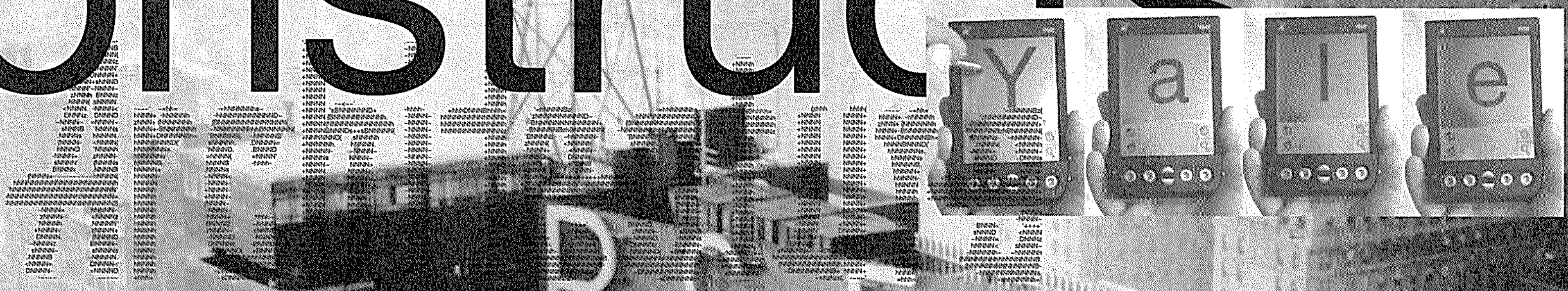
Constructs



Fall 2004

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); 3-D characters for time-based displays; a preview mode from Adobe Illustrator; the full character set visually constructed from its own Postscript code; and sequential pattern recognition.

This issue includes the addition of a new version based on the text justification properties of Microsoft Word by Apirat Infahsaeng.

Cover: The PSFS Building, Howe & Lescaze, Philadelphia, photograph by Richard Dooner, 1932. Courtesy of Hagely Museum and Library.

Back Cover: Solar dish/Stirling small powerplant, Schlaich Bergermann and Partner

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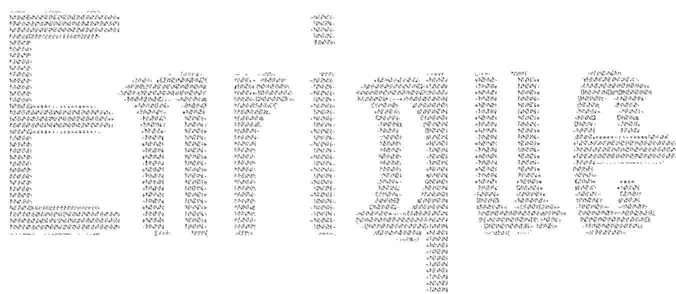
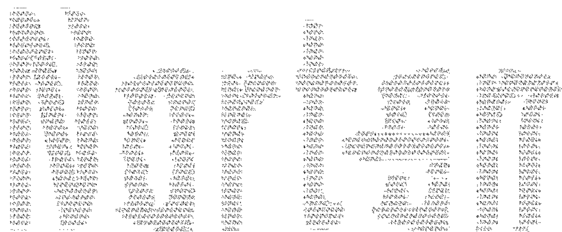




***Constructs* editor Nina Rappaport met with Mexican architect Enrique Norten, principal of TEN Arquitectos at his newly established New York office this summer. Norten is teaching an advanced studio as the Saarinen visiting professor at Yale this fall and will give a public lecture on November 1, 2004.**

Nina Rappaport: How do you see your work in terms of the relationship of your buildings to the city and the urban landscape?
Enrique Norten: Most of our early projects are in very dense urban conditions in Mexico City. I have grown professionally working with and in the city, having had many opportunities with varying conditions. I have learned that very small architectural interventions can resonate within the immediate urban surroundings with certain strength. Because of that there is a certain commitment to the urban condition. By working with the architecture and with the city as a whole you try to understand the two together, and then of course the architecture becomes richer and the city is richer—you cannot ignore either one of them. One notion that I disagree with is that a building that ends up as a wall sitting at the end of a public space has no impact on its surroundings. You need to consider one urban site and address everything around it; the site, the city, the architecture are much more permeable and continuous than we sometimes think, especially when dealing with public projects.
NR: How do you achieve physical integration in your building designs?
EN: Every situation is really different. The forces are unique; you must be able to watch, to listen, and to understand. I don't know how we as professionals decant all of that information to start working with it. Civic space is important, and it is part of our responsibility to understand and enrich the city.
NR: You also focus on the idea that architecture is political. What do you mean by political if not in the sense of party politics, and how do you engage the contemporary political/social side of architecture?
EN: In making buildings it is important to consider the life forces of architecture. We are often taught at school that those forces deal with the physical conditions, but they also deal with the "humanistic" conditions—the economy, culture, and traditions of wherever you are. Part of that is the politics, which is part of the history of architecture. Architecture is used by politics but also uses politics. It is a document and a statement of a time, of a moment, of a place—and you can't ignore any of those forces. Through our work we are immersed in defining political conditions—political as in an absolute idea, not a partisan condition.
NR: What is the physical representation of this political force?
EN: It is a way for people to relate to one another in a more complex network of relationships that, in turn, interact with the rest of the city. There is a variety of themes or tonalities—which eventually have to do with private and public, personal and collective, the individual and the group—that occupy and activate different spatial conditions, in what we commonly call architecture or urbanism. For me it is a continuous condition. Architecture is about making cities, and about reinventing cities at different scales. I try to serve some part of the community better. At the end there is a part of architecture that of course is a search for beauty, and that is what you want to share with your community through the creation of space.
NR: Does civic awareness and public engagement enter into the projects you are now designing in Brooklyn and Harlem? How did you engage the urban context along with the social/political context?
EN: Each site is totally different, but both projects are sitting in edge conditions of New York. They are both places that are trying to reinvent their own identity and personality. They want to be the denotators of a new kind of area. The Brooklyn project is about the cultural center, about bringing different activities and encounters to that place in Brooklyn. The Harlem high-rise is different; it is about housing and about detonating a different kind of development. It is very political—not in the sense of keeping someone in power but in what is envisioned as a collective consciousness and ambition of those areas of the city.
NR: What design elements come into play in the physical expression of a political, social, or urban agenda?
EN: For the Brooklyn Public Library, on a leftover triangular site, we are trying to insert as much public space into the building as possible. It is not the norm. Of all the competitors, we were the only ones addressing that. Everyone was building to the edges of the very difficult site, and we were trying to find ways to carve out public space and add more civic space by bringing a plaza into the building. The Harlem project is a complex program, a bit of everything: hotel, housing, offices, stores, spas, and restaurants in a 675,000-square-foot building that also includes a parking garage and is built to the FAR of 10. It is a very particular site also because the Metro North elevated train tracks go right by it, so we have been looking at many schemes to address the noise factor. We are creating a void condition in the building adjacent to where the train passes, recognizing the train and the fact that something is happening there. We won't have anything at that level; the spaces at the train level will be looking out to the other side. I also appreciate the dynamism of the train. It is beautiful to have something passing right in front of you; it emphasizes a changing condition of the city.
NR: Although it is also a hotel, the Harlem building includes residential housing, which has been a particular interest of yours. What is it about housing that interests you?
EN: For me, residential buildings are the mass of the city's texture. They might not be the iconic buildings or monuments, but they are the great background buildings that allow for the great public spaces of the city. They form the way people live in the city and relate the same way that generic work space does. They are not celebratory buildings, but they really make a city. I also think the general public is more educated about design and is demanding better places to live, not only functionally but aesthetically, and developers have acknowledged that change. In the case of our project in Harlem, the architectural statement is a result of the sum of all the specific elements of the program, which makes it quite unique.

NR: What are the most pressing concerns in cities and the urban environment for you today? Where can architecture have the most significant impact?
EN: I think public space is the responsibility of everyone who participates in a project, be it institutions or individuals. There is an understanding that we are defining public space. Sometimes you are able to transform or reinvent the public space; sometimes it is just to reinforce certain conditions of that space.
NR: Do you envision the 9/11 memorial in New York to have this potential to reinvent public space? What was your role on the memorial competition jury and how was that process as compared to other competitions?
EN: There were 13 of us with many agendas, each trying to decide what would be the best agenda for a variety of conditions. I felt that my responsibility was to find a solution that would be best for New York as a city. Others on the committee were concerned with the emotional responses, remembrance, or touching or not touching that slurry wall. My role was to make sure that New York would get a solution that could survive 100 years. We discussed that many times. People who were more interested in the recognition of the event knew that it would be changing and that the next generation would be looking at it very differently. I felt it would be important to find a scheme that would reconnect the city and be activated by people who in 100 years would not even care what had happened on September 11, 2001. It was an opportunity to create a space that would reinvent downtown.
NR: What were the most difficult choices you were confronted with as a committee? Did you have to give up any of your original ideals or balance out the design solutions to create this type of space? Do you feel that the selected project will achieve the goal of being a meaningful public space?
EN: The current project is strong. Is it the most beautiful project? No, I don't think so. I would have liked to have seen a new proposition; I would have liked it to be a bit more surprising, with more risks, which I think is the spirit of New York. But that was not the committee's spirit. The project is thoughtful and will be good for that place, but not surprising. This was the most complicated jury I have ever been on. It was convened too close to the event, so there was no emotional distance, and it was an eclectic jury of people with many different agendas and backgrounds. There wasn't even a common aesthetic vocabulary.
NR: So there had to be a lot of education.
EN: Although some jury members were experienced in the design of the physical world, others had more experience with philosophy and history. Everyone was educating everyone else from different standpoints, but it took a long time. There were forces of power trying to make certain statements, and others trying to gain results for other benefits—and that political side made it complicated. At the end it will be a great solution for everyone: a great park and public space for citizens connecting the broken texture of the city.
NR: As cities are changing so fast today, especially in terms of how people are relating to each other or not relating because of new technologies, what is your hope for their evolution with all of the new kinds of interfaces, mobility, networks, infrastructure, and public space now on the Internet?
EN: Cities are going through enormous transformations and have to reinvent conditions of infrastructure to be more fluid and permeable in relating to contemporary life. It is the transportation and other systems that represent the complexity of our life. I am a big believer in the modern city. Although it is very romantic to walk for half a day in a medieval city, those cities do not reflect the complexity of our contemporary life. Modern cities have the capacity to reinvent themselves in a dynamic way versus the static condition of some premodern cities. New York does not stop; it is a different place every day. Other cities do not have that dynamism, especially those that are ruled by preservationists. I don't believe in a city as a mummified condition; I believe in it as a living condition that is ever changing. The more the city can accept that dynamic, the more interesting it is. New York, Mexico City, Tokyo, London, and Paris are the great cities of the world because they have that capacity.
NR: What really engages you in the day-to-day practice and teaching of architecture?
EN: I love to build, and I believe architecture is about building and construction. We consider every project as a construction challenge from the very beginning. I try to stay away from the known and the conventional. It could even be just pouring a beautiful concrete wall of certain conditions. For Harlem Park, one of the challenges is how to build the complicated, undulating façade, but not only *how* to build it—because I know how to build it—but how to build it in *New York*. It is interesting because it has to do with the trade unions and the construction codes and the local building traditions, which are different in each situation.
NR: Why do you teach?
EN: I enjoy the exchange of ideas, the academic discourse, and I learn from my students by sharing experiences with them. I teach because my students teach me a lot, and I get from them new energy and joy. All this informs my work in a very important way. In return, I enjoy sharing with my students my experiences, my thoughts, my passion for architecture. I believe that that is what I can teach. My professional life is divided in two: practice and academia, and neither of them would be complete without the other.

1. TEN Arquitectos, Brooklyn Public Library, New York, rendering, 2003
2. and 3. TEN Arquitectos, Harlem Park, New York, rendering, 2004

Other Visiting Faculty Teaching Advanced Studios in the Fall

Peter Eisenman is returning as the fall 2004 Kahn visiting professor. He received an honorary degree from the University of Rome La Sapienza in March 2004. His design for the City of Culture of Galicia is under construction in Santiago de Compostela, Spain, and his Holocaust memorial, "Field of Stelae," is now under construction in Berlin. His book, *Eisenman Inside Out, Selected Writings 1963–1988,* was published by Yale University Press this year.

Barbara Littenberg is the Bishop visiting professor. She is a principal of Peterson Littenberg architects in New York City and worked on one of the master plans for the redevelopment of downtown for the Lower Manhattan Development Corporation.

Jaquelin Robertson ('60) is the Davenport visiting professor. He is a principal of the firm Cooper, Robertson & Partners in New York City and is currently working on designs for Manhattan's Hudson Yards and Liberty Park. The firm has recently completed the Institute for the Arts and Humanities at the University of North Carolina, Chapel Hill, and the County of Charleston Judicial Center.

Galia Solomonoff is the Louis I. Kahn assistant visiting professor. See article page 4.

Galia Solomonoff and Lyn Rice

Galia Solomonoff and Lyn Rice of Open Office discussed their projects, collaborations, and working methods at their office in New York this summer. Solomonoff will be teaching an advanced studio and seminar in fall 2004 as the Louis I. Kahn visiting assistant professor. She will give a public lecture on October 25, 2004.

Nina Rappaport: Many designers today are crossing over to different disciplines—urban design, industrial design, art, teaching. I am wondering how you operate as a firm and in collaborations on diverse multidisciplinary projects and how that might relate back to the role of the architect historically?

Galia Solomonoff: Alberti's concepts continue today, although now we have women architects and the structures of production have changed. What Open Office attempts to do is to dissolve the idea of the single practitioner heading up the office and replace it instead with a collaborative team. We do not back away from addressing the issue of defectiveness, addressing real rather than idealized conditions; for example, the cube is a perfect geometric idea, but all executions of it only approximate perfection. Specialists can do the things that we don't do. And rather than going against the flow, we take the flow further. We acknowledge weakness that is positive and collaboration as positive.

Lyn Rice: And if one thinks about how Michelangelo and his contemporaries—painters, sculptors, architects—operated in a way that was less conscious of these boundaries, you find a certain continuity existed between disciplines. At the time, pressure from the field of art criticism, which now tends to isolate its discipline from others, did not exist. Those boundaries were asserted more strongly in the twentieth century, so we find ourselves as architects in a more limited discourse as many art critics are unwilling to critique work that is not directly related to painting and sculpture. Now there is a hierarchical structure of art/architecture, but art is always on top. Robert Irwin sees a much more horizontal and lateral arrangement between disciplines. When he was developing the Dia:Beacon parking garden, he was aware that the work had to function as a garden and as a parking lot, which for him was not the issue. He said, "I am an artist, but I am doing a garden, and there is no problem with that." He is much more in tune with the way that we work. As architects we also create art projects, so there is a resonance with the Renaissance in that sense.

NR: Do you feel that critics and artists are protective, and even offended, when architects cross over to another discipline's turf?

LR: You should ask the critic Michael Kimmelman that question. In his huge article in *The New York Times Magazine* on Dia:Beacon, he reviewed the art within the museum and described the significance of the architectural context—though he called it "a building without an architect." He had a problem of crossing over boundaries. Other people embrace it.

GS: Our more integral approach requires another way of thinking. I understand Kimmelman's point of view being focused on art, but we like the relaxation of boundaries between mediums and people. When Le Corbusier asserted that architecture had the mission to make people happier—I would say more aware rather than happier—it signaled a political relationship between people and architecture that I do not think is sufficiently acknowledged. In the United States "politics" is a negative word, but democracy cannot exist without politics. Architecture cannot survive without politics.

LR: One of our collaborators, the artist Liam Gillick, focuses on working within bureaucratic constraints. When we asked him to conceive a large-scale public artwork for our Fort Lauderdale airport master plan a few years ago, he viewed it as an opportunity. Other artists were reluctant to work in a commercial environment, but he embraced it.

NR: The intersection between the creative mind and the bureaucratic framework becomes interesting as a tension point. How architects acknowledge restrictions and then figure out ways projects can be worked in and around the parameters is often not seen as an opportunity. Do you think organizational structures and programmatic restrictions help your projects?

LR: One example in our work was a temporary installation at the International Contemporary Furniture Fair, the first project to connect the main pavilion with the north pavilion at Jacob K. Javits Convention Center. The space is irregular in plan and section; we mapped a series of 52 highly specific sections of the existing passage and morphed them with a virtual tube that we fit in the same space. The morphing operation was stopped halfway between the ideal and the real, resulting in each section becoming a unique structural member. The constraints of the project yielded the design solution. We recently met with a code consultant for the Parsons School of Design's Johnson Design Center and afterward had one of the most productive design discussions we have had on the project. The pragmatic considerations initiated a series of strong design concepts. As Stan Allen has said to me, "You have to be more pragmatic than the pragmatists." If there is no resistance, nothing happens.

GS: Because of September 11, the rules for making the city are changing, and architects are assuming a larger public role. The city has gone through a dramatic, awful event, and architects and the public are taking more responsibility for the built environment—that is relevant to our work.

LR: Who was it who said, "As long as I can play the game, I know the rules are in place"? That points to architects' abilities to identify what the rules are, choose those they wish to negotiate, and determine how far to push them without making a project collapse. So as long as you are allowed to proceed, there is something more that the project can support. If one sidesteps too many rules, a project suffers in the same way a film that has no basis in reality makes *too much* possible.

GS: In a way, good projects manifest latent organizational structures. At different scales the Highline, Dia:Beacon, or a small residential project are a confluence of the constraints of the law, our desires (some happy coincidences of our clients' and our own desires), and the availability of resources. In a new project, a client wants a photo studio with natural light; she has a backyard in the Lower East Side of Manhattan to build it on, but the building has maximized its zoning envelope. This motivated us to design a "temporary," computerized, foldable translucent plastic structure with a hi-tech fabricator, which will not count as additional area. We all love it, but it is over budget, so we considered making it electrical, not digital. Of course we wish the client could get the money for it, but since it's almost always somebody else's money, we need to foster a common desire/vision of the thing.

NR: As one of the seven teams selected in the spring to compete for the Highline redevelopment, how did you apply that approach of working within constraints to your proposal?

