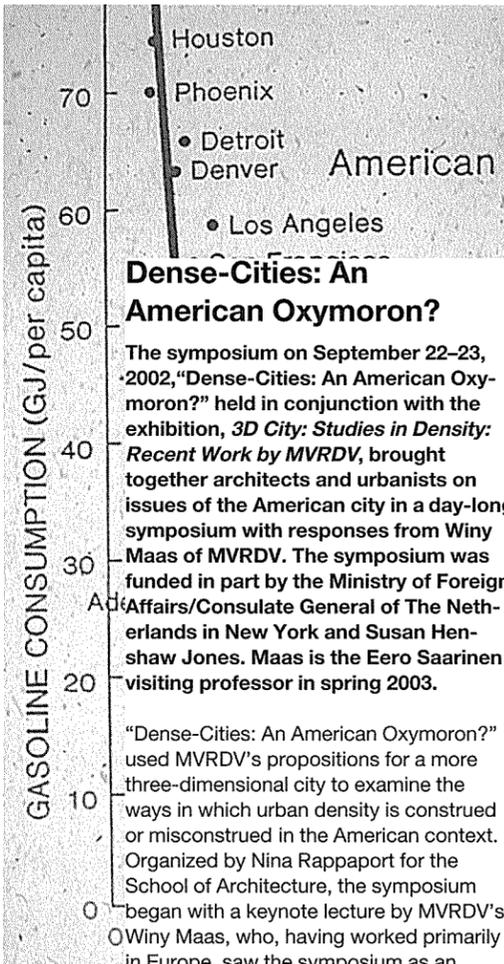
**WB:** It's probably still practicing, but I can't say for sure. I think there's a whole bunch of things I want to discover in myself. I like to be more the artist than less the artist, but I don't know what that means in terms of practice. I don't even know where that place might be.

*William Bruder, Riddell House, Arizona. Photograph courtesy William Bruder Architects*



# Dense-Cities

Country	(thousands)	(thousands projected)	(sq. mi.)	(pop per sq. mi.)	City, Country
Yokohama, Japan	25,434	29,971	1,089	23,356	Bagota, Colombia
Guadalajara City, Mexico	16,901	27,872	522	32,377	Santiago, Chile
Brasília, Brazil	14,911	25,354	451	33,062	Milan, Italy
New York, U.S.	14,598	14,648	1,274	11,458	Tianjin, China
	13,665	21,976	342	39,956	Leningrad, USSR
	13,562	14,333	495	27,397	Nagoya, Japan
	10,750	12,911	535	20,093	Manchester, U.K.
	10,462	14,068	209	50,057	Madrid, Spain
	10,137	15,357	95	10,670	Shenyang, China
	10,116	14,169	260	38,907	Philadelphia, U.S.
	9,873	11,121	379	26,050	Pusan, S. Korea
	9,638	10,714	1,110	8,682	Barcelona, Spain
					San Francisco, U.S.



## Dense-Cities: An American Oxymoron?

The symposium on September 22–23, 2002, "Dense-Cities: An American Oxymoron?" held in conjunction with the exhibition, *3D City: Studies in Density: Recent Work by MVRDV*, brought together architects and urbanists on issues of the American city in a day-long symposium with responses from Winy Maas of MVRDV. The symposium was funded in part by the Ministry of Foreign Affairs/Consulate General of The Netherlands in New York and Susan Henshaw Jones. Maas is the Eero Saarinen visiting professor in spring 2003.

"Dense-Cities: An American Oxymoron?" used MVRDV's propositions for a more three-dimensional city to examine the ways in which urban density is construed or misconstrued in the American context. Organized by Nina Rappaport for the School of Architecture, the symposium began with a keynote lecture by MVRDV's Winy Maas, who, having worked primarily in Europe, saw the symposium as an opportunity to develop a better understanding of American urban conditions.

During the past decade young architects in the United States have been looking longingly toward what has appeared, in the wake of Rem Koolhaas/OMA's great success, to be a renaissance in Dutch architecture. Particularly compelling are not only the freedom and broad ambitions Maas and his collaborators, Jacob van Rijks and Nathalie de Vries, at MVRDV have brought to their work but the fact that they have been able to build a number of innovative projects. Yet what ostensibly elevates MVRDV's status is the proposition that it's work constitutes an ongoing program of applied research engaged with the complexities of contemporary urbanization. Focusing primarily on the firm's studies, the exhibition and symposium provided a perfect opportunity for me to confirm my suspicion that what MVRDV proffers as urban research is more often than not a highly speculative form of problem-solving (another potential oxymoron). Using MVRDV's work and the person of Maas as a foil against which to scrutinize the American city raises important questions about geographic context and cultural sensibility, as well as the relationship between design experimentation, empirical research, and practice.

### Lively Exchange in the Dense Air of Hastings Hall

Eight distinguished panelists representing varied American perspectives made presentations, and Maas followed each with ruminations and questions. The format was refreshingly different from most academic symposia in that Maas was the visiting foreign interlocutor, and informal discussion was encouraged. After a welcome by Dean Robert A. M. Stern and an introduction by Nina Rappaport, the four morning panelists—Michael Sorkin, James Corner, William Burch, and Brian McGrath—presented an ostensibly academic "big picture" perspective. Fred Koetter, Marilyn Taylor, Philip Aarons, Douglas Kelbaugh, Alexander Garvin presented more practice-based case studies in the afternoon.

### A.M.: "The Big Picture"

"Density of encounter is the substrate of sociability and the material basis of democracy" —Michael Sorkin.

In particularly fit form, Michael Sorkin began with a minilesson on the roots of our contemporary dilemma, outlining the dual impulses of "utopian perfectibility." This concept includes the "prospective" and "rationalist" urb emerging from the Enlightenment, and the countervailing reformist urbanism, which takes the modern city as a manifestation of and means through which to ameliorate social and ecological ills. Although past and present literature addressing issues of urbanization is quite rich, Sorkin pointed out that design practice today is dominated by either mock science (e.g., the neofunctionalism of our Dutch colleagues) or mock history (e.g., the if-you-build-it-like-it-was-before-it-will-be-like-it-was-before of the New Urbanists). Following in the tradition of the Chicago School, Sorkin sees physical density and cultural heterogeneity as essential catalysts for social mobility and democratic political empowerment. He calls for cities to be understood as sites for dense and random encounter, and for urban culture to be buffeted by the optimization of local assets in the context of a global ecology. He drew on a number of recent theories to support his propositions, including William Rees's idea of the "ecological footprint."

With his concluding remarks, "Sprawl is unsustainable. Cities are the cure," Sorkin distinguished between cities and urbanization as a more general phenomenon. Urbanization includes what he sees as a socially and ecologically intractable "sprawl." By contrast, the city is an evolving yet somehow limited entity, essentially a potential zone of authenticity and resistance to the homogenous, wholly consumption-driven logic of sprawl.

Leaving aside the meaty issue of Sorkin's discreet but insistent use of the term *authenticity*, Maas tried to engage Sorkin on the means by which an ecological, if not democratic, city could be more specifically formulated. Sorkin would have none of it, preferring to challenge Maas and his compatriots for being on the wrong side of the political fence when it came to the repressive forces of globalization.

James Corner also offered a history lesson, but one not prone to definitive judgments about *sprawl*, a term he assiduously avoided using. Revisiting the superhierarchical redeployment of density in Modernist paradigms such as Le Corbusier's Radiant City, he pointed out how this mind-set is echoed in the "totalitarianism of method" implied by OMA's Point City/South City, Project for Redesigning Holland of 1993. While acknowledging the rhetorical power of the OMA project, and Maas's by extension, Corner questioned the strategic value of such work in light of the entrenched patterns of land development and systems of representative government that qualify working on the ground today. He made the obvious (but necessary, given the subject of the symposium) observation that the Netherlands is already among the most densely built countries in the world, and that the United States taken as an entire territory is not, and therefore presents

other challenges and opportunities. Citing a recent Brookings Institute study that shows Los Angeles to be the most densely populated metropolitan region in the continental United States, Corner posited that the U.S. model of "dense center-sparse periphery" urbanization is over. The new American city is and will continue to be characterized by an extensive, dynamic, horizontal field of tertiary forms and programs that dissolve distinctions between humans and nature, held over from modern mechanistic theories of urbanism. In pointed reference to both MVRDV's "calculations" and insistence on highly vertical forms of density, Corner stated that though "numbers don't lie," they might not always allow us to see the phenomenal ways in which new amalgams of cultivated landscape, buildings, and infrastructure thicken the surface of the new city and suggest a highly urban yet horizontal lifestyle.

Bringing into focus problems faced by old American cities, where there are thousands of vacant lots and endemic poverty, William Burch, an urban forestry professor at the Yale School of Forestry and Environmental Studies, provided a stark contrast to the "Light Urbanism" solutions of OMA and MVRDV. Burch's work is grounded in an empirical assessment and analysis of material class-based socioecological factors driving the urbanization, or disurbanization, of the United States. Referring to the symposium's title, he reminded the audience that American society consistently reveals profoundly oxymoronic proclivities that are bound to be reflected in our patterns of urbanization. One example Burch offered was how the frontier mentality, which manifested not only in the western expansion but also in widespread suburbanization, reflects the American passion for individualism. Yet alongside this desire for autonomy and freedom of expression comes the "passion," so often documented in literature on the suburbs, for everyone to "fit in" and behave in the same manner.

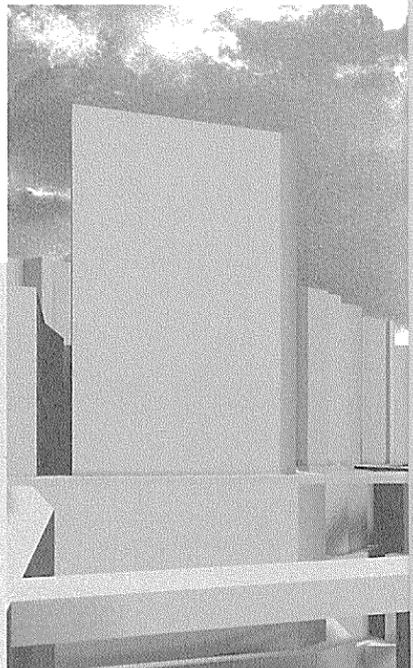
Wielding an "antique" overhead projector (software not included), Burch stressed that people in the United States choose where to live based on self-interests that reflect conflicting, sometimes hypocritical desires. Rational or not, security, access to recreational and commercial amenities, and saving time are what middle-class Americans are primarily interested in. In a direct but probably unintentional critique of New Urbanist theories of community, Burch described the United States as a highly mobile society in which people cycle through environments tuned to the advancing stages of life, from youth to retirement. He offered the prospect that saving time, owing to more compact relationships between destinations, is the only thing that will draw "working families" back and redensify the decaying, formerly industrial cities in the United States, albeit with more suburban patterns of redevelopment. Finally drawing on his fieldwork with poor youth in cities such as Baltimore, where he involves them in cleaning and "forestry" vacant lots and revealing and fixing drainage and sewer systems, Burch argued that urban ecology may function as a form of social capital for the disenfranchised.

Brian McGrath closed the morning with a presentation that was short on words but offered an extensive demonstration of his digital model Manhattan Transformations, which shows the pulse and profile of densification on Manhattan Island during the past century. Among other things McGrath's model visualizes two correlates of density. First, high-rise development tracks the booms and busts of the economy; second, as patterns of new development migrate to new sites across the city, development begets development (i.e., high-rise development often raises adjacent land values and produces pockets of great density distributed unevenly throughout the city). Although intrigued by the way in which McGrath had organized his analysis of Manhattan's development, Maas expressed frustration that he was not willing to become more instrumental. Why not, in the manner of MVRDV's FunctionMixer 16.0, use such tools to model new scenarios? McGrath didn't respond, but the exchange left open the question of what ways urban design research should be "operative," to use a Tafurian turn of phrase. Can't visualizing history three-dimensionally function as a way to change how we perceive and plan the city?

### P.M.: "The Practitioners"

Bringing both research and war stories from his urbanism-centered practice, Fred Koetter introduced an unexpected intergenerational flavor to the exchange with Maas. The students in the audience probably weren't aware of the subtle genealogy that links Koetter's work to that of Maas's old boss, Koolhaas. The two are roughly the same age, and Koetter published *Collage City* with Colin Rowe in 1978, the same year Koolhaas published *Delirious New York*. Perhaps more important, O. M. Ungers influenced both Koetter, who Ungers taught at Cornell and Koolhaas, who worked in Ungers's office. It was Ungers who revived interest in the aesthetics and monumental infrastructure of Russian Constructivism which he combined with the more morphological tendencies of the German rationalist tradition, from Schinkel to Hilberseimer. Scripting aside, the formal language of Koolhaas's often cited 1972 Architectural Association thesis, "Exodus, or the Voluntary Prisoners of Architecture," and much of OMA's early work is unimaginable without Ungers's influence. The same could be said for Koetter and Kim's highly typological building-block approach.

So despite the substantial differences in style and feasibility, Koetter and Maas share some roots and appear to be working on some of the same issues. In projects such as those he showed for University Park, in Cambridge, Massachusetts, Koetter is searching for generic building types able to absorb changing uses and recombine to make existing "second-growth" cities denser than standard development formulas allow. Similar notions are given a more extreme and abstract, if less tenable, expression in MVRDV's KM3 project. Under questioning by Maas, Koetter, alluding to issues presented by some of the projects in the gallery and playing the role of the more seasoned professional, politely outlined



101	31
352	79
735	468
894	448
25	79
195	65
137	32
106	274
165	88
135	54
196	154



the physical dimensions, daylight, and air-exchange levels that discipline the deployment of density in contemporary cities.

The next presentation, by Marilyn Taylor Chair of SOM, along with the exchange with Maas that followed, was the most riveting and somewhat ironic moment in the symposium. Ironic because Maas shares with many of his Dutch colleagues as well as many others of a certain neo-avant-garde stripe, a serious flirtation with the machinations (or aesthetics?) of globalism, corporate culture, and international bureaucracy. Here Maas was faced with the work of SOM, a firm that procures and executes projects in the world of extra-large corporations, governments, and institutions.

Taylor led the audience through an array of SOM's urban projects, including studies for Lower Manhattan and the Consolidated Edison Site in Midtown Manhattan, and a huge development in Singapore, all dealing with high-density forms of development. Taylor acknowledged that Singapore is not, after all, a democratically governed country, and therefore the terms under which development may happen are not necessarily applicable to our situation in the United States. Nevertheless, she argued that SOM's project demonstrated a sophisticated and timely approach to questions of how to create a huge new piece of the city that can sustain extremely high densities (above 12 FAR on many parcels) while maintaining both a dynamic uses-and-scales mix and a flexibility in the way the project could get built out over time. The Singapore project presentation included a detailed proposal for a 1,000,000-square-foot waterfront building complex replete with huge (very Dutch) cantilevered planes of sheer glass shifted in the body of the building to reveal cube-like open-air sky lobbies.

In his follow-up comments Maas proposed to "theorize [Taylor's] presentation." According to Maas, one thing was missing: SOM had accommodated the clients' need for flexibility, but what about SOM's need for flexibility? Did SOM have the flexibility to "reconceptualize the [Singapore] plan"? Rather than challenge the intellectual foundations, ethical boundaries, or formal properties of the work, Maas coyly implied that firms such as SOM miscalculate the need for procedural flexibility and lack the creative independence or intellectual will to "experiment." Is experimentation the only thing that distinguishes the work of SOM from MVRDV? Judging from the work Taylor showed, SOM seems, at least from an aesthetic standpoint, quite nimble, if not "experimental." Moreover, in the maps, diagrams, and 3-D animation of the Singapore project, SOM's design staff seems to have already absorbed and mastered the language of flows, bands, and fields that (almost) yesterday was the province of just a few, mostly of Dutch extraction. Are the differences between SOM and MVRDV merely ones of process, or is a differing idea of and vision for the city at stake? Or was Maas just displaying anxiety at being covetous of SOM's share of the architecture market while knowing that his own particular share of the market depends on his firm retaining the mantle of design-provocateur pushing the envelope?

A symposium concerning density in the American city would not be complete without the perspective of a real estate developer. Philip Aarons of Millennium Partners demonstrated, without the aid of any visual evidence from his numerous large-scale developments, how a well-informed, sophisticated client like himself organizing and financing a project can build the kinds of dense hybrid projects architects and urbanists have been drawing and arguing for in the past quarter century. Using an operation out of the OMA lexicon, Millennium's project facing the Commons in Boston, designed by Gary Handel & Partners, locates a sweeping streamlined bar and lounge on a mezzanine falling between an open network of stores on the ground and a health club, massive multiplex, hotel, and condominiums upstairs. Yet, as a colleague reminded me, Aarons and Millennium are at the "top of the food chain" in terms of developers willing and able to undertake projects of this sort in the United States. Too few others exist.

After Aarons gave some cause for optimism, Douglas Kelbaugh, dean of the University of Michigan School of Architecture, returned to the long-term big-picture scenario of land development in the United States, and delivered his lament on the lack of idealism among the younger generation of architects and

academics. Kelbaugh believes we are not grappling with the fundamental issues, including the deterioration of community life and the depletion of natural resources. Where, he asked, is the will to challenge governmental policies that facilitate sprawl development by hiding the utility and transportation costs associated with new development and further help maintain perversely low prices for gasoline? Unapologetically juxtaposing the radical posture represented by MVRDV's exhibited work against what he sees as the more ethically attuned problem-solving ethos of New Urbanism, Kelbaugh questioned avant-garde equations between speed of movement or physical mobility and the idea of social mobility. According to him the problem is that the United States has too much space and therefore cannot see clear to a sustainable urbanism based on the planned reform and reuse of developed areas.

Drawing on his book, *The American City: What Works, What Doesn't*, Alexander Garvin—who was pleased to come to a conference on something other than the future of the World Trade Center—gave the last presentation of the day. He reviewed the way in which downtown redevelopment projects have evolved in a number of American cities, specifically in terms of their efforts to create, maintain, or reattract a critical mass of activity. He illustrated how difficult it has been for many of these cities to create a viable nexus of attractive retail and commercial uses with convenient public transit and car access. Revealing that many downtown areas claiming to have been successfully revitalized really have only one vibrant corridor of activity, Garvin showed that the chimera of the "urban festival" often evaporates just one street over. By comparing how issues of climate, population size, and class stratification qualified the deployment and effect of skywalk systems in several American cities, Garvin deftly but probably unintentionally located some of the uncanny devices of Maas's 3D City in a real, if mundane, American context. Nevertheless, in conversation with Maas he expressed some optimism that, after the recent reverence for everything old that was an understandable aftershock of urban renewal, there is an emerging openness to new ideas concerning city-making in the United States.

In his closing comments Maas observed that the oxymoron constituted by the conjunction of density with the American city had been "evaporated" by virtue of the issues raised by the presentations. He also expressed the sentiment that perhaps participants had been "too polite" to him. But Maas had set the tone: in contrast to the strident manner of his keynote and the boldness of MVRDV's work, he listened intently to all the speakers and was often circumspect, if not deferential, during the discussions. Almost all the participants engaged questions of what constitutes density, where density should occur, and whom density serves in the American city. The question that was never directly broached, perhaps out of politeness, was whether density is the proper lens through which to pursue questions of design and urbanization in an already developed society such as the United States.

Achieving "efficient" building densities and then controlling them was an aspect of industrial development before the turn of the last century in the United States. Today, designing for and regulating density is a pressing issue for many urbanizing areas, like for example, China. But in Western societies, particularly in the United States, as Burch pointed out, self-interest and lifestyle choices drive urbanization. Sorkin may dismiss the suburbs as a false consciousness, and many of us may agree with him, but let's not forget that the United States was founded on the prospect of private land ownership and that the postwar suburb was perhaps an effort to deliver that dream to the middle classes. The American city has never much accepted the ideals of the public sphere associated with European humanism. Such ideals are surprisingly taken for granted in MVRDV's 3D City. To make a better city in the United States, one must begin by understanding that it is not a new situation, that where "public" space is concerned, the lights are on but nobody is home.

One way for the architect-urbanist to gain agency, even power, in the unwieldy context of contemporary urbanization is to get out ahead of the moneyed interests, politicians, and bureaucrats in identifying

potential sites, programs, and agendas to pursue. Isn't this what MVRDV offers as a lesson to the American scene? Perhaps. But beyond declaring the unbearable banality and inefficiency of office parks as a motivation for the A20CITY project in Rotterdam, shown during the keynote lecture, I kept waiting to hear Maas articulate his utopian motives for making a better city. In what ways do MVRDV's urban scenarios portend, rather than just assume, a better, more beautiful, more liberating, more sensual, or more democratic city? Do the studies offered allow us to make meaningful distinctions between urban situations in need of design attention and red herrings floated for project-making potential? Too often in this work, to quote Sorkin, "premise becomes conclusion," and urban proposals are justified as the objective result of functionalist equations of available capital investments and data borrowed from some omnipotent information flow, all rendered visual by (refreshingly crude) computer software. The critical question about MVRDV's work becomes, By what means are the "data" from these "scapes" supposedly constructed, derived, and evaluated as analogs of social, economic, and geographic reality, let alone as ciphers of utopian potential?

Or am I taking it all too literally? Perhaps MVRDV's FunctionMixer 16.0 and RegionMaker software, which Maas showed in his keynote, are as farcical as they sound—functionalism with a wink and a nod: metafunctionalism. If so, who is in on the joke? As the Dutch Pavilion at the Hannover 2000 Expo showed, MVRDV is quite skilled at making urban-themed buildings. A virtual demonstration farm of Dutch Urban Ecology, the pavilion is among a number of the firm's projects that truly float a provisional city-in-miniature—but this is something quite different than conducting serious empirical research leading to broad or critical theories of urbanization. And I thought we had come so far from the nostalgic rehearsal of a phantom city in Aldo Rossi's *Teatro del Mondo*.

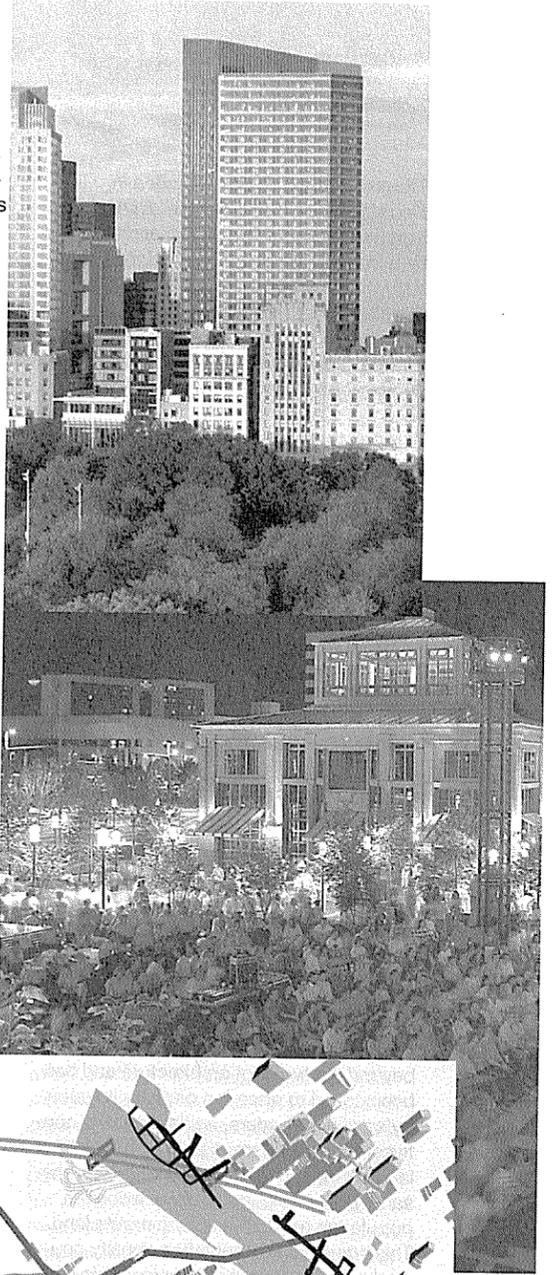
—Richard Sommer  
Sommer is an adjunct professor at Harvard GSD.

Opposite: World cities population and gasoline consumption graphs.  
Courtesy Douglas Kelbaugh

Middle from top: MVRDV, KM3, 1999, courtesy MVRDV  
Koetter Kim & Associates, University Park, Boston, Massachusetts, 2002. Photograph courtesy Koetter Kim & Associates  
MVRDV, Donau-City, Kissing Towers, 2002, courtesy MVRDV

This page, right: Millennium Partners, Ritz-Carlton Hotel and Towers, Gary Handel & Partners, 2002. Photograph courtesy Millennium Partners  
Koetter Kim & Associates Chattanooga, Tennessee, 2002. Photograph courtesy Koetter Kim & Associates  
Brian McGrath, Manhattan Timeformations, 2002

This page: (1) Douglas Kelbaugh, (2) Winy Maas, (3) Marilyn Taylor, (4) Brian McGrath, (5) James Corner, (6) Phil Aarons, (7) William Burch, (8) Fred Koetter, (9) Michael Sorkin, (10) Alexander Garvin



# The City of Ideas

46 118 68 126 69 1728 79 85 80 2142 66 120

The exhibition *3D City: Studies in Density, Recent Work* by MVRDV is the first exhibition of the Dutch architecture firm in the United States. Initiated at Yale (September 9–October 25, 2002), the show traveled to the Taubman College of Architecture and Urban Planning in Ann Arbor, Michigan, (November 4–December 12, 2002)

Through the small line drawing in the back of the catalog to the exhibition it is possible to get an enhanced view of the position occupied by a power broker—that is, if one subscribes to the adage that information is power. It is a great diagram of just how dense the projects and models of city concepts were projected to be and, in that light, might be carefully reviewed before entering the black box of the gallery. The conceptual brainchild of MVRDV, *3D City* is the first U.S. show devoted to the firm and features current work relating to issues of density. The video presentations, combined with model installations, were designed and organized at Yale with exhibitions director Dean Sakamoto. The exhibition, which is traveling to universities across the United States, is information-heavy in the best sense.

A popular search engine takes 19 seconds to discover 5,300 sites connected to information about MVRDV. Although the Rotterdam-based firm is just ten years old it has managed to commandeer attention beyond the world of architecture and has been called to attention often by its country's political leaders, agribusiness executives, and a vociferous public. The Netherlands is indeed dense. Approximately the same size as Denmark, it has twice the population and half as much arable land. This condition of population density coupled with the scarcity of developable land is cited as the primary cause of the international outlook and risk-taking nature of Dutch society. Their perspective, as directly reflected in Dutch design, has seen at least a decade of stunning expression by Droog Design, Koolhaas/OMA, Adrian Geuze, UN Studio, and Weil Arets, to name only a handful of the most sought after.

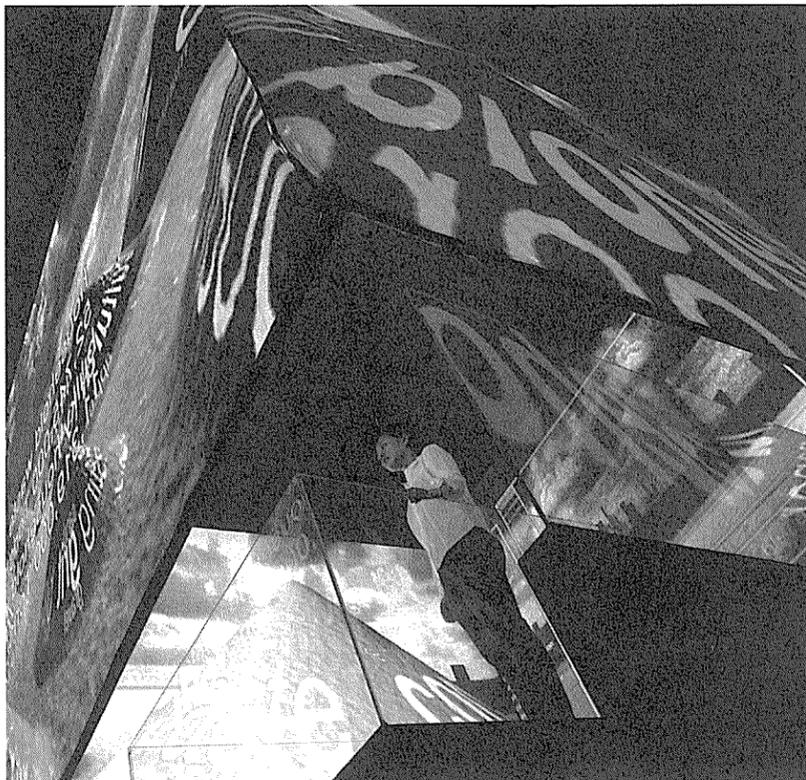
But the work of MVRDV is not only about the conditions of its country; it is a decisively new methodology of dealing with urbanity, habitation, and its permutations. This is distinguished in particular by its disinterest in the city as an object. The firm has stopped referring to urban form as "the city." Although data related to living in cities exists—including Climate City and Metacity/Datatown—in perusing videos on exhibit I noted with particular pleasure a distinct absence of reference to the city as an abstracted or visual entity separate from its information. Specific conditions create information that is in turn mined by these architects for its larger social, cultural, and economic value. Information is part of the broader approach that sets their work apart from a clever manipulation of form and regulation. The conditions of population density, settlement, construction mode, and building environment are cause for the erasure of subjectivity—the blurring of the boundaries between the subject and the object. As shown and as practiced, the projects exhibited a superb set of new experiments whose intention seems to provoke societal transition.

MVRDV's deliberate blurring of the distinction between information and formation wreaks havoc on the way rules are normally set for describing urbanity. By using their research to open up the possibility that "the Netherlands is a city" or that the impossible odds of population growth and limited space lead to "an urbanism that generates space instead of consuming it," they create the cognitive conditions for change.

Reflecting on this lack of "city consciousness" unexpectedly reminds me of the advantage my daughter has over me. There is nothing special about her except that she is two. As any good book on child development will tell you, she is unable to distinguish between what something looks like to her and what it is. As Piaget's experiments demonstrated, when two identical glasses are filled with the same amount of water and placed in front of a child, the child agrees readily that they are the same amount. However, when the content of one of the glasses is poured into a taller, thinner glass, resulting in a higher water level, usually the child answers that the taller glass has more. When the water is poured back to demonstrate that it is still the same amount invariably the child will say something like, "Yes, it's now back to being the same." This sublimely simple experiment shows that, for the child, perceptions alone don't change; rather, the world itself as a consequence changes. But I know from watching my daughter that this is a long way from where she started. As a newborn, she saw the world as an extension of herself, and anything out of her sight ceased to be. This gradual construction of "the permanence of the object" lays out the essential truth that the constituting of any "objective" world itself is a world independent of one's experience of it.

In the same way, MVRDV's work in housing and in urban design can be seen as a developing body of work that describes the world of the city independent of the specific experience of it. In defining a method that doesn't pretend invisible issues don't exist, the firm is able to orchestrate information rather than perform an analysis that excludes data that can't be understood as design information. The method reflects at the very least an attitude that knowing what something looks like may have little to do with what it is. Cities are not singular, and in each of the information eddies there is a distinct separate reality, with a logic, consistency, and integrity all its own.

The opportunity to think differently is critical to change. Urban design is about understanding the potential for change in urban environments and describing it so that it can be expressed physically. Historically there have been groups—for example, the Situationists—who have relied on the methodology of pure personal experience. There have also been periods during which concentration has been focused on finding larger form-driven ordering principles. Urban design has always relied on streams of observation-led data as well as that derived analytically. In discussing human development and Piaget in particular, psychologist Robert Kegan writes, "Something cannot be internalized until we emerge from our



embeddedness in it, for it is our embeddedness, our subjectivity, that leads us to project it onto the world in our constitution of reality" (from *The Evolving Self Problem and Process in Human Development*, Harvard University Press, 1982). Both MetaCity/Datatown and the Pig City experiments demonstrate the creativity of this approach. A trip on a bullet train defines the limits of DataCity, just as the garden-city extensions were determined by 20-kilometer distances on a bicycle. MVRDV is neither separated from the information by a "chance-driven" process nor given over to enlarging an architectural solution to fit a region or a community.

Certain projects in the exhibit are of architectural scale but use research-driven resources to focus on the radical but pragmatic rejiggering of the programs and uses of the building. It is in these works that the diagrammatic conclusion of the exploration is followed perhaps too literally. Take the case of the Kissing Towers, where one wished that the towers were doing more than kissing, and of the Eyebeam Media Galaxy, a place for art to be produced and consumed, which to me seems limited by its single-building solution. But the architecture in part exceeds the diagrammatic implication of relying on pragmatism for inspiration. In Pig City and the proposal for the Pinault Museum, there is a wonderful escape into architecture from the constructed data. The spatial and social possibilities for a kind of architectural environment where ecology and economy are symbiotic is well-developed. Pigs are living in vertical organic fields, and a museum is conceived as a 3D art district that is both open and monumental.

Greater density amounts to more social, cultural, and architectural opportunity. This is the argument made by both MVRDV's architectural studies and software development. *3D City: Studies in Density* addresses issues of development as an advocate for an exponential increase of

opportunity. The constellation of programmatic and economic concerns that imbue the entire exhibit is referred to as "density." This ethical position of making more with less—of dealing with scarcity of open space by investing in the infrastructure required to build higher, create more complex public spaces, and take advantage of all building surfaces—is clearly a rational approach. However, it is one that requires the political and economic resources not often seen in American development except in competitive urban centers. Furthermore, density as posited by MVRDV would need self-governing developments. In this theoretical autonomous world, fragments are so dense that they have to solve their problems within their own boundaries. What is unclear is whether MVRDV is implying that these "autarkic" experiments will result in equally dense political and decision-making structures or whether they are a correct response to the natural clustering of industry and the unconstrained nomadism of urban cycles of resurgence and decay.

We are part of the experiment. That is to say, in the field that MVRDV inhabits, we are all part of its experience. The blackout chamber at Yale allowed us, the viewers, to experience a transition between information as undifferentiated from a designer's solution and the reflection of information mediated to create a new subjectivity.

—Claire Weisz ('89)

Weisz is partner with Mark Yoes ('90) in a New York architecture/urban design firm.

MVRDV received the first NAI-prize for the Hageveld Housing Project, Ypenburg, as the best project in the Netherlands by a young architecture firm. Winy Maas will be the Saarinen professor at Yale this spring and his studio focuses on New York City.

3D City at Yale School of Architecture. Photograph by Yale Media Services, 2002

# Eisenman/Krier

The exhibition *Eisenman/Krier: Two Ideologies* featuring *House IV* organized with the Canadian Centre for Architecture and the *Atlantis Project* designed by Leon Krier, is on view through February 9, 2003, both stimulated interesting responses, two of which appear here.

## Juxtapositions

Many who attended the symposium on Leon Krier and Peter Eisenman may have left wondering what constitutes the *Two Ideologies*. The exhibition makes an intricate argument. Krier and Eisenman were at one time "against architecture" or, more explicitly, against the consumption of architecture both as a commodity and as a false index of cultural progress. If the show allegedly is about ideas and not objects, then it would seem to demonstrate how these two architects inhabit and determine historic and ideological territory juxtaposed with, in this case, Paul Rudolph's architecture.

Details of the exhibit seem to obscure Krier's and Eisenman's intellectual projects. *House IV*, described by Eisenman as "cardboard architecture," is built like a piece of Japanese wood joinery; whereas Krier's *Atlantis Project*—the construction of which awaits the arrival of a "genuine" culture that supports traditional tectonics—is built like a stage set. The two projects were conceived 15 years apart. A good historian would conclude either that these two architects never evolved or that the show is flawed. Some—like the hopelessly uninformed keynote speaker of the symposium—will cynically agree with the former. Accepting the latter conclusion would refuse to engage the architects' challenge to the conventions of history by refusing to look at their architecture.

Eisenman and Krier measure themselves against the legacy of architect-educators like Rudolph. The Art & Architecture Building is one large labyrinth of a staircase that disassembles the conventional spaces of the classroom and the gallery. Krier and Eisenman are not good historians, but they are both great educators and students of architecture. Recognizing that the site is a school, they play the hand Rudolph has dealt them. There are thus not two but at least three ideologies at work. But perhaps there really is only one. Krier reinterprets Rudolph's architecture of stairs as the "School of Athens," and Eisenman reinterprets it as the central "in-between" space of conceptual investigation.

Eisenman, however, accomplishes this interpretation by occupying the center. The architectural model of *House IV*—made specifically for this show by the Canadian Centre for Architecture—is in the middle of the mock scaffold that sits dead center in the exhibit space, nearly at the spatial heart of Rudolph's building. Eisenman's early work has an implicit, if unacknowledged, formal correspondence to Rudolph's compositional strategies. *House IV* echoes the A&A. But in the show it is physically impossible to view the center of Eisenman's model because of the careful configuration and dimension of the scaffold. Turning to the drawings one finds that the center is—no surprise—a stair. On

closer examination one realizes that the model is slightly different from the drawings. The front door shown in the working plan of the house is missing, so one is constantly given signs of physical entry, and then passage is denied at every turn. Eisenman structures the center as a moving target. To enter *House IV*, one must engage the process. Eisenman teaches us how to activate, read, structure, and participate but never to inhabit or domesticate the monstrous qualities of the discipline he so pointedly guards, maintains, and respects.

Krier's critique of Modernist abstraction would seem to target Rudolph's architecture, yet both share a passion for the lessons of the past. Rudolph works both through allusion to and inclusion of architectural artifacts; Krier works by assimilating and reconstituting the past into the language of his buildings. If Eisenman echoes Rudolph's syntax Krier renders the building as a ruin available for its reinhabitation through narrative.

Krier's anxious recapitulation of his own representations is as complex as Eisenman's labyrinth. Although there is no distinct center to *Atlantis*, there is a monumental staircase at its core. At the head of the stairs is a vaulted font that is both the source of this dreamscape and a niche for interring its memory. In an earlier pencil sketch the font/niche contains a crystal or miniaturized *Stadtskrone*—a mythical, primordial architecture that is the least "classical" part of the project. In a later iteration of this drawing, a model of *Atlantis* replaces the crystal, which turns the whole space of the city into a hall of mirrors. *Atlantis* scales off into infinity—representations inside of representations. Like Eisenman, Krier plays the game of infinite regression, never allowing us to discover an origin. In one of his oil paintings, the neo-Corbusian figures in the original pencil sketch have been replaced, and the architect appears to be part of a ribbon-cutting ceremony or real estate deal. The idyllic staircase that was Krier's School of Athens now feels compromised by the potential for occupation.

Socrates battled the mythologies of his culture and conducted his debates on the forms of geometry, beauty, social structure, and ethics on a staircase rather than in a building. It's a fantastic idea for a school of architecture. I think that Krier and Eisenman—two of the most influential educators of the past 25 years—would subscribe to this model and reject the mythologies constructed around their own work. Architecture, they show us, is elusive, complex, and always in a state of becoming—but only rarely and coincidentally is it as static as a mere building or as fundamentalist as a myth. Then again, this is the ambiguous aspiration of most architecture. Two ideologies, three ideologies, one ideology—or, at the A&A, none at all?

—Ed Mitchell  
*Mitchell is a critic in architecture at Yale and has an architectural practice in New Haven.*

*House IV and The Atlantis Project, Yale School of Architecture Gallery, 2002. Photograph by Yale Media Services*

## Who's Afraid of Leon Krier?

This year the provocateur award of the Fashion Group International was presented to, among others, Robert A. M. Stern. Two weeks later, as dean, he introduced the symposium "Eisenman/Krier: Two Ideologies" and then, as is typical of a provocateur, stepped aside to watch the carnage unfold. While the symposium largely dismissed the topic as passé, the exhibition may give us a better peek at the "ideologies" promised in the title.

### Accidental Urban Ideologies

Yale's Architecture Gallery is far from a neutral space: Paul Rudolph's shifting floor planes, bush-hammered piers, and knee walls require a reaction both physical (how the hell to hang the work) and critical (what does how the work is hung say). Though the oppositional construct of the exhibitions was roundly dismissed at the symposium as the dean's signature theatricality, the way the exhibits inhabit the gallery does set up a dialogue between opposing points of view about context.

Eisenman's *House IV* show sits dead center in the pit on its own irregular carpet of white-painted plywood. It separates itself physically and emotionally from the gallery, a pristine jewel alighted among the ragged cliffs of concrete. Like a Modernist nostalgic for the *tabula rasa*, the exhibit dreams of an unspoiled Connecticut meadow far from the messy urbanity of New Haven.

By contrast, Krier's exhibition presents deep red arcuated screen walls and fields of aedicules and obelisks in Corbusian color. He takes the problem of Rudolph's space as an opportunity, discovering a synergy between the staggered levels of the gallery and the Camillo Sitte-style vistas of the *Atlantis Project*. Krier's exhibit design is fluid, absorbing interstices such as knee walls, steps, and ramps to create an alternative order through new vistas and new relationships between spaces. The small aedicules created upon the trays are scaled for an intimacy with the work. Perhaps these confined spaces are for Krier a cry for the academy, or at least Yale, to really see the *Atlantis Project* and maybe foster a substantive discussion of his work. We could imagine that it could continue to grow, just as it grew beyond its original conception as a show of the *Atlantis Project* into a Krier retrospective.

### The Framing of the Exhibit

In the catalog's introduction to the exhibition, Joan Ockman deftly places Eisenman and Krier in the context of emerging from late Modernism. She explains that Eisenman's work calls to the forefront the problem of representing a loaded program within a formalist aesthetic, a project that all but indemnifies him from the burden of proposing a solution. However, when turning to Krier, Ockman resorts to the standard cursory invective that the work is but a manifestation of nostalgia for some eighteenth-century existence, specifically before the cell phone and automobile.

Even if it weren't rare in 1987, the cellular phone is of questionable relevance. Furthermore, although it is true that the *Atlantis Project* is not designed for the

automobile, the smallest bit of research reveals that it contains very specific accommodation of such twentieth-century notions as car and bus parking, even loading docks. Following this irrelevant logic, it could also be pointed out that though automobiles were quite common in the early 1970s, there is no garage in *House IV*.

This is not to pick Ockman's reasoned piece apart on details but to point out that there is plenty to critique within the body of Krier's work without resorting to prefabricated reactions to "classicism." Despite all of its posturing to the contrary, the architectural debate seems to have stalled before the mantle of style, with Krier being summarily dismissed as "rear guard" simply because of the way his work looks. This understanding of style is rather embarrassingly naïve, as Krier's work in the show is far from a canonical, rule-bound classicism. It is, in fact, a creative free-form use of classical form anchored in a sturdy understanding of typology, building technology, and craftsmanship.

### Drawings of Buildings

It is in the exhibit itself where we are left, finally, with representations of buildings, divorced from the chatter of their creators. Still, what has been omitted from the show is also important to critique.

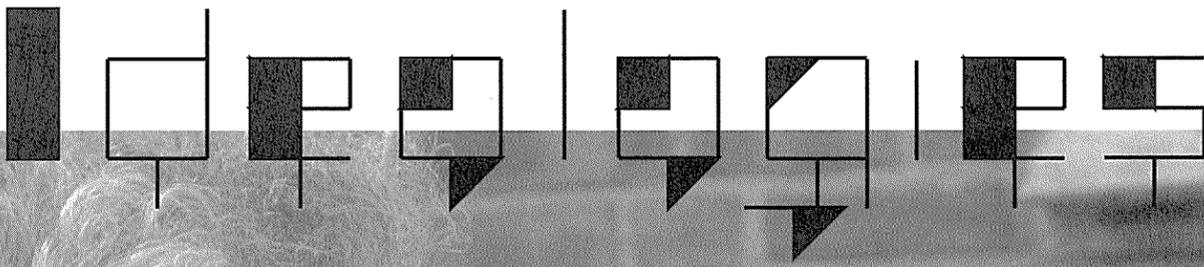
Eisenman's diagrammatic drawings are presented without their accompanying text, the crucial ingredient that allows us to understand the complex geometrical manipulations of the cube in the *House IV* project. The process cataloged in his analytical drawings is not self-evident, except perhaps to those intimately familiar with his work. Krier, on the other hand, very much wants the viewer to understand the content of his drawings, to the point of an almost naïvely accessible presentation. Yet his exhibit also has a noticeable and obviously intentional omission: the familiar lyrical cartoons criticizing the modern condition. Unlike Eisenman's work, however, Krier's projects are legible without this supporting documentation. Yet it is both the nature of the drawings, so readily understandable as buildings, and the omission of the cartoons, which would have documented the problem to be solved, that perhaps contribute to the academy's shallow understanding of Krier's work.

### Black-and-White, Bride and Groom

Both Eisenman and Krier adopted, as Ockman notes, an "absolutist stance" and carried this stance to its logical end. This may be why no one seems interested in continuing the conversation ad nauseam. Still, with the two ends of the spectrum so clearly defined decades ago, we are left outside the black-and-white of the debate. Here, in a gray zone, able to inhabit the space between the two, our generation should admit to having inherited much of value, enriched by both Eisenman's identification of the limitations of a formalist aesthetic and Krier's critical understanding of urban form and context.

—Jeffrey Povero and Melissa DelVecchio  
*Povero ('97) and DelVecchio ('97) are architects in the office of Robert A.M. Stern Architects.*

TWO



## Eisenman/Krier: Two Ideologies in Review

The symposium, "Eisenman/Krier: Two Ideologies" took place at the School of Architecture November 8 and 9, 2002. Funded by Enid Storm Dwyer, it was held in the auditorium of the Yale Art Gallery in conjunction with the exhibitions at the Architecture Gallery

It is in the nature of comparisons to exaggerate difference, and as a starting point of architectural comparison it is difficult to imagine a pair of figures more conveniently diametrical than Peter Eisenman and Leon Krier. On November 8 and 9, in an event intended to elucidate both the significant distinctions and meaningful overlaps between these two architects, the Yale School of Architecture mounted the symposium "Eisenman/Krier: Two Ideologies." It was an impressive undertaking, as introduced by Dean Robert A. M. Stern, with more than 17 speakers organized along the topics of history, language, urbanism, and politics. The speaking event was a mere centerpiece, however, to a series of activities, events, and publications exploring and celebrating the dialogue between these two architects. Also on view at the school (where both are teaching studios this term, organized to be simultaneously collaborative and competitive—each attends the other's reviews) are exhibitions of each architect's work and an attendant catalog featuring reprints of essays from the 1970s by Maurice Culot and Mario Gandelsonas, with an essay by Joan Ockman providing historical context. This pairing of Eisenman and Krier represents no novel event; in fact, this construction has already gone through a number of repetitions; these two thinkers have been on the same dais countless times, as foils for their relative positions in a series of events held specifically to highlight difference. Add to the historic elaboration and content

of the symposium the preconference description by Alan Plattus in the last issue of *Constructs*, this review and others in this issue, and the amount of attention and effort placed in the service of "Eisenman/Krier: Two Ideologies" (a combination that should be a trademark) becomes significant indeed. Within this constellation, it is a thorough examination of each of the symposium's 17 speakers (a positional review) that a new order of the event emerges: the two architects and their ideologies in fact give way to the 17 ideologies of the speakers—perhaps even more were one to follow each presenter's allusions.

### Two Ideologies

Friday evening's opening presentation, "Is There Architecture After Modernism? (Re)positioning Architecture: (Post)modernism, (Re)presentation, and the Discourses of (Dis)play," by Roger Kimball, managing editor of the *New Criterion*—alternately described by others as "spunky" and "uncharitable"—was an invaluable contribution if for nothing more than its polarization of the event within its opening minutes. The talk, dedicated to Brendan Gill and described by Kimball as having had an "appetite for incongruity," established that the polemic was to expose incongruities within architectural production, specifically what it means for an architect to espouse an ideology. Following a brief etymology of the term *ideology* (a French pretension modified by German obfuscation), Kimball dismissed it as "mind-numbing lit-crit ~~ent~~ shtick ... a fancy way of exposing a worldview." This seemingly offhand, rapid-fire dismissal was clearly "problematic." The dialogue of ideology par excellence, Louis Althusser, might assert that the will to naturalize is itself a quality of ideology; nothing is more ideological than the proclamation of its absence. Thus Kimball's refutations labored under the weight of a certain disingenuousness.

In Kimball's consideration of the two architects, Krier—with his fetching images reconstructing a world that never existed—fared slightly better than Eisenman, who was chastised for his linguistic proclivities in the 1970s; though in the end Krier was also taken to task for "selling out" with Poundbury and Seaside. In his evaluations Kimball, grinding the axe of Post-Modernism yet again, defined each of these architects by his relation to (or rejection of) the Modern and asserted that each is simply an anti-Modernist. The hero of Kimball's talk was, of all people, Louis Kahn, a fact noteworthy even beyond the symposium's location literally in his shadow on Chapel Street. The assumption is that although talking to bricks might be eccentric, it is certainly not ideological. With a series of admonitions, Kimball criticized novelty architecture and the silliness of the Post-Modern and set as a corrective to the architectural profession a reconsideration of Geoffrey Scott's *Architecture of Humanism* (1914). The entire presentation was a critique of architecture from the outside and, in a way, the two ideologies of the title represented not Eisenman and Krier but Kimball and the rest of the conference.

### History

Given the conference's overt stake in ideology (or anti-ideology), it made sense that the symposium opened the following morning with the topic of history, thus rallying against the assertions of the previous evening. On the history panel, Sarah Whiting opened with a closing. In her talk, "No," Whiting illustrated the Tafurian negation in a trajectory of thought that begins with the 1969 Italian publication of "Toward a Critique of Architectural Ideology" and ends with the 1987 publication of *The Sphere and the Labyrinth*. The limited options for architectural production under capitalism are either instrumentality (at the expense of architecture) or silence

(at the expense of effectivity), with the moral of this position finding an equivalent for the historian in the prohibition against "operative criticism" (the loss of historic objectivity in favor of partisan support). However, in a closer reading, Whiting finds the negation of Tafuri's well-known position underwritten by his own appeal to an active, almost Nietzschean affirmation.

In an impressive display of on-the-fly erudition Anthony Vidler addressed Kimball's talk of the night before, systematically debunking Kimball's argument, specifically Scott's purported "humanism." Fortunately or unfortunately, Kimball did not arrive until after Vidler was finished, which seemed appropriate given the little space for debate in the proceedings: questions were postponed and eventually forgone in promise of exchange during the postevent reception. Vidler, in his "Mannerist Modern: Colin Rowe and the Historians," examined first Rowe's late-career positions on Eisenman and Krier—both slippery subjects for him—with each as exemplars of their given positions. Vidler then changed the moment from the late 1970s to the late 1940s and, using Rowe's well-known "Mathematics of the Ideal Villa," "Mannerism and Modern Architecture," and even his early thesis on the nonexistent treatise of Inigo Jones, exhibited the already present recurrent dualism in Rowe's work (from Post-Modern Classicism and Deconstructivism to Neo-Palladianism and New Brutalism). As respondent, Michelangelo Sabatino plotted his own historian's revenge in calling for a more attentive reading of the particularities of vernacular forms and their potential to generate an enhanced tradition within architecture, setting forth Robert A. M. Stern's "The Doubles of Post-Modern" as an example. Woven into the fabric of the conference was another doubling, with the assignment of a topic or subject to each speaker through which to approach Eisenman and Krier. The



matches were, of course, never exact, and instead of clearly defined camps, a hazy field of trajectories emerged, where the affiliation of any individual would easily flip to its opposing figure (such is the danger of binaries). The relation of each of the figures to the subject was never made manifest—whether the connection was personal, intellectual, or simply a categorical necessity to complete the logic of the conference.

### Urbanism

On the topic of urbanism, the doubling was more explicit in reference to the work of the studios given by Krier and Eisenman this semester. Since the Eisenman studio consists of an extended analysis and comparison of the Nolli and Piranesi maps of Rome, the allotments—Nolli to Robert Somol and Piranesi to Stan Allen—were quickly dissolved because each referred to both. Working from his talk title, "Fields, Fragments, and Figure," Allen related his own "implication" in the subject at hand, formed as a student during these debates, and then set out the additional virtualities of Piranesi: on one hand, the formal potentials entailed within his own interpretation in the 1980s; on the other, the tectonic interpretation to be found in the work of Rafael Moneo (for whom Allen worked). On the implications for current practice, Allen distinguished between the singularity of Krier's typological project and the multiplicities of Eisenman's topological project; but ultimately, in setting out the prospects for urbanism today, Allen considered the unlikely figure of Jane Jacobs and a scientific model as the most compelling—a project that can be found in the processes rather than the forms of urbanism.

In "A Funny Thing Happened on the Way to the Forum," Somol proposed that the Eisenman/Krier debate frames the critical project of the last 20 years. In reference to the Nolli/Piranesi dialectic of 250 years ago, Somol then moved the clock back even further to the founding of Rome itself, with its eternal recurrence as a shortcut to the contemporary. However, the figure of Nolli's Rome gave way to Rome itself, as he presented it as a site not so much of investigation but of exploration. After an analysis of Krier, Somol presented a trajectory of Rome, from his own work with the Harvard Project on the City (for which he is acting as Rem-in-absentia of the Rome iteration) to Las Vegas (the Rome of Caesar's Palace) and finally to an analysis of the movie *A Funny Thing Happened on the Way to the Forum*.

Respondent Alan Plattus continued the observations of Allen and Somol, extending the arguments of each: of Eisenman, that objects are indeed fields as they extend and construct their surroundings; of Krier, that his specific formal affinities (not to say direct allusions) link to the work of the avant-garde in its many manifestations. Somol's properly Wölflinian comparison between Krier's contribution to the *Roma interrotta* project and an image of the sheer planarity of Superstudio in its Continuous Monument phase—to illustrate Krier's linkage to the *architectura radicale*—was complemented by Plattus's use of another Krier image from *Roma interrotta* to draw a similar parallel between Krier and Piranesi.

### Politics

The doubling strategy continued with investigations of the seemingly problematic association of both architects with fascist influences. With "How Eisenman Cut the Gordian Knot of Architecture: Looking into Giuseppe Terragni (1904–1943) From Afar," Kurt Forster offered a model of Terragni's influence on Eisenman that, beginning with Eisenman's oft-cited study trip to Italy with Rowe, left aside Terragni's politics and focused solely on his formal influences. Beyond these clear affinities in Eisenman's early work, Forster also illustrated continuing parallels between both

architects' later work, even to Terragni's late sketches of organically inspired sports stadiums, clearly influential even in Eisenman's mature work.

Maurice Culot, as editor and publisher of Krier's *Albert Speer: Architecture 1932–1942*, reintroduced the polemic of the book—namely that Speer's and the Nazis' use of Classicism does not necessarily invalidate it. With "On Albert Speer, Architect," however, the initial formula recompllicated itself, because since publication of the book in 1985 Speer has become more implicated in the workings of the Nazi machinery than had been previously admitted. According to Culot, that Speer is now "more Nazi" in no way invalidates Krier's original assertion. In fact Speer's architecture could be read as "more valid" (i.e., given the complete picture of Speer's machinations, unsullied by politics), allowing for an understanding of the difference between the aesthetic and the logistical. In response, Sanford Kwinter, hoping to reintroduce the forgotten topic of the political, diplomatically cautioned against Culot's seemingly quick and easy separation between form and politics. The case of Terragni seemed less problematic for Kwinter, as his comments showed an appreciation of the work of Terragni, Eisenman, and Forster. The implied sympathies of Kwinter's response were brought into high relief as he continued his participation into the next session, exacerbating the divisions of the room by his comments from the floor.

### Language

Demetri Porphyrios's "Ex Nihilo Nihil" addressed what he referred to as "eternal verities" through Matthew Arnold's comparison of Hebraic and Hellenistic, divisions pertinent to Eisenman and Krier; in turn, the division was applied to the generalized architectural condition of Deconstructivism and Classicism, where Classicism—premised on architecture's conventional nature—works through the possibility of its repetitions, and Deconstructivism (née Expressionism) avoids historic models and seeks novelty. The fallacy of this Decon-Expressionist line is thus exposed, in that they are indeed always already a kind of historicism. In the absolute clarity of this position, Porphyrios seemed to reify metaphor into dogma. The defense and approbation of certain well-defined moments in either Post-Modernism or Deconstructivism—as if either presented material of urgent or even polemical concern—belied the more ominous implication of Porphyrios's declarations.

Mark Wigley agreed with the previous speaker that Decon is a kind of ordering, and even a kind of historicism, but then wondered, in "Architectural Ventri-locism," when is there an architecture that is wholly new? Classicism always holds in contempt avant-garde architecture, and perhaps the architectural avant-garde is an oxymoron in that architecture only makes sense in terms of stability. But ultimately Wigley found the dichotomy to be unproductive. The issue was not overt polemics but the covert structure of the conference, and he deftly established that the conference was not well served by established formats of academic exchange (debate, conference, reunion, or Festschrift) and suggested another kind of congress altogether. Taking into account these two architects, the issue is then about a couple (perhaps in love?), and another form emerged through which to read the day's events: a wedding, a conceit that included the audience in its reading. With a "bride's" side and a "groom's" side, we—the audience members—were the relatives of these two lovers, and in our roles we joined and divided.

The only respondent to title his response ("Who Is the Double?"), Emmanuel Petit picked up on Wigley's bob-and-weave theme and, foreshadowing Eisenman's

comments, again expanded on the terrain of the event. In a series of contemporary exclusions of pragmatism, of light construction, and of more overtly contemporary concerns, the conference staged itself as exclusively valuing only historic inquiry. Because these contemporary issues were not addressed—or, more precisely, a contemporary of the pair in question—there was a gap left in the consideration.

### Eisenman, Krier, & al.

Finally, introduced by Phyllis Lambert, who celebrated the Canadian Centre for Architecture's acquisition of the Eisenman archive (and noted the symposium as an initiating event), the pair in question were given their chance to speak. Peter Eisenman's comments were limited to a genealogy of the conference (originally to be on the subject of criticality) and a re-exposition of the title of his intended talk, "Arcadian, Utopian, and Junk Space," referring to "three" ideologies of advanced architectural production today—with Krier as the Arcadian, Eisenman as the Utopian (presumably in the Adorno model of delayed possibility), and Rem Koolhaas as Junk Space. Eisenman addressed the next "generation" with an admission of his belief that the critical project is still possible and is necessary to the continued stability of architecture itself.

Leon Krier took the stage from the back of the room, perhaps in conscious acknowledgment of Wigley's invocation of a wedding. Speaking in a frankly confessional mode, he referred to his difficult personal trajectory but made no apologies about his professional trajectory, instead claiming some degree of success (at least commercial) for himself and his like-minded Classicists, despite the impediment of architectural culture's current prejudices. Referring to an image that compared the size of Nazi industrial compounds to the historic cores of European cities, Krier argued that the condemnations of Nazi Classicism miss the mark by ignoring the ominous implications of Nazi technology. Like Eisenman, Krier's brief comments concluded with a statement about the viability of his project, laying out again his fundamental criticism of the impact of industrialization on the culture of architecture and in turn on the culture of the world.

In the event that anyone had forgotten the specific locale of the conference, Vincent Scully was there to rectify the situation with his closing remarks, offering a version of the architectural world that perhaps not surprisingly placed Robert Venturi and Yale in a central position. As a conclusion to the day, these comments were utterly appropriate to the event's expanding logic of correspondence. In discussing those who were left out, the Eisenman/Krier binary seemed to beg the question of dialectical resolution in a third term, which would in turn suggest a second binary and opposing fourth, and so on, until there results a fractal mapping of the entirety of architectural culture. In a way this fluidity of reference itself became central to the conference, with omissions its theme. For Wigley it was the clicks and whirs of the technological strand—specifically Archigram for Vincent Scully, the "funky realism" of Venturi, and the New Urbanism, etc.—but the degree to which these omissions constitute a whole separate trajectory is ultimately questionable. When Peter Cook played a key role in the establishment of the neorationalist position by introducing Krier to Culot (who himself had formative ties to Paolo Soleri), in the midst of this proliferation it is clear that "this thing of ours" (to quote Tony Soprano) springs from a single source, becoming the genealogy of a single family tree.

### Reception

Conversations that followed the event focused on the constructed duality upon

which the conference was based: that this confrontation of viewpoints yet again seemed forced and out of sync with contemporary concerns. However, the evening's limits were less about this particular pair and instead reflected a moment of overlap, as the subjects and objects of historical reflection intertwined. Both Eisenman and Krier are prisoners of mutually exclusive successes, placing a limit on the ability to critically evaluate their work at this juncture. Eisenman is a prisoner of academic (theoretical) success; his influence on architectural thought in the American context is such that, regardless of the specifics of agreement or disagreement, it is impossible to imagine an architectural avant-garde as we know it without his presence. On the other hand, Krier—if not the commercial success he portrayed himself to be in his closing comments—is part of the success of New Urbanism. In the end the proceedings were only nominally about Eisenman and Krier, articulating instead a network of the current ideological stances toward architecture in general. In the performances of their followers and detractors, this event demonstrated the continuing veracity of the ideological quotient of architecture, even in these purportedly postcritical times.

The physical space of the event—the medieval labyrinth of an entry leading into the smooth oval of the lecture hall—was itself a didactic embodiment of the symposium, not as representations of Krier or Eisenman but of the positioning of architecture itself and of the conference in relation to the world. Drawing on the previous discussion of "No," this space can be read as a physical manifestation of what Tafuri illustrates in his essay "Architecture Dans le Boudoir," where he describes the boudoir as a containment of architecture's project (the ideological bubble of the architectural avant-garde). Many conference participants seemed to be concerned with various paths outside this hermetic smoothness, but what the labyrinth and sphere of the conference showed was that the ideological bubble in which we found ourselves, as symposium participants and as a discipline, was resistant to all attempts at quick escape. Perhaps it is better to accept that architecture by definition is ideological (in which Kimball is correct in identification, though mistaken in its significance) and, rather than try to escape this condition, make the work of architecture the attendance to its own ideological structures—a return, in effect, to the boudoir (where we have been all along).

—John McMorrough  
McMorrough is a Ph.D. candidate in architectural history and theory at Harvard University, a partner in studioAPT (Architecture Project Theory), and a critic in architecture at Yale.