GS: It is the most urban section I have seen in a project. There is a park and the integration of public space and private domain. The private owners are getting air rights in exchange for the park, to make them happy. As a master plan, we developed a design approach for the city, the property owners, and the park, very much like Dia. It is an intricate group of negotiators.

LR: The Highline organizers have the same opportunity as Dia: to go with a more experimental interdisciplinary team that doesn't have a long track record together. For our competition proposal we also adopted Robert Irwin's credo for Dia: Beacon: "Don't wreck the building." We looked at what there is and would work to transform it and respect it. We are looking at the defects of the system and how to use those idiosyncrasies in the work. At Dia we had the luxury of time and space over four years, and we got to know the buildings. Many people commented upon the absence of intervention but also on the power of the space, so there is a stealth presence that is in play. When you know the building and the structure you can work with the grain of the building.

NR: Would you say it is like a sensitive preservation project where, rather than restoring a detail or changing a building drastically, you are enhancing the base structure?

LR: Funny, we don't think of ourselves as preservationists, yet we keep restoring old buildings. But it is not restoration; it is uncovering. It is straightforward, and we get rid of everything that is in the way and try to reveal the character of the building without necessarily restoring every detail.

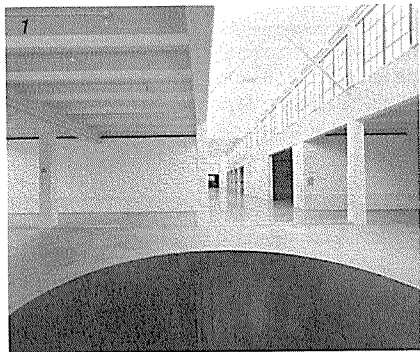
NR: In terms of details, aesthetics and style often have negative connotations for many architects today. What is your orientation or do you even bother to define it?

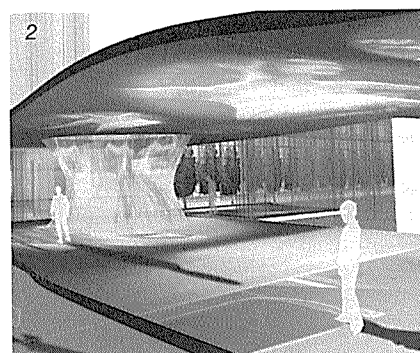
GS: We do have an aesthetic backbone; we like a certain material palette, textures, colors, forms, but most important is to engage with the client's likes and dislikes. I am not interested in second-guessing where we are going or what each step is leading to. There is a recognition of what we like and do not like.

LR: By asking people outside of our discipline to participate in projects, we both keep our practice vital and muddy our conceptual waters to challenge our way of thinking as well as our aesthetic norms. But it is also less important to track where ideas are coming from and who has them than to allow a conversational development that enables ideas to fully evolve. We don't try to solve the problem all at once, but rather in parts. Then we examine these partial solutions and see what they show about the problem, how they redefine it, and how these partial solutions can be reassembled. All the designers in our office create these partial solutions, and together we contribute to the whole.

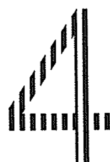
NR: Galia, since you will be teaching at Yale for the first time in the fall, can you tell us why you teach, as well as what site and program your studio project will engage?

GS: I teach because I hope to spread the base of architecture and create a sense of renewal for myself and others. It supports our practice and puts different people together. Over time we are building a layered community and playing different roles. It is really hard to teach and practice—you can't take a client call because you are in a review, and the students don't want to know that you are tired because you spent all night working on a client presentation—but the combination of teaching and building is necessary for me right now. For the seminar "Beyond Petroleum" I am looking at questions of American cities using four large cities and their relationship to petroleum consumption and infrastructure. For the studio project I am planning to investigate the proposed Brooklyn Atlantic Yards stadium site where many pressures of architecture and urbanism are manifested. It is not about program; it is about the relationship between master planning and the formation of relevant architecture.





1. Open Office, Dia:Beacon, 2003
2. Open Office, American Museum of the Moving Image, competition, 2004
3. Open Office, Connection at the International Furniture Fair, Jacob K. Javits Center, 2002



Enclave

The symposium "Enclave," cosponsored by the School of Architecture and the Initiative on Cities and Globalization and organized by Associate Professor Keller Easterling and Vyjayanthi Rao of the New School for Social Research, brought together specialists from diverse fields to address world ports as the new form of global cities on March 26–27, 2004.

It has become commonplace for conferences on globalization hosted by architecture schools to focus on cities, long repositories for architectural musings and commissions. At this spring semester's "Enclave" symposium, organizers Keller Easterling and Vyjayanthi Rao asked us instead to consider the importance of containerized transshipment, globalization's lifeblood. The ports and airports, shipping lanes and expressways, warehouses and office parks that aggregate around transshipment sites represent what Easterling calls a "new species of city"—the "enclave"—that is driven by the logistics of trade rather than by real estate. While several of the symposium's speakers wrestled with the term *enclave*, a working definition evolved: the local manifestation of global networks, often radically isolated from its immediate context by economic exemptions and legal exceptions, presenting the opportunities and perils that emerge in their wake.

The keynote speaker on Friday night, artist Alan Sekula, opened the symposium by turning our gaze out to sea, where the bulk of transshipment takes place, observing that to speak of the sea is to become entangled in the language and imagination of economic thinking. The sea has historically been viewed as the embodiment of risk, yet in the neoliberal vision that guides the engineers of globalization it is a frictionless space enabling idealized free trade. Sekula argued that this vision engenders enclaves that harbor a "violent urge to remain intact" by eliminating contradiction and logistical impediment. Drawing on a vast array of historical allusions and resonant images, he sought to contrast the ocean of the imagination with its brutal reality. Sekula's films and photographs revealed a sea rife with territorial conflicts, ethical snags, and visceral resistance. Although the world's shipping corridors promote the unfettered reach of global trade, they travel through a slow and murky realm of customs loopholes, offshore tax shelters, and piracy. In his response to the keynote address, Yale art historian David Joselit observed that Sekula's artwork is organized by ratios—the balance of image to text, still to moving image, and documentation to fiction. The formal qualities of the work are saturated with politics and represent an effort to accumulate evidence of the invisible forces that shape our world.

Vyjayanthi Rao started the Saturday morning session by positing that enclave development is driven by a "fantasy of connection played out in infrastructure." Professor Stephen Graham, of University of Newcastle upon Tyne, elaborated on this by contrasting two phases of infrastructure building. Until 1960 nations were knit together with phone lines and roads; universal service was a given within their borders. After 1960 a tendency toward privatization unbundled the networks congruent with political boundaries, realigning them along multiple competing networks. Inherent to this new configuration was the bypass of public space, such as the construction of private walkways beneath Houston's streets or the establishment of Special Economic Zones (SEZ) operating within Chinese waters.

Xiangming Chen, of the University of Illinois at Chicago, delved further into the case of China, arguing that the linkage of SEZs is making regional allegiances more significant than political boundaries. Transnational commodity chains—where the manufacture of goods, development of brands, logistical control, and investment stake occur at different sites—are creating historically unimaginable trade alignments and upsetting established hierarchies. An oil-hungry China is forging ties with the Middle East, and Hong Kong is reaching out to the Pearl River delta region. Hong Kong University's Leslie Lu, teaching at Yale this spring, added that his home city is building three new bridges to literally and symbolically reinforce its trade links to the Pearl River delta. He observed that this is an example of the traditional city becoming subservient to the enclave, with the port and its infrastructural needs driving development.

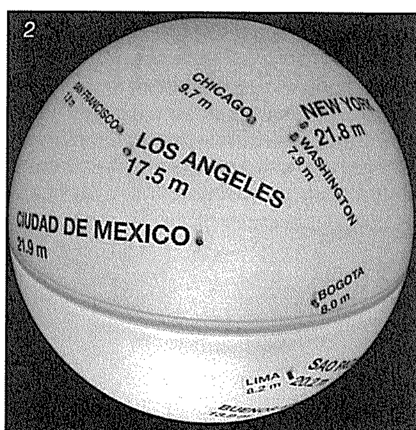
Occasionally infrastructure yields unplanned results, an issue addressed by Rahul Mehrotra, from the University of Michigan, and Pankaj Joshi, with Partners for Urban Knowledge, Action, and Research, both using Bombay as a test case. For Mehrotra there was an inherent contradiction in using the static means of planners and architects to control the kinetic life of the city as it is intensified by the global economy. He noted that, for instance, festivals and weather impose their rhythm on the unceasing desires of trade. Mehrotra also cited the transformation of freeway overpasses into bazaars and described how services delivering home-cooked lunches to far-flung office complexes allow Mumbai's diverse population to maintain ethnic enclaves over a distributed network. Joshi illustrated the failure of Bombay's once-significant port to define itself as a node in the global network, observing that this has caused it to devolve into an enclave in the worst sense. Walled off and underutilized, the port cuts the city off from its waterfront and has invited informal settlements and the illicit use of its infrastructure for breaking up ships out of service.

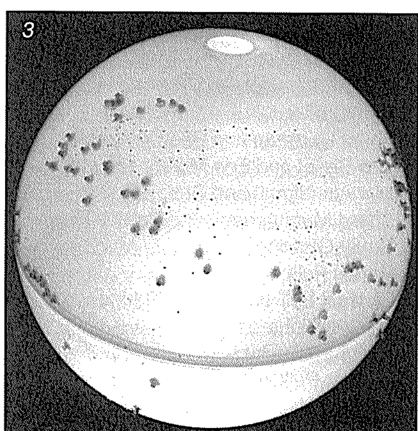
The Saturday afternoon session contemplated methods of resistance to the enclave. In some cases, information alone serves to undermine the perceived inevitability of globalization. Architect Stefano Boeri, recently appointed editor of *Domus,* and artist-journalist Ingo Gunther both use research and information disseminated through the art world to question the results of globalization's logistical hegemony. Boeri works with a network of researchers, architects, and artists to document the local fallout of global events. Their work celebrates interconnectivity and its ability to sample productively from phenomena that cannot be seen in their totality. Boeri showed excerpts from a piece featured at Documenta 10 called *A Journey Through a Solid Sea,* which dredges up facts and personal testimony regarding the sinking of a Maltese boat carrying Pakistani, Indian, and Sri Lankan refugees off the Italian coast. Given the complex identity of the boat and its passengers, Italy refused to acknowledge the tragedy. The piece makes it clear that corridors of illegal migration are an integral, if officially suppressed, reality of the global economy. Gunther displayed a series of globes that he made to remap the world according to a critical cartography. One globe revealed that only one-third of the Earth's oceans remains unclaimed. Others highlighted the porosity of national boundaries by charting diasporas, labor migration, and refugee routes as visible entities. Gunther used his globes as a foil for criticizing the world's current configuration and speculating on alternatives, including the creation of a refugee republic that might grant dislocated people a collective voice.

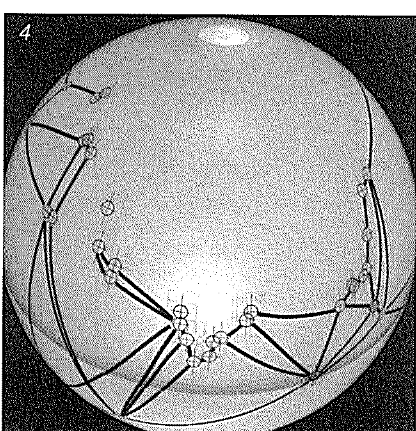
Piracy was discussed as a persistent vulnerability along trade routes and within the hackable protocols of transshipment. Abdoumaliq Simone, of the New School University, suggested that the practice of piracy might be a model of self-determination. If enclaves, and by extension global cities, have become spaces of flux where goods as well as identity, familial affiliation, and communal stories are transitory, then perhaps a piratical diversion in their circulation would allow people outside the chain of command to direct development. As the author of *Pirate Utopias,* Peter Lamborn Wilson seemed poised to support the potential of piracy to create autonomous zones. However, he resisted any implication that a new piracy could achieve real freedom. He maintained that contemporary piracy, albeit romanticized as a form of resistance, looks for leveraged loopholes and regulatory gaps rather than the open sea and a new set of rules.

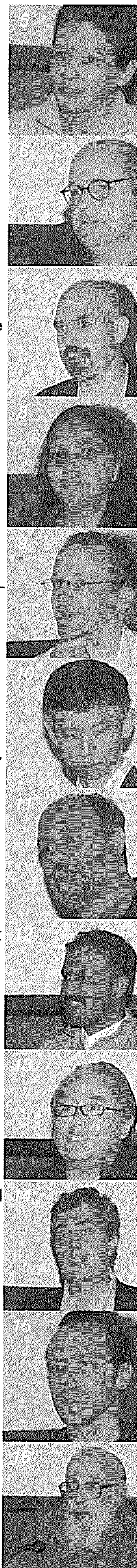
In the discussion that followed the final session, several members of the audience questioned the benefit of looking to the networked enclave as a model, given that it potentially undermines the democratically defined rule of law and the universality of human rights, and even appears to echo the organization of terrorist networks. Easterling noted that the symposium did not intend to promote the enclave, a space that traffics equally in sober plans and intoxicating speculation, in dreams and nightmares. She suggested that the topic of maritime transshipment, the phenomenon of the enclave, and the idea of piracy were "good to think with," and if scrutinized might make us more cagey practitioners—able to find traction in the form of influence and opportunity within the ever-crashing next wave of globalization.

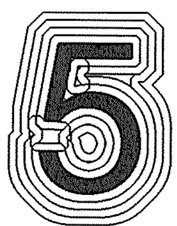
—Andrew Benner ('03)
Benner works in Berkeley for the firm Fernau & Hartman Architects.











from top:
1. Pearl River, Photograph by Xiangming Chen, 2004
2. Ingo Gunther, Biggest Cities, 2002
3. Ingo Gunther, Million Marine, 2002
4. Ingo Gunther, SEZnet, 2002

On right from top:
5. Keller Easterling
6. Alan Sekula
7. David Joselit
8. Vyjayanthi Rao
9. Stephen Graham
10. Xiangming Chen
11. Rahul Mehrotra
12. Pankaj Joshi
13. Leslie Lu
14. Stefano Boeri
15. Ingo Gunther
16. Peter Lamborn Wilson

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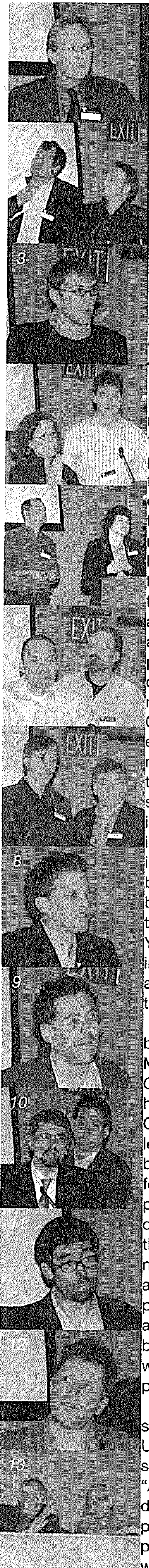


The symposium "Numbers Count: Simulation and High-Performance Building Design" was held on April 2–3, 2004, in conjunction with the exhibit *Big and Green: Towards Sustainable Architecture for the 21st Century.*

Professor James Axley gathered environmental building experts from Europe and the United States to present the design process behind the world's highest-performance buildings in a daylong conference that provided wit as well as wisdom to a large audience in Hastings Hall. It is not new that architects and engineers are bringing computation, through simulation, to the design process beyond the familiar tools for digital drafting, rendering, animation, form finding, and structural analysis, merging simulation of building physics—airflow, energy consumption, air quality, daylighting, and dynamic thermal modeling—with green building design. Computer simulations allow architects and engineers to quantitatively deliver performance, adding value to their work beyond the requirements of code compliance, safety, functionality, first cost, and aesthetics. Numbers are taking an increasingly important role in building design, resulting in efficiency, that brings quality and value back into the focus of forward-thinking building owners who demand a different type of building—one that performs. At Yale's symposium, this was made increasingly evident when simulation can be seen as a design tool, especially to achieve sustainable design.

The rediscovered value of "green" building motivated the National Building Museum to organize the exhibition *Big and Green,* curated by David Gissen ('96) and held at the Yale School of Architecture Gallery February 16–May 7, 2004. The collection of more than 100 exemplary green building designs, both built and unbuilt, focused on large-scale environmental projects for businesses, institutions, and developers. The overall point, well made by the exhibit, is that environmental design is not only for privately funded projects run by altruistic individuals who want to save the planet; sustainability, delivered appropriately, makes good business sense and is being implemented by public corporations with the intention of increasing long-term profits for shareholders.

Michelle Addington, associate professor of environmental design at Harvard University, gave the weekend an energizing start with her Friday night keynote address "At Our Fingertips." Her humorous trips down memory lane included bravely honest portraits of her first barbarous 1970s computers and a 1970s fashion sense while working at NASA and elsewhere. She laid out a perspective on building thermodynamics and fluid mechanics that immediately broke everyone out of their safe world of ASHRAE standards and LEED points by focusing on boundary layers, knowledge transactions, and microstructures. Context, relativity, and language were the themes of Addington's talk, reserving applications and construction challenges for her colleagues to tackle the following day. The tone of the talk was well received by the audience, many of whom were practicing professionals who appreciated the reminder that they are the individuals now on the forefront of high-performance building design. Everyone departed for the evening quite charged about the possibilities of building simulation, which was not exactly an easy task.

Saturday's discussion supported Addington's context as well as that of the exhibit through 16 presentations of built work that included nearly every type of building-physics simulation method on the market today: Dynamic Thermal Modeling of daily indoor wall-surface temperature modeling; Computational Fluid Dynamics of three-dimensional airflow velocity and temperature modeling; ray-trace simulation for daylight modeling; annual energy-consumption modeling; finite element analysis of temperature profiles through wall constructions, and for structural dynamic modeling. The presenters, in teams—the building's architect and engineer—demonstrated how they use computational tools to compose, validate, teach, sell, and understand the fundamentals of high-performance buildings.

Few have been able to make the case for green building as well as Stefan Behnisch and his collaborators at Transsolar, Stefan and Thomas Auer (lecturer at Yale), who with 10 years of experience in Germany demonstrated the potential of continued architectural engineering integration. For Behnisch, environmental technologies help make great architecture. To him, a less mature understanding will either overpower the architecture or be simply a "bolt-on." Thomas Auer agreed, stating that, "If you don't know the results you are supposed to get before you run a simulation, you shouldn't simulate."