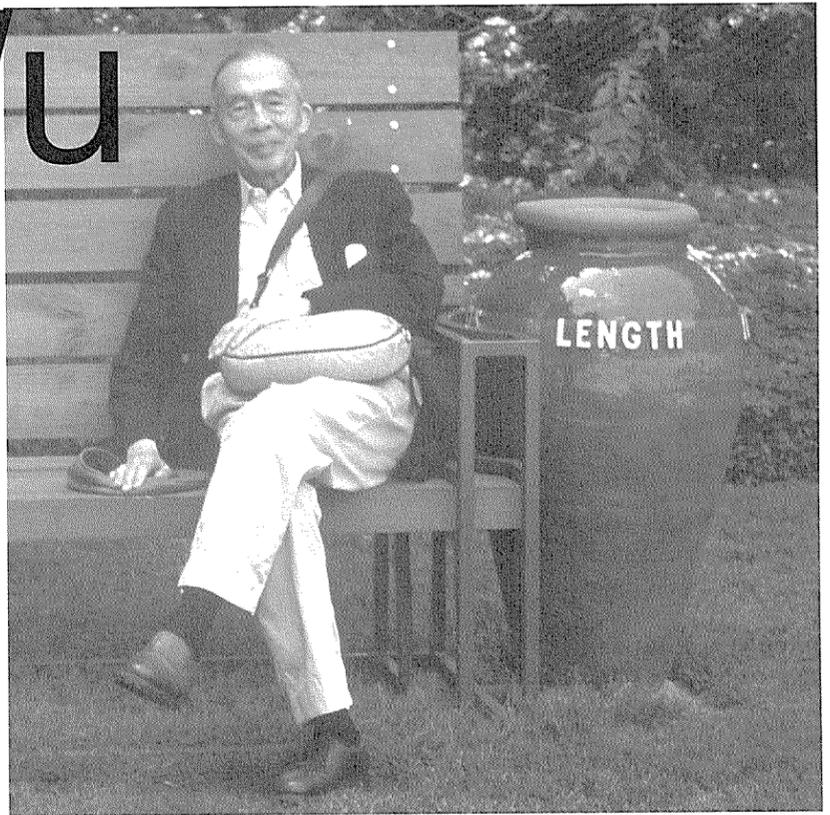
Opposite: Leon Krier and Peter Eisenman

Below, top row from left: Vincent Scully, Alan Plattus, Stan Allen, Robert Somol, Sanford Kwinter, Michelangelo Sabatino, Maurice Culot, Phyllis Lambert,

Bottom row from left: Dean Robert A.M. Stern, Kurt Forster, Sarah Whiting, Anthony Vidler, Roger Kimball, Emmanuel Petit, Demetri Porphyrios, Mark Wigley



# King-lui Wu



King-lui Wu, who died on August 15, 2002, at age 84, was on the faculty of the School of Architecture for more than 40 years. At a memorial service on October 25, 2002, family, friends, and former students told of the way he made an impression on their lives. The following are excerpts from some of their eulogies.

## Loli Wu

My father was born in 1918 into a banking and landowning family in Guangdong Province, in southern China. Because he was the youngest of three children by more than ten years—and I'm sure that it didn't hurt that he was a boy—he quickly became my grandparents', and in particular my grandfather's, favorite. His childhood was spent moving between the family town house in urban Canton and the country house and gardens a few hours outside of town. As best as I can tell, his childhood seemed defined by acts of great leisure as well as great mischief, for which he was rarely disciplined. When my sisters and I were growing up, my father would spend hours regaling us with tales of his youth: from riding horses to lounging in the family garden, climbing trees, and sipping tea; to seeing who among his friends could pick litchi berries with the smallest pits and competitive dinner cook-offs with these same friends. These experiences clearly left a strong impression on my father and planted the seeds for his great love and admiration for what he would later refer to as the "art of living." I am quite certain that this term has profound meaning, but to me its essence was embodied simply in my father's lifelong love for eating, day-dreaming, making mischief, and strolling in gardens.

Although my father grew up in a setting of relative privilege, my grandfather never failed to point out to him the failings of Chinese society, manifested in the class discrimination, income disparity, and great poverty that defined China in the early 1920s and '30s. This left a deep impression on him, and there was nary a Thanksgiving in our household that would not start with a lecture on the agricultural or urban plight of one country or another and why we should never complain about our circumstances.

My father arrived in the United States in 1937 and, after a brief stint at the University of Michigan where a well-meaning American family transliterated his Chinese name into "King Louis," he arrived at Yale. He was soon kicked out of school for inattention, lack of conviction, and poor grades (we found the letter in our basement a few years ago) and was sent packing to that remedial school in Cambridge: Harvard.

There my father thrived under the tutelage of Walter Gropius, who reinforced his conviction to pursue architectural design as a discipline and profession. It was there too that he became exposed to a wider range of intellectual and academic possibilities and where I believe he began his love affair with Western philosophy and literature as well as the objectives and aims of education.

After Harvard my father soon returned to Yale, where he was miraculously given a

teaching job despite his earlier transgressions. As his academic and professional life were just beginning to take root and sprout, he was witnessing from afar the early days of the political and cultural revolution in his beloved China. As the situation there worsened, his family counseled him to delay his planned return, and it slowly, became apparent to him that he would never see his parents again.

This experience led my father to a period of deep introspection of which he chose to speak infrequently and shared very little. But I believe that, isolated from his family and loved ones, it also emboldened him to pursue his passions with a stronger conviction. And although my father always appeared to be a model of grace and courtliness behind his double-breasted blazers and horn-rimmed glasses, there was a fiery passion burning within to speak his mind and make his thoughts known.

And of course he encouraged us, and all of his students, to do the same. Furthermore, it was also in this time of relative isolation that he developed his strong belief in the virtues of independence and self-reliance, which he shared with us throughout our upbringing. Alongside my mother he urged us always to rely first on our own instincts, convictions and abilities, and never to be too dependent on anyone or be too easily swayed by the style or fashion of the day. "We are the masters of our own destiny," he would always say. When you find your passion in life, stick to it and things will turn out well, he would tell us assuredly. I want to believe this is true, and I thank my father for being so strong in this belief.

His time at Yale was the defining period of his life. He cherished the ever-changing, dynamic environment of the campus, as well as the lasting friendships he made with his students and colleagues inside and outside the department. He was a great believer in the virtues of liberal education and pursued this on his own throughout his life, always trying to better his understanding of philosophy, economics, and literature. He was deeply influenced by the philosopher Alfred North Whitehead and by an old friend and Whitehead disciple, Paul Weiss. Like the great philosophers he believed that perfection was not a static state but a constant process of learning and diversification. So he embraced students and colleagues alike from all fields and disciplines, inviting any and all to lunch at Mory's or, more commonly, to dinner at home. And so my sisters and I became accustomed to a steady stream of visitors enjoying my mother's cooking, watching slide shows, and chatting in the living room into the wee hours.

Although my parents, who met at Yale, shared many of the same interests and characteristics, Mom was also his great foil. Next to my father's dreaming was my mother's pragmatism; next to his stoicism under pain was my mother's teary-eyed emotion; and next to his meticulous approach to tasks was my mother's love for shortcuts. Until the very end my parents continued their playful banter. My mother kept Dad laughing and smiling all the time, and that is how I will always remember him: the anticynic, full of happiness and optimism.

## George Yu

In my life, King-lui inspired me immensely with a few of his magic acts. As an eager young architect about 25 years ago, I asked King-lui to recommend yet another one of his fine projects for me to experience. "Show me one of your larger houses," I asked. He thought for a while, then suggested I should visit the Hsu Residence, in Brewster, New York, a country house he had designed for his longtime friend T. C. Hsu.

As I approached the house, the first image I saw was a large stone inscribed with two Chinese characters: *Ban Jien*, which means "Half Room." I wondered, Why name a house Half Room? Why not Villa Hsu? Instead of the large house I had expected, in front of me appeared a quaint entrance nestled in a bucolic landscape. The living room was intimate yet spacious, and as usual I was impressed to see the unique "King-lui Wu windows." They gracefully integrated the interior with the exterior space as if they were one. Finally I realized that, within a unified whole, half of the room was made by King-lui and the other by nature.

Making small big and large intimate is not a trick; more than magic—it is the real essence of King-lui's architecture. At this point another image caught my eye: hanging from the far wall was a beautifully written poem in calligraphy with the title "Ban Jien." In homage to King-lui, I would like to reflect on this poem with you (I think King-lui would chuckle over my broken translation):

*On the peak of a pine-covered mountain  
There perched a small pavilion  
So small  
Half occupied by a Taoist monk  
Half by a cloud  
When the water clock struck three  
At midnight  
The cloud began to dissolve into mountain dew  
It drifted and lingered in envy of the monk's leisure.*

—Anonymous

## Dean Robert A. M. Stern

For about 50 years King-lui Wu taught architecture at Yale. During that time, amid the unprecedented tidal rush of changing architectural fashion that our school—or for that matter any school that is sensitive to its times—experienced, he was a calm island, a safe port for students who wanted to dig beneath trends to find the bedrock of architectural art. King-lui mentored generations of students with his wise counsel and the example of his impeccable sense of craft. He taught us to respect the art of building and to take pleasure in carefully joining materials, fitting rooms to functions, and bringing space to life with natural light. But he also taught us much, much more: to appreciate the simple rituals of daily life—eating, dressing, or arranging a few pieces of furniture in a room. King-lui opened our eyes to the beauties of the garden and showed us that there was a possibility for art in everything we do. He persisted in his belief in

architecture as the art of building responsibly and beautifully. And King-lui stayed the course at Yale—even as those swirling seas of architectural fashion threatened to swamp the architecture and the school he loved so much.

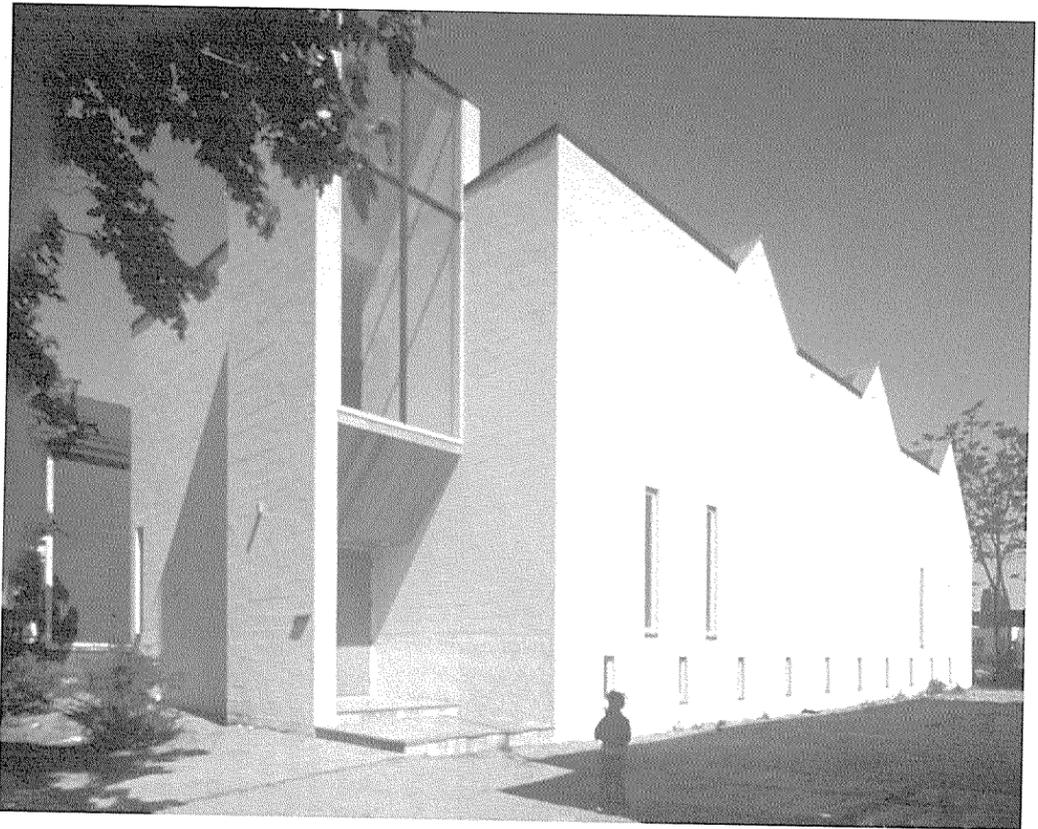
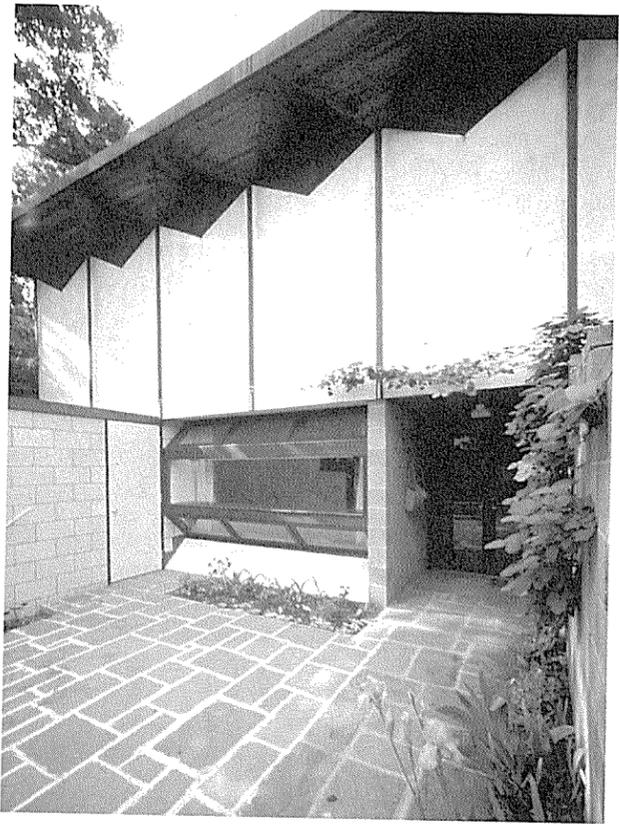
Many of us share a sense of King-lui's great presence at Yale. And we all share a deep respect for his meticulous work as an architect and as the teacher who leaned over the drawing board, pointing out ways to make our work better. King-lui's great gift as a teacher was his great gift as a person: he talked with you, not at you; he didn't advocate, he elucidated. I often think of King-lui as he introduced me to room planning—suggesting that a door should swing this way, not that; suggesting the placement of a window for light or view. He opened up the doors of perception as he sowed the seeds of an architectural grammar that remains with me to this day—a grammar that must necessarily be at the heart of all that we build.

King-lui's inspiring wisdom is a lasting legacy for generations of Yale-trained architects. Yale would not be half the architecture school it is had King-lui not joined its faculty in 1945 and made a life's commitment to its community. As we celebrate his great gift to us we wonder who will take his place for future generations of fledgling architects seeking safe ground above the endlessly roiling stylistic sea that is our architecture. Without King-lui, who will show the way to the essence of our art? I speak for all at the Yale School of Architecture when I say how much we already miss him. With the many graduates who could not be here today, we share with Vivian, Loli, Yeng, and Mai their great sense of loss as well as the great joy and gratitude that is ours for having known King-lui Wu.

## Vincent Scully

I first came to know King-lui in the summer of 1947, when I took an accelerated term of first-year design in the architecture school. He had just joined the Yale faculty after studying with Walter Gropius and Marcel Breuer at Harvard. King-lui and Eugene Nalle were our critics; I respected them both, but there could hardly have been two more dissimilar human beings. They were of course fervent Modernists, full of the evangelical zeal for Modern architecture that so many of us shared in those years. However, Nalle was a true primitive of the movement, a dedicated teacher who believed that everything had to be done as if for the first time—with perhaps a few grass huts as models—as if there were no civilized past at all. He tried to keep us away from the books, and I used to think he would have burned them all if he could have. Such an attitude was impossible for King-lui to assume, whatever Gropius might have suggested to him along similar lines. The long tradition of Chinese civilization was in his blood, and though conditioned by internationalism and Modernism, he remained throughout his life a scholar-artist in the best of that tradition: a Chinese gentleman immune to fanaticism, trained to think rationally, act reasonably, and speak softly.

King-lui responded to Breuer's early small houses—light in construction and



gentle in scale—which surely had a formative influence on him. Like them, his own architecture always remained restrained in scale, delicately conceived, and full of natural light—characteristics that he emphasized as his life went on. The campus King-lui drew up for Yale-in-China in 1948—unfortunately never built—already had those qualities. It came across as a number of casually grouped pavilions set in nature, like those intended to house scholar-artists in so many of the great Chinese landscape paintings: little structures too polite to insist on their own importance; minimal shelters intended to allow human beings to sit quietly and appreciate the grandeur of all other things.

King-lui was always there at the architecture school, a central figure of calm continuity and a point of balance around which our rough, often destructive professional enthusiasms oscillated, waxed, and waned. We missed him badly when he retired. We realized that we had always been fortunate to have had King-lui with us, so quietly and utterly different from ourselves, so much more finished than we were. He was a gentleman of the celestial kingdom, and he treated us barbarians with the unflinching tolerance that was natural to him—and which we hardly deserved. King-lui endowed us with his friendship and sweetened our common enterprise with the perfection of his manners and the goodness of his soul.

### Charles Gwathmey

King-lui Wu was an elegant man: impeccable, honest, loyal, and totally committed to his family, his art, his teaching, and Yale. His design passion for the inclusion and manipulation of natural light became a primary enrichment and revelation to architectural form.

I think of King-lui as the lighthouse of the Yale School of Architecture: always there, always available, always guiding and nurturing, in spite of the ferocity of changes in weather at the school. He was the anchor and stabilizing mentor for hundreds of graduates. King-lui was also a dear and beloved friend.

Art critic Eric Gill voiced an appropriate sentiment: if we cultivate a respect for truth while accepting the reality of the imperfection of life and prove ourselves loyal to goodness, which is the spirit of empathy and compassion, then beauty will take care of itself.

King-lui Wu was a beautiful man. We will all miss him.

### Michael Coe

I speak as an old friend of King-lui and his family, and a neighbor. The Coe and Wu families have been close friends for four decades. Our children and theirs grew up together and are friends too.

In April 1970, when things were really heating up here at Yale and it looked like the revolution was upon us, my wife and I bought this little old house way up in the Berkshires, on top of a hill right on the Vermont border—a decrepit little house, almost 200 years old. It was a wreck, there was no doubt about that; it “needed work,” as they say. We took the Wus on a wonderful trip up there one day (we’d had

enough of New Haven at that point). When we arrived, we went through the ratty old house. When you saw the inside, you could see that it was worth fixing up. King-lui walked through it and looked at all the rooms (with linoleum peeling off the walls), outside and inside, upstairs and downstairs.

The next day King-lui handed me a plan of the entire house. He did not have a tape measure in his pocket or anything like that—he did it all by eye. During the next few months I took a tape measure (I’m an archaeological surveyor) and measured the entire house. King-lui’s plan of that house, both floors, was accurate to about a half-inch. But he apologized for it, saying that there was something missing:

“There’s some space I can’t get.” When we actually began restoring the house, we found a sealed-off room. It was a time capsule: it had been sealed off around the Civil War and had on its walls tattered old circus posters and graffiti dating back to the childhoods of people who had lived there in the early nineteenth century. Even though King-lui couldn’t get into it on our visit, he had an amazing visual sense, and I know of no archaeologist who could have predicted the room’s existence by eye alone.

King-lui was also a gentleman in the Chinese sense. And I don’t think there’s any more perfect gentleman than a Chinese gentleman—what Confucius described as a *chün-tzu*, a man of learning, virtue, and benevolence. King-lui was all of these things, and he raised his children with that philosophy. I think all of us will never forget that.

King-lui is gone, but what I remember best about him is not how he looked or the things that he did, but his voice. He would start off a statement with a high-pitched “well,” and then follow it with a wonderfully humorous, ironic observation. I can still hear that voice in my head.

I will miss King-lui. We all will. So, King-lui, *lao p’eng-yu, tsai-chien!*

### Alexander Purves

All of you knew King-lui as a teacher, a colleague, and a friend. He was all of these to me, but he was also my employer. I worked for him when I was in graduate school.

King-lui was an unreconstructed Modernist. And he remained so: the ideas of Post-Modernism held little or no interest for him. After all, he studied with Walter Gropius at Harvard. But he was not simply a functionalist. King-lui cared deeply about the emotional content of architecture—how space and light affect our lives—and though he believed in paring things down he was not at all a minimalist in the contemporary sense of the word—the masking of real complexity with a tantalizing though superficial veil.

King-Lui was happiest working at a small scale. He did, however, produce a number of large institutional buildings. One thinks immediately of the Baptist church off Dixwell Avenue, on which King-lui collaborated with Josef Albers, and of the medical offices on Howard Avenue—a small gem where he used a device similar to that of Le Corbusier’s Venice hospital but with a gentler hand. But his most accomplished

work—and first love—was certainly the house. Although he designed a number of schemes for multifamily housing, to my knowledge none were built, which is our loss, because the subtle manipulation of section, the differences between living spaces and sleeping spaces, was truly remarkable.

King-lui was a stickler for efficient and thoughtful planning. He and I taught a housing studio together, and I remember him coming in on a Monday with the real estate section of the *Sunday Times* and opening to a page that illustrated supposedly desirable apartment plans. He demolished them as inept, only to turn around and transform them with the simple relocation of a few doors. But for King-lui planning was not just a matter of efficiency—it included the thoughtful arrangement of spaces, the choreography of balance, contrast, surprise.

He was also intensely visual. King-lui based decisions upon what he saw—or what one would experience—never upon abstract theory. He used perspective and believed in the authority of the eye. I remember once when I was agonizing over drawing the subdivision of a cabinet—carefully measuring it with my scale, drawing it, erasing it, trying again—he just said, “Do it by eye. Your eye will get it right.” King-lui’s eye would get it right!

Watching King-lui sketch a plan was a treat. He had extraordinary control over his hand. (And he was an exceptionally fine calligrapher.) He’d pick up a soft pencil, and the line would flow gently across the page, becoming gossamer thin but never broken and punctuated by points at the beginning or end. You realized that he was not just making lines, he was loving making lines—probably as much as any artist—and was depicting what was already clear in his mind. He was deploying elements he knew well: wood frame, ashlar, masonry, plaster surfaces edged with walnut. He was more interested in perfecting a language of form than he was in inventing a new one.

King-lui had great love and respect for the traditional palette of architecture—surface, structure, rhythm, and, of course, that element for which he had the most passionate affection, daylight and its use in architecture to illuminate not only a task but the spirit. Not surprisingly his favorite building was the Pantheon. One of his favorite games was to ask his students (who had probably just shown him their designs for huge skylights) what they figured was the relative size of the oculus to the Pantheon dome; when they’d all guessed 10, 15, or 20 percent, with glee he’d tell them it was less than 4 percent. The point of this is both that a little goes a long way and that it’s not the quantity but rather the quality of the light that makes the difference.

This points to another primary commitment of King-lui’s: detail. Less might be more, but the “less” had to be of the highest quality. Everything, from shirts to fish heads, had to be first-rate. It’s not always easy to work for a perfectionist, but you learn a lot. King-lui’s houses were detailed thoroughly as though they were cabinets. Probably the most important learning experience of my entire architectural career was making the working drawings

for one of his houses. All the plans were drawn at a scale of 3” to a foot, and every intersection was accounted for. If you drew a 3/8” reveal in a detail, you followed that reveal in your imagination all the way around the space until it returned to its starting point! But King-lui was not without his blind spots. Even though he was a superb cook, the kitchen in the house he built for his family on Prospect Street remained in a “state of becoming” for a very long time. And although his passion was daylight, he could sometimes be oblivious to the heat gain that a sunny window could produce.

But in the end it was not only his commitment to precision and accuracy that King-lui shared with us but more his truly holistic sense of what it meant to be an architect. He didn’t see architecture as social critique or political statement, as structural or formal exhibitionism. He believed in architecture as culture, and his love of buildings was inseparable from his love of philosophy, literature, gardens, painting, food—or of a graceful piece of wood finished like satin.

Above all King-lui taught me that the appreciation of all things of beauty is to be civilized. This was his rudder; and when the extreme winds of architectural fashion blew now one way, now another, he never lost his way. I think of him often. Even this morning as I reviewed the sketchbooks from my undergraduate class, in which many tried to capture the fall of natural light on the surface of a wall, there he was. I believe that as long as we continue to pass on what was important to him to those that are important to us, King-lui will go right on living.

From left: King-lui Wu. Photograph courtesy Wu family

King-lui Wu, Rudnick Residence, Connecticut, 1958. Photograph courtesy Wu family

King-lui Wu, Mount Bethel Missionary Baptist Church, Connecticut, 1971. Photograph courtesy Wu family

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### A Conversation with Manuel DeLanda and Cecil Balmond

**Engineer Cecil Balmond, chair of the Europe and Building Division of Arup, and second-time Eero Saarinen professor at Yale in fall 2002, and philosopher Manuel DeLanda, Columbia University adjunct associate professor in the School of Architecture, show similarities in their thinking about new paradigms in the different disciplines of structure and science. They met with Nina Rappaport in New York on the occasion of the publication of each of their new books, Balmond's *Informal* (Prestel, 2002) and DeLanda's *Intensive Science & Virtual Philosophy* (Continuum, 2002), sharing their ideas for the first time for publication.**

**Nina Rappaport:** Manuel, what is it about your approach to science and history that is similar to the way Cecil looks at geometry and engineering?

**Manuel DeLanda:** We are similar in the distinction we make between the formal and the informal. I happen to use a different terminology, referring to metric and nonmetric spaces instead. The reason is that nonmetric spaces (topological, differential, projective) are not informal, they just have a different formal structure than Cartesian spaces and Euclidian grids. What I believe Cecil wants to break with is a tradition that concentrated on the simplest formal systems; for example, dynamical systems with a unique optimal solution, like a soap bubble, which minimizes surface tension. There are a lot of shapes in nature that are like that, but there are other shapes that have multiple equilibria-

assumes that the search space that evolution explores has a single best design for every species. But today we know that these search spaces have multiple equilibria and that species may get caught in one of the several local optima without ever being the "fittest." The second point of contact is that, historically, the obsession with unique optima went together with the study of systems that are in thermodynamic equilibrium—systems closed to flows of matter and energy from the outside. Today we know that it is only by opening a system to external flows that we can get other types of dynamical stability. In a laboratory one can literally see new types of dynamic stability appear one by one as the intensity of the flows is increased and the original symmetry of the system is broken. When Cecil takes a set of symmetric columns, for example, and displaces one row relative to the other, he is literally breaking the symmetry of the original design and in a sense pushing it away from equilibrium. A similar point applies to the Bordeaux Villa, where the original symmetry is broken twice, changing the whole aesthetic of the building, which is now precariously poised at the edge of chaos, so to speak.

**CB:** So the other side of what Manuel is saying is, if you take a fixed point in an analysis of a traditional structural frame and take one section cut, from that one section you can compute the whole answer. You can figure out what it would be if it went one mile one way or another. It is equivalent to a straight-line mathematical equation. The projects I describe in my book cannot be understood in terms of equilibrium in one cut and then solved; it is impossible. You have to take many cuts

that is what is so hard for architects to understand. They don't understand the edge of stability.

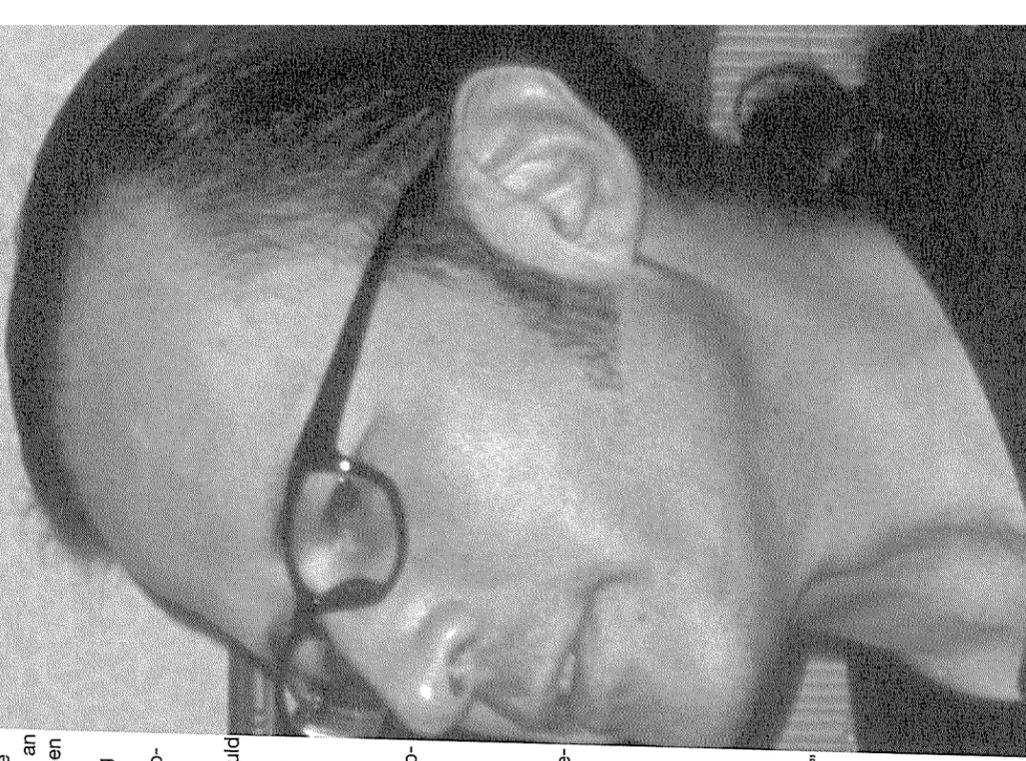
**NR:** If everyone continues to think linearly, how will they absorb concepts about nonlinear philosophy and structural systems—and can this be changed?

**MD:** One obstacle to thinking nonlinearly is the exclusive emphasis that many philosophers—and social thinkers—put on symbolic questions: language, interpretation, codes, deconstruction, and so on. But the question of linearity is not just a symbolic or conceptual one; it is a physical one. To understand what it means to undergo a cascade of broken symmetries as a system pushed away from equilibrium, one needs to consider not just the symbolic aspect of, say, a building, but more important, its materiality. This is why I teach my architecture students that they cannot let the structural engineer deal with all the material and energetic aspects of a building while they deal with the symbolic and stylistic ones. They must get involved with the physics of stress distribution; for example, to appreciate what breaking symmetry here or there is going to do to the materiality of a load-bearing structure.

**CB:** I saw the last gasp of that in the Deconstructivist phase, and all you are left with is a craze to be different—to destroy the construct. You can enter into a new paradigm of organization and shift your basis of thinking. I see the gestures and the grotesqueness of forced measures on a traditional solution. Instead one has to create a new method of thinking from interior start points to the fine emergent forms; process is in/out. Then you have no security or guarantees.

Euclid's, it is a localized concept. So the universals that I was brought up with as an engineer, and absoluteness, change when you realize that you can have several geometries that depend on your starting point. The moment you accept locality, almost next comes hybridity and juxtaposition as a system. In the book *Informal* I draw a necklace and fold it into a grid. At a certain moment it is a grid, but it could be pulled out back into a straight line. The topological connectivity remains the same, whether it is a grid of points or straight lines.

**MD:** Many of the things we are talking about are related to a set of ideas discussed by Deleuze and Guattari in a chapter of *A Thousand Plateaus*, where they discuss the nomads of the steppes, who we tend to think of as mere barbarians (Attila the Hun, Genghis Khan). These peoples were informal in Cecil's sense. Militarily, for example, their informal battlefield deployments consistently defeated the formal phalanx armies of sedentary peoples. The nomads refused to build cities and settle down, because instead of domesticating plants—a process that automatically settles you, or makes you take root—they domesticated horses. They had to follow the mobile flow of migratory horses through the grasslands, and therefore had to build "foldable cities," tent structures. Many of their technologies—if you compare them to sedentary ones—fit your formal versus informal description, especially as it relates to the idea of fixed borders you were just talking about. Take textiles, for example. Instead of weaving with a loom—a process that imposes a fixed length in at least one



which were neglected until recently. What I feel now is that the “search space” of the single optimum has been exhausted, and it is hard to come up with interesting designs within that search space. What is needed now is not just a new design but a new search space large enough for architects to explore throughout the new century.

**Cecil Balmond:** In my own way I have been looking for a new search space in the medium of architecture, working with tectonic pieces frozen by time or moment. My search began 15–20 years ago when I found the high-tech language to be a limiting factor. I wrote a little manifesto for myself: Line will be no more. We start with surface: that point will be zone; that center will be algorithm; and that surface generates space and the concepts for a mobile sense of geometry. I was conscious in my reading of biology that the dynamic organizational systems of nature with information exchange accept the world as complex. I embraced this wholeheartedly, throwing away the fixed point. In chapter two of *Informal*, where I describe the Bordeaux Villa, I broke with symmetries. I rejected the concept of a border, which sets up a closed system. I flipped this, so if you are inside and traveling out, the margin is what travels, but there is no border—just like the universe grows to follow itself. I used these notions as metaphors and kept the work informing me. I had no precedent. I had to reject everything I knew.

In the Bordeaux chapter, as a metaphor to describe the old and new paradigms, I drew a diagram with a ball in the valley to show that if you take a known strategy and try to invent—i.e., pushing the ball up the hill—you can see where the thinking is coming from. It is labored, not fresh. But if your ball is on top of a hill and you nudge it, it is unstable, and off you go into an unknown territory, which is part of a new search space. I found Manuel’s work a complete vindication of what I am looking at, but I am limited by the language that I have in making space functional and usable, as against the bigger freedom the paradigm offers in organization principles. Fundamentally what I am doing is creating a new anatomy of organization in a tectonic space. And it is not just about architecture but about systems of organization, which can be of numbers, as described in my book *Number 9*, or help inform the sculpture at the Tate Modern by Anish Kapoor or, with Daniel Libeskind, help inform the movement of 49 parts of a stage set designed for a major opera.

**NR:** What is this new collective unconsciousness of intellectual thought in philosophy, science, chaos theory, and complexity, and what is happening beyond the search for a paradigm? Does this work in Cecil’s buildings, which operate in a real world?

**MD:** The first direct connection between my work and Cecil’s is the rejection of the idea that the simplest formal systems—those with a unique single optimum—are the most important. Many obsolete ideas are based on that dogma, the most famous one being perhaps the idea of the “survival of the fittest.” This cliché

part bears on the other part. People say, Where is the section? And there is none. This is a fundamental difference in the anatomy of the configurations I work with. I didn’t plan it that way. But by doing what I do as a designer, structure has moved into a complex independency and is not viewed as dumb skeleton.

**MD:** The problem is that in the past the words *equilibrium* and *stability* became synonymous, but that is not necessarily the case. You can push a system away from equilibrium and still enjoy stability with multiple-point or chaotic attractors. You don’t get any of those at equilibrium; only nonlinearity is silenced by equilibrium itself. The moment you inject energy or make a poised system, precariously balanced at the edge of chaos, then you have a dynamic equilibrium that is very different from the static equilibrium of the past. So stability and equilibrium should be defined differently. You can be away from equilibrium thermodynamically and yet have a stable structure. As organic creatures we are constantly away from equilibrium, and yet we have a fantastic resilience and adaptability, which makes us more stable than if we were rigidly guided by an idea of a stable state that we are in all the time. We can move around stable states.

**NR:** What about your work in terms of non-linearity in your idea of history and destiny, and how that nonlinearity relates to Cecil’s engineering work?

**MD:** One point of connection involves Cecil’s three design principles: locality, juxtaposition, and hybridity. In a sense, the notion of “meshwork” that I use in my historical studies is very close to this. In contrast to a hierarchy, a meshwork is a hybrid created via local connections. In a hierarchy you prearrange everything into homogenous ranks and then establish relationships of authority, domination, or control from the top down. In a meshwork you take heterogeneities as they are and try to find functional complementarities among them, like a lock and a key, so that you can mesh them and they can work together. An ecosystem is perhaps the best example of a meshwork because there thousands of plants, insects, mammals—not to mention microorganisms—that are functionally meshed together in a food web without homogenization, i.e., their differences are respected and articulated via local connections.

**CB:** It is that linear straight-line connection of cause and effect: *a* is to *b*, *b* is to *c*. But in the world that we are entering *a* is to *b*, but *b* is already part of *a*, so you get feedback, and off you go into the unpredictable unfolding of event. There is no causal connection in the brain: there are impulses, and somehow with the simultaneity of these ideas, coherence comes out and a form or thought emerges. In the concept of order, as Manuel discusses, everything is known; and the equilibrium and stability coincide in a hierarchical, linear, deterministic system. When you break from symmetry, you are allowing heterogeneity to function in a dangerous way with tectonics. Instability is threatening all the time, but it gives its own sense of order—and

want. There is a reality check, which I think is what keeps one honest or interesting. When those constraints are gone, you can write anything you want to—and it doesn’t matter.

**CB:** I am educating myself as much as possible to broaden the possibilities against the certainty of past assumptions, and that is the philosophical base of my work. And the conviction grows, as the studio at Yale has shown: each student’s work is unique. I think it is an indication of rigor to allow organization to emerge at different levels. The students say they have never been taught to think like this.

**MD:** Moreover, questions of linearity versus nonlinearity go beyond the architecture of bridges or houses to the architecture of command systems or to the architecture of organizations, where the distinction between the formal and informal becomes that between centralized and decentralized decision-making.

Linearity goes with equilibrium, which goes with centralization: instead of a unique optimum, you have one head making the commands. This is as opposed to a market or a bazaar, in which the overall order emerges spontaneously as thousands of decisions are made independently. We have a much harder time understanding emergent order in a decentralized decision-making situation partly because it is nonlinear and far from equilibrium. We have a much harder time understanding the emergence of medieval Venice, for example, where there was no central planning, than the planned creation of Versailles, which resulted from Louis XIV and Colbert’s conception imposed via centralized decision-making.

**CB:** Manuel, do you think architecture needs to embrace these values and issues we are talking about, or can they go on doing what they do without it?

**MD:** I think they need to, because the old search space is definitely exhausted. In a way your book shows just that. See how much drama you have introduced by breaking the symmetry of the designs? Your book shows that there is a thirst for drama—and a hatred of boredom—and that to me is a symptom that the old search space has been fully explored. There is also a related hunger for non-metric spaces, such as those of differential geometry, where the points that make up a space are not defined by their coordinates relative to a global grid but by a local property: the speed or rate at which curvature is changing at that point. Space becomes a field of speeds rather than a fixed grid. That must have consequences for a philosophy of design.

**NR:** Are you saying the search space is there to be discovered, or must it be invented?

**MD:** I think the attitude is both—the search spaces can be both created and discovered because the architectural forms out there in nature also came from search spaces. We can learn from those search spaces to design our own so they hold that combinatorial productivity, as opposed to being very narrow.

**CB:** When you start to read differential geometries, such as Riemann’s rather than

dash them together so their microstructure becomes enmeshed. You begin at the center, and it can be infinite in both directions, hence avoiding any preconceived border. We could learn a lot from becoming nomads: not necessarily physically moving from one place to another, but having our heads inhabit nomadic spaces instead of sedentary gridded spaces. Your work strikes me as challenging sedentary culture, in which buildings are not supposed to fly and columns are not supposed to bend. It is almost as though you are bringing a nomadic aesthetic to the core of sedentary civilization.

**CB:** With the making of my book I was even a nomad and was being attacked by the phalanxes that came at me. I tried to use color as structure. Most books use the four-color grid sedentary system of the old CMYK logic. I had never worked in color; I just knew from the search space that I was in and then got my logic through to get color into it as structure—even as a single color: strong, intense, deeply saturated color.

What is interesting in *Intensive Science*, Manuel, is that you take further the idea of philosophy of structure, and it is underlining what I do in terms of the philosophy of where I am coming from. I always believe in a lyrical poetic sense of space of elements, of connection. And the thesis in *Informal* is that connectivity in architecture, which is an old-fashioned idea, is the new idea through tectonics—and that is the radical message to architects who are used to objecthood and symmetries and externalizations. I am fundamentally subversive to that and am saying that is not the way our business of designing buildings is anymore. These are tectonic corners, these are wall planes, and I use a new language—of shock absorbers for the walls, fields of composition—so you see the columns, but there is an infinite field that is unseen. And these are the new things that I am bringing into the dialogue of architecture. So it is a strange area of inhabiting real tectonic space within this unremitting, challenging theoretical space. But to show it in architecture is counter to orthodoxy. I am hoping the book will draw more debate, and my next book on theory will start extending the idea.

**MD:** My book may be criticized for being too dry and logical. People will say, You are making Deleuze too rigid, like pinning down a live butterfly. And I respond, Yes, I am. The reason is that I wanted to communicate with scientists—who would not normally read Deleuze because of his complicated language—and therefore I felt the necessity to metricize my language. But your book has a slightly more poetic feel, with interplay of text and color, which may communicate these ideas much better to architects. With my book you sit; with yours you are seduced. And seduction is part of the game.

# Reviews/Previews



## Ghost Story: Louis Kahn's Son in Search of His Father

*My Architect*, a deeply moving documentary about Louis I. Kahn that is just being finished, was produced by an organization called Crazy Boat Pictures. The name is drawn from the title of a hand-drawn booklet Kahn made for his son, Nathaniel. Kahn actually designed a "crazy" boat, a fantastical floating auditorium that motors from port to port and opens up like a blossom to provide concerts for the local populace, and it sails to this day. But it remains unknown to just about everybody who knows anything about the architect. Equally unknown until recently was Nathaniel Kahn himself. His search for his father is the text that animates what is a first-rate film on architecture.

Nathaniel was only 11 when Louis died in 1974, at the age of 73. At the time, he didn't fully appreciate that his father was one of the greatest architects of his time, in a class with Le Corbusier, Mies van der Rohe, and Frank Lloyd Wright. At Yale, where the architect taught for ten years, Kahn designed his first major building, the Yale Art Gallery (1953), and his last, the British Art Center, which was finished shortly after his death.

But while his buildings became known around the world, Kahn's family life remained largely a mystery. Born to Jewish immigrants from Estonia, his face scarred at a young age by fire, Kahn grew up poor in Philadelphia and went on to study architecture at the University of Pennsylvania. He married Esther Israeli and had a daughter, Sue Ann. Some years later, Kahn had a relationship with a colleague, Ann Tyng, and had a daughter, Alexandra. A relationship with landscape architect Harriet Pattison produced a son: Nathaniel.

When Kahn was not working he often slept on a small carpet on his studio floor, he would visit Harriet and his son on weekends, returning to his wife under cover of darkness. Even Kahn's closest associates and clients, including the skipper of the "crazy boat,"—a section of the film called "The Truth About the Bastard,"—knew little or nothing of the boy.

When Nathaniel was old enough to go to college, he chose Yale. "I wanted to be near Lou," he explains. "I used to go to the Art Gallery and the BAC a lot, to 'visit' him." It may—or may not—be a coincidence that Nathaniel, who graduated in 1985, was assigned to live in Timothy Dwight College, the residential complex where his father had stayed during his time at Yale. His search for his father began in earnest at Yale and was spurred by art history professor Vincent Scully, an early supporter of Kahn's who, Nathaniel says, "was very generous with his memories. In his course Scully showed Lou as a romantic hero, an artist, engaging his materials as a painter would engage his palette."

Looking for the people who knew one's parents is a universal and lifelong process. But if a parent was an artistic genius who had concealed the child's very existence, the effort is especially hazardous. Why risk it? Nathaniel is not a Freudian zealot. Of medium height with short, thinning hair, he is an award-winning filmmaker and

the creative director of Mediaworks, a film company in New York's black-clad SoHo district. The 40-year-old Nathaniel, who has a remarkable twinkle, seems more curious than crusading. His memories of his father are fragmented and warm—but they ended young, before the Kahn name had become almost mythic in architecture circles. "I wanted to open a box that had been closed by others," Nathaniel says. "The film set me free. It was better than therapy."

In the course of this intensely personal journey, he went to see his father's old neighborhood in Philadelphia (the family moved 17 times), and the major buildings, and talked to the surviving people who had been involved—friends, clients, coworkers, even the stranger who discovered the architect's body in a men's room at Penn Station in New York, where Kahn had been stricken by a heart attack. (Because of a mix-up over his identification papers, his body lay unidentified in the city morgue for three days.)

Kahn's wife died before Nathaniel could interview her at length for his film, but he spoke with his half-sisters and to Alexandra's mother, as well as his own mother. Evidently, neither woman got over Kahn; neither has ever remarried.

Because Nathaniel is not an architect, he did not focus on the professional aspects of his father's designs. Rather, he and the film's producer, Susan Behr, went looking for the man behind the works through the people who shared in them and look to them for inspiration (including Philip Johnson, I. M. Pei, and Frank Gehry). It's as if Nathaniel had a house to build and is investigating an architect who was recommended to him. The result is *My Architect*. It could just as well have been called *My Father*. The son says he has found much of the man he was seeking. But for all of us, Nathaniel included, the film makes clear that the *art* of Louis Kahn remains thrillingly elusive.

—Carter Wiseman  
*Wiseman, a lecturer at the School of Architecture, is a former architecture critic at New York magazine and a contributing editor of ARTnews. He is the author of I. M. Pei: A Profile in American Architecture, and Twentieth-Century American Architecture: The Buildings and Their Makers.*

## The Once and Future Art Gallery: Renewing Yale's Oldest Museum

January 21–May 18, 2003

The 50th anniversary of the opening of the Louis I. Kahn building and the launch of its complete refurbishing by Polshek Partnership is the occasion of an exhibition that looks backward and forward at the structures that have housed this teaching museum's ever-growing collections since it opened in 1832. The exhibition includes historic and contemporary architectural drawings and photographs, as well as a design and model of the renovation project. The exhibition was organized by Suzanne Boorsch, curator of prints, drawings, and photographs and Susan B. Matheson, Molly & Walter Bareiss Curator of Ancient Art, A special issue of the *Yale University Art Gallery Bulletin* with an introduction by Vincent Scully and essays by Eric Vogt ('99), Susan B. Matheson, Patricia E. Kane, Elise K. Kenney, and Alexander Purves ('65) accompanies the exhibition.

### Related Programs

*Gallery Talk:* Tuesday, January 28, at 2 p.m. and Thursday, January 30, at 12 p.m. "The Once and Future Art Gallery: Renewing Yale's Oldest Museum," Susan B. Matheson, Molly & Walter Bareiss Curator of Ancient Art, and Suzanne Boorsch, curator of prints, drawings, and photographs.

*Gallery Talk:* Thursday, January 30, 5:30 p.m. "A Bold Decision: The Yale University Art Gallery and Design Laboratory," Patricia Cummings Loud, curator of architecture, Kimbell Museum of Art, Fort Worth, Texas. Reception at 6:30 p.m.

*Lecture:* Thursday, February 20, 5:30 p.m. "Origins," Richard Serra, BFA '62, MFA '64, sculptor. Reservations required. E-mail Kathleen.Derringer@yale.edu. McNeil Lecture Hall

*Lecture:* Friday, February 21, 5:30 p.m. "Louis Kahn and Yale: The History of the Yale Art Gallery's Landmark Building and Polshek Partnership Renovation Design," James Polshek ('55). Reservations required. E-mail Kathleen.Derringer@yale.edu. McNeil Auditorium

*Gallery Talk:* Wednesday, April 16, 12:20 p.m. "Form vs. Shape: Louis I. Kahn's Yale University Art Gallery," Dean Sakamoto (MED '88), critic in architecture, director of exhibitions, Yale School of Architecture.

*Lecture:* Thursday, May 1, 5:30 p.m. "Material Presence: The Yale University Art Gallery and the Architecture of Louis I. Kahn," Alexander Purves ('65), professor of architecture, Yale School of Architecture.

*Gallery Hours:* Tuesday–Saturday 10 a.m. to 5 p.m., Sunday 1 to 6 p.m., Thursdays until 8 p.m. during academic year. Closed Mondays and major holidays. Web site: [www.yale.edu/artgallery](http://www.yale.edu/artgallery) Address: 1111 Chapel Street, New Haven Phone: 203-432-0600

## Le Corbusier Before Le Corbusier

The exhibition *Le Corbusier Before Le Corbusier: Applied Arts, Architecture, Painting, and Photography, 1907–1922* is on display until February 23, 2003, at the Bard Graduate Center, 18 West 86th Street, New York. Bard is also holding a series of Le Corbusier-related programs in conjunction with the exhibition.

All architects and designers should see the exhibition *Le Corbusier Before Le Corbusier*, which offers fascinating revelations about the complex formative years of Charles-Edouard Jeanneret, who, in light of his ambitious project to transform himself into Le Corbusier, the architect, was once described by Alan Plattus as "a phenomenon."

Curated by Stanislaus von Moos and Arthur Ruegg, the show was organized as a collaboration between Bard and the Langmatt Foundation, in Baden, Switzerland, where it originated. The Bard exhibit adds a few pieces, as well as specially commissioned graphics by Venturi, Scott Brown & Associates (VSBA). The author of two enthusiastic books on VSBA, von Moos had the Philadelphia architects design "text friezes," comparable to their beloved electronic "zippers." Quoting significant Le Corbusier writings, they remind us how important verbal polemic was in the career of this visually brilliant figure. Sometimes the passages are in ironic counterpoint to the images or objects on display, suggesting how the architect concealed parts of his past as he rewrote his own history.

The exhibition's seven sections are like chapters. An introductory room on the ground floor presents an overview of Le Corbusier's work in the early 1920s; in the first chapter on the floor above are the better known of his largely unknown architectural projects in La Chaux-de-Fonds. The next chapter is his "Esprit Nouveau" period, on the second floor of the gallery, where a visually arresting group of vernacular and mass-produced chairs stand at the vortex of multifarious activities: the invention of Purism; the beginnings of the architect's conception of furniture as interior equipment; polemics for "the new spirit"; and a reproduction of a traditional *jouy* wallpaper used by Jeanneret, who had yet to adopt the pseudonym Le Corbusier. We are introduced to his mind, the workings of which may be seen in objects the architect collected, such as mass-produced, commercially ubiquitous *objets-types* or the vernacular wood chairs he purchased for his clients.

"An Itinerant Education" is the title of the exhibition's most compelling chapter. The curators place Le Corbusier's well-known *Voyage d'Orient* of 1911 in the context of an ambitious enterprise of self-education and study trips to Italy, Germany, and France during the years 1907–11, after which he journeyed to the East. Here the text frieze works—best exemplifying VSBA's principle of "overload" for exhibition design: the overlay of textual excerpts, period photographs, and mural-size blowups—to form a correlative to Le Corbusier's definition of architecture as

a "construct of the mind." The ecstatic passages reveal a mind literally on fire with passionate responses to Istanbul, the Acropolis, Renaissance Rome, and Pompeii. Above a watercolor of Villa Lante and photographs of Villa Medici, for example, is the quotation "Rome is the damnation of the half-educated. To send architectural students to Rome is to cripple them for life." The curators make a didactic point by including a 1917 copy of Friedrich Nietzsche's *Thus Spake Zarathustra* in a vitrine with issues of *L'Esprit Nouveau* and sketches of the Acropolis; Le Corbusier's aphoristic use of language, where words become objectlike projectiles, makes a persuasive comparison to Nietzsche's writings.

The surprises of the early Corb furniture and decorative-art display would warm even the heart of today's most traditional high-end decorator. Le Corbusier's 1915 furniture for Hermann Ditisheim's apartment, based on classical French prototypes of the Directoire and Early Empire periods, are set against a reproduction of the floral wallpaper he used in the salon of Villa Jeanneret-Perret. The ironic text frieze declares, "Decoration? I don't understand. I don't know what you mean. Decoration, why?"

The curators find a polarity in Le Corbusier's early furniture designs. For *meubles*—literally, movable pieces—he worked in a traditional vein. With *immeubles*—nonmovable large-scale case goods—the designer worked in a more liberal manner, exploring ideas that he would incorporate in his architecture.

In the final gallery, a 1915–16 walnut desk for his mother, Charlotte-Amelie Jeanneret-Perret, is opposite a built-in library from the 1922 Villa Schwob. The desk unsettles: a simplified classical arcade forms the back of the desktop, juxtaposed with a self-contained cuboid drawer unit that is symmetrical in itself yet sets off ambiguous tensions in its relationship with the arcade; one leg of the desk is a truncated pyramid that functions as a pullout compartment. The piece looks like an illustration omitted from the "Contradiction Juxtaposed" chapter of Robert Venturi's *Complexity and Contradiction in Architecture*. Madeleine Schwob's library reveals the influence of Biedermeier and neoclassical furniture in its details. These historicizing elements are combined with a cantilevered desk of simplified forms and a wheeled wastepaper compartment. Here the dualities of *meuble* and *immeuble*, referential and abstract, traditional details and modern functions, are combined in one piece. This work is moving toward the idea of furniture as "interior equipment," but its transitional qualities will strike a chord with many observers.

The exhibition has no final synthesis—no totalizing conclusion—but elements of a synthesis emerge. These are necessarily contingent because they are the first stages in the architect's long, phenomenal career.

—Richard William Hayes  
Hayes ('86) is a Ph.D. student in the history of architecture at Brown University.

## Architecture Toward Painting

A symposium, "Architecture Toward Painting" was held in the Arthur A. Houghton Jr. Gallery at Cooper Union on October 1, 2002 on the occasion of the opening of the exhibition, *Slutzky, Recent Work*.

The evening, introduced by Dean Anthony Vidler and moderated by Mark Linder (MED '88) of Syracuse University, was divided in three parts: a slide show that chronologically documented Slutzky's oeuvre; presentations by Lois Swirloff and Robert Morgan on his significance as a painter; and discussions by Tony Vidler, Kenneth Frampton, Richard Meier, and Peter Eisenman on his value as an architectural thinker.

The stunning images in the slide show made evident both the consistency of Slutzky's paintings in form and color and the surprising range of his investigation of surface and depth: from his figure drawings for Robert Gwathmey's drawing class to his discovery of Piet Mondrian; to his diamond paintings in the early 1960s (shown with John Hejduk's contemporary Diamond Houses); to his move to acrylics and drip paintings; to his reinvestigation of Mondrian through the use of pastels; to the more recent bold and often dark paintings. The viewing of this work alone would have made the evening worthwhile.

Swirloff, a painter and contemporary of Slutzky's, discussed his essential Modernism—the fact that, for him, it was not a style but a calling. This implied for Slutzky a consistent investigation of two things: the search for the structure of color, in which one is guided by a pursuit of the stable but not the static; and the transformation of surface into space. Art critic Morgan showed how in an age in which critics tend to despair of the lack of a position, an artist like Slutzky—"a painter, not an image-maker"—regrounds and reinvigorates one's values. Morgan also illuminated the spatial aspect of Slutzky's work, illustrating its value for architecture.

Vidler discussed Slutzky as a writer, particularly his highly influential two-part article "Literal and Phenomenal Transparency," written in collaboration with Colin Rowe and first published in *Perspecta* 12. He posited that if one tracked Rowe prior to and after his collaboration with Slutzky, one would see that the latter inspired an interest in the play of depth in surface, or facade, in Rowe, whose attentions prior to this had been limited to plan and section. In discussing the spatiality of Slutzky's paintings, Frampton showed how the artist had moved beyond a traditional Western approach, in which color is always grounded in space, to one in which it is metaphorically spatial because it dissolves the canvas and floats free of it. It was, he said, "a modernity that may never come to fruition."

Meier and Eisenman were more personal in their approaches. Meier discussed how Slutzky's formal virtuosity is an influence on all architects; and how his descriptions of how a line becomes a plane, or a plane

a volume, or how shallow space brings forth deep space, were an essential aspect of his generation's definition of abstraction. Eisenman said when Rowe was his teacher, it was Slutzky whom Rowe insisted he meet to enrich his formal studies.

The evening ended with a discussion between Linder and Vidler regarding whether or not it was ironic that this occasion, so dominated by a discussion of painting rather than architecture, took place in a school of architecture. Vidler emphasized that with Slutzky painting is a metaphor. This did indeed seem to underscore what nearly all speakers had alluded to and what we realize from Slutzky's "Literal and Phenomenal Transparency" essays: namely, that space, like the creative act itself, is most provocative when presented in its most complex and contradictory form. Slutzky's observation that painting wants illusional space to be real, whereas architecture wants real space to be illusional, points directly to his value as a painter, a theorist, and an architectural educator. Space, he says, isn't given, it is made.

The Great Hall was full, and the evening was clearly important to the vast number of people whom Slutzky has touched, taught, and influenced. The power of the frail artist's recent work is firm evidence of his unfailing passion for exploring the relationship between color, surface, and space. The tribute to Slutzky, which this symposium proved to be, was moving not just because of the breadth of his career but because his work shows so smartly, without recourse to analysis, the affective dimension of art, be it painting or architecture.

—Peggy Deamer,  
Deamer is Associate Dean of the Yale School of Architecture

## Digital Gehry: Material Resistance, Digital Construction

By Bruce Lindsey, Birkhauser, 2001, Softcover, 96 pp.

For five years the "IT Revolution in Architecture Series" has been producing highly specific yet easily digestible glimpses into the increasingly gnostic and technical territories of contemporary architecture. Each book—profusely illustrated and usually less than 100 pages in length—fits neatly into one's back pocket, unashamedly proclaiming its primary function as the Cliff Notes of technical and theoretical developments for the profession and academia. In a similar tone as its black-and-yellow literary counterpart, the series generally forgoes the oft indecipherable linguistic polevaulting of the profession for text that moves along at a mellower—and perhaps wider-reaching—jogger's pace.

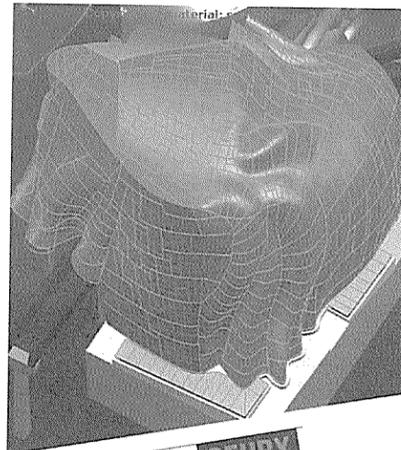
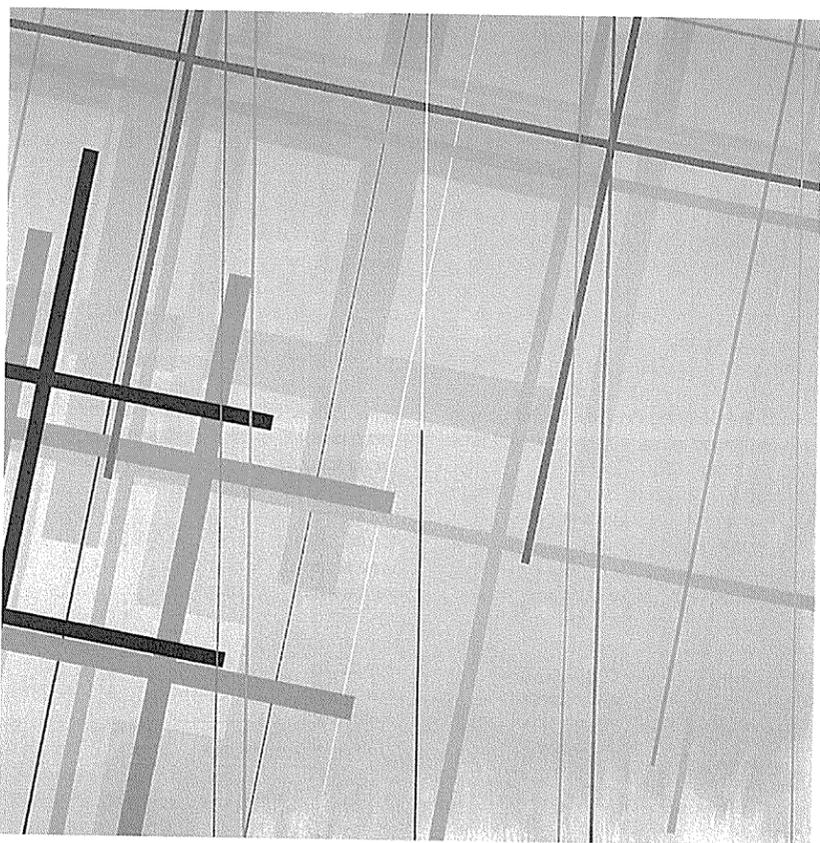
The 14th installment in this series, *Digital Gehry: Material Resistance, Digital Construction*, by Bruce Lindsey ('87), presents the process by which Frank Gehry and his collaborators design, develop, and build using a variety of newly minted technologies. Lindsey presents us with the architectural equivalent of a "behind the scenes" Fox TV special, complete with special access to the intricacies of the design process, as well as information on the software and hardware used to achieve results. stages. That Lindsey has undertaken to write, or rather codify, the work process of Gehry's office is important

to note. The architect is quoted as saying, "I think it is my best skill as an architect. ... I am able to transfer a sketch into a model into a building." Gehry is unique in that his noted genius for sculptural form is coupled inseparably with an innovative and technologically intensive process—a messy one involving collaboration, compromise, and experimentation. And the focus on this process drastically separates Lindsey's book from the phone-book-size *Frank O. Gehry: The Complete Works* (Monacelli Press, 1997). If there is one fault with this book, it is that it presents this process as too formulaic and succinct when it actually changes drastically from project to project and involves a constantly rotating cast of languages, digital formats, codes, materials, and fabricators.