Later in the day Behnisch and Greg Otto, of Buro Happold Engineers, presented their experiences at the Genzyme Center in Cambridge, Massachusetts, a groundbreaking sustainable building. The building was designed with very little airflow, thermal, or daylight simulation, as it was based on the team's firsthand knowledge as well as their ability to sell their ideas to a visionary client. The engineering team received scrutiny on the structural seismic design and thus used extensive finite element analysis simulation to design the concrete lateral stability cores.

But structural engineers use simulation in nearly every project today to *validate* innovative engineering solutions; to *convey* complex information to clients in a simple way; to *teach* architects about their design implications on engineering systems, and to *appease* clients' quantitative bias. These points concurred with other presenters as a joint approach in engineering design fundamentally different from traditional rule-of-thumb and prescriptive methods.

In her environmental design for the Morphosis San Francisco Federal Building, Arup's Erin McConahey supported Otto's perspective in collaboration with Lawrence Berkeley Labs, conducting simulation gymnastics to verify indoor temperatures for a thin, naturally ventilated building. The problem from an engineering point of view was clearly not a difficult one given the microclimate of the site. However, the client—the risk-averse General Services Administration—needed significant reassurance. Tim Christ ('95), of Morphosis Architects in Los Angeles, explained how the design team established acceptable design parameters based on the number of hours per year over 78°F and worked the design and simulation to meet its targets.

Innovative design process exported to the United States included the work of Alfred Munkenbeck, of Munkenbeck and Marshall, and Patrick Bellew (lecturer at Yale School of Architecture), of Atelier 10, for their work on the Grand Rapids Arts Museum. Atelier 10 used daylighting simulation to validate its initial design concepts for the galleries and used computational fluid dynamics to validate its displacement ventilation design strategy. The firm performed a parametric study of the light qualities for various designs to fine tune the output and produce an even light along the walls.

Rafael Pelli, of Cesar Pelli & Associates, and Adrian Tuluca, of Steven Winters Associates, presented an utterly different type of environmental building design process for their work on the Solaire Building, in Lower Manhattan's Battery Park City. Simulation was a powerful tool for this team since they were up against the strictest of realists—New York City developers. The level of justification required to change a minor detail in the construction process for this client could only be satisfied by three-dimensional simulation and multivariate spreadsheet analysis. In particular, this project's most interesting challenge was in the location of the rigid insulation around the concrete slab edge. Optioneering, based on minute construction cost breakdowns and 10 heat transfer models through the wall section in question, showed that the optimal solution was to wrap the insulation around the slab edge to develop a continuous thermal barrier. Unfortunately in this study the optimal solution shown to have the lowest life-cycle cost and highest energy savings required insulation contractors to be on the brick mason's scaffolding for installation and would not be accommodated by the construction managers. Sometimes when unions are involved, numbers don't count.

The Jubilee Campus buildings in England, presented by Michael Taylor of Michael Hopkins & Partners and David Richards of Arup, accentuated the dramatic cultural differences between European and American green-building design solutions. As Pelli and Adrian struggled with the concrete slab-edge insulation detail, Taylor and Richards had successfully installed three 12-foot-high handmade wind cowls to pull natural ventilation exhaust air from atrium spaces. Maybe it was the climate, maybe it was the client, but the opportunities and successes presented by the European designers far surpassed those presented by the U.S. designers throughout the day.

Laura Hartman, of Berkeley's Fernau & Hartman Architects, and Peter Alspach, of Arup San Francisco, presented their planning process for the University of California/Merced. In setting up planning guidelines for the build-out based on LEED standards they responded to the difficult economic climate. Like Pelli in New York, they struggled to incorporate the most normative green building features, operable windows, to convince their client to accept the risks associated with the benefits of green building.

Professor Axley adeptly hosted the discussion linking the academic intent of the symposium with subtle professional jockeying. The speakers did well to present in teams; however, architects were still only talking about architecture, and engineers were still only talking about simulation. To get architects talking about the implications of engineering systems on architecture and engineers talking about the architectural qualities of high-performance buildings would be the ultimate accomplishment of a symposium like this. And whether this symposium featured a group of environmental superstars or just supergeeks, these folks are leading the profession back to human-centered, efficient, responsible architecture, which has been disappointingly absent for the past 30 years.

—Byron Stigge
Stigge is a lecturer at the School and an environmental engineer at Buro Happold Engineers in New York City.

1. James Axley
2. Stefan Behnisch and Thomas Auer
3. Paul Stoller
4. Laura Hartman and Peter Alspach
5. Tim Christ and Erin McConahey
6. Markus Allman and Stefan Holst
7. Alfred Munkenbeck and Patrick Bellew
8. David Gissen
9. Rafael Pelli
10. Rafael Pelli and Adrian Tuluca
11. David Richards
12. Michael Taylor
13. Cesar Pelli and Robert A.M. Stern
14. Behnisch and Partners, Genzyme Center, Cambridge, Massachusetts, 2004

Engaging Kahn

A Yale Master Pays a Visit

At the Center for British Art, from January 23–24, 2004, a conference, "Engaging Louis I. Kahn," was sponsored jointly by the Yale Center for British Art, the Yale Art Gallery, and the School of Architecture and organized by Sandy Isenstadt of the art history department and Carter Wiseman of the School of Architecture.

At the Center for British Art, Louis Kahn's legacy at Yale was celebrated in the bringing together of a variety of Kahn scholars, along with clients and colleagues, friends and lovers. It was held amid a popular revival of Kahn due to the film *My Architect,* a biographical documentary made by his son Nathaniel, which would be nominated for an Oscar a few weeks later. The timing of the film and the presence of many of its stars gave the conference a serendipitous buzz, energizing what was otherwise a thoughtful and intellectually varied look at Kahn.

Given the success of *My Architect,* one might have presumed that the conference was held to capitalize on Kahn's recent notoriety. In fact, it was planned before the film was released, to commemorate the anniversaries of Kahn's great Yale buildings: the silver anniversary of the Yale Center for British Art (1977) and the golden anniversary of the Yale Art Gallery (1953). Thus it was appropriate that the conference opened with a panel entitled "Kahn Conserved," a discussion of the current restorations of these two buildings. The session was chaired by David De Long, who, along with David Brownlee, had curated *Louis I. Kahn: In the Realm of Architecture,* the comprehensive exhibition of Kahn's work that traveled to several museums in the early 1990s. De Long brought an intelligent and straight forward character to the session, which included the architects responsible for the restorations: James Stewart Polshek and curtain-wall specialist Gordon H. Smith in the case of the art gallery, which is currently under construction, and Peter Inskip of the British firm Inskip/Jenkins, which has the commission for the Center for British Art. The session was refreshingly literal for an academic symposium—details of the new curtain wall for the Art Gallery were shown, for example—giving the conference a real-world immediacy and reminding us, lest we forget, that Kahn was an architect, not just an unusual personality.

The conference took off its construction hat and donned a mortar board with the keynote address, delivered by Robert Bruegmann, of the University of Illinois at Chicago, who introduced what would be the dominant subject of the conference: how Kahn is represented in popular and academic discourse. Bruegmann reviewed the history of publications dedicated to Kahn, from Vincent Scully's mythmaking 1961 monograph to *My Architect*. In Kahn Scully found a subject worthy of his full dramatic powers: an outsider who rose to the top, a wildly talented artist interested in reconnecting modern architecture with its past, and, fortuitously, an architect on the brink of stardom. Scully's inspiration is evident in this Whitman-esque description of Kahn quoted by Bruegmann: "deep warmth and force, compact physical strength, a printless, cat-like walk, glistening Tartar's eyes, only bright blue, a disordered aureole of whitening hair once red, black suit, loose tie, a pencil-sized cigar … It was at this time that he began to unfold into the rather unearthly beauty and command of a phoenix risen from the fire." As Bruegmann remarked, until recently most writing about Kahn was done by people who knew him personally, Scully included, and the result "makes for great writing, [but] it also makes for difficult history." Bruegmann meant this remark in a general sense, but given Scully's expressive language and his empathetic approach to criticism, as Bruegman said, "Scully is there in the text, standing side by side with Kahn." It was Scully's version of the story that flourished, no doubt embraced by Kahn himself, and for many years it was accepted with little criticism.

Scully was not present at the conference; he typically spends the spring semester away from New Haven. But his intellectual, spiritual presence was palpable, both in his canonical portrait of Kahn and in the conference attendees, so many of whom undoubtedly had been his students. Kahn, too, was spiritually present, even more so given the setting, and this gave the conference its unique character. Sitting in the Center for British Art, one had the disorienting experience of time warping, of Kahn and his milieu coming back to life, not just as history, but as real presences. Peter Eisenman unintentionally captured this phenomenon when he quoted the literary critic Maurice Blanchot on the representation of time in the writing of Marcel Proust: "Some insignificant instant, which took place at a certain moment, now long ago, forgotten … the course of time brings it back, and not as a memory, but as an actual event, which occurs anew, at a new moment in time" ("The Experience of Proust" in *The Book To Come,* p.12, Stanford, 2003).

Perhaps this would be true of any conference with a subject as charismatic as Louis Kahn, with so many people in attendance who were so affected by him, but credit really must go to *My Architect* for making the feeling so powerful. The film sentimentalizes Kahn and makes many of the people in his life—many people who were present at the symposium—dramatic figures, even celebrities. They were on display in a session entitled "Clients and Colleagues," which included Kahn's two mistresses, Anne Griswold Tyng and Harriet Pattison, who each had a child with Kahn (Pattison is Nathaniel's mother). Each woman spoke only about her professional experiences in Kahn's office—Tyng rather stridently taking credit for Kahn's interest in complex geometries, and Pattison sensitively reminiscing about the landscape design of the Kimbell—but it was their personal histories, laid bare by the film, that had the greatest impact on the conference. The academic proceedings were infused with a slightly naughty, voyeuristic quality, and watching felt a little like spending Thanksgiving dinner with someone else's dysfunctional family. That said, the session added a spark to the event. Other clients and colleagues on the panel included Professor Emeritus Jules Prown, who served as the client representative for the British Art Center; Duncan Buell, who worked in Kahn's office; Rodney Armstrong, who gave a hilarious account of building the Exeter Library, and Moshe Safdie, who interned with Kahn and whose eloquent remarks were unfortunately cut short by Tyng's extended talk.

Not only were past and present getting mixed up in discussions of Kahn the man, but also more substantively in discussions of Kahn's work. As the speakers in "Kahn Conserved" noted, the processes of restoration and preservation are not simply aimed at recreating the past. Rather, there's a slippery goal of updating the architecture, of bringing it into the present and future, while maintaining the intent of the original design. The designers must speculate about what Kahn would do if he were alive today: How would he deploy new technologies? How would he accommodate new programmatic demands? This project has been taken to an extreme by Kent Larson of MIT, author of *Louis I. Kahn: Unbuilt Masterworks* (The Monacelli Press, New York, 2000).

Larson's finely rendered digital models of Kahn's major unbuilt projects, including the Hurva Synagogue, the American Consulate in Luanda, and portions of the Salk Institute, built from digital photographs of existing Kahn projects (including the concrete wall Professor Larson was speaking in front of), have the shimmery sheen characteristic of computer renderings. They are unpopulated, and Kahn's concrete "ruins" are bathed in the light of a bright, clear sun, making them look a bit like a Hollywood version of the afterlife. One half expects Kahn to stroll by in a toga, followed by Vitruvius and Palladio.

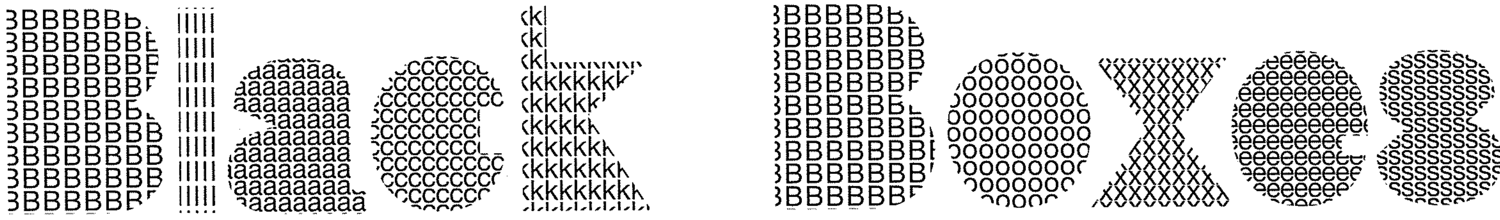
Methodologically, these talks and others, such as Alec Purves's elegant discussion of being a student in the Yale Art Gallery, demonstrated the depth of Kahn's built work, along with Robert McCarter on Kahn and Aldo Van Eyck; David Van Zanten on the Beaux Arts roots of Kahn's composition, and Alan Plattus on Kahn's urban planning, not to mention the "Kahn Conserved" and "Clients" and "Colleagues" panels. All were striking, in the context of other recent symposia at Yale, for their direct approach to history and architectural discourse. There is a divide in architecture, as there is in culture more generally, between avant garde and arriere garde, between liberal and conservative, between the critical theorist and the historian, between those dressed in black Prada and those wearing tweed. These labels, however simplistic and imprecise, refer to an ideological duality that is on display at these events, sometimes in direct, self-conscious opposition ("Eisenman/Krier," fall 2002), or more typically through the effective absence of one side, save for a token representative ("Architecture and Psychoanalysis," fall 2003). "Engaging Kahn" was a decidedly tweed conference. Nonetheless, Kahn is starting to get attention from the black-clad crowd, and the most stimulating moments of the weekend came from scholars—Robert Bruegmann and Sarah Williams Goldhagen especially—who straddle the ideological divide.

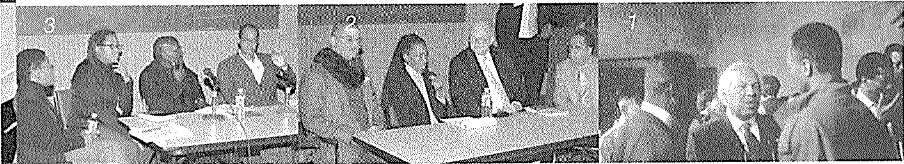
The Scully Kahn is a tweed Kahn, and, as Bruegmann pointed out, until recently it had gone largely unchallenged. Younger scholars, unencumbered by direct acquaintance with Kahn, have started to revise and expand the standard version of his story. Chief among these writers is Sarah Williams Goldhagen of Harvard, whose book *Louis Kahn's Situated Modernism* (Yale University Press, 2001) dedicates its introduction to debunking, one by one, the myths about Kahn that have become accepted history: that Kahn was the founding father of historicist Post-Modernism, that he lost the social consciousness that drove his early work, that he was a heroic genius, and so on. Goldhagen discussed Kahn's time at Yale and the fruitful connections with other professors, including Josef Albers and Willem de Kooning. She showed how Kahn absorbed their work and made parts of it his own, undermining the myth that he was a lonely, creative genius. Similarly critical, expansive approaches were taken by other young speakers, including Kathleen James-Chakraborty, who spoke about Kahn's belief in American exceptionalism in his project for the American Embassy in Luanda, and Kazi Ashraf, who examined Kahn's ideas about landscape.

Although these speakers were critical in the contemporary, discursive sense of the word, the token member of the opposition at "Engaging Kahn," the representative of the black-clad ideology, was Peter Eisenman. After acknowledging that he was asked to "rattle the cages a bit," his talk opened with the Blanchot quotation cited above. It was intended to introduce a "post-'68" sensibility into the discussion, via Proust, an assertion that truth is relational and that disjunction and nonlinearity are central to Post-Modern thought. These are not ideas traditionally associated with historicist, grounded Louis Kahn. Even so, Eisenman persuasively "re-read" the Adler and DeVore houses in light of contemporary theory, and in so doing reminded the audience that great architecture avoids being fixed in history and can be seen in new ways by new generations.

—Ted Whitten ('02)
Whitten works for Gray Organschi in New Haven

1. Gordon H. Smith, James Stewart Polshek, Peter Inskip
2. Moshe Safdie and Jules Prown
3. Gordon H. Smith and Robert A.M. Stern
4. Anne Griswold Tyng, Duncan Buell
5. Moshe Safdie, Jules Prown, Rodney Armstrong, Harriet Pattison, Duncan Buell and Anne Griswold Tyng
6. David De Long
7. Robert Bruegmann
8. Amy Meyers
9. Alan Plattus
10. Peter Eisenman
11. Alexander Purves
12. Kent Larson
13. Anne Griswold Tyng
14. Harriet Pattison
15. Rodney Armstrong
16. Moshe Safdie
17. Carter Wiseman
18. Sandy Isenstadt
19. David Van Zanten
20. Sarah Williams Goldhagen
21. Robert McCarter
22. Kathleen James-Chakraborty
23. Kazi Ashraf
24. David Brownlee





Black Boxes

The symposium, "Black Boxes: Enigmas of Space and Race," January 16-17, 2004, was organized by Jennifer Newsom ('05), who received the Fermin Ennis Award to support her research.

Perhaps the most powerful and memorable moment for me, as one of an extreme minority of black students at the School of Architecture, came when I was sitting next to Darell Fields—architect and author of the book *Architecture in Black*—during a dinner following the "Black Boxes" symposium, on Friday, January 16, at the now familiar Dean Stern loft, and paused in our conversation to marvel at the number of black architects, theoreticians, and historians who were milling about the room and the visions they represented. We laughed at the irony of our own wonderment at seeing such a large group of black architectural scholars collected together. It is unfortunately a rare sight and is emblematic of a critical element that has been largely underrepresented in the field of architectural practice and discourse—which the conference "Black Boxes" sought to address.

"Black Boxes" brought together a cross-disciplinary spectrum of practitioners, educators, and activists to revisit, explore, and challenge past and present notions of the role of race and culture in the production and understanding of architecture. It was to be, as Jennifer Newsom, put it, "an investigation of how architecture can reinforce or serve to deny existing power structures—establishments in which black architects are not powerless subjects but active participants in a framework with its own specific lineage and traditions."