The book collapses Gehry's incredibly complex design and construction system into neatly packaged stages. Labeled like the software releases on which the work relies, the book tracks the history of several projects, ranging from the Barcelona Fish to the Experience Music Project. It distills the process from Chapter 4.1, "Building a Program," through Chapter 4.8, "Rationalization/ Legitimization." Lindsey charts the stages of work from the simple stacking of programmatic wood blocks to the mathematically intensive rebuilding of surfaces using the software program CATIA. It is this program more than any other tool that has provided Gehry and his more technically inclined partner, James Glymph, with the ability to realize more formally complex projects. Lindsey provides the reader not only with the formidable technical résumé of the program but also with its strange trajectory, via Rick Smith and IBM, into Gehry's office. Although not referred to explicitly, this discussion outlines the role of software as a part of the postdesign process. Lindsey's book makes the case for Gehry as a pioneer in the use of the computer as a tool for fabrication rather than a practitioner who uses it as a design tool—perhaps framing him as a "missing link" between the various generations of architects currently struggling with the capabilities of these new technologies.

No stranger to the history of complex form in architecture, Lindsey applauds the office's innovation and use of the CATIA program while firmly recognizing that the technologies employed have deep architectural roots in stereotomy and descriptive geometry—tools that architects have been using for centuries. Perhaps this is a fitting parallel for a book on Gehry, who seems to rely as much on the architectural tools of the past as he does on contemporary developments.

—Mark Gage  
Gage ('01), critic in architecture has a design practice in New York.



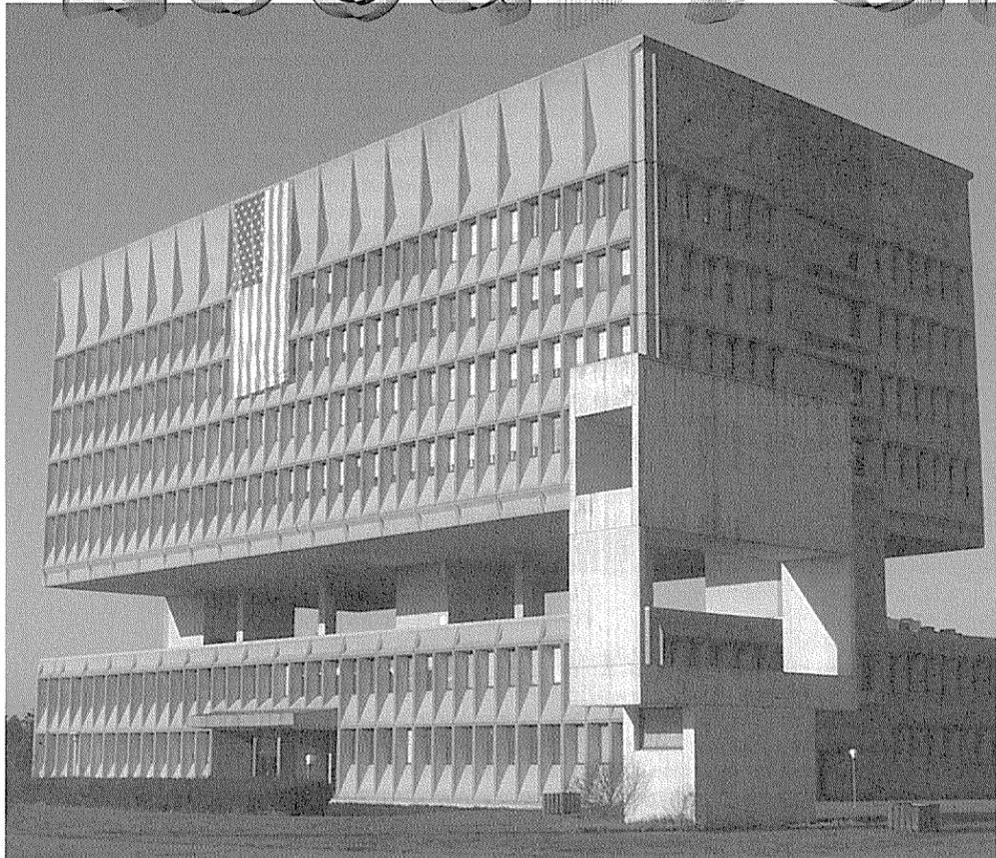
DIGITAL GEHRY  
Bruce Lindsey  
Material Resistance  
Digital Construction

BIRKHÄUSER

Opposite page: Nathaniel Kahn and Louis Kahn, 1969. Photograph courtesy Nathaniel Kahn

This page left: Robert Slutzky, Untitled, 1998-99, acrylic on canvas. Image courtesy Cooper Union

# Local & Global



## Local Sites of Global Practice

Arjun Appadurai, the recently appointed William K. Lanman Jr. Professor of International Studies and director of the Initiative on Cities and Globalization at Yale, will join architects and historians in the symposium "Local Sites of Global Practice," April 4-5, 2003, at the Yale School of Architecture.

"Local Sites of Global Practice" addresses one of the most pressing issues facing architecture today: the split between the increasingly global nature of economic and cultural relations and a sharpened sense of local identity. Around the globe architects are being asked to respond to regional concerns with building types, materials, and methods of construction that are by now familiar in nearly any major city on Earth. With global media disseminating symbols of indigenous character and national sovereignty, architecture has become a common icon for the display of local, regional, and national identities. Many architects find themselves acting either as exponents of regional specificity or proponents of international Modernism.

Such tensions are familiar, recalling fault lines evident in many architectural debates throughout the twentieth century. "Local Sites of Global Practice" highlights the challenges facing architects who build today by placing them in the context of regionalism, nationalism, and globalism. The symposium aims also to question the very categories that underpin these current debates. When architects cross borders as practitioners or tourists, students, and as teachers, or members of international organizations, the dichotomy of local-global cannot hold. The symposium focuses on the Middle East as a rich and complex setting in which to study the issues of influence, dissemination, and appropriation because it has been—and remains—the site both of deep traditions and rapid modernization.

"Local Sites of Global Practice" brings together architects and scholars from a range of disciplinary backgrounds to present papers and debate issues in three panel sessions. The symposium will begin with a keynote talk by Nezar AlSayid, professor of architecture at the University of California, Berkeley, and chair of that school's Center for Middle East Studies. AlSayid has written extensively on urban issues, especially where they may embody relations of power, and most recently on globalization and transnationalism in Europe and the Middle East. His talk, titled "Manufacturing Heritage, Consuming Tradition," will introduce themes crucial to the symposium's intellectual mission.

Concentrating on developments in the early to mid-twentieth century, the first panel will focus on articulations of national identities that emerge on the threshold

of changing political formations. Brian McLaren, an architectural historian at the University of Washington, will discuss the absorption of Italian colonial architecture in the organization and independence of North African nations. Gulsum Nalbantoglu, professor of architecture at Bilkent University, in Ankara, will present the unique history of Modernism in republican Turkey. Magnus Berhardsson, from Hofstra University, will present "1001 Fantasies," the story of modernization in Baghdad in the 1950s. Layla Diba, who teaches at Bard Graduate Center for Studies in the Decorative Arts, will trace the origins of modern Iranian painting as an encounter between tradition and modernity.

A second panel will look at developments in the postwar era, framing this moment in the context of the expanding reach of corporate capitalism. Presentations focusing on how institutions spread Modernist architecture include that of Gwendolyn Wright, professor of architecture at Columbia University, on the role of CIAM in setting an agenda for urbanism in developing nations; Annabel Wharton, an art historian from Duke University, will examine American corporations as they began after World War II to expand their markets and exploit international differences in the cost of labor; Ijlal Muzaffar, who is completing his doctoral degree at MIT, will review the most explicitly international of institutions, the United Nations, in terms of its policies of modernization and their impact on local cultures; Alona Nitzan-Shifan, a fellow at the Center for Advanced Studies in the Visual Arts, will examine the ways in which the tensions between Israelis and Palestinians are literally embodied in the very fabric of historic monuments of some of the holiest sites; Susan Slyomovics, an anthropologist from MIT, will speak on "Palestinian Remembrance Days and Plans," a look at the poetry, commemoration days, memorials, artworks, and monuments as well as the political and aesthetic context of literary and civic productions and performances by Palestinians in Israel.

Later in the day a historian and several architects practicing today in the Middle East will form a panel: Hasan Uddin Khan, an architect and coauthor of two books on mosques and Modernism, and past editor of *Mimar*, a distinguished journal on Islamic architecture, will speak on issues of architecture and globalization in the Gulf states, particularly Saudi Arabia; architectural historian Sibel Bozdogan will discuss recent developments in Turkey, the nation with one of the longest traditions of architectural Modernism outside of Europe; finally, Ada Karmi, best known for her design of the Israeli Supreme Court in Jerusalem, and Hashim Sarkis, who practices in Beirut as well as Cambridge, Massachusetts, will present their work and address the issues that have absorbed

their attention. Each session will have a respondent as well as ample time for discussion and questions.

For the closing address Arjun Appadurai, who joined the Yale faculty as the William K. Lanman Jr. Professor of International Studies and director of the Initiative on Cities and Globalization, will give the school's third annual Roth-Symonds Lecture. The author of seminal essays on globalization, he will present his current research on global violence, megacities, and grassroots globalization in his lecture, "The Circulation of Forms."

"Local Sites of Global Practice" is sponsored by Yale University's Center for International and Area Studies and the Yale School of Architecture, which will host the event. Kishwar Rizvi and Sandy Isenstadt, both from the Department of the History of Art, have joined Eeva-Liisa Pelkonen, from the School of Architecture, to organize the symposium.

—Sandy Isenstadt, Eeva-Liisa Pelkonen, and Kishwar Rizvi

## The Building Project, One Nail at a Time

It's the last Wednesday barbecue of the summer and Paul Brouard, director of the Building Project for the past 30 years, has provided the summer crew with a lunch delicious enough to be deemed acceptable for a Robert Stern dinner party. We're sitting on the backyard deck of Cedar City, at 83 Parmelee Avenue. It's hot outside—about 95 degrees—and we're tired, dirty, and sunburned. But there's nowhere else we'd rather be, because this is our baby—the class of 2004's ideas and efforts molded into a house we couldn't be prouder of. And although the ten of us who have remained throughout the summer always have a difficult time taking ourselves seriously, we see that our often exhausting efforts have come to life—along with lifelong memories. There were 54 of us at the beginning; we started with the big picture—the larger elements—and now we are finishing the tiniest details. We've completed the Building Project challenge that was the focus of our second semester at Yale, and our story is as exciting as the moment we will hand over the keys to the new owners of our summer home.

From the first day of laying the foundation it was clear that our class was determined to get the house built on time and on budget. The following four months would be a successful venture, if weather permitted. And it did. Framing was a display of machismo—casually swinging sledgehammers, confidently driving in galvanized nails, and raising two-story walls with ease. We caught roof panels as they flew like magic carpets through the air suspended from a crane, and put them

into place. We learned how to install windows and make sure the 300-pound pieces of glass didn't come crashing down when the crane operator swung them into the adjacent trees. We watched as workers sprayed wet shredded newspaper into the framed walls.

Apparently we did it well: 83 Parmelee Avenue remains an official New Haven address today. We signed our names on the sheathing before it was buried by the insulation. It was then, in that moment of innocent defacement of property, that we knew we'd never leave that house, even after we graduated. Caulk became our solution to every problem and provided emotional support when we realized we weren't perfect builders. Endless hours of cutting and nailing siding made us wonder if we'd ever get to paint the project barn red. But finally, after the first wall was completely clad, we gripped our brushes tightly and painted straight through a 105-degree heat wave. We had to ignore the neighbors' curiosity and relentless praise to get the job done. We played it cool, like it was no big accomplishment. But there was no use in trying to hide our inflated egos—the house looked good. It's the details that really make it: an exterior shower, birch closets, a skylight for the shower. We consumed as many Dunkin Donut Munchkins as hours spent building the custom bookshelf in the woodshop, and Cedar City wouldn't have been complete without its built-in garbage/recycling bin closets. Everything was accounted for everything was perfect—that is, until we realized our story was coming to an end.

It's the last Wednesday barbecue, the greatest tradition of our summer besides Happy Hour at C.O. Jones—and we're realizing that it's over. Soon the house won't be ours to enter as we please. Neighborhood Housing of New Haven will take the keys and, in three months, hand them over to new homeowners. The kids, Melissa and Beavis, our neighbors for the past summer, will get to play with new friends. Maybe the new owners will collect cans for the nice lady across the street, like we did. Perhaps Route 34 won't get built for another ten years. And hopefully, in the tradition of the Building Project 2002 crew, Cedar City will witness countless more barbecues and endless fits of laughter as long as our house remains standing. But most importantly, we've had an amazing summer and an experience we'll never forget. We can thank one another for the time shared on the site and for the lack of seriousness that became a source of energy during one of the cruelest summer heat waves we've ever seen. And there's a handsome house in the West River neighborhood of New Haven, Connecticut, that exists today because we made it happen. Thank you, Class of 2004.

—Emily Bidegain ('04)

## Rome Continuity and Change: The Eternal City Layered in Time

For the eighth consecutive year Yale School of Architecture will sponsor a Rome study trip in May and June for students entering their final year.

Last spring 18 second-year students spent three weeks in Rome studying and drawing the city and its buildings. With the Western world's finest achievements in urbanism, art, and architecture, Rome has always beckoned the architect. In ancient times it was the model for all other cities, and when the empire's power waned, marauders plundered its riches. During the Middle Ages, Rome's artistic sway was like a flickering candle, all but extinguished before igniting again with the Renaissance and the rise of the Roman Catholic Church. The city returned to the position of artistic pacesetter and, with the country's unification, became Italy's capital, where the glories of its past would inspire its rulers and impress its subjects until today.

Across centuries, a familiarity with Rome has been considered a prerequisite for the well-trained architect. Beginning in the eighteenth century, artists, architects, and aesthetes made it an obligatory stop on the Grand Tour. Romantic, atmospheric ruins were sketched and, for those less artistically inclined, souvenir "views" were commissioned, just as today's rushed visitor might snap a digital image or buy a postcard. Soon a more rigorous engagement became the norm, and would-be architects were expected to spend several years in Rome measuring and drawing buildings and sites of antiquity, creating elaborate reconstruction drawings of how the places would have originally appeared. The coveted Prix de Rome was the ultimate career achievement for a student at the École de Beaux-Arts. In the twentieth century architects as diverse as Edwin Lutyens, Le Corbusier, Louis Kahn, and Robert Venturi were each profoundly influenced by their time spent in Rome.

Today the fundamental capacity to master issues of order, proportion, scale, context (historical and topographical), and light (in spaces and on volumes) is essential for any competent architect, and Rome continues to provide a vital laboratory. For students to engage this unique city effectively, direct observation through on-site hand drawing is essential. Making visual diaries requires them to observe precisely; moving easily between quick notation and analytical diagram, between capturing a momentary fall of light and more sustained representation.

By walking the axial thoroughfare from Piazza del Popolo to San Giovanni in Laterano on the first day, the students gained an understanding of the city's plan and topography. Visits to buildings, gardens, and public spaces were grouped thematically: the centralized domed space (the Domus Aurea, the Pantheon, Sant'Ivo), and the courtyard (the Cancelleria, Santa Maria della Pace, Palazzo Massimo). Two professors from Cornell University's Rome Program participated: guest lecturer Jan

Gadeyne guided us through the Fora, and Jeffrey Blanchard helped us fathom St. Peter's and the Vatican. Joined by Yale faculty member Bryan Fuermann, we visited the outlying gardens of Villa d'Este, Villa Lante, and Palazzo Farnese at Caprarola, where a bunch of unsuspecting Yalees got drenched by the surprising Mannerist water jets; also spent time in the astonishing twentieth-century Ninfa garden. There was time set aside to enjoy the richness of Italian cultural and culinary achievements. This year the class had the opportunity to attend the Pritzker Prize ceremony, held in the Campidoglio, and was invited to be present when the current Bishop Professor, Glenn Murcutt, was awarded the medal. When in the course of his remarks he stressed the importance in his own work of learning from direct observation, a cheer emanated from our small group.

During the course of the seminar, in addition to maintaining a sketchbook, each student identified a subject for more sustained study, using drawing to investigate and communicate their observations in final presentations. Some documented either individual buildings or public spaces; others compared varied solutions to a common geometrical problem, such as the relation of a domed ceiling to a rectangular plan. Some studied how facades captured light, modified a street wall, or created a silhouette. On the last day these drawings and sketches were the subject of an informal review at the American Academy, followed by a farewell celebration.

The pace of the seminar was intense, but the drawings attest to the enthusiastic curiosity and commitment of all who shared these three astonishing weeks in Rome.

—Stephen Harby and Alexander Purves  
*Harby ('80) is a lecturer at the school of architecture, and Purves ('65) is associate professor.*

## New Haven Building Notes

### The Coliseum in Ruins

On August 26, 2002, the New Haven Veteran's Memorial Coliseum—Kevin Roche and John Dinkeloo's spectacularly conceived yet infamous arena/parking garage—hosted its last event: a World Wrestling Entertainment *Smackdown!* featuring wrestlers Hardcore Holly, Mike Awesome, and Hurricane. It was absurd and depressing, perhaps an omen for a building wrestling with life.

In May, with the city in a budget pinch, Mayor John DeStefano proposed that it might be time for the structure to go: it was losing money, in need of an expensive renovation, and increasingly unable to compete with newer arenas in the region. A few weeks later Governor John Rowland let slip, probably not so accidentally, that it was a done deal. In an effort to save face, the city hastily commissioned an economic impact study, but the result seemed preordained. In early September, without a public hearing or an attempt to consider alternative uses for the building, the end was

declared. Contracts were severed, workers were let go, and pieces of the coliseum were auctioned off. With a crowbar and \$84 you could buy a row of seats.

How did it come to this? How could it not have? The building was unpopular from the start. The few who defended it often did so for the events it hosted rather than for its architecture. But as the mayor said, "You don't just tear something down because you don't like how it looks." Well, we should hope not! Nonetheless, the building has been neglected for years, partly because of popular disdain for its architecture, resulting in the need for renovations the city says it can't afford. In a sense, the city started tearing down the coliseum years ago.

It should be remembered that the coliseum was the product of the highest architectural ambitions, and its demise is a shame. Roche's design and the city's commissioning of it were visionary and idealistic—qualities that seem alien in today's context (cross your fingers for Lower Manhattan). The coliseum's design was the offspring of a process much like the one taught at the school today: intellectual, discursive, and experimental. We should all reflect on Roche's good intentions in the upcoming months, and sigh: there but for the grace of God go we.

*The city is seeking \$10 million in state bonds to pay for the coliseum's demolition, which may or may not be forthcoming. Until it is, there is always the possibility that it could be saved. If you are interested in joining the efforts to save the building, please contact the Urban Design League at 203-624-0175 or write to urban-designleague@icnnet.net.*

### IKEA Close to Deal on Pirelli Site

In brighter news, pending city approval, the Swedish furniture retailer IKEA has agreed to purchase the site of the long endangered Pirelli Building, next to which they intend to build a 300,000-square-foot store. The company plans to retain a large portion of Marcel Breuer's landmark building, although at the time of this writing the exact amount is in dispute with concerned preservationists.

The Pirelli site was purchased in the late 1990s by developers intending to build a large regional shopping mall. After an extended campaign led by a coalition of local merchants, environmentalists, and a rival mall developer, the project was stopped. The prospect of an IKEA superstore has been greeted very differently. Merchants believe that IKEA's customers, who often drive great distances to shop at the inexpensive contemporary design store, will stop in downtown New Haven before heading home. Environmentalists are happy that IKEA plans to pay for the site's amelioration. And the city is thrilled at the prospect of 400 new jobs, all with benefits.

The only hitch is the fate of the Pirelli Building. Originally plans called for the demolition of the entire two-story base, leaving only the floating box on stilts. Responding to public concerns, IKEA agreed to retain the front third of the base, preserving the elevation visible from I-95. Pleased with the company's cooperative attitude but still unsatisfied, preservationists continue to press the issue. IKEA hopes to open the store in 2004.

*For information on the fate of the Pirelli Building or to get involved, contact the Urban Design League or e-mail the Long Wharf Advocacy Group at longwharf\_group@snet.net.*

### The Effort to Save Connecticut General Continues

Half of the long saga to save Connecticut General's historic headquarters seems to be coming to a sad end. The Emhart Building, one of two historic structures by Gordon Bunshaft of Skidmore, Owings & Merrill, is scheduled for demolition by the end of the year. The fate of the other building on the grassy 600-acre campus, the Wilde Building, is still undetermined. The two edifices were the product of a radical and influential experiment in corporate architecture. In the mid-1950s the Connecticut General Life Insurance Company, hoping to lure new employees in a competitive market, assembled an all-star team of Modernist designers, including Bunshaft, Florence Knoll, and Isamu Noguchi, to speculate on a new type of office environment. The result was the suburban corporate campus: futuristic low-slung glass buildings picturesquely set on rolling fields. The offices were

open, with integrated ceilings, demountable partitions, and under-floor services. Times—and corporate culture—changed, and the company, now called CIGNA, decided a new type of campus was needed. New plans call for a golf course, hotel, new office space, surface parking, and upscale housing—but let's see what the market can hold.

*Go to [www.saveconngen.com](http://www.saveconngen.com) for updates and information on joining the fight.*

—Ted Whitten

*Whitten ('01) works in New Haven and is a freelance architectural writer.*

## Urban Museum of Modern Architecture

In the 1950s and 1960s New Haven was referred to nationally as a Model City for its innovative housing, welfare, and city planning programs. Since that time, the ultimate success of many of those programs has been debated. However, the dividend from those years is an important collection of postwar architecture by leading American architects. Marisa Angell, a Ph.D. student in art history at Yale University, organized *Urban Museum of Modern Architecture: New Haven*, a public project designed to highlight the city as a museum of Modern architecture.

Brochures, designed by Christine Moog, a graduate student graphic design at Yale, describe the history of seven buildings around New Haven. These sit in translucent acrylic kiosks, "INFOjects" designed by Emergent Office, New York architects. The 6-foot-high kiosks include information about the building and its architect, images, related projects, a list of works by the architect in New Haven, and a map.

All seven kiosks debuted at Dixwell Fire Station on September 14, 2002, during the mayor's "Start With the Arts" day. The following day they were moved to their corresponding buildings. The institution heads of all seven sites have agreed to host the kiosks and brochures; in many cases, they have also agreed to help fund the printing.

According to Angell, the project, which she plans to expand, is intended to correct a silence: to let the architecture of New Haven speak to its visitors and residents and create a shared public identity.

### Kiosk Locations:

*Yale University Art Gallery, 1951–53, Louis Kahn.*

*Ingalls Hockey Rink, 1956–58, Eero Saarinen.*

*Beinecke Rare Book and Manuscript Library, 1960–63, Gordon Bunshaft of SOM.*

*Yale University Art and Architecture Building, 1958–63, Paul Rudolph.*

*Crawford Manor Housing, 1962–66, Paul Rudolph.*

*Yale Center for British Art and British Studies, 1969–77, Louis Kahn/Pellacchia & Meyers.*

*Dixwell Fire Station, 1967–74, Venturi, Brown and Rauch.*



*Opposite (from left): Marcel Breuer, Pirelli Building, New Haven, Connecticut. Photograph by Ted Whitten*

*Kevin Roche and John Dinkeloo, New Haven Veteran's Memorial Coliseum, New Haven, Connecticut. Photograph by Ted Whitten*

*This page from top: Celebrating the completion of the Building Project 2002. Photograph by Emily Bidegain*

*Yale Students in Rome. Spring 2002. Photograph by Steven Harby*

# Fall Lectures

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**Joseph Rose**  
**Eero Saarinen Lecturer**  
*"Power Architecture and the Rebuilding of New York City"*  
 September 9, 2002

The chief fact in New York is that building things is hard, and the difficulty increases as the scale and numbers of people do. Even if there are not new ideas, the odds are against you. ... In light of that context, architectural innovation is not something the government and real estate community see value in giving thought to, for better or for worse. ... Fostering an environment for new construction in the city has been overlooked. ...



Recent buildings are perhaps not significant as architectural icons or in the discourse in the academy, but as reinvention in the city and the essence of the global city going forward. ... There are ways to force the public realm into new projects and an attention to details of public space, such as with Jazz at Lincoln Center, and if you engage these aims you can have incredible buildings—such as the Rose Center, MoMA, Hudson River Park—all an elaborate series of compromises and political issues that never get written about in the architectural press. Some projects get a huge amount of fanfare but never had the slightest chance of being built: Jean Nouvel's Brooklyn waterfront project, Eisenman's Staten Island project, and Gehry's Downtown Guggenheim. It wasn't because Giuliani was against new concepts but because of practical planning issues. So now the world is safe for great architecture to come to New York. ... 9/11 changed the usual model of crisis decision-making beyond the capacity of the usual model of developer-lawyer rules. ... There was a clear need for poetry, symbolism, and transcendence to resolve issues of memorialization and to spend money to rebuild infrastructure and places to respond to challenges. ... It has got to be real—not just ideas, not connected to imperatives of the other players—then architecture can play a leadership role and reassert itself. It can open up new worlds to play a crucial role in the city again.

**Louisa Hutton and Mathias Sauerbruch**  
*"Recent Work"*  
 Monday, September 30, 2002

**Mathias Sauerbruch**

For the GSW office building in Berlin, the result is what we had in mind from the beginning:



the corner is the height of the Berlin parapet, the low-rise building is the height of the Baroque city. ... The ideology of the city's planning authority went beyond planning to architecture, and the result is that a lot of buildings are picking up from the building types of the nineteenth century and suggesting some kind of continuity that was lost by war damage. ... The policy has not been

escaped, and they had to follow the idea of the stony Berlin. We escaped it somehow, because our competition took place before the zoning policy was instituted completely. Our attitude to the city was as a heterogeneous rather than a homogeneous one, and we made that the generator of the new composition.

**Louisa Hutton**

Exploration of surface and art is used in the small projects that have a fast turnover, in contrast to the larger urban projects, and they are places to experiment with color. We used blocks of color to explore the space between the physical limitation and the optical effect it has as a spatial medium. ... We were looking at



the development of Albers's work, the repetition of the use of color in the fixed format of the square, and how he talked about the actual visual space—the factual fact against the physical space of the canvas. The colors created depth through the contrast of different tones and hues. ... Despite the strange shape and the use of color, the Photonics Building, near Berlin, is incredibly rational and logical, as laboratories need to be. All the services are in the back, and vertical ducts are distributed horizontally through the U-shaped beams. Everything is accessible. ... An atrium was used to light the center of the building and the public space, so there is natural light and the laboratories are on the sides. The decision to make the unusual shape was driven partially by the urban consideration, but also because the client wanted us to make a space that used every square meter. ... The camouflage for the warehouse is based on dazzle painting: an artist convinced the navy that they could confuse the enemy by painting ships, so individual artists were sent to Portsmouth to supervise translation of the drawings onto the ships. Unlike the visual optical relationship in a dazzle painting, our building is very physically involved. You never see it as a whole; you have to move around it to engage it. There is an ambiguity between the visual and the physical.

**Toshiko Mori**  
**Paul Rudolph Lecturer**  
*"Immaterial/Ultramaterial"*  
 October 21, 2002

I am working with issues of fabrication and materiality at the same time. ... For a glass house on a family compound in Maine, owned by an 81-year-old woman, we made a programmatic division of the house and function of circulation between two sides. ... When grandchildren come, they go to Grandma and say, "Hi, Grandma, bye," and just go out. ... The house is for someone who is aging to age gracefully and to sit and enjoy the views and light and nature. ... For an addition to the Beach House in Sarasota by Paul Rudolph, there were strict rules on the site to protect the endangered manatees and sea turtles. This particular site is not really for humans to live on, but at the same time

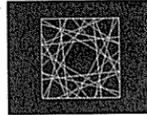
another endangered species exists—the Rudolph house. This new Cocoon House is basically about the relationship of building to nature ... embedding building within the tree canopy. ... The entry via exterior stair raises the building on pilotis. This carries out the idea of breaking the horizon—an abstract notion of using horizon to break through this entry plane. ... The entrance vestibule is a highly compressed zone. ...



It is interesting using something very heavy and massive. ... It is a language of tension versus compression to create this outside room. ... The problem with architecture is that it is divided into technical, artistic, and theoretical aspects, which prevents a cohesive and holistic view of society. ... The material culture of architecture is really a small percentage of the entire material industry. ... The new design and fabrication processes are so close. ... Gehry's biggest contribution to architecture is making it possible.

**Cecil Balmond**  
*"Informal Networks"*  
 October 28, 2002

I have a nonhierarchical way of looking at systems of structure that is not necessarily centered on fixed symmetry. I allow notions of *jump*, *split*, and *overlap* to come in. I use the word *network* to describe structure as a connective



part through pattern. I see structure not as a dumb skeleton but as something much more dynamic; it has more to do with an animation of geometry. A key feature of this work is algorithms, a rule that gets repeated. It could be an arithmetical, geometric, or spatial rule. It has more to do with an open search, which is different from the traditional design method and the way that I had also designed for years. ... I am more interested in the dynamic of the movement of the Indian dancer's hands; if she actually had lights on her fingers, you would find loops and arabesques that keep repeating.



There is a story being told and an unfolding sense—like body movement in eighteenth-century dance—and a dynamic symmetry, with the reversal of the same pattern. These kinds of flip-overs influence me more than static symmetry. It is always exploring animation. ... The never-aging Philip Johnson was commissioned to do a project for Liverpool and asked me to design a roof for the shopping center and park. The purpose was to make a landmark to help the depressed city. Loops become compression lines and backbones, and in between is a tension mesh. The roof is walkable. ... So there are two ways to design for me. There is the way we are accustomed to—

there is nothing wrong with that, it is tried and tested. The only problem is that it has precedents and a lot of assumptions, whereas in the new territory you have to make the rules as you go in, so you need discipline. It would be too easy to do something because it is willful or whimsical, and the computer is seductive. But for the first algorithm for the Serpentine Pavilion I didn't need a computer; I just drew it with my hand. ... I think if you move into the work, and set up your own rules and test them, it will challenge our notions of program and material. But that is a good thing, because it will force architects and engineers to come closer and to chart this new interrogation of space—and that is something that I would always prefer.

**Stephen Kieran and James Timberlake**  
*"From Manual to Transfer Technology: The Architecture and Research of Kieran Timberlake"*  
 November 4, 2002

**Stephen Kieran**

Our book "Manual" records our journey after 15 years or so in architecture and our passion for how things go together—the intellectual and mechanical parts of that craft. Our focus



is on the craft. One idea is profiling the form of edges. Rails, for example, protect the body from boundaries. Benches are also profiles. Where wall and roof meet is one of the most prolific profiling moments, and the most difficult. ... We feel all architecture must pass the test of commodity as well as art. The Parthenon is a good example of art and commodity. Once, especially in the vernacular, the designer and the builder were the same, but that is no longer the case. Handicraft we believe is no longer a way forward but provides a connection between thought and action. ... The formula "quality x scope = cost x time" is the equation that we are under pressure to change. Other industries have demonstrated how



break this equation. The transaction processes we've been studying—automotive, shipbuilding, and aircraft industries—all have found ways to break the equation with integrative design groups of architects, contractors, material scientists, and product engineers who consult one another. ... In less than ten years the three industries have taken advantage of integrated components of assembly (instead of 100 parts for a car door, it arrives in one piece on the assembly line) and the use of informational systems that can track the status of the components. ... There is a need for a paradigm shift: from mass-production to mass-customization.

**James Timberlake**

The traditional owner-architect-contractor triangle needs to be reconsidered. What is missing from this collective intelligence is interchange. Architects cannot conceive

of everything going into a building. ... In northern New Jersey, buildings two to three stories high are being constructed and assembled with CAD/CAM-panelized modules,



with few assemblers needed. ... Part of the paradigm shift is also about understanding what these modular systems can do. They can do anything. There is no reason that a one-off house could not be built with these systems.

#### Glenn Murcutt

*"Some Old, Some New, and Some to Come: Thirty-odd Years Working with Australian Landscapes"*  
November 7, 2002

People ask me why I practice alone. I am so restless that I can't take on a project for five years. I love the idea of turnover. It is important for one's work to infiltrate. ... In 1969 I became totally unemployable while in a firm: they had enough of me and I of them;



like a rejection in marriage, there was no future. There was a recession and I had no work, so I started a practice. ... You must start off the way you would like to finish—extraordinarily. For every compromise you are making, that represents your next client. If you keep compromising, then someone will like it and compromise the work again. It did not make me wealthy, but I hung on to my ideal to do things the way I would like. ... We must also remember that dealing with the environment is one major aspect of architecture. I am dealing with fire, floods, wind, light, prospect, refuge, geology, topology, water table, climate. It comes through in the different ways to build, then that gets into a building design—both the natural and cultural landscape, urban and suburban environment. I will respond



to it in entirely different scales. ... All regulations in Australia are from 1912, and not all of us want to replicate 1912—we want to go beyond. It makes me dig in and challenge it. ... The architecture must be good in plan and section; peel one layer, not just a one-liner—it is incredibly complex. ... For the Silver City Museum we constructed a building to shade a building, and in the winter it allows sun in. The material is the greater labor content. I'll go for it; we must minimize the material and maximize labor. Making a beam was appropriate to this leftist professor. In economics we put up a theory and argue; I put up an argument, and therefore we can go forward. ... Detailing must be integral to the design—it doesn't come later. ... For a new eco-hotel in New South Wales, Southern Shores, the first and most important drawing is a section to see where it is appropriate to build. The zone we found is where the earth has come down and changes angles. We moved the situation and used a platform to move up into the zone. ... The pattern of light is something that you don't plan. If you get some of the basics right in a building, you get some things that flow out from that.

## Issues in Environment and Design

The fall 2002 lecture series, "Issues in Environment and Design," the second lecture series sponsored by the School of Forestry and Environmental Studies and the School of Architecture, brought architects, developers, and government officials to the university to discuss the burgeoning field of what is referred to as green,



sustainable, or ecological design. As part of a studio/seminar course the public lecture series helped to highlight the potential for technological innovation, formal diversity, and social benefit in the field of low-energy design. Stephen Kellert (Forestry) and Jim Axley (Architecture) co-teach the course

to a mix of forestry and architecture students. This year's guest speakers included Hilary Brown, Jonathan Rose, Joyce Lee, Alan Short, Sir Michael Hopkins, and Klaus Daniels.

Hilary Brown ('74) spoke of her work in defining and writing New York City's 1999 "High Performance Building Guidelines." Working for the city's Department of Design and Construction,



she directed a growing portion of its 7 billion annual construction budget toward greener, more energy-efficient designs in a metropolitan region imperiled by frequent summertime brownouts, high levels of air pollution, and severe heat-island effects. As a promoter of ecological design, Brown has interacted with municipal government clients including libraries, parks facilities, health and human services, and corrections. Although most of her efforts have gone toward initiating interest and connecting clients with sustainability-minded architects, she has also been careful to follow through on projects to ensure that their occupants do not unknowingly undermine the project's green aspirations. To that end, Brown has worked from the micro to the macro, even helping a library's janitorial staff introduce nonpolluting biodegradable cleansers.

Jonathan Rose, president of Jonathan Rose & Companies, spoke of his efforts as a developer to create sustainable communities in various parts of the United States. In contrast, he presented an isolated Tibetan village as the archetypal closed system, that is in balance with its natural environs and the needs of its residents. With this admiration for the autonomy of the Tibetan village, Rose has been careful not to ignore the unspoiled regions of the country. His firm's work, focusing on developing abandoned sites in existing urban regions, includes turning a derelict city fairgrounds into multiple-unit dwellings.

Like Brown, Joyce Lee, chief architect for the City of New York's Office of Management and Budget, works to facilitate and promote green design within government projects. She has helped the city's well-known and troubled Rikers Island correctional facility to implement a composting system for the prisoner-farmed agriculture and install photovoltaic cells on the roof of the composting room. Other low-tech, sustainable, and affordable systems, which she felt merited attention, include natural ventilation in the Pier 11 ferry terminal by Smith-Miller/Hawkinson.

Sir Michael Hopkins, principal of Michael Hopkins & Partners,



in London, showed a series of projects from the last 40 years that held in common a commitment to solving problems. In other words, though Hopkins's more recent public projects—such as the new Parliament Building for the British Government and the Jubilee Campus for the University of Nottingham—exemplify the leading edge in sustainable design, the root of his interest is not purely ecology. Instead Hopkins views the impending energy crisis and the imperative to eliminate emissions as simply the problems of the day, and as an architect he derives great pleasure from working out their solutions.

Alan Short, principal of Short and Associates, in London, endorsed the practice of integrating older vernacular technologies and architectural orders to create sustainable buildings.



Rather than hide a natural ventilation system in a building's innards, Short's iconic ventilation towers, highly articulated louvers, and external shading devices are all used in tandem to create buildings that call out a sustainable agenda as a determinant of architectural form. In essence, the buildings' systems become their forms; the buildings themselves become monuments to the viability of sustainability.

Klaus Daniels, a professor and director since 1991 of the Institute of High-Tech Buildings of the Swiss Federal Institute of Technology (ETH), in Zurich was the founder of the German engineering firm HL-Technik in 1969, where he now directs

the Future Buildings Design Group. He has also published three influential books. He discussed recent work relating to sustainable buildings and urban design—manipulating the microclimate of green spaces inside and outside of buildings and the use of wind, sun, rainwater, and shallow geothermal resources in design. As the first of the new building "environmental engineers," Daniels has been working collaboratively with urban and architectural designers, influencing decisions beyond the scale of the individual building—although not without controversy.

Moving from the urban to the building detail,



he described projects such as the master plan of Chongqing, China (Speer & Partner); the "DVG" office complex in Hannover, Germany (Hascher and Jehle Architects), and Thomas Herzog's Hannover 2000 Expo pavilion.

—Craig Morton ('03)

## Paul Goldberger and Alexander Garvin Lecture on Downtown New York

On Monday, November 1, 2002, Yale alumnus and Pulitzer Prize-winner Paul Goldberger, architecture critic for the *New Yorker* magazine,



delivered the Poynter Lecture in Journalism, titled "After the World Trade Center: The Struggle to Make a City for Our Time." In his talk Goldberger called for redevelopment of the WTC site that would commemorate those lost on September 11, as well as make the surrounding 16 and a half acres a catalyst for the revitalization of the neighborhood—an area that should have been addressed before the towers went up 35 years ago. He noted how the World Trade Center development was badly conceived, adding to an already existing surplus of office space in Lower Manhattan by building another 11 million square feet. Therefore, Goldberger advocates new mixed-use redevelopment rather than a new office tower.

Responding to a question posed by Dean Robert A. M. Stern, Goldberger stated that the critical but most overlooked issue in the press to date has been to address a new program for the World Trade Center site. He also noted that expanding the transportation infrastructure in the neighborhood would allow Lower Manhattan to thrive, like midtown. The big question that New York faces (one that applies to all American cities) is how to bring the city into the twenty-first century.

Although Goldberger recognizes that the 9/11 tragedy affords New York the opportunity to look at Lower Manhattan in a more holistic way, he also feels that it needs a symbolic center. Thus Goldberger proposed filling the gap left in the skyline with a memorial tower that would serve as a beacon expressing New York's essence, as well as a monument and observatory for the people. "We need a twenty-first-century Eiffel Tower for New York that will utilize technology as advanced now as the technology Eiffel used."

When the towers fell, Goldberger explained, what once stood as a symbol of cold institutional banality abruptly became a cultural force, a victim of the events: "Like human martyrs, the World Trade Center looms much larger in death than it did in life." As such, he said, the site now stands for the lives we want to protect; "It makes culture take a piece of modern architecture and makes it represent the American ideal." This is significant, Goldberger said, because it represents the first time the country has identified with modern architecture. "The terrorists managed to do what no architect or architecture critic could ever do," he said.



Although Goldberger felt obligated to admit that the World Trade Center was not very nice architecturally, he said that in their martyrdom the towers have been placed outside the range of architectural criticism.

#### Alexander Garvin

In the inaugural Elihu Yale lecture, sponsored by the senior society Elihu Yale Club, Alexander Garvin ('67), vice president of planning for the Lower Manhattan Development Corporation, emphasized that we need to develop New York into a twenty-first-century city, specifically by revitalizing Lower Manhattan. He noted that beginning the development with the World Trade Center itself is backward. Instead we must



reconnect Lower Manhattan to the waterfront and encourage mixed-use neighborhoods. To make a twenty-first-century downtown, he believes that we also have to reconnect the area to the airports and make it a major point of arrival through new infrastructure, such as a dramatic railroad/bus/air terminal. One new connector could be West Street, with a loop or spine that would link it to Water Street and Broadway.

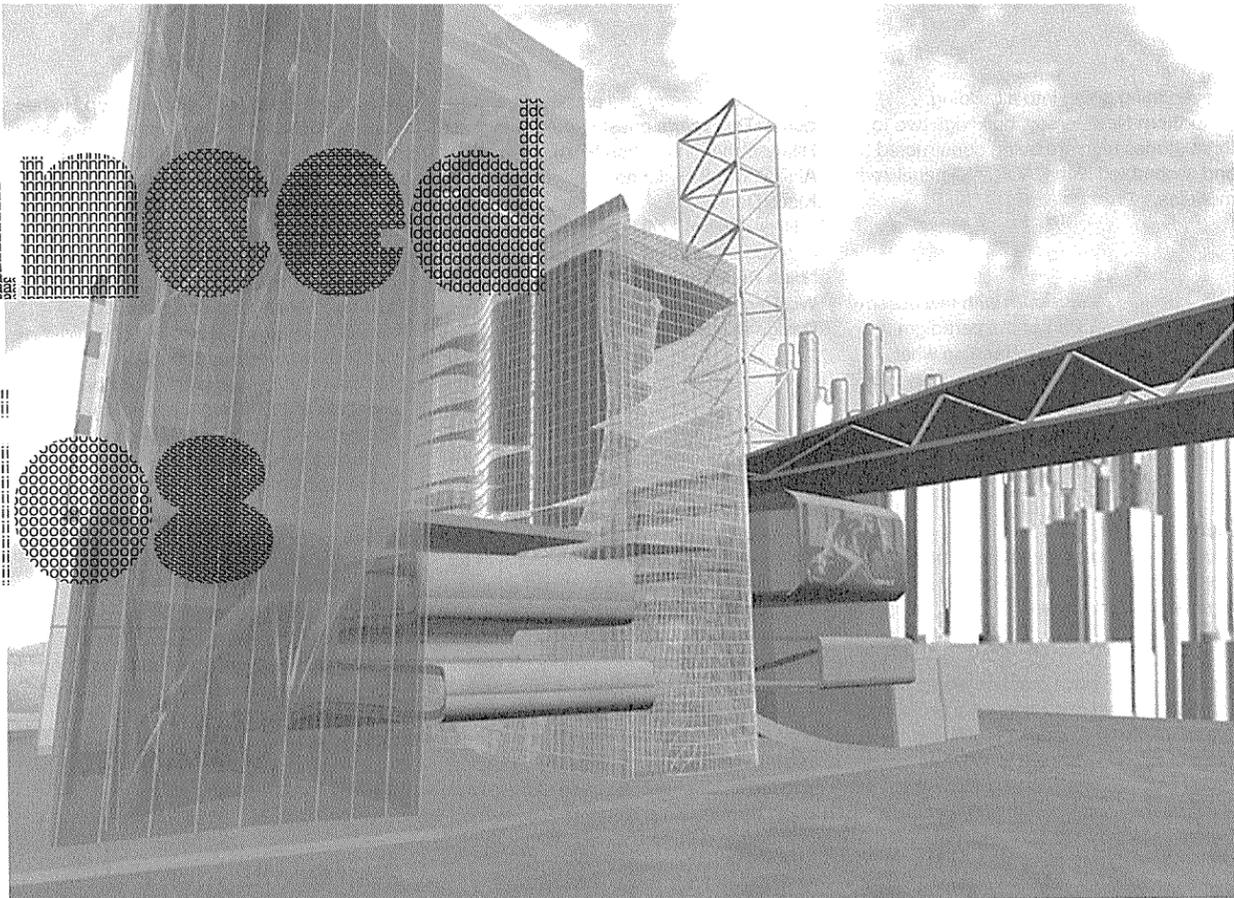
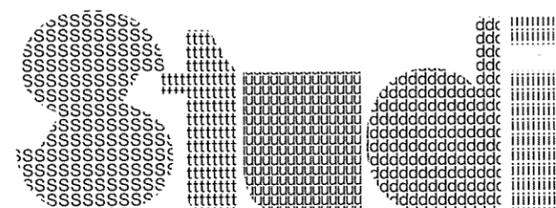
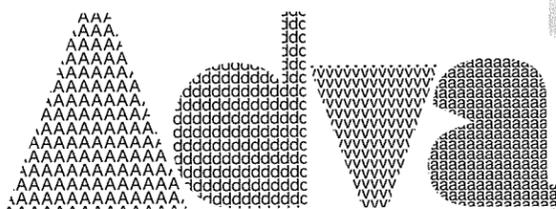
Garvin was outspoken in his support of the Peterson-Littenberg scheme, noting that their consulting has influenced the direction of thinking about the WTC development. Focusing on their proposal for a promenade memorial, he mocked the proposals exhibited last fall at the Max Protetch Gallery, saying, "Fantasies are irrelevant; the fantasies ignored all the players involved, money, and any future inhabitants." Garvin did express, however, that a twenty-first-century city must emphasize the importance of design. He believes that, in addition to a memorial of the event, New York needs its skyline back: "Restoring the damage shows that terrorism has failed." Garvin also believes that existing surplus office buildings should be converted into residential units, because it is the residents who will provide the critical mass for downtown to support.

—Aurelie Paradiso ('03)

## Rebuilding Downtown Revisited

Many Yale graduates, faculty, and former faculty are participating in the current phase of the design for rebuilding downtown Manhattan. Members of the seven teams who presented their designs on December 18, 2002, included Kahn visiting professor Peter Eisenman, who teamed up with Charles Gwathmey ('60) along with Richard Meier and Steven Holl. Davenport professor Greg Lynn teamed up with UN Studio, Foreign Office Architects, Reiser + Umemoto, and Kevin Kennon to form United Architects. Former Kahn visiting professor Daniel Libeskind presented his scheme, as did former faculty member Barbara Littenberg with Steven Peterson, who were part of the original design team last summer. Alumni whose teams were also part of this phase included Lord Norman Foster ('62) and David Childs's ('67) firm Skidmore, Owings & Merrill, who teamed up with Sejima & Nishizawa, Field Operations, and Michael Maltzan, among others. Coordinating the RFP was Yale graduate and faculty member Alexander Garvin ('67), vice president for planning and development for the Lower Manhattan Development Corporation (LMDC). Chris Glaisek ('96) is planning director and Andrew Winters ('94) is director of design and development for the LMDC. In addition Kahn visiting professor Billie Tsien is on the architects selection committee. You may view all the schemes and make comments at [www.renewnyc.com](http://www.renewnyc.com).

Architects working on study plans to guide the revitalization of other areas in Lower Manhattan include Yale graduates Marion Weiss ('84) of Weiss/Manfredi, Henry Smith-Miller ('66) Smith-Miller/Hawkinson, and Dean Robert A. M. Stern ('65), Robert A.M. Stern Architects.

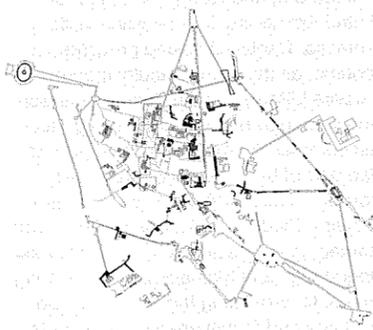


**From rigorous design exercises to finding responsible ways to address environmental issues to building instant cities, the fall advanced studios challenged students and professors alike in defining architecture.**

### Peter Eisenman

**Peter Eisenman, Louis Kahn visiting professor, and Emmanuel Petit led a studio that analyzed paradigmatic urban plans—the 1748 Nolli Plan for Rome and Piranesi’s Campo Marzio—and then dissected them, transforming the project into a design exercise of increased formal complexity.**

After grouping into pairs, the students applied either Piranesi’s or Nolli’s strategy to another city’s plan to develop a contemporary site plan, sometimes designing specific buildings. In presentations to critics Stan Allen, Tom Beeby ('65), Charles Gwathmey ('62), Leon Krier, Greg Lynn, Alan Plattus, Jaquelin Robertson ('61), Vincent Scully, Stanley Tigerman ('60), Sarah Whiting, Mark Wigley, and Guido Zuliani, the teams demonstrated devices of layering, extruding, enclosing, fragmenting, excavating, superimposing, dividing,



rotating, and condensing to evolve a new plan and topography.

Todd Reisz and Frederick Tang’s Campo Marzo plan grew out of a series of film stills that collapsed the project in time and created symmetries as they applied it to Berlin’s Museum Island. Krier wanted to make sure everyone knew that “Campo Marzo is a fantasy of someone who went berserk, creating architectural overkill.” He asked, “Do you want to be a designer, a topographer, or confuse the issues?” Whiting noted how the wall moves through as a ribbon rather than a scenographic piece. “It is extrusions that landed on top,” she said. “What does the fragmented elevation do?” Eisenman felt that only Kahn and Gehry would be able to produce a hybrid space like this one—but it is too complicated and too dense.

Lynn queried Eisenman about how he guided the students in editing their projects. “Should it run its course, and you just accept the outcome?” Gwathmey saw the projects as an additive process but noted, “You also have to teach editing.” Krier was concerned with the idea of setting out to build ruins and asked why Eisenman is a ruin-maker; to which Eisenman responded that he is always trying to work with history as an active

agent, to erode the present in the use of the past. “It is to look at history, not accept it, and bring it into the present ... it is not about deconstruction.”

Aaron Amosson and Ned Baxter remapped Berlin with an interest in the open yet dense system of the city’s plan. They used the Nolli framework to create transitions in the limits of the Berlin Wall so that the two systems overlapped and Berlin’s block structure opened up to create new block forms rather than the structure of the traditional tenement housing. Ioana Barac and David Paz’s project operated on a different scale, taking Nolli’s strategy to develop a building; with specificity of architectural detail, the slightest Nolliesque deviation found a recognizable registration. Representing interior spaces, Nolli’s white identifies the private versus public spaces and starts to eat at the black fabric, creating deformations. Applied to the Theatre Sociale in Como as three moments in time, the system’s conflicts in the structures created interstitial spaces. Tigerman saw “the evolution as a sophisticated tactic continuously working toward a new scale through the section. There are sections everywhere.” Wigley remarked, “There is a pressure eating the walls from the inside out that is like a political negotiation with two stages back-to-back, more like a hinge.” He wondered if there was such a thing as a wall, noting, “The Nolli wall has presence and can be inhabitable.” Lynn commented that “the studio has invented a machine with one dial: increase symmetry, decrease complexity, and then form the block or mass. Don’t you need another dial that generates void, skin, et cetera?” The studio stressed working within hermetic systems, which are not meant to produce better cities but allow for architectural speculations. Nonetheless the discussion evolved to the following issues: What can an architect do? How much does one expect a project to be built as opposed to dream?

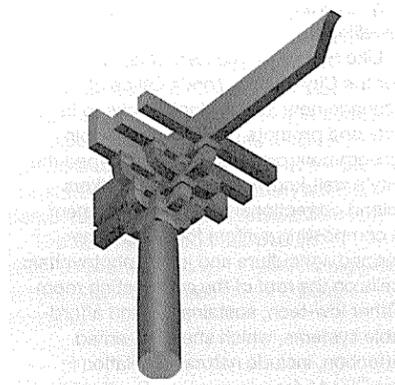
### Leon Krier

**Leon Krier, the Davenport visiting professor, and Mark Gage ('01) challenged students to translate, while maintaining the meaning in a “de-ideologizing” of functional Modern icons into traditional urban contexts or vernacular and classical syntaxes.**

At the outset each student selected a Modern building to analyze in a lexicographic and illustrative way—its massing, proportional systems, composition, materials, and details—and record the elements for its transformation to a traditional building. At midterm they presented the analysis in a formal graphic design, as a kind of a manual of techniques and construction elements. During the semester some of the students traveled on their own to see their iconic examples. At the final presentations the guest jurors Tom Beeby ('65), Peter Bohlin, Peggy Deamer, Jaquelin Robertson ('61), Vincent Scully, Stanley Tigerman ('60), Sarah Whiting, and Ron Witte reviewed the translated Modernist icons as they were morphed into new forms in their new traditional urban or rural contexts. The students demonstrated a

rigor in understanding the two building types, the thorough material and formal analysis, and the ultimate interrelationships. Many projects translated directly, allowing the students to fully explore the design of details, whereas others, more resistant to translation, demanded that the students create new conceptual positions to proceed.

Commenting on Francine Hsu’s translation of Eileen Gray’s E1027 House to a Seaside house type, Robertson said, “What is exciting in the studio is that what you have is like offering twelve different studios. Everyone has taken a shot at their



project in a totally different way.” With the Gray project, Witte noted, “Can we default into language? How can we let the code define the house? You are declaring language, but you are not taking charge of it and need to exploit it. It is an opportunity.” Deamer commented on the default to the everyday vernacular and the casualness that is not really code. Whiting saw a loss in the project by having a code that then loses the form of poché of the furniture, creating rooms that are cut from redefined walls.

Li-Yu Hsu’s translation of Eisenman’s House VI into Frank Lloyd Wright’s Unity Temple emphasized the similarities in the two as she created a complete setting in which the houses “married” each other. Tigerman commented, “It is beautiful in the end. The interventions are very minor but important.” Krier said, “This one was a surprise. What is traditional is the function, but it uses Wright’s language.” Witte saw that, “whether it is traditional or contemporary, it doesn’t matter: the proposition is clear.” Scully felt that it served Eisenman better than Wright and that it was convincingly beautiful and made sense. In Aurelie Paradiso’s translation of Villa Shodan to a Park Slope, Brooklyn, villa, the emphasis on the corner windows worked to create a mannered elevation. To some it was a textbook theoretical Modernist building going backward to the classical, to which Krier interjected—“No, forward.”

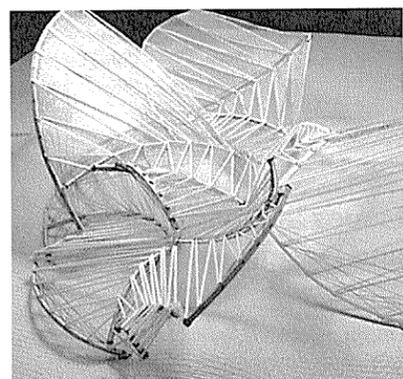
Some projects initially seen as impossible to translate solved the issue in an innovative way. Drew Davis translated Diller + Scofidio’s Slow House into a Georgian saltbox with a rational design process. Macky McCleary transformed John Hejduk’s Wall House into a Tuxedo Park shingle-style house, maintaining a conceptual idea of translation so that the Wall House served as an operation and concept versus a habitable structure.

### Cecil Balmond

**The studio of Eero Saarinen visiting professor Cecil Balmond and John Eberhardt ('98) explored animate geometry and algorithms to design the 3,400-square-foot Summer Pavilion at the Serpentine Gallery, in London’s Hyde Park, challenging the students to turn the complex number patterns into a three-dimensional habitable structure.**

The study of pattern and algorithm directed students to create new forms by investigating proportions that are divergent from traditional Cartesian geometry. After a trip to London to see the temporary Toyo Ito and Cecil Balmond 2002 Summer Pavilion and a visit to the Arup office to meet with engineers, the students developed designs for a 12-foot-high demountable structure to be used for performances and a café. Each project, from circular and spiral forms to extruded tubular volumes, was unique in its complexity, algorithm, pattern, and nonlinear geometry.

In presentations to the jurors—Keller Easterling, Sanford Kwinter, Detlef Mertens, Eeva-Liisa Pelkonen (MED '94), David Rui, and David Turnbull—students showed projects based on algorithms and number patterns or on analogs, such as cloud formations and music. With feedback techniques they redefined space as a serial punctuation generated by complex processes. Using the sigma value of numbers to create interrelationships in patterns, April Clark found number series embedded in other number series and created a series of arcs in a fractal landscape that receded infinitely as a pinwheel shape. She manipulated the units in three dimensions to create a functional space that was also playful and in which the algorithm could be detected. Kwinter noted, “The process in the studio reanimates the birth of modernity. From the closed world to the infinite universe, we went from an



understanding of the universe as a single center to one where there are infinite sequences and space.”

In response to Joe Pikiiewicz’s project of a concentric circular algorithm, the pavilion’s structural system—the challenge for the semester’s second half—became a focus. Turnbull commented, “It is how you cut to make the structure, how you cut the surface and intersect it with the ground. There are surfaces meeting other surfaces. There is an opportunity of thickening and thinning so you get inhabitable hollows in the structure.” Balmond pointed out how the analysis is where the prime numbers look like scattered stardust, and that



"having a concentric focus is intriguing. The whole prime field is split and the two fields don't connect."

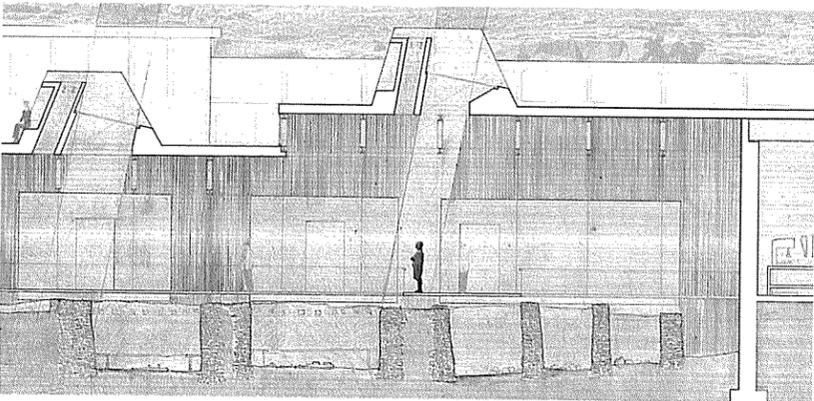
Andrew Brenner explored how to inhabit a knot randomly connecting points in Hyde Park as three-point crossings to create a spline, which resulted in heart shapes. From the form he devised a structure of preassembled, polycarbonate panel systems, like those used in shipbuilding, and then reversed it so that, rather than the knot being the structure, it became the window openings. A cloud was Marshall Bell's formal base; Kwinter saw that "the cloud already has the number mass, and what you are doing is extracting one modulus of cloud as the nature of the universe."

Music was Gi Aa Park's investigation as she mapped the tonal patterns of Bach's Brandenburg concerto, which she paired with colors. This accumulation of notes then transformed into a three-dimensional, lacelike box of rectilinear patterned walls. Music was also central to Jennifer Silbert's project, as her pavilion was modeled on the space of sound.

David Rui asked, "How do architects produce form? Is it morphogenetic or morphodynamic form? Is it self-assembled traversing scales, or a morphodynamic interest in understanding dynamic systems?" Balmond emphasized that "the classical view of form is one of equilibrium and stability, but with the new paradigm you don't have a boundary—you have multiple centers. You can have different systems and instability."

## Glenn Murcutt

**Bishop visiting professor Glenn Murcutt and Amy Lelyveld ('89) asked their students to create a new orientation center and strategic management plan for the 3000-year-old awe-inspiring Chaco**



**Canyon historic site, in northwestern New Mexico, with the imperative to respect its harsh and delicate environment.**

After a trip early in the semester to Chaco, where the students learned how the ancient Anasazis built cities into the land while orienting their structures to the planets, they made detailed topographic and circulation studies. The site—threatened both by natural forces, such as erosion, and by man-made intrusions such as roads—was a challenge. Finding ways to balance the natural environment, archaeology, and the desire to educate the public, as well as respect the Navajo land restrictions, became key to informing the making of responsible architecture.

In seeking ways to manage the 90,000 visitors a year and incremental destruction of the site, students chose to relocate parking and campsites, create new trails and signage systems, and design a new orientation center in their presentations to a jury that included representatives from the Navajo Nation—Taft Blackhorse, June-el Piper, John Stein—as well as critics Peggy Deamer, Kenneth Frampton, Carols Jimenez, and Brigitte Shim. They presented schemes that ranged from minimum interventions of raised pathways and platforms to buildings and tourist meeting points, addressing broader issues of how to navigate the site by foot, car, or bus while treading lightly on the earth. Some of the buildings were rectangular insertions whereas others flowed with the curvature of the site as they nestled into the valley.

Water storage, recycling, and solar collectors guided many projects, such as Riannon Price's, which devised ways to reuse gray water and employed solar collectors. Deamer felt that the project was "sensitive to the local ecology and that the water, solar, and cooling elements make it read as a process-as-building, a valuable strategy for development." Shirui Shang used the roof to collect water; Frampton

thought the architectural character could be taken into the building and receive the water element like Kahn's Salk Institute, where the seams in the land are gullies so that the site receives water. To Jimenez the building was "like a large cistern."

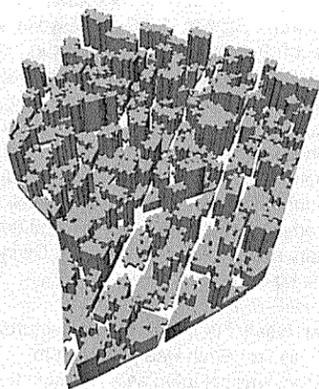
Other students focused on pedestrian and vehicular circulation around the site. Christopher Dale created environmentally sustainable raised platforms and, at the end of the ancient roads into the canyon, Dana Gulling designed bridges that created viewpoints and an alignment with traces of the ancient road. Abe Ahn contrasted the prehistoric roads with modern access, creating a visitors center with a long, cellular composition of rooms, from which a bus service to the top of the canyon would result in less impact than would hoards of cars. Other issues included staff housing location and maintaining views, in response to which Ahn dug building piles down to keep the buildings low. And Robert Halverson created a celestial orientation based on the Anasazi's buildings and natural landmarks that functioned as sun calendars.

Hanson Liu's interpretive center became a transition from our world to the Anasazi's, combined with the park service's needs for infrastructure, and a management strategy. He eliminated the parking lots at each site, restricting access by creating a web of great ancient houses linked by a shuttle bus. In the interpretive center he dug below the earth like archeological excavations and created lightwells so the sun could rake into the rooms as it does in the ruins. Shim observed "an ability to translate research into architectural terms that enable people to experience the ruin as part of the preservation; it is not just scenographic. You have taken on the role of steward, architect, and park planner to provide a solution that is not generic."