The keynote address, by Lesley Naa Norle Lokko, architect and author of the book *White Papers, Black Marks*, focused on the perception of architecture as a language within which black students—in Europe, America, and Africa alike—continually struggle to find an interpretive voice (beyond mimicry or self-denial) that acknowledges their history and experience. The lack of an outlet and the unwillingness of their academic environments to address these issues results in "a profound sense of alienation from a discipline that, by and large, renders their identities and heritage invisible." Lokko entreated black architects to go beyond the language of mimicry, to challenge the traditional standards and norms of the practice, and go to the task of creating a language and vocabulary of their own. She advocated an acquisition of literacy, both theoretical and practical, that is able to "interrogate the traditional sanctions of our discipline and reinscribe them with sanctions of our own."

The challenge was followed throughout the conference, with talks by historian and preservationist Michael Henry Adams, historian Robert Farris Thompson, architect Felecia Davis, and Professor Richard Dozier ('70), who collectively established a history and framework of the black experience of space. The discussion ranged from the work of memorializing and experiencing a vanishing Harlem (symbolic homeland of African-American culture and triumph), to the trajectory of architectural innovation rooted in the continental history of black Africa, to the largely forgotten space of the Yale Black Workshop in New Haven during the 1960s and 1970s. The speakers celebrated the richness of ideas and traditions that black architects can and should draw from, urging us to not only safeguard these traditions but build creatively upon them.

In the afternoon architects Mabel Wilson, Mario Gooden and Darell Fields and sociologist Alondra Nelson demonstrated through the diversity of their creative work, the concrete application of theories on race, culture, and empowerment in the understanding of black space. Wilson reviewed the representation of black culture and identity at the turn-of-the-century world's fairs in Atlanta and Paris. Gooden likewise discussed how culture operates within the parameters of history and society, thus becoming inseparable from geography and time and becoming more than simply ethnic proprietorship but also an understanding of one's place, time, and experience. Stressing the link between history (artifact) and theory, Fields presented his reworking of Adolf Loos's house for Josephine Baker, seeking to negate the original project through a new paradigm that instigates the visualization of a black architectural construct in real time.

By turning the lens of critical theory on questions such as representations of blacks in architectural history, the construction of identity in practice through form-making and process, and the demystification/rewriting of canonical interpretations of Africa and blackness, the speakers became the very inventors of a language that Lokko alluded to in her opening address, their projects serving as personal explorations into the complexity of the issues at hand.

"Black Boxes" opened up a critical discourse not only on the role of culture in the construction of space but on personal identity in architectural ideas that extend beyond the boundaries of race. The conference both reunited professionals and educators and reached out to a new generation of designers and theoreticians, setting up a challenge for the future. It likewise demonstrated the willingness of the school to take the lead on a difficult issue and to move toward an academic environment where rigorous exploration of multiple forms of diversity is encouraged. It gave me, and others, a starting point from which to begin evaluating our own design and process and to find our own voices among the myriad others.

—Ruth Gyuse ('05)

1. J. Max Bond at Yale, 1991
2. Michael Henry Adams, Felecia Davies, Robert Farris Thompson, Richard Dozier
3. Alondra Nelson, Mabel Wilson, Mario Gooden, Darell Fileds
4. Lesley Naa Norle Lokko
5. Jennifer Newsom
6. Michael Henry Adams
7. Robert Farris Thompson
8. Richard Dozier
9. Felecia Davies
10. Mabel Wilson
11. Mario Gooden
12. Darell Fields
13. Alondra Nelson
14. Vinsen McKenzie at Yale, 1991

When More Is More

A look back at the 1991 Yale Symposium "People of Color in Architecture"

What makes architecture significant? And for whom is it significant? As a student in Yale's School of Architecture in 1991, I wanted to explore the same questions. Is not the spiritual power and beauty of architecture experienced by everyone? If so, why had the profession remained so segregated? Don't all sectors of society want to participate in the creation of our built environment? Then why had the profession remained aloof to the diversity that increasingly characterized our nation?

In 1991, barely 7.5 percent of members of the AIA were from a minority group. When I arrived at Yale in 1989, the percentage of minority representation at the architecture school was even less than the AIA. As a result, in 1990, 70 percent of the architecture students at Yale signed a petition criticizing the school for its absolute dearth of ethnic diversity and sent it off to then Yale President, Benno C. Schmidt Jr.

With the help of Dean Thomas H. Beeby, I organized the symposium "People of Color in Architecture" on November 9, 1991, to broaden the debate and encourage open dialogue about diversity. Participants included architects J. Max Bond of Davis Brody Bond; David Lee of Stull & Lee; Professors Luis Aponte-Parés of the City College of New York and Richard Dozier ('70) of Florida A&M; Yale's Dolores Hayden as moderator; Mui Ho of the University of California, Berkeley; Sharon Sutton of the University of Michigan; librarian Vinson McKenzie of Auburn University, and John M. Dixon, editor of *Progressive Architecture.* In conjunction with the symposium, we brought to the A&A Gallery the 75-piece exhibit *African-American Architects & Builders: A Historical Overview*, curated by McKenzie.

The response to the symposium was beyond any of our expectations. My letter in the October 27, 1991, *New York Times* helped draw 300 people from all across the country. On December 10, 1991, *The Village Voice* wrote that the event was "marked by a fervor and not a little righteousness about being the first meeting of its kind." *Progressive Architecture* went as far as to modify its editorial policy when, in the February 1992 editorial, Thomas Fisher wrote: "We at *P/A* recognize our responsibility here, and have set for ourselves the goal of seeking out people, places, and positions that might otherwise be eclipsed by the stars."

It was certainly an honor for me when Jennifer Newsom credited the 1991 symposium as an inspiration for "Black Boxes." But in fact there has been a continuum of activity at Yale, defined by periodic bursts, in which the school and its students seriously examine the role of cultural identity in relation to architecture. For example, in the late 1960s, two black faculty members and 10 black students created the Yale Black Workshop, which worked on community-based projects and ultimately led to the short film: *One Way: Black Workshop at Yale*, produced by Richard Dozier, Ron Bedford, and Reginald Jackson in 1968. In 1993, the school sponsored a follow-up with the conference "Architectural Design in the African-American Experience," with architects Gerard Paul, Marshall Purnell, Harry G. Robinson III, Norma Sklarek, Roberta Washington, and historians David Hughes and Labelle Prussin.

The discussion in 1991, as in January 2004, was in some ways mired down by the concern of some in defining "African-American architecture." In January, architect Mario Gooden went as far as to title his presentation: "Made in America: There Is No Such Thing as African-American-Architecture." In 1991 Max Bond argued that the concern to define "African-American architecture" was irrelevant, and spoke about the "great division within the profession" between traditional, elite architecture and those who "relate our work to the reality that we see around us." He argued that the "elite" were in fact isolated from the relevance of the real world and that the vast majority of architects were in a better position to deal with real-world problems.

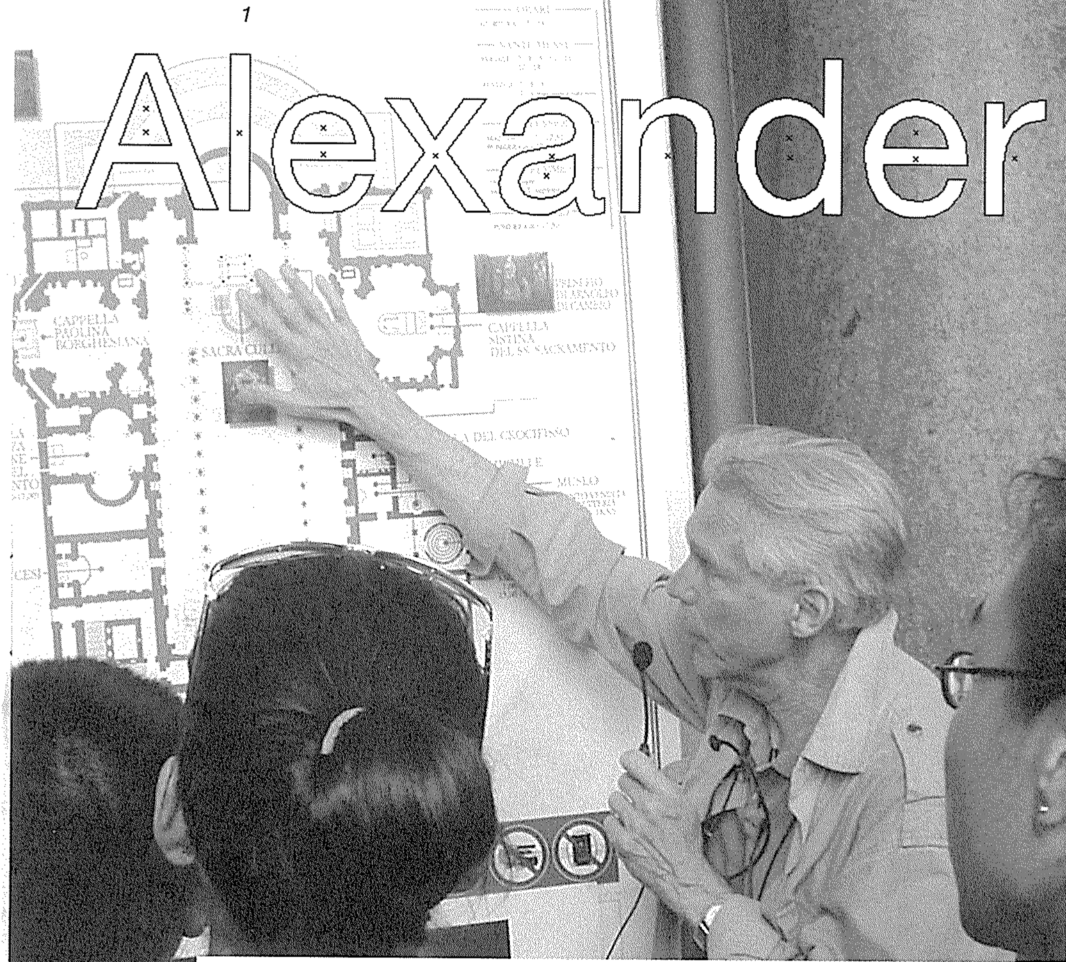
As *Progressive Architecture* reported in January 1992, the panel discussion revealed divisions between those who advocate integrating the profession and those who want more sweeping changes. The audience was also divided on whether architecture magazines should realign their priorities instead of searching for African-American architects who conform to conventional notions of quality.

Perhaps more important than defining what the 1991 conference was about would be defining what it was *not* about. It was not motivated by "political correctness"—a term with which I was not even familiar until I was accused of it. In some ways it was simply about allowing more voices to be heard, rather than defining any one voice. The history of slavery, racism, and stereotypical treatment of immigrants and native groups has hopefully taught us better than to define roles for others. That is why I know that Schmidt was misguided when he responded to our student petition with the suggestion that there was a "lack of minority students nationally who wish to pursue careers in architecture." While Schmidt's letter was otherwise supportive, the virtual boom of events like "Black Boxes" suggests that he was incorrect. In January 2004 the Studio Museum in Harlem presented *harlemworld: metropolis as metaphor*, showcasing 18 emerging architects of African descent. Likewise, in a 2002 AIA survey, racial and ethnic minorities accounted for 11 percent of registered architects, up from 6 percent in 1999. Certainly it seems that it's more about providing more opportunities and less about a lack of interest. As Dean Stern, who energetically participated in "Black Boxes," said at his loft's reception: it's all about "people meeting people."

Indeed, is not great architecture ultimately the result of many people working together to create that which cannot be created alone? How do we better tap into the potential of all people to contribute to great architecture? In some ways the two symposia were simply reminders of greater, not less, participation in the wonderfully difficult but invigorating and joyful world of architecture.

—J.C. Calderón ('92)
Calderón is principal of the firm J.C. Calderon Architect in New York.

Alexander Purves



Professor Alexander Purves retired from full-time teaching this year after having been a member of the faculty since 1976. He received his B.A. and M.Arch. from Yale, after which he worked in New York City with Davis, Brody & Associates. Purves returned to Yale, active in both the undergraduate and graduate programs, and has led the spring Rome studio for the past three years. He served as acting dean in 1992 and was associate dean in 2001–03. Purves's professional work, with Allan Dehar, has included the Cushing/Whitney Medical Library, at the Yale School of Medicine. Over 200 guests attended a celebration for Purves on April 24, 2004, at the Law School Library. Some of the accolades are featured below.

Stephen Harby ('81)
We are lucky if we can claim to have benefited from the guidance and influence of a mentor. I feel so favored by having known Alec since near the beginning of his tenure at Yale in 1975, when he taught an undergrad senior studio, and by having benefited from his quiet wisdom and example ever since.

Perhaps one of the most meaningful things Alec has taught us is how to lead an architectural life richly mixed with the pleasures of so many of life's best experiences while never being complacent—never resting on one's laurels until that ever-present "riddle" of great architecture is identified and solved.

Seeking Alec's dedicated tutelage, a group of six of us—also Nate McBride, Martin Shofner, Scott Finn, Randy Hafer, and Mark Denton—twisted his arm during our third year, in 1980, and convinced him to teach a seminar on Venice that would culminate in our traveling there as a group. So began a tradition of teaching and traveling, which I remain privileged to continue to this day by Alec's side for Yale's summer class in Rome! The great crowd of you here tonight is a testament to Alec's generosity and mentorship!

Alexander Garvin ('67)
I met Alec Purves nearly half a century ago. We both arrived for the first-year architecture studio, then on the fourth floor of the Yale Art Gallery. Our drafting tables were facing one another. He wanted to be called Alec and did not like to be called Alex. I wanted to be called Alex and did not like to be called Alec. We both had a deep interest in architectural history, then a most unpopular subject at the School of Architecture. Our friendship was sealed on Saturday afternoons, when we both arrived with radios to listen to the Metropolitan Opera broadcasts.

We all know Alec as a thoughtful, totally controlled individual. I am probably one of the few people who have seen him out of control. In those days the program lasted three and a half years; the last semester was devoted to producing a thesis. During the concluding few weeks none of us slept. Our friends came to help out. One of them managed the production because the thesis student was out of control. I managed Alec's thesis. Two years later he did the same for me.

Now Alec is going off to paint. Tonight my toast is to Alec: May he lose control frequently and in the process produce a myriad of great artworks.

Deborah Berke
Tonight it's our pleasure to toast Alec Purves
For his extraordinary stretch of exemplary service.
Like many in this room, I more typically design,
However, dear Alec quite merited a rhyme.
My apologies to all here whose real work is writeable,
But a rolled set of drawings just isn't recitable.

Alec and Yale are pretty well entwined;
Way back in the fifties at Pierson he dined.
He got his B.A. in English literature,
Thusly confirming intellectual stature.
He was so totally Yale that as part of my riff
I can honestly tell you he was even a Whiff.

Three years in the Army, to New Haven returned,
To be an architect was what Alec yearned.
So at Yale he learned architectural tactics
And off set Alec for a life in practice.

But the lure of Yale was irresistible evidently,
For Alec returned in nineteen four and seventy.
He left New York City with surprising alacrity
To join that elite group known as the Yale faculty.
Tonight is to recognize what he's done since coming,
Incredible teaching for thirty years' running.

He's taught graduate studios A1 and A3
And options studios in the famed lottery.
He's taught undergraduates some drawing and history;
He once taught theory though he finds it a mystery.
He's taught building project and other studio hits;
He does juries and pin-ups and lectures and crits.

The bane of all faculty is time on committee,
But Alec has served with patience and dignity.
On Rules and Curriculum he's evenhandedly fair,
And on back-breaking Admissions he's the reliable chair.

He's run faculty searches and helped look for some deans;
He's been acting dean twice in the time in-betweens.
For Gehner and Stern, associate dean so reliable,
His time and commitment were beyond quantifiable.

He taught with King Lui and worked with Gert Wood,
And team-taught in studio as faculty should.
With Deamer and Brooks and Bloomer and Harris,
And Easterling and Beeby and M.J. and Plattus,
Plus a long list of others with names I can't rhyme
Who all found his studio teaching sublime.

Over twenty-one hundred undergraduate Elis
Got to see architecture through Purves's eyes.
And over a thousand in the architecture school
Passed through a studio under Alec's firm rule.

One can't talk of Alec without mention of Drika,
Who is really just like him, just quite a bit chic-a.
When he's in the A&A, she's in Beinecke's facilities;
They bracket the campus with their gracious abilities.

They're trim and they're healthy, they'll travel quite fitly,
They'll be returning to favorites like Scotland and Italy.
Or in Litchfield County, where their place is no scullery,
It's where Alec can go off and do his great water color-y.
I'm sure they will find that retirement is pleasurable,
But the amount that we'll miss them is almost immeasurable.

For you, my dear Alec, this crowd here is so dedicut
They came back to have dinner in New Haven, Connecticut,
To toast you and celebrate and acknowledge some more
What it takes to teach well for 10 years and a score.

Colleagues don't come any better than you,
A man of integrity, a truly true blue.
Will you all please now join me to toast Alec Purves
With the love and affection we all know he deserveth.

Alan Plattus
Only my colleague Deborah Berke could rhyme "dignity" with "committee," and that rhyme could only apply to Alec Purves.

I've noticed that everyone who has offered toasts to Alec is associated with the School of Architecture, but I've also noticed that the room is filled with his friends from all over the university and the city. Indeed, it has been one of Alec's great contributions to the life of the school that he has always been so thoroughly connected and has encouraged students and colleagues to connect to the larger communities and opportunities of Yale and New Haven.

In thinking about this toast I realized that, as you might expect, one of the few problems with Alec is that there seems to be no embarrassing stories to tell. There was one story that I heard from Alec himself, and since it concerns Cesar Pelli, and Cesar is not here, I assume I can tell it with a certain amount of impunity. At the time Alec told me the story, I was considering whether or not to accept an administrative position I had been offered. I sought the benefit of Alec's always wise counsel, and he told me that a number of years before he too had been tempted by such a position and went to talk to Dean Pelli about the decision. Cesar had a substantial pile of deanly correspondence on the corner of his desk and said something like, "Watch this." He proceeded to sort through all the mail in a matter of minutes, consigning most of it to the trash and annotating the rest of it to go to other faculty and staff. Completed, Cesar then turned to Alec and said, in effect, "Can you do that?" Some sort of light bulb must have gone on because Alec has been with us ever since, although from time to time, no doubt against his much better judgment, one or another dean or president has persuaded Alec to step into an administrative breach. But one of the many nice things one can say about Alec is that he has always been a reluctant administrator. So as one reluctant administrator to another, and as a grateful colleague, I toast Alec.