## Alan Plattus

**For a fourth year Alan Plattus organized a three-way collaboration and exchange between architecture students and faculty at Yale, Hong Kong University, and Tongji University in Shanghai. This year's China Studio undertook to design a master plan for a 27-hectare waterfront site in Shanghai, addressing the issues of how to build a big project while maintaining a sense of the historic cultural fabric.**

The waterfront site north of the historic Bund and directly across from the recently developed Pudong district, although currently underdeveloped, has been designated by the municipal planning authority as the CBD North and is slated for major commercial development, with luxury hotels and high-rise office buildings, already in a design phase. While taking into consideration the city's desire for growth, students tried to focus on the 15,000 inhabitants who live in traditional low-rise terrace housing blocks (*longtang*). The Yale students traveled to Hong Kong and with their Chinese peers went to the site in Shanghai and participated in a 2-day urban design charrette at the



architecture school. Upon their return the two studios each designed master plans in teams and then selected individual buildings to develop schematically. As they looked at the global character of the official models of new development they also identified the emergent forms of non-traditional, but also "unofficial," culture in Shanghai, such as arts-and-entertainment districts, intensive microenterprises, and new types of public space.

At the final review Yale students, joined in New Haven by the Hong Kong students, presented to the jurors—Deborah Davis, professor in the Yale Department of Sociology; Peter DeBretteville, Andrea Kahn, Fred Koetter, Leslie Lu, professor at the University of Hong Kong; Gary McDonough, Ed Mitchell, Emmanuel Petit, Alexander Purves, David Smiley, and Ann Tate—ways to make this new amorphous CBD different from Hong Kong's new monumentality, as they tied together new and existing programs. The projects explored the impact of globalization; questioned the development's relationship to the city as a whole; looked at specific programming of the spaces versus loft-type buildings of stacked programs and hybrid high-rises; and addressed how to bring the street grid through the site. Projects varied in massing and organization. Marcos Diaz Gonzalez's project, made up of a series of isolated blocklike forms, achieved a juxtaposition of the old and new in a big urban gesture. William Tims made a gateway to the city in a multi-nodal transit center weaving it into the city by incorporating bar-shaped buildings for the largest high-speed train in Asia, but that also related to the scale of the city. In another project, Hei Jian built up a solid block of a dense city, with huge vertical light-wells bringing sunlight down into the city as a built-up solid cloud.

A jigsaw puzzle inspired the plan for Youngsoo Kwoen, Tracey Perry, Igor Siddiqui, and Jonathan Toews's project, in which each puzzle piece had the possibility of being extruded vertically as a developable site. This intensified a set of nubs for infrastructure and created variety, with pedestrian paths connecting small spaces. Perry looked at time as a factor and made floor plates of different sizes, each with a public lobby space at a different level and public uses for hotels. Toews developed a police academy and school, looking at adjacencies and densities, carving out negative spaces for thick *poché* walls. Siddiqui generated 24/7 spatial variety and juxtapositions by stacking floor plates, making vertical connections, and creating a relationship between the puzzle-pattern and building elements. Noting how in Shanghai there is an incredible variety of residential character and scales, which create microenterprises that are pushed around the city, Kahn thought that the master plan "doesn't have to be solved at once. Look at ideas about urbanism that are not about overcomplicating everything. Take the idea of instant city and jump-start it so that complexity can develop."

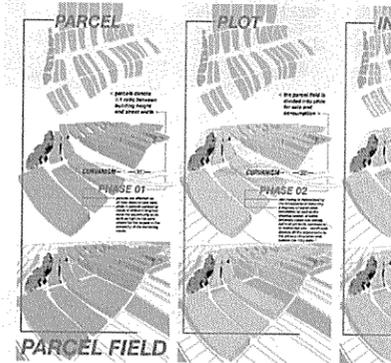
## Fred Koetter, Ed Mitchell, and John McMorrough

**In the largest post-pro studio to date, Fred Koetter, Ed Mitchell, and John McMorrough led students in the design of a waterfront site in Toronto, currently being developed. Using the program as a way to explore contemporary ideas of temporal urbanism and the concepts of how the volatility in the real estate market can impact a city, the students developed a rigor and framework for master plans. They incorporated into the plan a 300,000-square-foot film studio, based on Toronto's burgeoning film industry that was both generic and specific to the site.**

After a trip to Toronto to see the site and meet with local developers, the students analyzed different strategies in the history and evolution of colonizing cities. In their precedent studies they identified patterns, incremental development systems, units of localized urban development, infill around development sites, and ways to create economic demand for a specific location. At the final review they developed master plans based on these precedent systems, which incorporated infrastructure, transitional spaces, flexibility, as well as the film studios with related service buildings in a schematic plan, which they presented to the jurors over two days: on the first day to Michael Kirkland, Ana Miljacki, Brigitte

Shim, Sarah Whiting, and Ron Witte; on the second day to Tony Combs, Keller Easterling, Sandy Isenstadt, Suzie Kim, Ashley Schaeffer, and Richard Sommer.

The way cities mutate was applied to each project in an acceptance of the unstable quality of dynamic cities. Andy Moddrell's lyrical, Venetian-like curvilinear streets with canals defined new possibilities for differentiation by a slight shift in the city grid. While Easterling questioned the formal logic, Isenstadt commented, "There has to be an attitude. You have to make a commitment to development." Kim noted, "Boxes can be in the middle of the



grid, with lots of different grids and services. Establish a rhythm to service infrastructure. Where's the beef? What is the quick melody?" Sommer added, "The programs need to have more temporary things, like shops and cafés, to support the larger elements."

Oliver Pelle reversed the inside-outside logic of the plan so that the dirty everyday city looked into a quasi-idealist Miesian void. Kim felt that the perimeter had to be conditioned by the site and questioned how one affects that much of the site. Pelle responded that the big buildings would come in first and generate a network—starting with circulation and the elements around it—and a development would grow from that process. Christopher Marcinkowski, using MVRDV's Datatown as a precedent, analyzed the distribution of the program—circulation, residential, commercial—evenly across the site, like a fractal pattern or armature. In an elaborate ruse to create a normative fabric, he left traces of the huge scale of the economy in its wake. Typologies of big box, bar building, and tower were used to distribute the program, defining rules of development according to economic feasibility, with infrastructure and right-of-way systems throughout. The inner block formed a secondary scale that coagulated and broke up the megablocks. Sommer asked, "How would it actually be diversified and distributed? It is a desire for a certain kind of diverse city, with houses next to factories—like Houston." Kim said, "You want us planners to be out of work! It is a new kind of urban scheme."

*Opposite page top:*  
Igor Siddiqui, Project from Alan Plattus Studio, fall 2003

*Opposite page from left:*  
Ioana Barac and David Paz, Project from Peter Eisenman Studio, fall 2003

Yat Lun Hg, Project from Leon Krier Studio, fall 2003

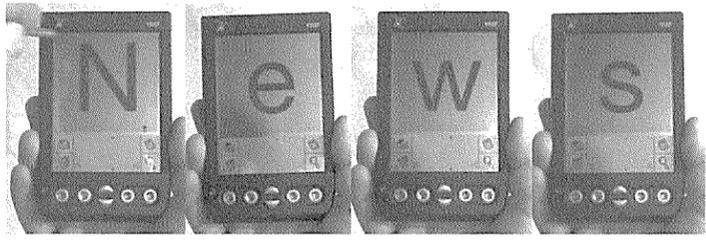
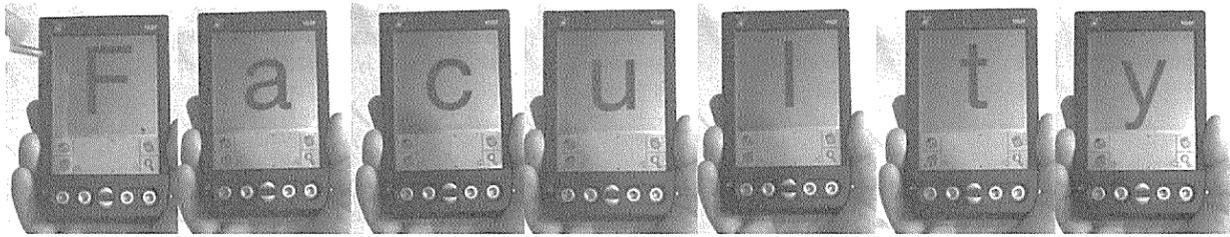
April Clark, Project from Cecil Balmond Studio, fall 2003

Hanson Liu, Project from Glen Murcutt Studio, fall 2003

Youngsoo Kwoen, Tracey Perry, Igor Siddiqui, and Jonathan Towers plan from Alan Plattus Studio, fall 2003

Andy Moddrell, Project from post-pro Studio, fall 2003





**James Axley**, professor, participated in the Research Activities and Collaboration Workshop at the University of Nantes Department of Architecture (January 30, 2002); Room Vent 2002 in Copenhagen, Denmark (September 8-11, 2002); and the Intelligent Building Design Symposium in Stuttgart, Germany (November 8-9, 2002). He has written numerous articles including, "An Approach to the Design of Natural and Hybrid Ventilation Systems for Cooling Buildings" (*Indoor Air*) Monterey, California, 2002).

**Diana Balmori**, landscape architecture lecturer, with her firm in New York, is currently at work on Green Roofs, a demonstration project for the Long Island City and the Earth Pledge exhibition on *Green City*. She gave the lecture "Green City" at Pratt University in September 2002 and in October presented "Explicitly Temporary" at the Parsons School of Design. As chair of the Civil Alliance Memorial Committee and a member of the Civil Alliance Steering Committee. Balmori is involved in projects surrounding the memorial for Ground Zero.

**Tom Beeby** (MED '68), adjunct associate professor, with his firm Hammond Beeby Reupert Ainge, received a Chicago Athenaeum American Architecture Award 2002 for their Chicago Music and Dance theater. The firm is completing the University of Oregon Museum of Art addition and renovation in Eugene, Oregon.

**Deborah Berke**, adjunct associate professor and principal of Deborah Berke & Partners in New York, was honored at the 2002 Hall of Fame Awards Dinner given by *Interior Design* (December 5, 2002).

**Phil Bernstein**, lecturer, as vice president of Autodesk's Building Industry Division was interviewed by Kim Stephens for NBC3's "Tech Now" series. The program, which aired in the San Francisco Bay Area this fall, focused on how technology has transformed architectural process. Last July Bernstein delivered a joint presentation on new technology trends with Patrik Schumacher, Office of Zaha Hadid, at the XXI World Congress of Architecture in Berlin.

**Kent Bloomer**, adjunct professor, was recently awarded the competition to design the ceiling trellis and frieze for a new entrance lobby for the Fairhaven School, in Fairhaven, Connecticut. He completed the atrium wall sculpture for the Manhattan Public Library, in Manhattan, Kansas, designed by Brent Bowman & Associates, and the ornaments for the new Jones School of Management, at Rice University, for Robert A. M. Stern Architects. He also designed a house in Connecticut, which was completed in the fall. In October 2002 Bloomer participated in a panel discussion on ornament in architecture at the Connecticut AIA annual convention.

**Carol Burns** ('83), critic in architecture, with her firm Taylor & Burns Architects, has been commissioned to undertake a feasibility study and design for an addition connecting three

buildings in the Hillhouse Avenue Historic District, for the Yale Institution for Social and Policy Studies.

**Peggy Deamer**, associate dean, presented the paper "Adrian Stokes: Form and (Dis)Content," on Adrian Stokes and Melanie Klein, in October at the eight Annual Association of Psychoanalysts for Culture and Society's conference on emotions in Philadelphia.

**Peter DeBretteville** ('68), critic in architecture, has designed an Italian restaurant on Broadway in New Haven, which will open this spring. He completed two houses in Idaho, one a ranch house in Mackay built of recycled materials and the other a vacation home in Ketchum.

**Keller Easterling**, associate professor, published her essay "Enduring Innocence," about the World Trade Center attacks, in *Grey Room 07*. Her article "I Love DPRK," on tourism in North Korea, was published in *Harvard Design Magazine* (fall 2002). "Tomato World," on high-tech agricultural installations in southern Spain, appeared in *Praxis* (fall 2002). Easterling's work was featured in the article "Ware," about a new generation of digital designers, in the *Journal of Architectural Education* (November 2002). In October she delivered the talk "Pirates" in Melbourne, Australia, as part of the "Edge Cities" conference about cities as targets of violence. She also gave her talk "I Love DPRK" at the University of Utah School of Architecture and in November at Columbia University Buell Center's "Architourism" symposium.

**Bryan Fuermann**, lecturer, presented "Nature Into Art—Art Into Nature: Reconstructing Landscape," at the Art Institute of Chicago, in March 2002. He participated in the spring 2002 Yale in Rome program as lecturer on Italian Renaissance gardens.

**Mark Foster Gage** ('01), critic in architecture, recently entered into a design partnership with Marc Clemenceau-Bailly. Their projects include an observation tower for the Knoxville Arboretum in Tennessee, a bookstore in Brooklyn, and apartment renovations in Manhattan. Gage also works part-time for Robert A. M. Stern Architects.

**Deborah Gans**, critic in architecture, of Gans and Jelacic Architects in New York, is currently working on plans for the Brooklyn Center for the Urban Environment. Her firm's work was featured in *AD Architecture and Furniture* (Edwin Heathcote, editor; July 2002) and was profiled in the American Airlines in-flight magazine (August 2002). Gans and Jelacic's desk, designed for the School Construction Authority of New York, was acquired for the permanent collection of the New York Historical Society. In addition, Gans participated in "Urban Independent," an event staged by Creative Time and Majeteca Potrc.

**Alexander Garvin** ('67), professor, was made an honorary member of the AIA New York Chapter last June. He is vice

president for planning, design, and development at the Lower Manhattan Development Corporation, as well as the managing director for planning for NYC2012, the committee to bring the Summer Olympics to New York. Garvin participated in the symposium "Building at Ground Zero: High and Dense architecture After September 11" last summer at the Pratt Institute and lectured on New York's downtown redevelopment for the Trust for Public Land and also at the London School of Economics.

**Sophia Grudzys**, critic in architecture and director of undergraduate studies, has been retained as the consulting architect for the design of the Maidman Residence, a 6,000-square-foot duplex apartment in New York City. She recently completed the twentieth perspective drawing of an 18,000-square-foot private residence in Hillsboro, California, as part of an ongoing suite of pencil drawings.

**Louise Harpman** ('93), critic in architecture, and Scott Specht ('93), of Specht Harpman, were included in *New York* magazine's list of "The City's 100 Best Architects and Decorators." The firm's work was also featured in the October 2002 issue of *Architectural Design UK*. Their design for a can opener was included in the *New York Times Magazine* issue on design (December 1, 2002).



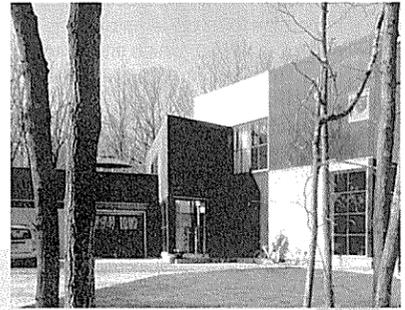
**Steven Harris**, professor, recently completed an addition to the Professional Children's School, in New York, which included a new auditorium and gymnasium. He is currently working on the Shillimb Resort and Spa, in Shillimb, India, an ecologically sustainable complex situated on 2,500 acres between Bombay and Pune; and St. Cyril Road, a 39,000-square-foot mixed-use development, including corporate villas, high-rise apartments, a health club, and retail space in the Bombay suburb Bandra. Harris's firm was included in *New York* magazine's list of "The City's 100 Best Architects and Decorators."

**Michael Haverland** ('94), adjunct assistant professor, received an AIA Connecticut award for the addition to the Timothy Dwight School, in New Haven, which he designed in collaboration with TAMS Architects and the Urban Design Workshop. The project was praised as a "model community-participation project resulting in a handsome new recreation building." The UDW was profiled in a book on community-university partnerships (Princeton Architectural Press, 2002), sponsored by the NEA

**Dolores Hayden**, professor in architecture and american studies, published a revised and expanded edition of her award-winning book, *Redesigning the American Dream: Gender, Housing and Family Life* (W.W. Norton, 2002). She also finished *Building American Suburbia: Green Fields and Urban Growth, 1820-2000*, which will be published by Pantheon Books in the fall. Hayden was a featured speaker last fall at the symposium "Post Suburbia: Examining the New Metropolitan Form," sponsored by the Fannie Mae Foundation, in Baltimore. She also spoke at the Bard Graduate Center in New York at a colloquium on methods in architectural and urban history and also in the Skidmore, Owings & Merrill lecture series.

**Brian Healy** ('80), critic in architecture, with his firm Brian Healy Architects Boston, was selected as a finalist in the

competition for a visitor's center at Frank Lloyd Wright's Darwin Martin House, in Buffalo, New York. His winning proposal for mixed-income housing in the Near West Side of Chicago was featured in *Architecture, Dwell, Competitions, and Praxis 3*. The project was also included in the Chicago Architecture Foundation's exhibition *Transforming Chicago* in Chicago, and at the Progressive Architecture Award Exhibition at the Max Protetch Gallery, in New York. His Rural Residence in Napa Valley was included in *2002 GA Projects Houses #70* and published in *Architecture* (December 2002). Healy was recently elected president of the Boston Society of Architects.



**Gavin Hogben**, critic in architecture, recently completed the Lewis House on Shelter Island, New York. Currently at work on additional projects on Shelter Island and a residential project in Amagansett, Long Island, he is also researching the spatial implications of streaming imagery for architecture and developing environments for media spectatorship, interaction, and production.

**Andrea Kahn**, critic in architecture, is coediting with Carol Burns *Site Matters*, a cross-disciplinary anthology that ties the theory of site to the ground. The Urban Design Conference she organized last summer, "Urban Design: Pedagogies, Practices, Premises," is available at [www.vanalen.org](http://www.vanalen.org). Kahn participated in a roundtable on Urban Design Education for Planning Students at the Annual ACSP conference in Baltimore in November 2002.

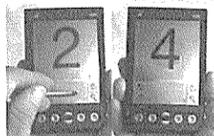
**Fred Koetter**, critic in architecture, with Koetter Kim & Associates, was selected by the GSA as architects for a new U.S. courthouse in Rockford, Illinois. The Boston Society of Architects awarded the firm the 2002 Honor Award for architecture for 80 Landsdowne Street Parking Garage, at University Park, in Cambridge, Massachusetts. The firm has won an international design competition for a new Customs House in Xiamen, PR China, and was also selected for campus planning and architecture for an Engineering Sciences Laboratory, at Dartmouth College, Hanover, New Hampshire.

**M. J. Long** ('64), of Long & Kentish Architects, has completed the National Maritime Museum in Falmouth, England. Due to open in February, it has been published in *RIBA Journal* (December 2002), *The Guardian* (November 2002), and *Building Design* (November 22, 2002).

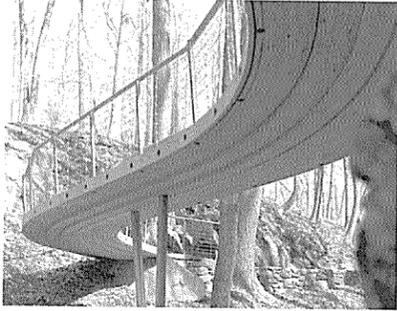
**John McMorrough**, critic in architecture, had his essay "re:Mediation and Toyo Ito's Architecture of Information" published in *CASE: Toyo Ito Sendai Mediatheque*, edited by Ron Witte (Harvard Design School and Prestel, 2002). With his firm, studioAPT, McMorrough won the competition "Modern Affordable Homes 2002." Sponsored by the Boston Society of Architects/Young Professionals Advisory Council and the South Shore Habitat for Humanity, it called for the design of a new Habitat for Humanity prototype to be realized later this year.

**Ed Mitchell**, adjunct assistant professor, had his essay, "Lust for Lifestyle," published in the collection *Sturm der Ruhe: What Is Architecture?* (Anton Pustet, Salzburg, 2001), which accompanied the exhibit of the same name at the Architekturzentrum Wien. With his office, he is completing a house in Croton Manor, New York, and beginning construction on a residence in Old Lyme, Connecticut.

**Alan Organschi** ('84), critic in architecture, with his firm Gray Organschi Architecture, was the recipient of a 2002 residential award from the AIA Connecticut for a Caretaker's Complex in Washington, Connecticut. The cottage was noted for being "deftly slipped into the landscape"



with an inventive use of traditional materials, stone, and wood." It received an AIA award in the sustainable-design category for a tennis house. The firm also earned first place in the National Timber Bridge Award for Vehicular Bridges Under Forty



Feet, for their bridge in Washington, and a merit award for a 70-foot-long pedestrian bridge in Madison, Connecticut.

**Eeva-Liisa Pelkonen** (MED '94), adjunct assistant professor, has had two essays from *Achtung Architektur! Image and Phantasm in Contemporary Austrian Architecture* (MIT Press, 1996) included in the new book *The Light Construction Reader*, edited by Jeffrey Kipnis, Terence Riley, and Todd Gannon (Monacelli Press, 2002).

**Alan Plattus**, professor, is finishing the Town Center Plan for Madison and beginning work on Madison Village District Guidelines and has begun a project in Unionville Village Center, in collaboration with University of Connecticut Landscape Architecture Program. Plattus serves on the board of the Connecticut Main Street Center, where he is working on the Main Street Design Manual. Plattus delivered the keynote address at Civic Art 2002 Conference at the Wolfsonian Institute, in Miami; and was a speaker at Annual Meeting of Eli Whitney Museum, in New Haven.

**Nina Rappaport**, lecturer and publications editor, contributed a series of interviews with architects to the catalog of the exhibition *Big and Green* (Princeton Architectural Press, 2003), opening on January 17, 2003, at the National Building Museum, in Washington, D.C. She is guest curator of the exhibition *The Swiss Section*, featuring infrastructure designed by young Swiss architects, at the Van Alen Institute (March 19–April 25, 2003), in New York.

**Michelangelo Sabatino**, lecturer, will have his essay, "Monuments and Monumentality: The Foro Italico and the Stadio dei Marmi," included in *Foro Italico* (PowerHouse Books, 2003) and his "Theories and History of Architecture Revisited" in *Harvard Design Magazine* (spring 2003).

**Dean Sakamoto**, (MED '88) critic in architecture and director of exhibitions, received a grant with Carol Scully from the Graham Foundation to produce a video for the Tod Williams and Billie Tsien exhibition at Yale this spring.

**Joel Sanders**, associate adjunct professor, had his Lee Residence featured in the October 2002 issue of *Architectural Record*. His review of the exhibition *Out of Site*, at the New Museum in New York, was published in the November 2002 *Artforum*; and his essay on his work accompanied his design projects in *A+U* (December 2002).

**Robert Silman**, lecturer, with his firm Robert Silman Engineers, completed major structural repairs at Frank Lloyd Wright's Fallingwater. Silman's article published in *REVUE-traces* illustrates the firm's contribution to the preservation of what the AIA recently designated "the best all-time work of American architecture."

**Michael Silver**, assistant professor, was selected to display his design for the Pentagon Memorial Project Competition, at the National Building Museum, in Washington, D.C. (October 30–November 9, 2002).

**Robert A. M. Stern**, dean, with his practice, Robert A. M. Stern Architects, was selected to design the National Center for the American Revolution to be built at the Valley Forge National Historical Park, in Pennsylvania. Four of the firm's projects were dedicated in fall 2002: the K. C. Irving Environmental Science

Centre and Harriet Irving Botanical Gardens at Acadia University in Wolfville, Nova Scotia, Canada; the Jesse H. Jones Graduate School of Business Management at Rice University, in Houston, Texas; the John L. Vogelstein '52 Dormitory at the Taft School in Watertown, Connecticut. The firm's Manzanita Hall at California State University, Northridge, designed in association with Peter Devereaux ('82), of Fields Devereaux, Los Angeles, was selected for a 2002 American Architecture Award by the Chicago Athenaeum. The firm is planning a new community on a reclaimed brownfield site in the New Jersey Meadowlands for EnCap Golf Holdings and the redevelopment of the Philadelphia Navy Yard for Liberty Property Trust.

Dean Stern wrote introductory essays for three books published in fall 2002: the Art Institute of Chicago's *David Adler, Architect: The Elements of Style*; Michael Henry Adams's *Harlem Lost and Found* (Monacelli Press); and the Institute of Classical Architecture's *A Decade of Art & Architecture 1992-2002*.

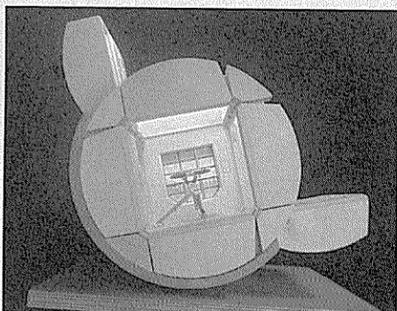
**Lindsay Suter**, lecturer, received a sustainable-design award from the AIA Connecticut chapter for the Old Usquepaug Residence, in Richmond, Rhode Island. His Prince Residence was featured on the NESEA Green Buildings Tour 2002, and his furniture designs are featured in the book *In the Modern Style* (Taunton Press, 2003).

## On Exhibit

### New Hotels for Global Nomads

**Joel Sanders**, faculty member, was commissioned to design an installation for *New Hotels for Global Nomads*, on exhibition at the Cooper-Hewitt, National Design Museum (October 29, 2002–March 2, 2003). Focusing on the history of the design, contemporary programs, and future concepts for hotels in an ever more mobile and multitasked society, this exhibition features contemporary projects as well as specific commissions imaging new hotel scenarios. Sanders's project—in the category of "Hotels as Global Business," where hotels are both the convener of business and businesses themselves—is a full-scale installation of the 24/7 Hotel as a business hotel solution that also functions as offices and temporary residences.

**Garrett Finney** ('90), of the Habitability Design Center/Johnson Space Center, had included in the exhibit the design for the Space Habitation Module for the



International Space Station (2001), which envisions how people would live in space if it became a tourist destination.

### New New York 3 Multiples: SmallCivicWorks

On exhibit at the Urban Center Galleries from October 26, 2002–January 2, 2003, was the third in The Architectural League exhibitions on current architecture in New York City. The projects selected this year relate to civic life and public works at the intimate scale of daily use. Featured in the exhibition were works by numerous Yale graduates and faculty, including the new libraries (commissioned by the Robin Hood Foundation and the Board of Education) by **Weiss/Manfredi** for the library at PS 42, in Queens; **Deborah Berke & Partners**'s library for PS 46, in Harlem; and **Alexander Gorlin**'s library at CS 92, in the Bronx. The new community centers for existing New York City Housing Authority housing complexes were also a focus of the exhibition, including **Caples Jefferson Architects**' Marcus Garvey Houses Community Center, in the Brownsville section of Brooklyn, and **Pasanella + Klein Stolzman + Berg's** Williamsburg Houses Community Center.

## Bigness Versus Greenness

The exhibition *Big and Green*, curated by David Gissen ('96), with an accompanying book (Princeton Architectural Press, 2003), opens January 17–June 22, 2003, at the National Building Museum, in Washington, D.C. Gissen explained his views and ideas behind the exhibition for *Constructs*.

*Bigness* is the term used by Rem Koolhaas to describe the new global scale of commercial building; *greenness* is the term used by environmentalist architects to describe an ecologically sensitive approach to building construction. Koolhaas's bigness and Kenneth Frampton's very green "critical regionalism," could be understood as diametrically opposed: bigness tends toward industrialized universalization, and greenness respects local craft tradition; bigness believes in the potential of depth and height, and greenness seems small and intimate; bigness is against context, and greenness worships context; and so on. Despite the oppositional rhetoric, a new crop of brilliant, good, and not-so-good-buildings suggest that bigness and greenness are compatible, if not mutually dependent. *Big and Green* is an exhibition and a book that explores the beauties and monsters that emerge from this jamming together of philosophical approaches.

The buildings in the show are very big—most are skyscrapers—and all of them incorporate environmental planning concepts and technological devices. A few of the well-known structures are older, such as SITE's Forest Building for Best Products and Richard Rogers Partnership's Lloyd's of London. Kenneth Yeang's lesser-known Editt Tower and Pearce Partnership and Ove Arup's Eastgate, a low-budget office building in Zimbabwe, incorporate a variety of emerging low-energy ventilation and construction systems. These buildings and the 46 other projects in the show (by offices as diverse as Robert A. M. Stern Architects and MVRDV) are curious because they appear to operate within the logic of an emerging international sensibility that encourages both development and sustainability. The written material in the publication—by me, Michael Braungart, Guy Battie, James Wines, Nina Rappaport, Ashok Rajji, Bob Fox, Bruce Fowle, Kenneth Yeang, Richard Rogers, and David Serlin—attempts to make sense out of this new big-and-green phenomenon. All of the authors share an admiration for the new scale of environmentalism, mixed with a tinge of caution toward a future full of big-and-green buildings.

Divided into sections—"Architecture Unplugged," "Buildings That Breathe," "We Can Rebuild It," "Green Giants," and "Emerald Cities"—the exhibition explains the new technologies and design approaches that allow for environmental architecture on such an enormous scale. Its curators are hoping to proclaim a viable new sensibility and inspire those who make decisions on the future of large-scale construction—clients, developers, contractors, legislators, and architects—to build big and green. The show should also foster debate about the increasing relevance of diametrically opposed sensibilities within architectural theory. Environmental buildings exaggerate and reveal those oppositions that need consideration for future global building practices to succeed within the larger framework of international development.

—David Gissen  
Gissen ('96) is assistant professor, Penn State Department of Architecture.

## Fact-Finding in Europe

Diana Balmori and Deborah Gans were among the group of practitioners, community advocates, and city agency and government representatives who traveled to Europe on a fact-finding mission regarding sustainable economic, social, and physical practices to be considered in the rebuilding of Ground Zero/Lower Manhattan. Organized by the architect and planner Ron Shiffman and funded by the Rockefeller Foundation, the group met with city planners and officials in Bologna regarding the urban industrial networking systems of Emilia-Romagna; in Copenhagen, regarding housing alternatives and green design; in Berlin, regarding its memorial processes and reconstruction after the wall; and in Barcelona, regarding the long-term consequences of its planned urban development for the Olympics.

## 600 Tubes of Saarinen Drawings and Papers Donated to Yale

The Eero Saarinen papers have been donated to Yale University by Kevin Roche John Dinkeloo & Associates, of New Haven. Received through a joint effort by the Yale School of Architecture and the Manuscripts and Archives division of the Yale University Library, the gift adds to the Saarinen papers donated to the university in 1971 by Aline B. Saarinen, the architect's widow, making it the largest collection of his work. The donation is part of Dean Robert A. M. Stern's initiative to expand documentation of Yale architecture and architects within the university's archives.

The Manuscripts and Archives division maintains a comprehensive record of architects at Yale, the architecture school's internal documents, publications, and lectures, as well as the architectural presence of the university in New Haven. According to its director, Richard Szary, Dean Stern's "continuing interest in documenting Yale's contribution to the arts, based on his belief that Yale University is one of the only schools to promote drama, music, art, and architecture at the graduate level," has had a dramatic effect on the growth of the collection.