Louise Harpman ('93)
As studio instructor for the first term of my second year of graduate school in 1994, Alec began in a manner that I would later see to be characteristic of his studios—with a two-week introductory project pairing students together to build scale models of well-known buildings—in this case, theaters. Many of the choices were classic—Wagner's Beyreuth, Palladio's Teatro Olimpico, Ledoux's Besançon, Garnier's Paris Opera, Schinkel's Schauspielhaus. To shake it up Alec added Gropius's unbuilt Total Theatre as one of the choices.

Working with Katherine Winter on the Gropius theater was extremely interesting as research but didn't result in the "elegant fact" of the model that we were hoping for. To say this part of the project was a disaster is an understatement. At the end of the semester, when all the gorgeous scale models were being carried triumphantly down from the studio to grace the shelves of Alec's faculty office on the third floor, he allowed me to assist him in placing our (still unbuilt) model in the garbage. In a school famous for high standards and no grades, it was clear that our work just didn't make the grade.

After graduating, when I interviewed for a teaching position at the University of Pennsylvania's graduate school of architecture, then-Chairman David Leatherbarrow asked me to talk about a teacher who affected me and why. I didn't hesitate to mention Alec as the one who taught me some of the most important lessons—the ones that would translate most directly to the studio I would be teaching: how to see through drawing, how to instruct rather than guide, and how excellence is something we can know and work toward. Leatherbarrow offered me the position on the spot.

Two years later I began teaching at Yale and although Alec and I never taught together, he continued to instruct me in unconventional ways. In particular I am reminded of an agonizing weekend when my back went out during one of the admissions committee marathons. Alec was at the ready, showing me his repertoire of back exercises along faculty row—ever the teacher!

Katherine Davies ('04)
It is an incredible honor and impossible task to represent the students because you are appreciated in a way that is beyond description. There is so much respect, admiration, and love for you at the school that it is unspeakable.

Whatever I say is only the beginning and what is wonderful about you as a teacher and a person is precisely that you are exactly you, unlike anyone or anything else, without comparison, inexplicable.

You are everything one would expect from a great teacher (and I quote from fellow students): wise, generous, articulate, kind, inspiring, patient, intelligent beyond belief.

But you are also the kind of teacher who will tell students to go home and have a dream, who will challenge one particular student to find out how many cappuccinos she can drink before it is impossible to draw a straight line, who has been seen stuffing an entire ice cream cone in his mouth to better explain with the palms of your hands how the plan of Venice can be described.

There is a quirkiness to your sense of mystery, artfulness, intuition.

The art of seeing that you have given us allows us to see you as you are and appreciate your particularities, what distinguishes you, and what makes you incomparable.

A great professor makes us believe that the world is worthy of our infinite interest. You have given us a way of life that encourages knowledge, joy, and most of all appreciation.

As we speak there are 170 students working all night in the A&A on architecture, but what you have given them is bigger than any building they will ever make.

On behalf of the current students, a toast to our beloved professor with every great wish for you in the future.

1. and 2. Alexander Purves with Yale students in Rome, spring 2003, photographs by Talmadge Smith ('04)

Nothing More Modern

Nothing More Modern

The exhibition *Nothing More Modern: The PSFS Building, From Office to Hotel,* curated by Donald Albrecht and Thomas Mellins, will be on display in the Architecture Gallery from August 30 to November 5, 2004.

Built for the oldest savings bank in America and designed by George Howe and William Lescaze, the Philadelphia Saving Fund Society Building (PSFS) was the world's first International Style skyscraper, and when it opened in 1932, advertisements proclaimed that there was "nothing more modern." The 36-story bank, including its lower and upper levels and office tower, possessed the hallmarks of a progressive undertaking, fusing modern architectural forms, spaces, and materials with the latest advances in structural, circulatory, and mechanical systems. "If architecture is frozen music," *Architectural Forum* magazine rhapsodized when the building opened, "the Society has gone Gershwin." Today, more than 70 years later, PSFS is once again at the forefront of a contemporary trend. The preservation and conversion of the building into the Loews Philadelphia Hotel in 2000 demonstrates the important role that tourism now plays in urban life and also shows how twentieth-century architectural landmarks can be successfully revived for the twenty-first century.

Nothing More Modern, the first exhibition to explore this iconic work of Modernist architecture, brings together furnishings designed by the architects as well as photographs, drawings, archival ephemera, and a model to document the building's design, construction, and adaptive re-use.

The exhibition is divided into three sections. The first section, "A Working Monument," traces the building's conception and evolution through the development of various schemes. Two parallel time lines outline the period from the early 1920s to the late 1940s. One follows the careers of George Howe and William Lescaze before, during, and after their brief but important partnership. Howe was a prominent Philadelphia-based architect who was best known for lavish residences and later served as chairman of the Department of Architecture at Yale. Lescaze was a Swiss-born architect who immigrated to the United States in 1923 and subsequently designed celebrated Modernist houses and, in the postwar period, corporate towers. The other time line traces the building's complex design evolution, from early traditionalist proposals by Howe, through construction, to the final International Style building. This section underscores how the architects produced a "working monument," at once an efficient machine for profit and a grand reflection of the historic bank's leading civic role in Philadelphia.

"Nothing More Modern," the second section, demonstrates how every aspect of the building—from its façades to its furniture and its memorable red neon rooftop sign to its Cartier clocks—was designed by the architects to create a seamless and total work of art, a true *Gesamtkunstwerk.* Not only Modern in its minimalist and elegant architectural style, the building heralded other pioneering elements, some of which would become standard features of post–World War II commercial buildings. PSFS's efficient tower plans and street-level shops maximized spatial flexibility and rental income. Its "manufactured weather," or air-conditioning, ranked PSFS the second tall building in America to be climate controlled. (By contrast, Rockefeller Center, a complex of buildings contemporary to PSFS, did not have air conditioning.) Other innovative aspects of the building ranged from thermostatically controlled heat to radio outlets in every office, nearby garage facilities, an electronically protected safe deposit vault, high-speed elevators, and a rooftop observation platform. PSFS's commitment to modernity, however, went beyond the building itself. This section of the exhibition also explores the extraordinary photography that promoted the building and the innovative graphic designs created for the advertising and promotional campaigns that accompanied its opening.

"From 20th-Century Office Tower to 21st-Century Hotel" examines PSFS's transformation into the Loews Philadelphia Hotel. The building's refurbishment as an ornament to downtown was achieved in part because the building is centrally located, its floor plans were ideal for dividing into hotel rooms, and its grand corporate spaces—boardrooms and executive suites—translated easily into meeting rooms and reception halls. And although some of the furnishings were auctioned off, most of the interior finishings remained. This transformation was realized by Bower Lewis Thrower Architects, Daroff Design, and Loews Hotels, who promoted PSFS's Modernist features in their renovation of the building and its marketing.

In addition to these three primary sections, the exhibition concludes with a coda, "Impact and Reaction." Here magazine articles and books, with commentary by Le Corbusier, Philip Johnson, William Jordy, and Robert A.M. Stern, reflect both the building's initially perceived importance and its enduring relevance. *Nothing More Modern* tells the story of the birth, life, and rebirth of this complete work of art.

—Donald Albrecht and Thomas Mellins

When Modern Was Modern

The symposium, "When Modern Was Modern," about American Modern architecture of the 1930s, will be held at the School of Architecture from October 1–2, 2004.

The decade of the 1930s was a period of remarkable contradictions, full of energy and despair, creativity and nostalgia, social progress and corporate opulence. Architecturally, the decade was also a time of transition from the Art Deco movement of the 1920s to the more functional pragmatism of the International Style. The symposium, "When Modernism Was Modern," to be held at the School of Architecture in conjunction with the exhibition *Nothing More Modern: The PSFS Building, From Office to Hotel,* will examine how American Modernism absorbed the movement's European mechanomorphic inspiration while achieving a distinctive synthesis of aesthetic and practical considerations reflecting American social and cultural sensibilities as they coincided with the New Deal. The symposium's aim is to explore a more nuanced picture of this early phase of American Modernism, challenging the too-long unquestioned assumption that it was largely an extension and dim reflection of European modernity that was transferred to America by a biased, exiled elite influenced by Bauhaus, Expressionism, and Plasticism.

The 1930s, though an era of economic deprivation, was a time of immense artistic inspiration, when an imaginative, streamlined vision of the future was advanced by a new generation of architects, artists, and designers intent on changing the world. This sense of new inventiveness extended not only to architecture, but also to the newly created field of industrial design and the construction of urban infrastructures, such as the limited-access parkway and superscaled dams, all recorded in the era's extensive documentary photography.

Particularly iconic of this spirit of the age was the comprehensive Modernist design statement made by architects George Howe and William Lescaze in their 1932 Philadelphia Savings Fund Society Building (PSFS). The sleek, well-crafted luxury of this skyscraper, comparable in canonical importance to the Seagram Building, was a representation of the formal characteristics of the new architecture, codified by Henry-Russell Hitchcock and Philip Johnson as the International Style in their 1932 Museum of Modern Art exhibition.

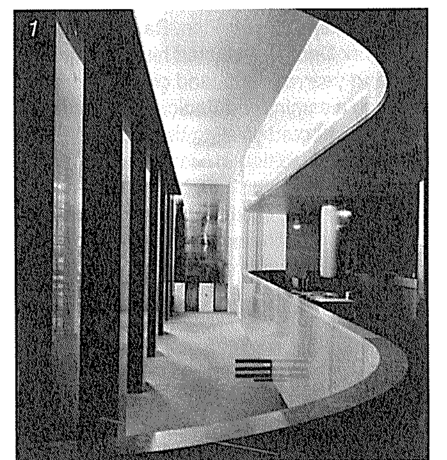
Inspired by PSFS's aesthetic aspirations and cultural impact, the symposium will bring together international historians and theorists from the fields of art history, literary criticism, architecture, and urbanism to explore American Modernism's character during the 1930s. Jean-Louis Cohen, who curated *Les Années* 30, the monumental 1997 Paris exhibition that surveyed the long cycles of Modernism, will give the conference keynote address. The symposium will be structured around four themes: "Modern Protagonists," "Modern Life," "The Landscape of Progress," and "Modern Rhetoric."

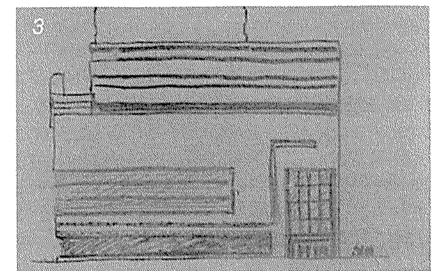
In "Modern Protagonists," architects George Howe and William Lescaze, as well as the Museum of Modern Art's key role in disseminating the Modernist sensibility under the leadership of its director, Alfred Barr Jr., will be examined. The "Modern Life" section will focus on the single-family house, extending from the decade's early preoccupation with white planar surfaces and the machine form, through the more technological and structural concerns often related to native building types and construction techniques in the work of Edward Durell Stone, Richard Neutra, and the California Modernists, as well as the industrial design of Buckminster Fuller, Norman Bel Geddes, and Walter Dorwin Teague. Large-scale planning initiatives will be the theme of the "Landscape of Progress" section, including parkways, green belts, suburbs, and housing developments. Finally, in the "Modern Rhetoric" section, speakers will investigate the American World's Fairs in Chicago, San Francisco, and New York, and the era's documentary and commercial photography.

Conference speakers include Donald Albrecht, Jean-Louis Cohen, Peter Donhauser, Keller Easterling, Sarah Goldhagen, Sylvia Lavin, Tom Mellins, Adnan Morshed, Dietrich Neumann, Alan Plattus, Richard Plunz, Joe Rosa, Robert A.M. Stern, Alan Trachtenberg, and Marc Treib. The symposium is being organized by a faculty committee of the Yale School of Architecture: Karla Britton, committee chair; Sandy Isenstadt; Eeva-Liisa Pelkonen; Nina Rappaport; Robert A.M. Stern, and Carter Wiseman.

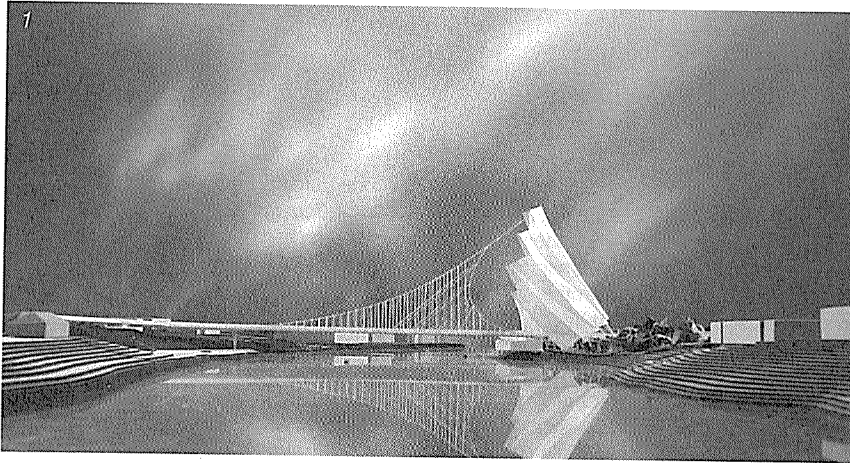
—Karla Britton
Britton is a lecturer at the school.

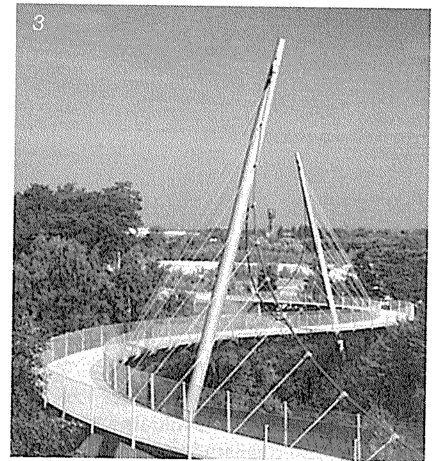
1. Howe & Lescaze, Lobby, PSFS Building, Philadelphia, photograph by Richard Dooner, 1932
2. Howe & Lescaze, Elevator Lobby, PSFS Building, Philadelphia, 1932.
3. Howe & Lescaze, Sketch, PSFS Building, Philadelphia, 1930
4. Howe & Lescaze, Second Floor Banking Hall PSFS Building, Philadelphia, photograph by Richard Dooner, 1932.
All images courtesy of William Lescaze Papers, Special Collections Research Center, Syracuse University Library, New York.





Light Structures



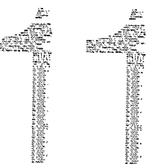


The exhibition *Light Structures, The Work of Jörg Schlaich and Rudolf Bergermann*, organized by Frankfurt's Deutsches Architektur Museum, will be held at the School of Architecture from November 15, 2004–February 4, 2005. On the occasion of the exhibition, Nina Rappaport discussed the impact of the exhibition and the role of engineers with Jörg Schlaich.

Nina Rappaport: Do you think the exhibition of your work in Germany has made an impact on how the general public perceives structural engineering? And how do you feel about having your work displayed in an architecture museum or a museum in general?
Jörg Schlaich: I was happy that such a prestigious institution included structural engineers in an exhibition, because it declares that the discipline is part of the art of building and architecture. The image of structural engineers is not good in my country; we are considered to be stubborn, concrete people with cranes and rubber boots and codes. So I hope it will create interest in respect to attitudes in Germany, especially toward infrastructure such as the design of bridges, which have become mostly prefabricated and ugly. In a way it is the fault of the engineers that they don't explore the possibilities of their knowledge combined with intuition to create culture instead of pure function. Instead they often behave like slaves of the architect or the client.
NR: But is it ever the role of the engineer working with architects that is in question? On most projects you work with architects from the outset. How do you work together so that your formal ideas are more integrated, and when does your role merge with that of a designer's? How should the engineer's role be treated in relation to the architect's?
JS: Generally it used to be that the engineer was the one to make sure that the buildings stand up for the architect. In the last 20 to 30 years there has been more structural involvement. Most importantly architects and engineers need to understand each other and have respect for what the other is doing. In the end it is not important who has done what, but that there is quality. Of course, that is a very idealistic. When the Millennium Bridge was news in London, it was the Foster Bridge; but when it had problems it was the Arup Bridge; then when it was fixed it was the Foster Bridge again. I know this is not fair, but the architect will always get the credit and the engineer will be in the background. So what this exhibition demonstrates is that engineers can also get credit for projects.
NR: How has your work affected the architects you work with? Has collaboration improved over the years?
JS: After I worked on the "high-tech" Munich Olympic roof with Gunter Behnisch, he lost interest in structures, but his architecture, his attitude, and his projects became very human. I am convinced that architecture like Behnisch's performs well if the building is attractive to its residents; as an engineer I feel I should not impose a more dominant structure. For such situations I often compare engineers to airplane pilots, who make sure that the plane doesn't fall down. If pilots make a smooth landing, nobody hears about it and vice versa. Working with Behnisch is very stimulating because the engineering serves good architecture. But the best case is collaboration, for example, with von Gerkan, Marg und Partner, who take a lot of interest in structures when designing the architecture. The Berlin Hauptbahnhof is an example of good collaboration in which I would claim that they could not have done it without me, and I could not have done it without them; it is the ideal collaboration.
NR: Does your attitude differ in designing a bridge or a tower when it is not collaboration but an independent project of engineering where your office is the only designer?
JS: That is the third case. When we design structures on our own we are the lead and might ask an architect to help us. We may even hire a product designer, such as Otl Aicher, with whom I have worked closely. But the concept comes from the engineer when the structure and the building are identical. You can't do a bridge, roof, or grandstand that does not have an absolutely clean structure. Herzog & de Meuron's Munich Stadium is not the case: They had a formal idea, and they asked the engineer to make it stand up. If it is a complex building, the structure might play a secondary role.
NR: So is that relying on "form follows function" and a belief that functionalism creates a more beautiful aesthetic?
JS: Well, that is also true with nature. A flower is not a structure just for the fun of it: It has a shape, color, and behavior that is purely functional, and therefore it is beautiful. But I cannot turn it around. It is not automatically true that if the structure works then the building is beautiful—then I could ask a computer to do it. The difference between an architectural and an engineering task is its complexity. A bridge has a simple function—it connects two points—but there are an infinite number of ways to do it. Finding the solutions, not just the mechanical processes, is what makes engineering an art and in turn makes our job creative.
NR: What do you think of the work of Frank Gehry, both structurally and artistically, and how did you begin your collaboration?
JS: Gehry is the biggest surprise; it is fascinating. If you look at his work from a distance you expect it to be Deconstructivist. Bilbao as a whole is wonderful, but the structure is subject to discussion. So I never expected I could, or would, work with him or that he might even take interest in an engineer like me. But one day I got a call, "This is Frank Gehry. I happen to be in Stuttgart, and if you have a little time I would like to meet you." So he came to my office, and we discussed furniture and his paper chairs (I am also a furniture maker and carpenter). Some time later he called me to work on the DZ Bank, and now we are doing a few projects together. So once I told him frankly, "If I look at Bilbao, I love it. It is beautiful as a sculpture, and it works perfectly as a museum, but its structural details could be better." So for the DZ Bank the teams took utmost care in clean detailing. Gehry takes surprisingly great interest in structural purity. For the glass roof in Jerusalem, we jointly developed a method where the free-form glass roof can follow a logical geometrical approach. We use a quadrangular mesh that is stiffened by diagonal cables, so that the four corners of each mesh are in one plane. The lengths of the individual slats vary harmonically, as do the angles of the mesh. Frank appreciates that if his formal ideas are transcribed into a logical structure, then they are more harmonic and beautiful than if they were arbitrary. And so we have a very good, intensive collaboration. He wants to understand the structural logic, and I want to comprehend his ideas. If we can grasp his visual intentions, we can translate them into a logical structure.
NR: You have the ideal situation, working with Gehry on a new bridge in Sunderland, England. How is the collaboration working?
JS: Yes, I was actually frightened, I must tell you. The bridge is to be 600 meters long and 40 meters high. The client said that for the Bilbao effect we don't need a museum or congress hall—we need a bridge. And so they asked Frank, and he asked us to join him. But at the same time I wondered what I had agreed to. I made about 15 sketches of different bridges that would suit the situation and sent them to him. And I was surprised that when we came to his office in Los Angeles they had made models of all 15 sketches; they had really studied all 15, and we agreed on one. We decided to first do a clean bridge and then add some architectural features; it was a logical and an unexpected process. Often for competitions the architects are the ones to have the sketches of the bridge, but architects cannot design bridges because they have not learned it. And Frank did not even try—a great architect.
NR: What is the concept behind the bridge?
JS: It is a one-sided suspension bridge on one pylon with a main cable and a secondary cable. Usually you take the main cable straight over the pylon to the other side and anchor it there. But we spread out the main cable beyond the pylons in a semicircle, which has two advantages. First, structurally, you stiffen the pylons in the cross direction, and, second, this results in a cable net behind the pylons, where Frank thought we could put glass and thus make a gateway to the city. The design is based on the bridge logic, and it reflects its urban context—beautiful. We could not have done it without him, and he could not have designed it without us.
NR: What are your deepest interests and preoccupations now? What is your most difficult recent project?
JS: There are a few new issues. I just came back from Ethiopia, where I hope we can realize a solar updraft tower plant. It is very difficult because solar energy is not yet competitive, but we have to do something in countries like Ethiopia, which import oil but have so much sun that they could export energy. Another reason to think about this issue is that the Nile originates in Ethiopia, and they want to build hydropower plants there with the river in Sudan and Egypt already falling dry. This could be the next war. But how can we bring the importance of solar-energy utilization to the attention of politicians? Those who are potent are incompetent, and those who are competent are impotent. So for me this solar-energy tower is no. 1; it has nothing to do with aesthetics or architecture. We have built the prototype in Spain and hope to build one in Australia.

To give another example of a present challenge: A new heavy-load railway bridge in the Himalayas is to be 1,000 meters long and 400 meters high above a valley. It is a unique situation where we are faced with problems that we have never dealt with. We expected to simply go for a 600-meter-span arch. But at this scale steel is not even able to carry itself, so we came into a fully new dimension of thinking and designing. Fortunately this is useful work and not just an event. The rule of scale tells us that with increasing size the strength is eaten away by dead load—the dinosaurs died out because they grew too heavy. You must find a solution to resolve the structure in lighter pieces so they can carry themselves. They need to build a 40-kilometer-long highway just to get access to the site. It is fantastic—you feel like a pioneer in a Western.

1. Frank Gehry and Schlaich Bergermann and Partner, The Sunderland Bridge, Sunderland, England, rendering, 2004
2. Schlaich Bergermann and Partner, Solar Collector Roof, Manzaneres, Spain
3. Schlaich Bergermann and Partner, Gahlensche Strasse, Bochum, Germany, 2003



SITE SPECIFIC

Critical Regionalism Revisited

In the context of a new book, *Critical Regionalism: Architecture and Identity in a Globalized World* (Prestel, 2003), by Liane Lefaivre and Alexander Tzonis ('63), Karla Britton re-evaluates the role of critical regionalism in architectural thought today.

"Critical regionalism" is a term that was first introduced almost 25 years ago to describe a movement in architectural thought and practice that sought a set of design values and methods grounded in local particularity. The movement was intended as a response to the cleared landscape and homogenizing effect on architecture brought about by the globalizing economic forces in the postwar period, combined with the fascination of leading architectural thinkers and practitioners with a universalist consumer culture, mass production, and a generic approach to site. In an attempt to escape the Modern/Post-Modern debate of the time, it reasserted the importance of the Modern/anti-Modern struggle, arguing that an evaluation of local physical, social, and cultural identities could provide a realism resistant to the "chauvinism" of more doctrinaire approaches. While emerging out of the field of architectural design, Critical Regionalism was from the beginning interdisciplinary in character, drawing upon the methods of historians, theoreticians, and prominent architects to develop a broad vision for the ways in which architectural production could emulate or represent issues of local identity and the specifics of cultural memory and social history.

The term *critical regionalism* was coined by the architectural historians Alexandre Tzonis and Liane Lefaivre, who in the late 1970s identified it with a group of young German architects seeking "sustainable" design rooted in the specifics of the site. In this appropriation of the idea of regionalism, the word *critical* was added as a way of distinguishing contemporary approaches to the site from those of the past—although Tzonis and Lefaivre have consistently rooted their advocacy of regionalism in historical manifestations of local identities. More important, the concept was intended to be "critical" in the Kantian sense of self-evaluation and critique: to challenge the origins and constraints of a mode of thinking, in the manner of the critical theory of the Frankfurt School.

As architectural historians, Tzonis and Lefaivre understood Critical Regionalism as an extension of a long historical tradition of concern for the particularity of the site (the *genius loci*), with the resulting "bottom-up" strategies forming an important category in architectural thought in opposition to more absolutist "top-down" approaches. This is a tradition that, they argued, can be traced back to the ancients; for example, it is described in Vitruvius's materialist theory. His descriptions of the divisions of humanity into tribes, religions, races, and cultures—influenced by locale and climate—were integral components to his understanding of the act of building. Thus the Greeks, in the context of the politics of control and competition between the *polis* and its colonies, used architectural elements to represent the identities of a group occupying a piece of land—hence Doric, Ionic, and Corinthian are not abstract decorative terms.

Critical Regionalism was further codified and disseminated by Kenneth Frampton in his "Prospects for a Critical Regionalism," a more polemical essay published in *Perspecta* (1983), as well as in his "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" of the same year, published in Hal Foster's *The Anti-Aesthetic: Essays on Post-Modern Culture*. For Frampton, the practice formed by the aspirations of Critical Regionalism was of necessity in dialogue with the movement of capital, the spread of markets, and the application of a single perspective of the universal and utilitarianism in a global sense. The word *critical* therefore was intended to distinguish the movement from a mere appropriation of local stylistic and vernacular motifs, creating instead parameters for a mode of thought, debate, and discourse intended as a deliberate point of resistance against the forces of a more totalizing and universal set of values and principles.

In making his argument Frampton drew parallels between the approach of Critical Regionalism and the writings of the French philosopher Paul Ricoeur. In *Universalization and National Cultures* (1961), Ricoeur critiqued the phenomenon of universalization and "consumer culture" by seeking alternative mechanisms for fostering a dialogue between civilizations, raising the key questions of "how to become modern and to return to sources; how to revive an old, dormant civilization and take part in universal civilization." Distinguishing between the particularity of local culture and the dominating hegemony of a universal civilization, he set these two parameters in opposition, a tension that the Critical Regionalist response tried to hold together. It was this synthetic aspiration of Critical Regionalism that gained it international recognition, suggesting for many students and practitioners—especially in developing regions such as India and Latin America—a clear set of principles providing a basis for architectural thought and practice grounded in the locale while being committed to a secular Modernist society and working within an abstract Modernist vocabulary.

Given that the term *Critical Regionalism* is now a quarter-century old, Tzonis and Lefaivre as well as Frampton see it as ripe for reassessment, especially in light of the fact that many of the ethical questions concerning the rise of globalization since the end of the Cold War are also under evaluation. In the field of architecture, issues such as the nature of urban sprawl, the enclaves created by the generic city, post-colonial theory, shopping and tourism, the "Wal-Mart effect," large-scale sustainable design, and landscape ecology all involve questions directly related to concerns of identity, insularity, and the environment addressed by the Critical Regionalism theorists. And Tzonis and Lefaivre's book, *Critical Regionalism,* is the appropriate place to begin this rethinking.

Written as part of the "Architecture in Focus" series, the book brings Tzonis and Lefaivre's protean scholarship to the subject of Critical Regionalism through a dual approach. First, regionalism is explored as an integral component of architectural thought. This historical treatment includes protagonists from North America and Europe, Japan and China, Southeast Asia and Latin America, the Caribbean, Africa, and Turkey. The second direction of the book focuses on a series of built works from the period following World War II to the present, demonstrating intentions of contemporary regionalist methods. The well-illustrated examples include the inflected design of Moshe Safdie's Hebrew Union College, in Jerusalem; the restrained deployment of materials in Kengo Kuma's Hiroshige Ando Museum, in Batoh; the evocation of landscape in Santiago Calatrava's Ysios Winery, in Alava; the spare aesthetic of Leslie Elkins and James Turrell's Live Oak Friends Meeting Hall, in Houston, and Renzo Piano's anthropologically representative Jean-Marie-Tjibaou Cultural Center, in New Caledonia. The authors' purpose here is to offer a broad panorama of regionalist directions in contemporary architecture without unduly narrowing or codifying the scope of the regionalist impulse.

In spite of the diversity of work represented in this list, the grounding of the book comes in the density of the authors' respective opening essays, especially in their treatment of the history of regionalism in the postwar period in the United States. The figure at the heart of these essays is the American intellectual, writer, and social critic Lewis Mumford, who as a zealous advocate of regionalist planning developed and reframed a definition of regionalism that rejected an absolutist historicism, a preference for the picturesque, an antitechnological stance, and the maintenance of a rigid dichotomy between the regional and the global. His idea of regionalism confronted the nostalgia of the Nazi *Heimatarkitektur*, positing the value of multicultural communities in the face of atomic warfare, growing populations, and pollution. For example, Mumford's "Report on Honolulu," prepared in 1938, presented a master plan for the city envisioned as a great park, making use of the natural colors of the local foliage, such as the Poinciana, the palm, and the banyan tree. By the 1940s he was championing the Bay Area style in *The New Yorker* as a product of the meeting of architectural traditions grounded in regional adaptations.

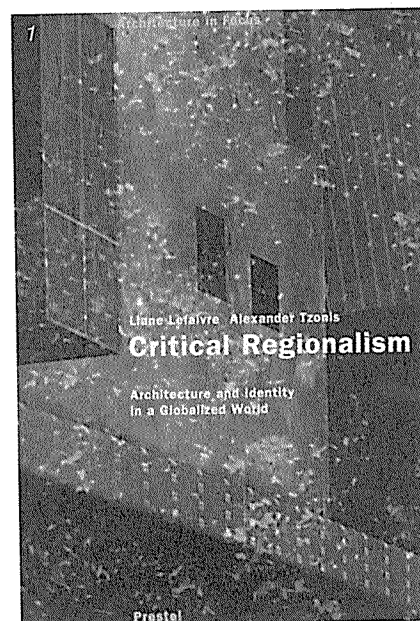
Mumford becomes the sounding board for Tzonis and Lefaivre's comprehensive treatment of how regionalist concerns developed as a critique of the International Style. Lefaivre explores, for example, Mumford's influence upon the rhetoric surrounding the development of Modern architecture and regionalism in the United States that took place at the Museum of Modern Art in New York during the 1930s and 1940s. She discusses how the museum became a protagonist in the regionalist debate, sponsoring the 1948 roundtable discussion "What Is Happening to Modern Architecture?" in which Henry Russell Hitchcock and Philip Johnson called for the "suppression of regionalism." Yet later, in the 1960s, the museum at least partially embraced regionalist thought through its presentation of Bernard Rudofsky's exhibition and catalog *Architecture Without Architects*.

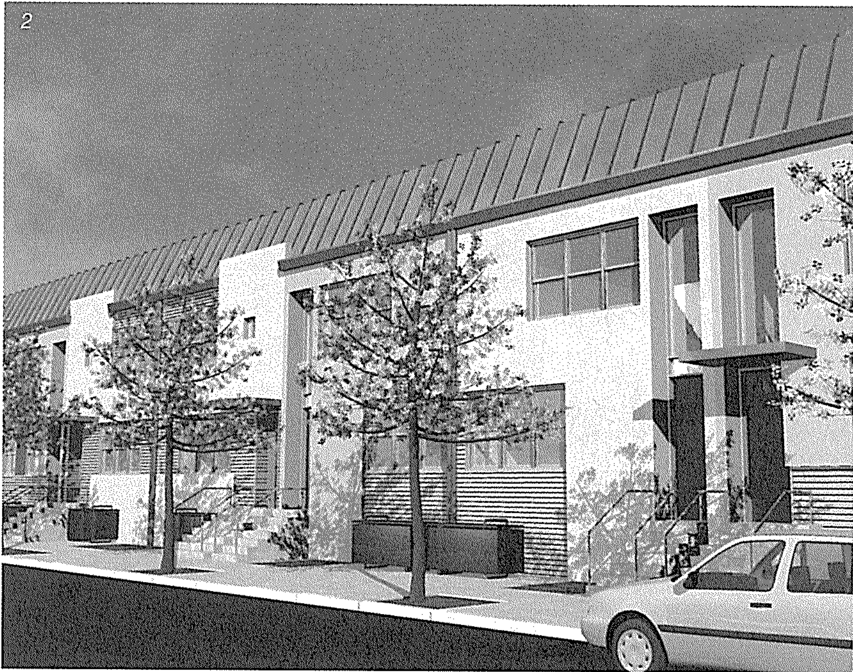
Tzonis and Lefaivre's treatment of Critical Regionalism is by far more historical and representative in nature than it is polemical. Yet the book's subtitle, "Architecture and Identity in a Globalized World," suggests directions in which the work seems hesitant to move. The concept of regional identity also reasserts the realism of recognizing the diversity of political and cultural voices that continue to exist, exerting enormous resistance to the presumed culture of "globalization." Yet it begs the question, What globalizing forces are at work? While economic factors enforce an increasingly uniform structure around the globe, the reassertion of real cultural differences has undermined quick assumptions of political or democratic convergence.

In light of these contradictory evolutions, how does one begin to define the concept of region? How does universalism contrast and interact with internationalism in architecture today? The complexity of these questions perhaps accounts for the criticism most often leveled against regionalist thinking—that it is unable to account for the blurring of traditional tribal and geographic boundaries, and that it artificially assumes an authentic ethnic homogeneity. These are but a few of the many questions that are implicit yet largely unaddressed in this book. Yet to speak of regional identities at a moment when the presumed "new world order" of the post–Cold War era has been called into question is also a forceful antidote to other equally naïve and totalizing perspectives that paper over the tangible points of difference and inequality in a nonhomogeneous world.

—Karla Britton
Britton is a lecturer at the school.

1. Critical Regionalism: Architecture and Identity in a Globalized World, *Prestel, 2003.*
2. and 3. Alexander Gorlin Architect, Nehemiah Houses, East Brooklyn, New York, rendering, 2004.
4. Bunker Hill LLP, plan for downtown L.A., 2004.
5. Deborah Berke and Partners, competition entry for New Housing New York, 2004.