Another impetus was the material collected by alumni and included in the Charles Moore exhibition, *Architecture or Revolution*, after it was displayed at Yale in February 2002. To Szary, materials such as posters, letters, slides, and drawings are "particularly helpful in representing student activism of the time," which can otherwise be elusive to study or documentation. Szary sees them as reflecting "the nature of teaching and how it affects the built form, as well as the relationship between architect and process, the social context of buildings."

Six hundred tubes of drawings, nine file drawers of project specifications, and boxes of personal files and photographs are being readied for cataloging and research on Saarinen, who graduated from Yale in 1934. Saarinen built projects around the country, from corporate headquarters to institutional buildings such as those at Yale, where he built the Ezra Stiles and Samuel F. B. Morse residential college complex and the dramatic David S. Ingalls Hockey Rink. Other projects documented in the collection include General Motors Technical Center, in Warren, Michigan; the U.S. Embassy on Grosvenor Square, in London; Bell Laboratories, in Holmdel, New Jersey; the Jefferson National Expansion Memorial (Gateway Arch), in St. Louis, Missouri; CBS Headquarters, in New York. The archives are open for research by appointment only.

—Katherine Davies ('04)

## Promotions

Associate adjunct professors Deborah Berke, Steven Harris, associate dean John Jacobson, and adjunct professor Turner Brooks were all promoted to professor this year. Peggy Deamer, associate dean, received tenure.

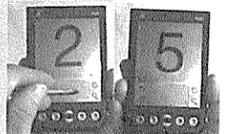
Many Yale graduates and faculty were listed in *New York Magazine's* "100 Best Architects and Decorators," including Deborah Berke & Partners Architects, Delson and Sherman Architects, EOA/Elmslie Osler Architect, Alexander Gorlin Architects, Gwathmey Siegel & Associates, Steven Harris Architects, Joel Sanders, Specht Harpman, and Robert A. M. Stern Architects.

Left to right: Steven Harris & Associates, Professional Children's School addition, New York, 2002. Courtesy Steven Harris & Associates

Gavin Hogben, Lewis House, Shelter Island, New York, 2002. Photograph courtesy Gavin Hogben

Gray Organschi Architecture, Bridge in Washington, Connecticut, 2002. Photograph courtesy Gray Organschi Architecture

Habitation Module International Space Station, 2001, Johnson Space Center



# Alumni News

Please send us your news of recent commissions, research, and projects to **Constructs, Yale School of Architecture**, 180 York Street, New Haven, CT 06520

## 1940s

**Charles H. Brewer Jr.** ('49), with his wife, Cornelia, is continuing work on his stone house at Moonhole, an unusual development on the island of Bequia. A development founded by Thomas Johnston, Moonhole operates without electricity, uses rain for its water supply, and is accessible only by foot. Carved from volcanic rock at the tip of the West Indies, Brewer's house "is similar to living in a sailboat without the concern that the anchor might drag."

## 1950s

**Hugh Newell Jacobsen** ('55) has been commissioned to design the 30,000-square-foot Weitzenhoffer Gallery of the Fred Jones Jr. Art Center, at the University of Oklahoma in Norman. The gallery will house the world's largest private collection of French Impressionist art, consisting of more than 40 paintings, plus works on paper. In addition, his firm is currently working on the Riggs Alumni Center for the University of Maryland at College Park, a winery in Virginia, and residential projects.

**James S. Polshek** ('55), of Polshek Partnership, is designing the Newseum and Freedom Forum Headquarters, at Pennsylvania Avenue and Sixth Street in Washington, D.C. The 531,000-square-foot building will contain retail, support spaces, and condominiums along with the six-level, 215,000-square-foot interactive museum of news, composed of three rectangular bars that suggest the sections of a three-dimensional newspaper. Polshek intends to "create a building that is inviting, open, and transparent—one that reflects the role a free press should play in democracy." In November 2002 he was honored at the Arts & Business Council Gala Dinner with a Kitty Carlisle Hart Award for Outstanding Achievement in the Arts and, for his outstanding contribution to the city of New York, the Municipal Art Society awarded him the Jacqueline Onassis Prize.



**J. Arvid Klein** ('58), partner at Pasanella + Klein Stoltzman + Berg in New York, has completed the Williamsburg Community Center in Brooklyn. The project was displayed in the exhibition *New New York 3* at The Architectural League last fall and was featured in an article in the *New York Times* (November 14, 2002). The firm's

early housing projects—Twin Parks West (1967–73), East (1975), and a housing block in Noho (1976)—were featured in an article in the fall 2002 DCOMOMO New York/Tri-State newsletter.

## 1960s

**Jaquelin Robertson** ('61), of Cooper, Robertson & Partners, was featured in the *Wall Street Journal* for his firm's work on WaterColor, the 499-acre development planned near Seaside, Florida. In addition to creating the town's architectural guidelines, the firm designed the complex's town-center buildings and a two-story model home. Robertson and Alexander Cooper ('62) received the Seaside Prize 2002.

**Carl Abbott** ('62), of Sarasota, Florida, received a 2002 Award for Excellence in Architecture from the Florida AIA. Abbott's 1990 Parish Center, an addition to the St. Thomas Moore church, was noted for its use of dynamic sunlight and open space and its subtle integration with the existing building form.

**Donald R. Watson** ('62) received an ASCA Distinguished Professor Award for his teaching both at the Yale School of Architecture and the Rensselaer Polytechnic Institute. Formerly chair of the MED Program, he was described as "the ideal professor who interweaves scholarship, leadership, and professional pursuits into the creation of educational experiences that capture the magnificent interdisciplinary inquiry called architecture." Watson is currently leading an interdisciplinary team of experts in an effort to expand and update the "Time-Saver Standards" series of reference books.

**Charles Leider** ('64) was elected a fellow by the American Society of Landscape Architects and the Council of Fellows. He is director of the landscape architecture program at Oklahoma State University.

**Craig Whitaker** ('65) participated as a panelist in "Ground Zero: From Dreams and Schemes to Reality," a discussion held at the Library of Congress on November 1, 2002. Organized by the Center for Architecture, Design, and Engineering, in association with *Architectural Record*, the panel addressed the continuing development and direction of proposals for the World Trade Center Site.

**David Childs** ('67), design partner at Skidmore, Owings & Merrill, has been appointed to the U.S. Fine Arts Commission, in Washington, D.C. His design for the Silverstein World Trade Center 7 will begin construction soon.

## 1970s

**David M. Schwarz** ('74), of David M. Schwarz/Architectural Services, in Washington, D.C., has completed the Yale University Environmental Sciences Center, a 100,000-square-foot multidisciplinary academic research and archival building for five departments. The National Cowgirl Hall of Fame, a new museum honoring women of the American West, has

opened in Fort Worth, Texas, and the American Airlines Center, an 850,000-square-foot civic arena and sports facility, was completed in Dallas. The firm has been retained to design the Nashville Symphony Concert Hall, in downtown Nashville, which is scheduled to open in the fall of 2006.

**Calvert Bowie** ('77), with his firm Bowie Gridley Architects in Washington, D.C., recently completed the renovation and addition to Brooks House at the Groton School, in Groton, Massachusetts. The project features clustered rooms, common rooms, and faculty residences. The firm also completed projects for Mercersburg Academy and Middlesex School.

## 1980s

**Alexander Gorlin** ('80), of Alexander Gorlin Architect, has won one of only three AIA awards given in Colorado, for his stone-and-glass house in the Rocky Mountains. His winning entry for an international design competition for a new piano, sponsored by Piano Max, was exhibited in Florida in the fall. Gorlin was invited by architecture critic Herbert Muschamp to participate in the proposed schemes for Lower Manhattan, published in the *New York Times Magazine* (September 8, 2002).

**Daniela Holt Voith** ('80), partner of Voith & Mactavish Architects in Philadelphia, has been named campus architect for the Millbrook School, in Millbrook, New York. The firm completed the renovation of the Moore College of Art & Design, in Philadelphia, and has been retained by the Lawrenceville School, Lawrenceville, New Jersey, to establish site standards for campus improvements. Her firm was honored by the Preservation Alliance of Greater Philadelphia, Preservation Pennsylvania, and the AIA Philadelphia for the renovation and adaptive reuse of Frank Furness's Centennial Bank Building as the Paul Peck Alumni Center for Drexel University and for its renovation of Philips Memorial Hall for West Chester University of Pennsylvania. Holt Voith is a juror for AIA awards programs and senior lecturer in architectural design for Bryn Mawr College's Growth and Structure of Cities program.

**Aaron Betsky** ('83), director of the Netherlands Architecture Institute in Rotterdam, participated in a discussion with Jeff Kipnis and Joe Rosa about curatorial trends in architecture and design at the UCLA Department of Architecture and Urban Design last October. With Kipnis he was curator of *Exhibiting the Exhibit*, a companion installation at UCLA. In addition, Betsky edited the book *Schwartz/Silver: Argument for Building* (L'Arcaedizioni, 2002).

**Bruce Becker** ('84), of Becker and Becker Associates in New Canaan, Connecticut, won a 2001 Connecticut AIA Award for the preservation and adaptive reuse of the historic Crescent Building in Bridgeport, Connecticut, to provide supportive housing. The firm is designing and developing two housing developments: the Wauregan Hotel redevelopment in Norwich, Connecticut, with 70 affordable housing units in a historic landmark; and the Octagon Park Apartments on Roosevelt Island in Manhattan, with 500 new housing units.

**Scott Merrill** ('84), of Merrill and Pastor Architects in Vero Beach, Florida, has won a 2002 Award for Excellence in Architecture for his sensitive design of the West Palm Beach Public Library. For the Seaside Chapel in Seaside, Florida, he received a Florida State AIA Award and a 2002 American Architecture Award from the Chicago Athenaeum. Merrill's current commissions include the Ft. Pierce Federal Courthouse and an addition to the School of Architecture at the University of Miami, with Léon Krier.

**Robert Bostwick** ('85), of Collins Gordon Bostwick Architects in Cleveland, Ohio, has completed the Cedar Point Center at Firelands College, for Bowling Green State University. The two-story, 30,000-square-foot building features state-of-the-art classrooms, a 450-seat auditorium, and conference rooms.

**Lise Anne Couture** ('86), of Asymptote in New York, completed HydraPier, an exhibition pavilion in Haarlemmermeer, the

Netherlands, which was featured in *Architectural Record* (November 2002). The metal-clad structure perched "on the edge of a man-made lake as if it were about to take flight" was inspired by the character of the town and the nearby Schiphol airport.

**Christopher Coe** ('87), vice president of Arquitectonica and managing director and director of design for its Los Angeles office, is designing the Mission Bay Residential, a 16-story, 279-unit apartment building in San Francisco, and the Manual



Arts Elementary School #3, a prototype for the Los Angeles Unified School District.

**Douglas Garofalo** ('87) served as acting director for the School of Architecture at the University of Illinois at Chicago, from fall 2001 to January 2003, and was just promoted to full professor. His firm is completing a residence in Spring Prairie, Wisconsin, that features a curvilinear structure fabricated using digital technology. Garofalo Architects will also design and build a temporary structure in the plaza at the Museum of Contemporary Art, in Chicago, to open in the spring.

**Raymund Ryan** ('87), lecturer at University College Dublin, has been appointed Curator of the Heinz Architectural Center in Pittsburgh. His contributions to the book, *Building Flatness*, about Kent Floeter (Yale MFA '63), will be published in April (Stephen David Editions, New York).

**Anthony Markese** ('88) has been promoted to design principal at Pickard Chilton, in New Haven. Since joining the firm he has led the design for the 550,000-square-foot CalPERS Headquarters Complex, in Sacramento, as well as the Colgate University Case Library and Information Technology Center, in Hamilton, New York.

**Claire Weisz** ('89) and **Mark Yoes** ('90), of Weisz and Yoes in New York, were featured in the *New York Times* (October 31, 2002) for their renovation of Slate, a billiards lounge in Queens, which was noted for its innovative use of materials.

## 1990s

**Douglas McIntosh** ('90), with his firm McIntosh Poris Associates, recently won two design awards: Panacea, a new nightclub in downtown Detroit, earned the firm an Award of Honor from the Michigan AIA for its reuse of a 1925 bank building; and the Steinhardt Residence, a 3,500-square-foot urban town-house renovation, received an AIA Award of Honor and an M-Award from the Masonry Institute of Michigan, for its creative use of industrial materials.

**Clayton Miller** ('90) was recently promoted to senior associate at Polshek Partnership Architects, in New York.

**Robin Elmslie Osler** ('90), of EOAE/Elmslie Osler Architect in New York, was featured in *Interior Design* (October 2002) for a house renovation in Southampton, New York.

**Perla Delson** ('92) and **Maitland Jones** ('92) were featured in *New York* magazine (October 14, 2002) for the renovation of their 1904 Brooklyn home, formerly both a milk warehouse and a church. Delson is a principal at Delson & Sherman Architects, and Jones is a partner at Deborah Berke & Partners Architects, both in New York.

**Alisa Dworsky** ('92) exhibited her work in a solo show at the AVA Gallery, in Lebanon, New Hampshire, featuring prints, drawings, and sculptures. Her project, "Luminous Fields," was featured in an article by Harriet Senie entitled, "Road Work: Reconfiguring the American Highway," in *Public Art Review* (spring/summer 2002).

**Johannes Marinus Knoop** ('95) has received an Unbuilt award from the Boston Society of Architects for "Evoking

Obsolete Devices With Kinetic Fantasies,” one of three propositions presented in his work “History: An Argument Against Historic Preservation.” The project, completed in Italy during Knoop’s fellowship at the American Academy in Rome, was exhibited at the Build Boston Design



Gallery (November 12–14, 2002) and is featured in the design-awards issue of *Architecture Boston*, in January 2003. Knoop will present the work at the symposium “Commemoration and the City,” in Savannah in February.

**Jeffery Povero** ('97) has been made an associate at Robert A. M. Stern Architects. As project architect his work has included the New Main Library in Nashville, Tennessee, and the John L. Vogelstein '52 Dormitory at the Taft School, in Watertown, Connecticut. Currently Povero is designing the Main Library in Jacksonville, Florida, and the Gerald R. Ford School of Public Policy at the University of Michigan, in Ann Arbor. He is also campus master planner for Acadia University, in Wolfville, Nova Scotia.

**Jonathan Bolch** ('99) works at Schwartz/Silver Architects, in Boston.

**Jonah Pregerson** ('99), with a collaborative practice NVLP, received an award in the international competition to redesign Art in General’s gallery space in New York. NVLP’s proposal will be one of eight in the gallery’s show March 29–May 31, 2003.

#### 2000s

**Oliver Freundlich** ('00), **Ben Bischoff** ('00), **Brian Papa** ('00) have begun a design-build firm, MADE, in Red Hook, Brooklyn with **Hanna Purdy** ('02) **John Nafziger** ('01) and **Sarah Strauss** ('02).

**Cynthia Barton** ('02) has received one of three AIA/AHA graduate fellowships in Health Facility Planning and Design for the 2002–3 academic year for her proposal entitled, “Design of Deployable Mental Health Counseling Units for Disaster Relief Organizations.”

**Dana Bettinger** ('02) is working at Latini-Kirkendall Architecture in Seattle. She spent the summer teaching and traveling within the United States, China, and Tibet.

**Eli Hufe** ('02) and **Bimal Mendis** ('02) work for Cesar Pelli Associates.

**Derek Warr** ('02) works at Centerbrook Architects.

**Laura Zaytoun** ('02) works for Trumbull Architects in New York.

#### Project Arch Street

Landscape designer Jody Bush, chair of the Urban Resources Initiative, created by the School of Forestry, approached Kent Bloomer’s course on ornament to redesign a small park on three old building sites in New Haven. The Arch Street blockwatch requested a fence to provide ambience and decorum; discourage entry; enclose and open the space to the street; and be elegant, rich, and affordable.

By all accounts the product appears to work. Captained by **Celia Corkery** ('01), the project included a waving pipe fence that ran along the streetside and sprung into an entrance arch for Arch Street. Small stainless-steel leaflike shapes inscribed with contributors’ names decorated the fence. Immediately after completion, the neighbors began sprucing up their own yards.

Subsequently a small pavilion was requested to echo the fence and establish a meeting place. This project was designed and built by **Julia Fisher** ('02) with assistance from **Shioban Burke** ('02).

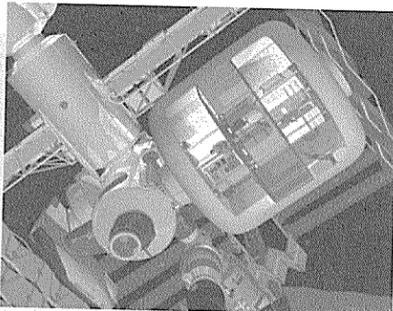
—*Kent Bloomer*

*Bloomer is adjunct professor*

## (Aero)Space Architecture Takes Flight

**For the World Space Congress 2002, held in Houston this fall, Constance M. Adams ('90), organized a major workshop. She discusses goals and issues in designing space habitation for Constructs.**

In writing his landmark work *Space, Time, and Architecture*, Siegfried Giedion probably never considered the possibility of “space architects,” competent not only in the complex discipline of architecture but in matters ranging from lunar soil chemistry to postrocketry propulsion systems and their impact on the built environment. Yet this group, although small, exists and recently paid a tribute to Giedion’s other renowned creation, CIAM (Congrès Internationaux d’Architecture Moderne). Gathered in Houston in mid-October for the World Space Congress 2002, 47 experts in design for aviation and human space flight spent a long day deliberating



on the final version of the SpaceArchitects’ manifesto, “The Millennium Charter.” This brief document is the culmination of many months of intense debate and writing among this population of overwhelmingly nonnative speakers of English. Calling itself Team 11 after the Team X of the CIAM organization’s last meeting, we sought to reinvigorate CIAM as the only truly international precedent for architects working as an organized political body to craft a sense of relevance and understanding between our profession and the world. In the spirit of CIAM’s founders, who insisted on inviting mentors Peter Behrens and Otto Wagner to their first meeting, Team 11’s proceedings were enriched by the participation of one of Team X’s framers—architect Waltraud Woods, who had mentored two of the workshop’s prime organizers at different times in the past (one at Columbia, the other at Yale).

#### Is All Architecture Space Architecture?—Getting Off the Ground

Despite the fact that the debate over aerospace architecture as a profession continues on topics ranging from its proper title and domain—“Space Architecture” and “Aerospace Design” represent two of several camps in space exploration concerning its proper time-scope and degree of influence over future commercial and political efforts—the Team 11 Workshop successfully produced a concise set of statements to enunciate the identity of this emerging field.

Fundamental concepts in the space architecture mission statement include the definition of the field as the theory and practice of designing and building inhabited environments in outer space; responding to the deep human drive to explore and inhabit new places; organizing and interpreting the creation and enrichment of built environments; designing for the specialized knowledge of orbital mechanics, propulsion, weightlessness, hard vacuum, the psychology of the hermetic environments, and other topics; as well as the notion that collaborative action—whether between engineering disciplines; architecture, design, and human factors; or agencies and nations—constitutes an essential aspect of the practice.

Once a taxonomy of archetypes appropriate to space architecture was defined, the question of scales and spheres of influence emerged. In the face of the tremendous complexity of even the simplest structure, architecture professor Ted Hall said, “All architecture is space architecture; Earth architecture is just the subset with whose constraints we are most familiar.” As shocking as it may sound, this idea has the potential to be enormously liberating for the profession in general. And it is the guiding principle of the new group’s journal, *MotherShip*, which aims to improve communication between advocates and practitioners of sustainable architecture, advanced support systems and materials specialists, sociologists,

architects, and space architects in the context of design issues appropriate to the human environment, from spacecraft to the terrestrial mother ship.

In keeping with a model in the history of architecture, Team 11 settled on 11 points or categories for action, ranging from the space architect’s need to place the user unwaveringly at the center of design “because user needs and well-being are critical components of mission and vehicle design, user contributions are indispensable in the practice of space architecture”; to the intriguing category of “Humility,” because it was agreed that “architecture involves forging harmony around the human system, balancing culture, biology, planetary knowledge, and technology in counterpoint to the unknowable.” Finally, the Millennium Charter sets forth a brief philosophical platform for architects of the future: “We seek to improve the human life experience by providing environments conducive to intellectual, spiritual, and social enhancement; our work is to be accomplished in an environment of cooperation ... in which no single idea or concept is considered greater than the whole, and the focus is always on the needs and desires of the user. We seek to understand the implications of our presence in space and what kind of footprint we want to leave.”

Ironically the downfall of CIAM was a kind of crisis among the first generation over the demands of their successors that architecture also address quality of life; Team X organizers tried very hard to bring the focus of the larger body on to the idea of hope. Perhaps in this sense, the Team 11 workshop truly is the legitimate inheritor of CIAM’s debate. The Millennium Charter enunciates very simply the benefits that space architecture brings to the general profession: “Knowledge and technics derived from the practice of space architecture can improve the sustained quality of life on our human mother ship, the Earth.” One excellent example is the work invested in the Integrity project (formerly known as BIO-Plex, or ASTLF) at the Johnson Space Center, in which technologies for bioregenerative systems are being developed along with objective methods for testing the relevance of environmental design strategies.

Aerospace architecture is no longer a safe harbor for sloppy fantasy. It is a disciplined profession of enormous complexity and difficulty; and the methods being developed for integrating the practitioner skills and training into the culture and processes of advanced engineering have a great deal to offer to designers and specialists in other fields. If the projects on which we are working—such as the International Space Station, a next-generation shuttle like the Orbital Space Plane, an L2 space construction platform, and facilities and vehicles for exploration of

#### Books on Alumni Work

**Lise Anne Couture** ('83) and Hani Rashid had a monograph of their firm’s work published by Phaidon Press (2002). The book, *Asymptote: Flux*, contains a selection of writings on their projects and general design issues.

**Marc L’Italien** ('90), with Esherick Homsey Dodge & Davis, had a monograph, *EHDD Building Beyond the Bay* (Edizioni Press, 2002), published of the firm’s work. The book includes key essays by L’Italien as well as an introduction by Raul Barreneche.

#### Yale grads design a town in Colorado

Mark Sofield ('92) is town designer of Prospect New Town, an 80-acre mixed-use subdivision in Longmont, Colorado. Prospect, dubbed “America’s Coolest Neighborhood” by *Dwell* magazine (April, 2002), has been featured in *Places* and *Fast Company* magazines and on NPR’s *All Things Considered*. The project includes buildings by a number of Yale alumni, including Danny Sagan ('92) and Alisa Dworsky ('92), Marc Turkel ('92) and Morgan Hare ('92), Larry Cohen ('92), Yong Cho ('90) and Catherine Mercer ('90), Alan Organschi ('88) and Lisa Gray ('87), and Jeffrey Limerick ('74). Andres Duany ('74) and Elizabeth Plater-Zyberk ('74) designed Prospect’s urban plan. Prospect will be presented in the upcoming National Design Triennial at the Cooper-Hewitt, National Design Museum in April 2003 and has been nominated for a National Design Award.

Mars—are to be built, they will require that nations work together and that private wealth and public assets collaborate on extending humanity’s fields of knowledge. It will be necessary for the trend of cultural interchange already under way in the International Space Station program to continue and expand; and most importantly, it will be necessary for approaches to be developed and applied that will sustain the long-term future of our planet and humankind.

This, Team X, is your architecture of hope. It was a long time coming. And with a little luck and some hard work, it will be with us for a long time to come.

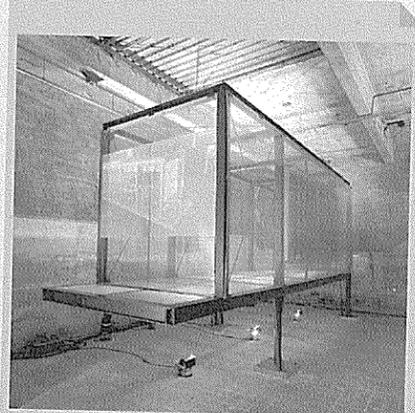
—*Constance Adams ('90)*  
*Adams is a Space Architect/Human Factors Engineer with Lockheed Martin Space Operations.*

*Millennium Charter—*  
*www.spacearchitect.org*  
*MotherShip—www.mother-ship.org.*

The work of spring 2002 Yale studios, Lise Anne Couture, Zaha Hadid, Greg Lynn and Frank Gehry was featured in the Education Currents section of A + U, (December 2002).

#### AIA Connecticut Awards

AIA Connecticut Awards were given to many Yale graduates for their work in Connecticut, including Moore Architects, Greenwich, Connecticut; Prutting Residence, New Canaan; Skidmore, Owings & Merrill, New York; Elementary School #11, Fairfield; William Grover, Centerbrook Architects and Planners; Thread City Crossing; Fletcher Thompson; Shelton and Monterey Place, Hope VI, New Haven; James Childress, Centerbrook Architects and Planners; National Outdoor Leadership School International Headquarters, Lander, Wyoming; Paul Bailey, Architect; Columbus House; and Hemant Jha, Heladesign; Phonograph 2.



**Eric Clough** ('99) is a partner in 212box with Erik L’Heureux and Heather Bensko, in New York City. Their work, which combines architecture with graphic design, industrial design, and advertising, has led them to combine design concepts in their prototype, \*\*\*box, which can be situated on various sites and functions as a living or working space, with surfaces on which advertisements in various media technologies can be displayed to generate revenue. The \*\*\*box was featured in Creative Time’s exhibition *Consuming Places*, in August 2002. The project celebrates the visual pleasure of media and serves as a critique of consumer culture.

*Left to right: Pasanella + Klein Stoltzman + Berg, Williamsburg Community Center, Brooklyn, New York, 2002. Photograph courtesy Pasanella + Klein Stoltzman + Berg*

*Arquitectonica, Mission Bay Residential, San Francisco, California, 2002. Image courtesy Arquitectonica*

*Johannes Knoop, Evoking Obsolete Devices with Kinetic Fantasies, project model, 2002. Courtesy Johannes Knoop.*

*Space Station Alpha with the Space Shuttle Docked, NASA, courtesy of Constance Adams, Space Architect, Human Factors Engineer*

*212 Box, \*\*\*Box on exhibit at Creative Time, Consuming Places, New York, 2002*

**Yale School of Architecture Calendar  
Spring 2003**

**Exhibitions**

Through February 7, 2003  
Peter Eisenman, *House IV*, Main Gallery  
Leon Krier, *The Atlantis Project*, North  
and South Galleries

February 17, 2003–May 9, 2003  
*Matter: Tod Williams and Billie Tsien*

May 23–August 3, 2003  
*Year End Exhibition, Graduating Students*

**Lectures**

**January**

Monday, January 13, 5:45 p.m.  
*My Architect*  
A film by Nathaniel Kahn about his father

Monday, January 20  
Leslie Robertson (Gordon Smith Lecturer)  
“Structural Concepts for Tall Buildings  
from the World Trade Center to the  
Shanghai World Financial Center”

Thursday, January 23  
James Wines  
“Environmental Thinking” \*\*

Thursday, January 30  
Brian Tolle  
“Sculpting Cities” \*\*

**February**  
Monday, February 3  
Will Alsop  
“Working With the Public”

Monday, February 10  
Lizabeth Cohen  
“The Landscape of Mass Consumption”

Thursday, February 13  
Denis Baupin  
“Beyond Mitterand: The New Parisian  
Landscape Projects” \*\*

Monday, February 17  
Enrique Norton  
“Building the Transparent City”

Thursday, February 20, 5:30 p.m.  
Richard Serra (B.F.A. '62, M.F.A. '64)  
“Origins”  
McNeil Lecture Hall, Yale Art Gallery  
Reservations required:  
Kathleen.Derringer@yale.edu

Friday, February 21, 5:30 p.m.  
James Polshek ('55)

“Louis Kahn and Yale: The History of the  
Yale Art Gallery’s Landmark Building and  
Polshek Partnership Renovation Design”  
McNeil Lecture Hall, Yale Art Gallery  
Reservations required:  
Kathleen.Derringer@yale.edu

Monday, February 24  
Thomas Beeby  
“David Adler to Mies van der Rohe:  
The Persistence of Classical Tendencies in  
Twentieth-Century Chicago Architecture”

Thursday, February 27  
Peter Latz  
“Syntactic Landscapes” \*\*

**March**  
Monday, March 25  
Peter Walker, Timothy E. Lenahan Lecturer  
“The Minimalist Landscape” \*\*  
Thursday, March 27  
Ken Smith  
“Transgressive Landscapes”\*\*

Monday, March 31  
Roger Connah, Brendan Gill Lecturer  
“Pulp Architecture: A New Movement-in-  
Progress?”

**April**  
Thursday, April 3  
Open House  
Tod Williams and Billie Tsien  
“Matter”

Monday, April 7  
Belmont Freeman  
“The Architecture of the Cuban  
Revolution”

Thursday, April 10  
Preston Scott Cohen  
“Recent Lines”

Monday, April 14  
Bernard Tschumi, Paul Rudolph Lecture  
‘24/7”

**Symposium**

“Local Sites of Global Practice: Modernism  
and the Middle East Symposium”  
Arjun Appadurai, Nezar AISayyad, Gulsum  
Baydar, Magnus Bernhardsson, Sibel  
Bozdogan, Layla Diba, Hasan Uddin Khan,  
Brian McLaren, Ada Karmi Melamed, Ijlal  
Muzaffar, Alona Nitzan-Shifan, Hashim  
Sarkis, Susan Slyomovics, Annabel  
Wharton, and Gwendolyn Wright.

Friday, April 4, 3:15 p.m. to Saturday,  
April 5, 6:30 p.m.  
Hastings Hall, A & A Building

The symposium is free of charge but  
reservations are required: 203-432-2889  
or at Jennifer.Castellon@yale.edu

Keynote for  
“Local Sites of Global Practice”  
Friday, April 4, 6:30 p.m.  
Nezar AISayyad, Berkeley University  
“Manufacturing Heritage. Consuming  
Tradition”

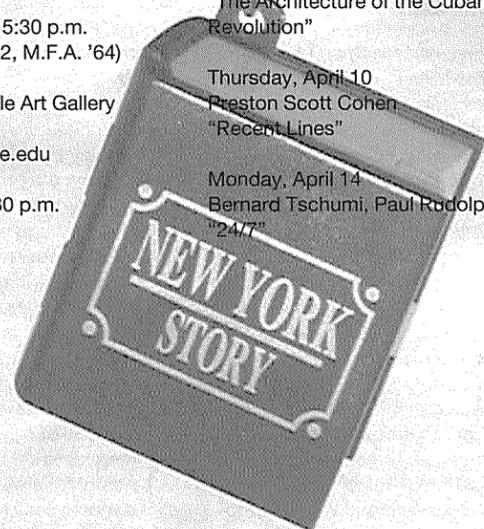
Saturday, April 5, 5:30 p.m.  
Third annual Roth-Symonds Lecture  
Arjun Appadurai, Yale University  
“The Circulation of Forms”

\*\*Part of “Landscapes for Cities” series

The spring lecture series is supported  
in part by Elise Jaffe and Jeffrey Brown

Lectures are held in Hastings Hall  
at 6:30 p.m.

# Constructs



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