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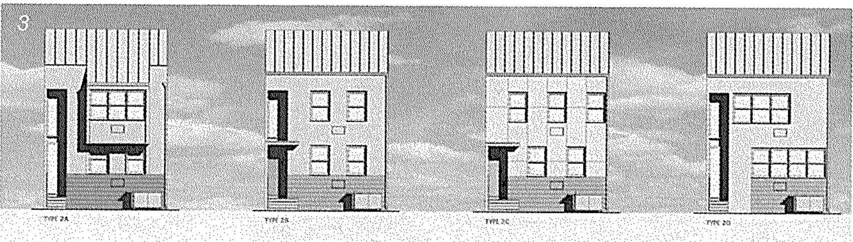

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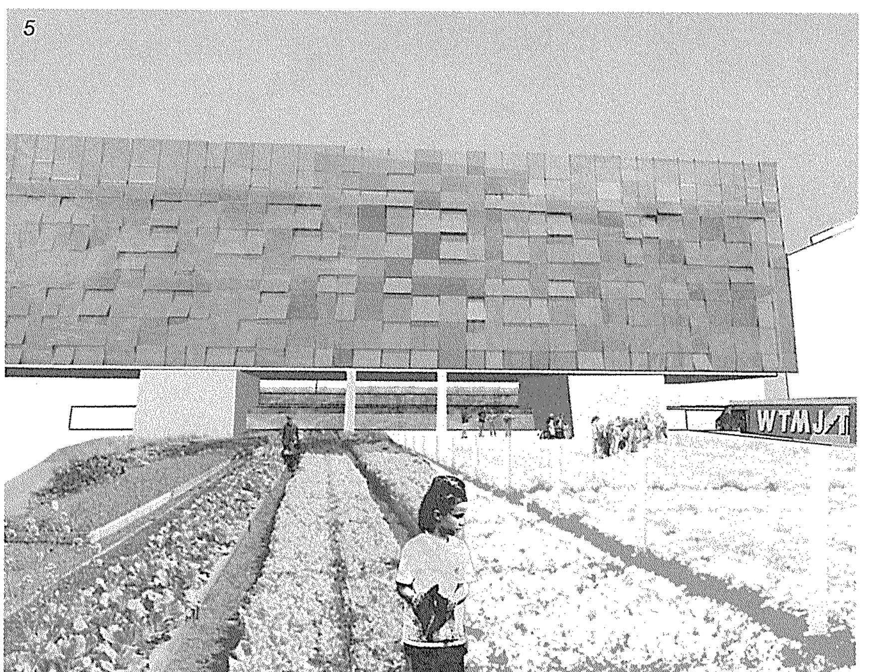

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New York City's Resurgence in Housing

Housing is on the architectural agenda again in New York City, at both ends of the market and the many points in between. A favorable alignment of the planets—a design-interested mayor (Michael Bloomberg), a planning commission chair who is a strong advocate for design quality (Amanda Burden), and a new housing commissioner who is trained as an architect (Shaun Donovan), not to mention the city's rebounding economy, growing population, and tremendous demand for housing—is creating an important opportunity to move beyond business-as-usual.

But business-as-usual remains a powerful force to be reckoned with. Developers feel immense pressure to maximize the internal rate of return (cost per square foot/ sales price per square foot) and that keeps development thinking inside the proverbial box of plans, construction technologies, and stylistic expressions perceived to be tried, true, and marketable. On all projects except those at the highest reaches of the market, the pressure to keep overall costs down and units "affordable" is intense.

How is this situation being nudged and shaken? During the last couple of years, several organizations and some entrepreneurial architects have been creating competitions, exhibitions, and actual development projects that suggest or demonstrate alternate processes and forms. In fall 2003 the Architectural League opened two exhibitions: *Urban Life: Housing in the Contemporary City* and *Housing the City: Strategies for Multiple Dwelling in New York, 1830–2003*. The first presents 20 recent multifamily housing developments from cities in Europe, the United States, and Japan that innovate in significant ways. The accompanying Web site (urbanlifehousing.org) and publication offer commentaries on contemporary housing and cities by 24 architects, critics, and historians, including visiting critic Deborah Gans, spring 2004 Bishop Professor Julie Eizenberg, and *Constructs* editor Nina Rappaport. *Housing the City* analyzes the unit plans and financing strategies of 70 significant New York City housing developments to highlight important moments of innovation.

Also last fall, Common Ground Community opened an exhibition of entries in the First Step housing competition (organized by incoming '07 Yale student James Tate and cosponsored by the Architectural League) for new approaches to small-scale single-room-occupancy housing. Common Ground is now working with the five competition winners (David Gwinn, Basil Lee, and Tom McMahon; Forsythe + MacAllen Design; LifeForm; Katherine Chang and Aaron Gabriel, and Daniela Fabricius) to develop their proposals for use in the Andrews Hotel on the Bowery. In early spring 2004, entries and winners in the AIA New York ideas competition, "New Housing New York," cosponsored by the New York City Council, were exhibited at the Center for Architecture (see aiany.org/ NHNY/index3.html), including winning projects by Andrew Berman ('88) and Deborah Berke and Partners with Noah Biklen ('03).

In late May 2004 the organization mounting New York City's Olympics bid, NYC 2012, announced Morphosis as the winner of the Olympic Village Design Study to create a plan for housing athletes at Queens West. The housing is to be built privately in time for the 2012 games and then later become part of the city's housing stock. NYC2012 planning director and Yale Professor Alexander Garvin ('67) conceived of the study as a way to not only elicit a striking design for the Olympic Village site but also to provide new discussions around housing development practice in New York.

New York's cityscape is also being enlivened by some enterprising architects who have taken the development process, or part of it, into their own hands. Richard Meier's transparent luxury condominiums at Perry Street have changed the face of the West Side waterfront. They will soon be joined by a third Meier tower on Charles Street, and they have opened the minds of the real estate community to the cachet of contemporary architecture. On Ninth Avenue and 15th Street SHoP, acting as co-developer with Jeffrey M. Brown Associates, assisted with financing, construction, and the design of the Porter House, thus expanding their role beyond the norm of the architect.

In East New York, Brooklyn, two housing developments aimed at home buyers with modest incomes are also demonstrating the power of architects to reframe the issues inherent in housing production. Della Valle + Bernheimer Design responded to an RFP from HPD's New Foundations program for two- and three-family row houses to be built on small sites. They got financing commitments, lined up a contractor, asked friends at three firms (ARO, Briggs/ Knowles, and Lewis.Tsurumaki.Lewis) to join with them as designers, and became designated as developers, along with 12 or 13 other respondents. The eight buildings will each include an owner's and a rental apartment and must be affordable with no subsidy to families with annual incomes between $30,000 and $40,000 a year.

Alexander Gorlin's ('80) work with East Brooklyn Congregations on a new generation of Nehemiah Houses highlights another way to break out of the box. Over the last 20 years East Brooklyn Congregations has made a powerful contribution to the rebuilding of Brooklyn through the construction of large tracts of single-family row houses. The simplified blocks, set back from the street by tiny front yards and driveways, made no attempt to deal with corners and avenue frontages and were frequently criticized for their anti-urban quality. Gorlin was hired to design a large new development of Nehemiah Houses in Spring Creek, on the edge of East New York. He convinced the clients to go to the Netherlands with him to tour recent Dutch housing. Once back in Brooklyn, client and architect agreed to make the lots wider, pull the houses closer to the street, replace the driveways with alleys, and create more density and diversity in the buildings through the use of a greater variety of materials and unit mixes.

Both the successful moments of New York's housing history and the contemporary reality of its complex and diverse populace and neighborhoods argue for a variegated, adaptive array of housing forms. New development seems to be moving in that direction, a direction that should be applauded and encouraged. For housing, and for New York, more definitely *is* more.

—Rosalie Genevro
Genevro is executive director of the Architectural League of New York.

Downtown L.A.

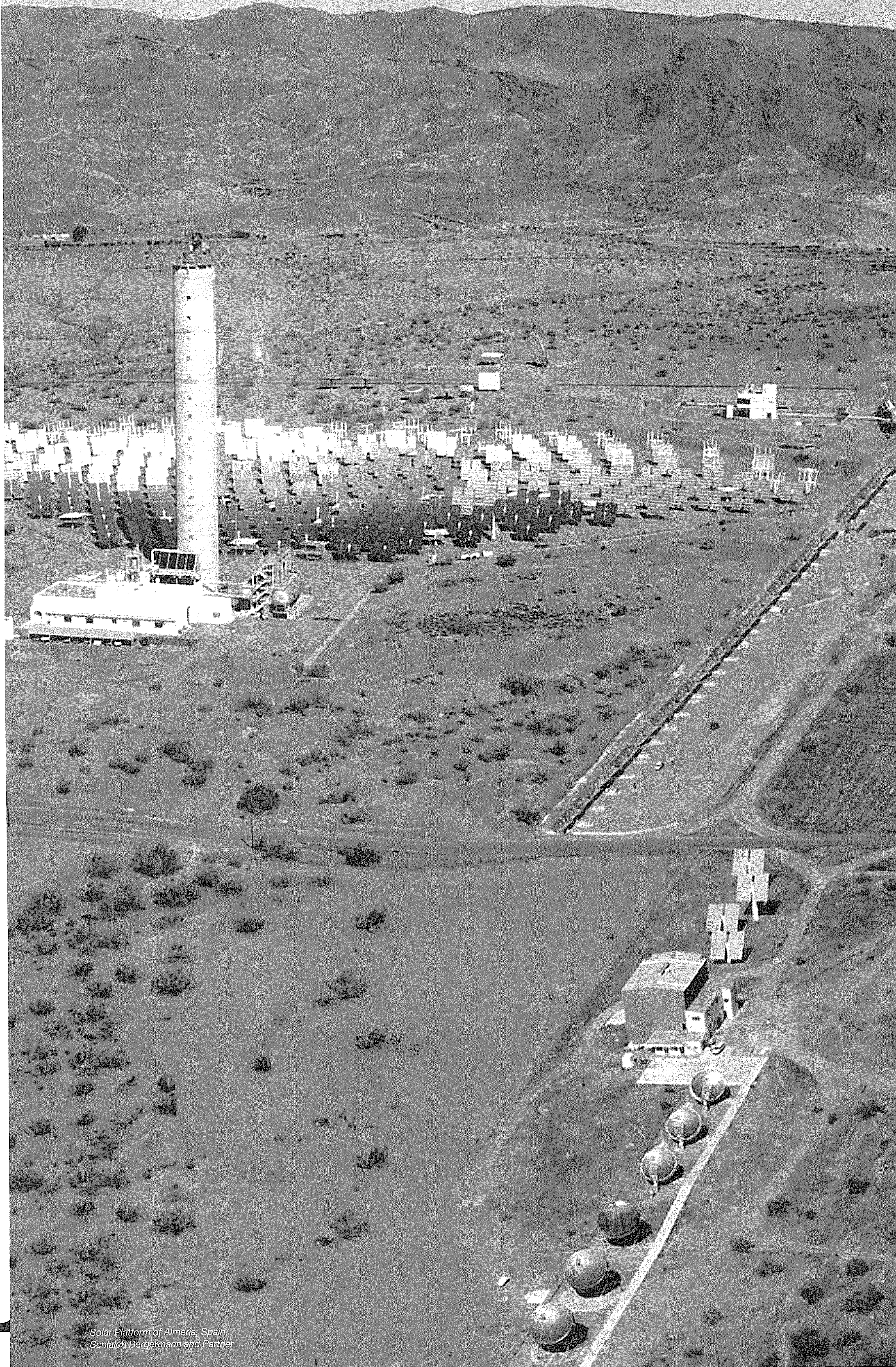
Several months ago Frank Gehry invited Los Angeles architecture students and residents (including Brad Pitt) to engage in a symposium to discuss the competition for the revitalization of downtown. Joining him onstage to discuss their ideas were Zaha Hadid, Greg Lynn, Harry Cobb, Kevin Daly, and Jean Nouvel. This "dream team," as it had been labeled by the press, is the architectural component of Bunker Hill LLP, one of four teams invited to participate in the competition "Re-Imagining Downtown." They joked, cajoled, and soapboxed their way through the session without unveiling the specifics of their plan. What they did get specific about, however, were the failings of the competition and the board entrusted to govern it; and the symposium became a rally call to the architectural community to get involved with shaping the look and feel of downtown.

Sponsored by the Grand Avenue Committee, a public-private partnership with a directive to create a lively new cultural center downtown, the competition was developed to capitalize on the successes of Moneo's Cathedral and Gehry's Walt Disney Concert Hall. It seeks to break the dead-after-5 p.m. curse, to alter street life from sleeping and begging to walking and shopping, and to bring beauty and dignity back to downtown. Primarily focused around four large sites on Grand Avenue in Bunker Hill, the plan calls for 3.2 million square feet of residential, retail, theater, restaurant, and commercial space in one of the largest new developments in Los Angeles's history. However, Gehry sees the competition as subjugating architecture and planning in favor of finance (nothing new here), but he is quick to point out that this separation of design and finance is dangerous and unnecessary. One naturally informs the other, and their mutual restrictions help solve the problem in a more interesting way, bringing people into the total equation. Indeed, the current desolate mess that is downtown L.A. came to pass as a result of a finance-first, design-second mentality. The mistakes are worth learning from both here and elsewhere.

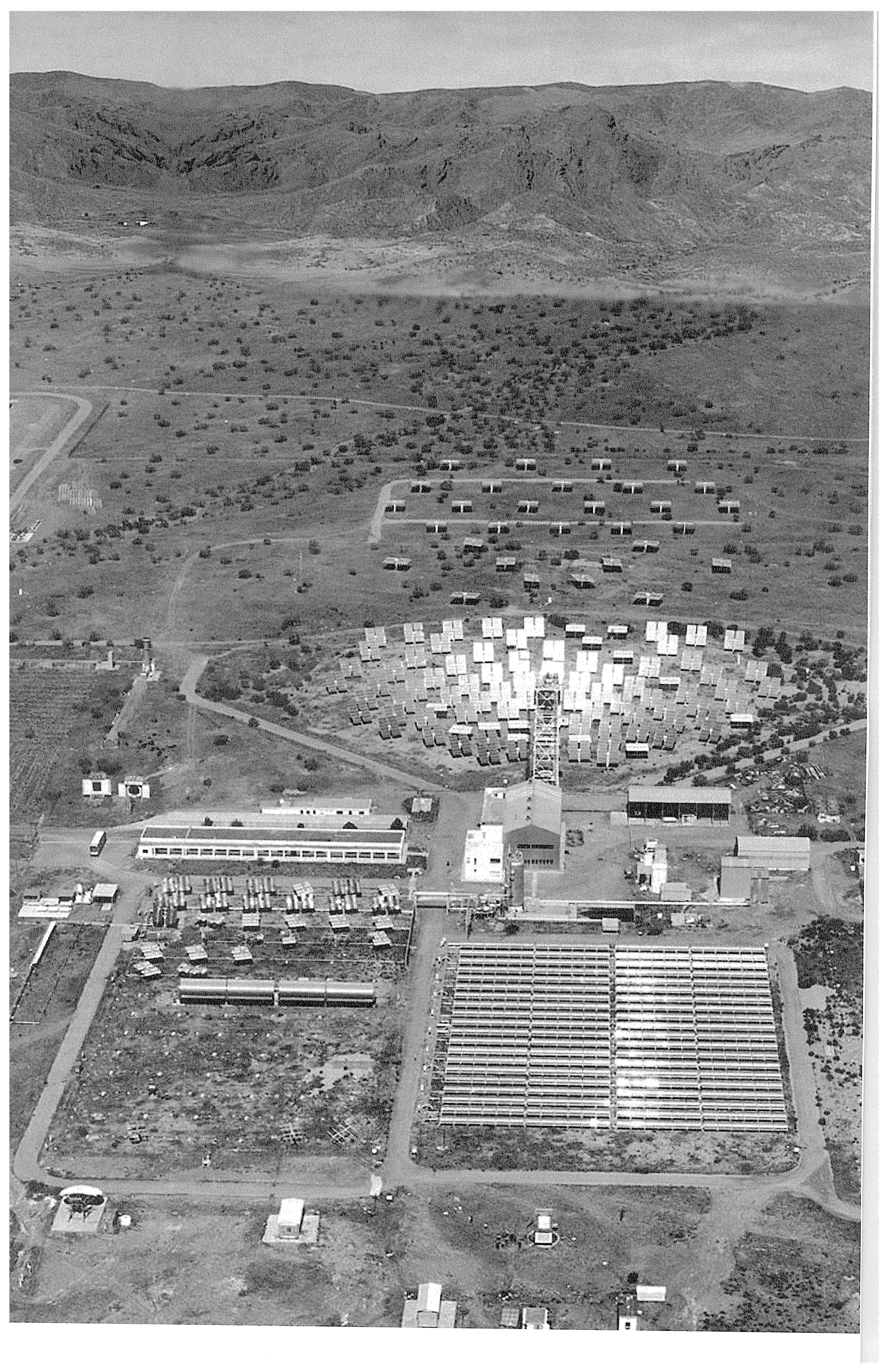
In the early 1950s the community comprised about 10,000 low-income minority and immigrant residents. The city ordered this "blight" cleared to make room for a large redevelopment—11 million square feet of residential, retail, commercial, and cultural space. Only a few of the buildings were ever realized, and the rest of it lay empty for nearly 20 years. From the mid-1970s to the early 1980s the real-estate boom hit downtown, prompting the city to conduct a new competition for the same site. A pair of finalists were chosen, each with extremely different visions of downtown. The first was Arthur Erickson, who proposed a banal scheme of towers on plinths with excavated courtyards. The second was Harvey Perloff and his team of "all-stars," who included among others Barton Myers, Charles Moore, Cesar Pelli, Hugh Hardy, Ricardo Legoretta, and Frank Gehry. Their "exquisite corpse" proposal was a more adventurous and lively plan filled with diverse spaces that appropriately reflected the city's schizophrenia. The all-stars had critical acclaim, but the developers behind Erickson's scheme had better funding and deeper pockets. Finance won; Los Angeles lost.

Which brings us back to this spring's symposium. Last month the Grand Avenue Committee announced its suggested finalists; Bunker Hill LLP was not among them. This recommendation does not fully eliminate the team, but it certainly sends a strong message. Hopefully Gehry's message is stronger: Downtown cannot be created on a spreadsheet. It cannot be created with one vision. It needs to reflect the diversity inherent in the city. The building blocks are here, but the right voices need to be heard to successfully reshape the city. Gehry asked us to be the voices—to look beyond what is shown, to demand more than what is offered, and to speak up so that the diversity of L.A. is represented.

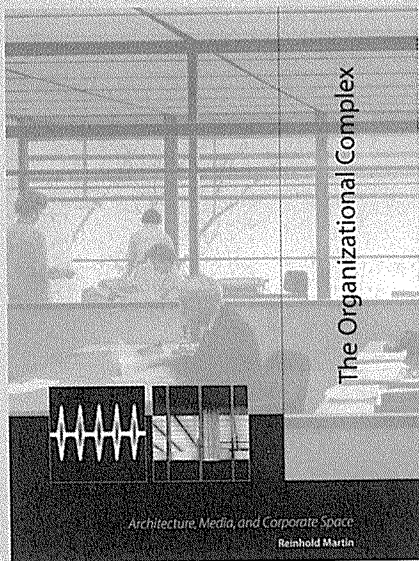
—Meghan Lloyd
Lloyd ('00) works in the office of Frank Gehry & Associates



Solar Platform of Almeria, Spain,
Schlaich Bergermann and Partner



Books and Exhibitions



The Organizational Complex

By Reinhold Martin, MIT Press, 2003, 304 pp.

In the introduction to *The Organizational Complex: Architecture, Media, and Corporate Space,* Reinhold Martin, assistant professor at Columbia's School of Architecture, Planning and Preservation, uses the word *imbrication*. At first I mistook this for a showy synonym, trumping representation, alienation, commercialization, and (of course) organization in opening his discussion of postwar American corporate architecture. After consulting the dictionary, I found that "imbrication" puts Martin's argument in a nutshell. To imbricate is to overlap, like roof tiles or fish scales, so the word itself contains the themes of the work to follow: the visible and functional overlap between technology and nature in this architecture. Martin parallels cybernetics (as proposed by mathematician Norbert Wiener) with the linkage of science and art via photography (by New Bauhaus teacher Gyorgy Kepes) and building technology (the curtain wall, the mainframe).

These three strands sound like a lot for one book, and they are: Stylistically and methodologically, Martin seems torn. Is he writing a book of theory, using the dense descriptions of the Wiener and Kepes chapters, or one on the history of technology, creating fluid descriptions of the research and symbolism in the work of Eero Saarinen? Depending on your preference, and possibly your architecture school, you'll love one and hate the other.

"The architecture of the curtain wall is a medium to be *watched* in passing rather than looked at like an artwork," Martin writes. "I have attempted to watch the curtain wall as it switches architectural channels, from one corporation to another, one city to another, one module to another" (page 6). He might well have added "one architect to another," as his third chapter makes it clear that the Seagram Building is not to be separated from the Park Avenue pack—the Miesians, blind and sighted, were all working from the same technological and organizational advances. The curtain wall is a screen for corporate identity but it also structures the workplace into identical units. Imbrication, then, also suggests the module, equivalent to a single tile or scale, and scales suggest the slickness of those heat-resistant glass skins.

This third chapter, "The Physiognomy of the Office," is an excellent reconsideration of the history of the skyscraper, merging the economic rationales of Carol Willis's *Form Follows Finance* with a humanist critique. Martin here and elsewhere partakes in an Adornian gloom—he obviously admires the ingenuity of this corporate work, but has to point out its coercive tendencies. He describes the pseudo-science of "human relations" as an attempt to add individuality back into the "enormous file" of the corporate skyscraper by suggesting that employees treat the company as a family. The supposed choices for the postwar white-collar worker were really only between corporate styles. Oldsmobile or Chrysler? Tide or Gain? Working for GM (Saarinen) or Ford (Bunshaft)? I would have liked to hear a little more about how these employees were compressed into their cubicles: What means were used to draw employees into the trademark family, to consume the products they managed? He's too abstract in his argument here, as distanced from the individual as the corporations, with their files of IBM character punchcards.

Martin's argument picks up speed, appropriately, in his fourth chapter, "Organic Style," which has Saarinen's GM Technical Center (1945–1956) as its architectural centerpiece. This is the first of three sections devoted to Saarinen's work for GM, IBM, and Bell, corporations that institutionalized research and for which Saarinen hybridized the university campus and the trademark edifice. Saarinen showed a "willingness to broker a merger between architectural experimentation and the military-industrial complex," Martin writes, and then provides case studies of the flow of technology between the clients' products and their buildings.

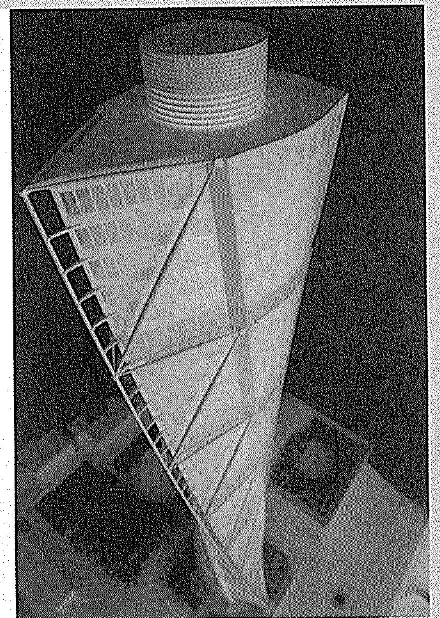
The famous neoprene gasket, which zipped the windows into GM's modular campus as it zipped windshields onto GM's cars, is only the simplest evocation of this loop. In "Computer Architectures" Martin skillfully juggles the visual feedback between IBM's buildings, identity, and computer design, as coordinated by ultimate consultant Eliot Noyes. When discussing Saarinen, Martin lightens up a bit and shows himself interested in the details of coordination—flowcharts, location surveys, nomenclature—not just their alienating message.

In his final chapter, he changes the channel to Saarinen's Bell Labs (1962), a building dubbed "The Biggest Mirror Ever." The quarter-mile reflective glass façade, as it turned out, had nothing to reflect; its suburban location, supposed to be a respite from the city, had been emptied of identifying features by highways and parking lots. One corporate office park among many, the mirror shows only the blankness of sky. The mirror-glass technology trumpeted as an innovation ends up sabotaging Bell's hope for symbolism. The building's concrete canopy looks like a science fiction portal—enter at your own risk.

Risk, in fact, is the underlying theme here. These "research centers" are funded by corporations that began to collaborate with the government during World War II and continued to do so during the Cold War. Research is a double-edged sword, advancing construction, advancing destruction. I wish Martin had been able to acknowledge the inventive joy of architecture even as a product of the organizational complex. Otherwise, architectural histories of the 1960s and 1970s are going to read as a parade of dystopias.

—Alexandra Proctor Lange
Yale College class of 1994; doctoral candidate at the Institute of Fine Arts, NYU, and a contributing writer for New York Magazine.

It's All Skin and Bones: *Tall Buildings*



Walking around the models in *Tall Buildings*, the current exhibition at MoMA QNS, feels a little like being transported into the fictional world of Madelon Vriesendorp's paintings for *Delirious New York*—in some corners are the familiar and iconic trappings of reality and in others, objects of pure fantasy. Vriesendorp's paintings—woozy, surreal, engaging, and distractingly detailed—morphs the iconic towers of Manhattan into charismatic, imperfect humans. Likewise, it is hard not to see the 25 giant models at MoMA QNS as a collection of forceful personalities gathering for a reunion party of sorts. There are cliques and outcasts, divas and misfits, social butterflies and cranky hermits. This is a show that relies almost entirely on the seductive and persuasive force of the models, many made specifically for the exhibition. Presented all at the same scale, some eight feet tall, the models overwhelm the supporting documentation that hangs on the walls and demand attention.

There is Peter Eisenman's mechanically reptilian Max Reinhardt House, rendered seamlessly in all black, like a sinister Tony Smith sculpture. There is Norman Foster's well-published Swiss Re "Gherkin" looking even more like Freud's cigar in model than in the oft-published photographs and renderings. And there are a number of extraordinarily elegant and perfectly soulless projects, like Pei Cobb Freed's Electricite de France Headquarters and Richard Roger's 122 Leadenhall Street. The most satisfying models are the projects that have, up until now, only existed as computer renderings. Of these, the most intricate may be United Architects' scheme for the World Trade Center site, the most massive model in the show.

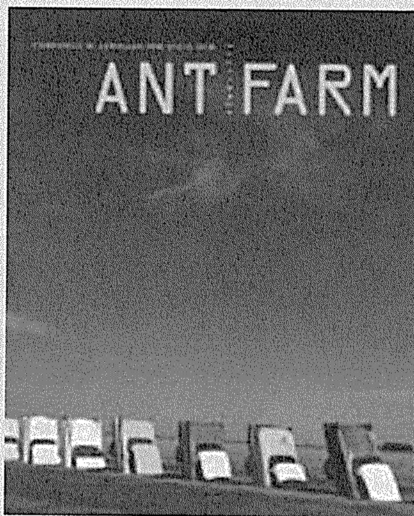
Curated by MoMA's chief curator, Terence Riley, and guest-curator and engineer Guy Nordenson, the show makes the concerted effort to cover all its bases and appease all its constituencies while also not proposing to be a comprehensive, encyclopedic catalog of the current state of "building tall." For better or worse, there is little attempt by the curators to jam the project into any zeitgeist of the moment such as, say, organizing the show thematically on emerging preoccupations in the design of tall buildings. While the zeitgeist approach has worked very well for MoMA, as in the *Light Construction* show, it has also resulted in some heavy-handedness, as in the *Un-Private House* show. In *Tall Buildings*, each project is included on its own merits, and it works for the material: The adjacencies are often surprising and satisfying. However, the curators don't point them out, you have to stumble upon them on your own.

What is evident, though not made explicit, is the view of tall buildings as first and foremost problems for the poetics of engineering. But in many contemporary tall buildings, issues like vertical circulation, core design, atypical programmatic distribution, and media integration are often the generative devices of the scheme. Not surprisingly, engineer Guy Nordenson's essay in the catalog, "Tall Building as Metaphor," relies mainly on an engineering argument, focusing less on the iconography and cultural representation of skyscrapers and more on how they were made. This essay is balanced by Riley's on the cultural place of the skyscraper.

Tall buildings, more so than any other contemporary typology, reflect the pressures of urban finance. In order for any tall building to be erected, the project must respond to market forces. Recall Rem Koolhaas's proposal for an addition to the midtown MoMA, which in part riffed on the institution's dependence on income from its adjacent Cesar Pelli–designed apartment tower. It may not be in MoMA's jurisdiction to elucidate these issues, but they are worth considering in relationship to the architectural documentation presented here.

The show and the catalog will undoubtedly be popular—it appeals to architectural tourists, talented Lego builders, and New Yorkers looking for a good debate about Lower Manhattan. It came about in part to feed the public's appetite for alternatives to the re-building of the World Trade Center site; in that sense, some parts of the show feel elegiac. Riding the no. 7 train away from Queens after leaving the show, you can't help but look at Manhattan's sea of towers and imagine the shapely characters that might one day join the skyline.

—Frederick Tang ('03)
Tang works for Polshek Partnership in New York, and is managing editor of [Re] Reading Perspecta *and project editor for* Praxis.



Ant Farm: 1968–1978

Edited by Constance M. Lewallen and Steve Seid, University of California Press, 2004, 201 pp.

Ant Farm: 1968–1978 gives the first monographic treatment to a group of artists and architects whose curious fate it is to be both ubiquitous (in the form of a few highly publicized images) and obscure (at least in terms of the range of their efforts). From a disciplinary perspective, the Ant Farm was a late variant of "radical" architecture, different than earlier European versions in that it was unsatisfied with the vocation of providing visionary images of utopia (or dystopia, depending on the country of origin) and looked for more participatory manifestations. Ant Farm was a "self-contained community, plastic architecture on the outside, free-form organic space on the inside." Their projects were always more like happenings than constructions, and although the initial collaborators, Doug Michels and Chip Lord, began as architecture students (Yale '67 and Tulane '68, respectively), in their collective work both moved quickly to terrain beyond the confines of the explicitly architectural.

The group's work defies facile categorization into disciplinary divisions (of architecture, sculpture, video, earthwork, or performance), so the exhibition (and thus the catalog), which began in Berkeley and comes to Yale in fall 2005, departs from the typical architecture format and makes ample use of direct documentation and period material. The book's core is the "Ant Farm Timeline," a work commissioned for the exhibition as a scrapbook of ephemera: posters, fliers, scripts, photos, and newspaper clippings arranged in a loose chronology. Although perhaps too nostalgically sepia-toned, the period graphics nonetheless successfully evoke a moment in history when the treasured volume in studios was not Le Corbusier 's *Oeuvre Complète* but the *Whole Earth Catalog*. The documentation further serves to demonstrate Ant Farm's emphasis on delineation, not in the sense of depicting constructional exactitudes, but in the assemblage of scene-making technologies: notations of process, technique, and vibe, all rendered in photo clippings and Magic Marker.

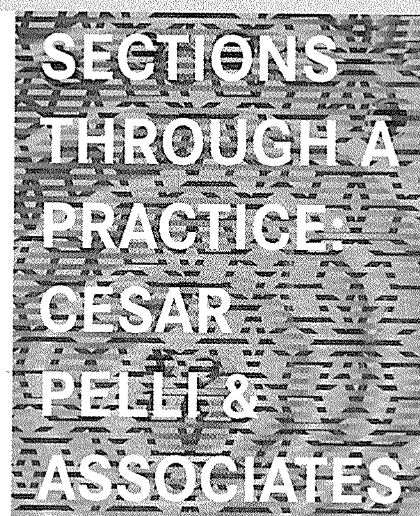
The catalog is enriched by Chip Lord's essay "Automerica," half history of the automobile and half description of the media afterlife of two of Ant Farm's best-known works, "Cadillac Ranch" and "Media Burn." In both cases it is that essential American icon (the Cadillac) which is the subject and materiel of the group's artistic vision. In "Cadillac Ranch" 10 models are half-buried near Route 66. For "Media Burn," a video-camera-equipped Cadillac is sent crashing through a burning pyramid of stacked televisions.

A comprehensive picture of Ant Farm is provided through the insights of the catalog's contributors. In editor Constance Lewallen's introduction, she lays out the group's trajectory from 1968 (with all the cultural baggage that implies) to 1978, when a fire that destroyed the Ant Farm studio effectively ceased all communal endeavors. In this decade-long collaboration Ant Farm appears to be all over the countercultural map—San Francisco to Dallas, performance to video, installations to architecture. In his essay "Sex, Drugs, Rock and Roll, Cars, Dolphins, and Architecture," Michael Sorkin addresses the question of the Ant Farm sensibility and ethos in relation to the times. Casting himself as both *éminence grise* and *enfant terrible* (as only he can), Sorkin positions Ant Farm alternately as a rock group (the Beach Boys to Archigram's Beatles), as comedians (of the Lenny Bruce type), and finally, as iconoclasts (equal parts Bucky Fuller, Norman Bel Geddes, Robert Crumb, and Dostoyevsky). As a critic who has been quite vehement in his rejection of contemporary neo-corporate practices, Sorkin finds in Ant Farm an adequate (though archaic) subject for his aspiration for "a practice motivated by private enthusiasm and public critique." Other contributors make more media-specific observations. Editor Steven Seid, in his essay "Tunneling Through the Wasteland: Ant Farm Video," analyzes the group's video work, placing it in contexts both cultural (Ant Farm's members were raised by television) and technical (the Sony Portapak had just become affordable). Seid focuses particular attention on "The Eternal Frame," an *in situ* reenactment of the Kennedy assassination, with group members acting out the parts of Artist-President, Artist-Jackie, etc. (again the automobile is a key player), and where the event itself is not as important as the media representation. In her essay "Searching for Energy," Caroline Maniaque focuses on the inflatables and Ant Farm's DIY manual, the "Inflatocookbook," where the emphasis was on the facility of such constructions and the possibility of self-actualization (in the sense of both structure and subjects) in this technology that was "radical and nonhierarchical, ephemeral and formless, low-cost and participatory, accessible and low-tech."

Lewallen's extended 2002 interview with key protagonists Lord, Michels, and Curtis Schreier provides us with a deeper context for the work, and as a piece of oral history the interview turns out to be especially valuable because of Michels's unexpected death soon after its recording. These anecdotally rich passages illustrate the minutiae of the projects' details as well as expose misalignments in the group's collective memory. What becomes clear in the interview is that, though the fire would seem the obvious culprit in ending the work of the group, it is merely a coincidental, though dramatic, punctuation of a general dissipation of the group's efforts in the face of an ascendant Post-Modernism. As Michels puts it, "The future became unfashionable."

For an older generation this book will no doubt be cause for nostalgic reverie (or revulsion) as it is unapologetically a period piece in the tone and material of its subject. However, to a younger generation for which 1968 is more theoretical construct than personal history, this material is not merely a reminder of days past but a true discovery. It gives evidence to a trajectory previously unacknowledged in the classic "Top Forty" (under 40) of recent architectural history and offers much for the reconsideration of critical practices in the current "post-critical" milieu. The publication of *Ant Farm: 1968–1978* should be read as an invitation to make the future fashionable (again).

—John McMorrough
McMorrough is a critic at the School of Architecture and member of the architecture "group" studioAPT.



Sections Through a Practice: Cesar Pelli & Associates

Edited by Raul A. Barreneche, Hatje Cantz Publishers, 2004, designed by Bruce Mau Design.

The combination of Cesar Pelli & Associates and Bruce Mau Design does not seem natural at first glance. Mau's collaborations with Frank Gehry and Rem Koolhaas made his reputation as the graphic interpreter of choice for the architect as iconoclast; conversely, Cesar Pelli & Associates' oeuvre of skyscrapers around the world have identified them, seemingly indelibly, with global commerce. However, with the new book "Sections Through a Practice," both Mau and Pelli appear determined to confound expectations.

The form of the architectural monograph is as rigid as that of the sonnet in many ways. Projects are presented one at a time, profusely illustrated with photographs, plans, and elevations, and accompanied by an unemotional accounting of specific challenges met and conquered, leaving no question unanswered. As a result it has become common for book designers, seeking a little drama and a little scale, to propose a series of atmospheric photographs, often full bleed, usually uninterpreted, frequently at the very front of the book. In my experience, publishers will grudgingly permit, say, 16 pages of this kind of thing to "set the mood" before the reader is forced to hunker down for the grim march of project after project.

The fascinating thing about *Sections Through a Practice* is that the grim march never begins. Faced with the challenge of portraying what he calls "the cultural project at the core of the Pelli studio," Mau has rejected the standard approach as "achingly inadequate for such an ambition." Instead of the "guise of objectivity" represented by the typical project-based organization, the reader is presented with a series of largely text-free visual essays. A section called "Skin," for instance, consists of 18 successive pages of tightly cropped window walls; "Ceilings" shows, well, 16 pages of ceilings.

The result (which Mau claims was inspired by everything from the cinematic jump-cut to Futurism to—somewhat mysteriously—"recent developments in the life sciences") is actually quite effective. For instance, in a conventional monograph it would be easy, and unfair, to dismiss CP&A's skyscraper designs for their similarities. Instead, presented with twenty in a row in a section called "Aspiration," one is struck instead by the firm's virtuosity. Likewise, the section "Performance," on theater interiors, transforms through repetition what is usually a not particularly photogenic building type into a visual sequence reminiscent of the photographs by Bernd and Hilla Becher.

Despite, or perhaps because of, this approach, several projects stand out. Most notable is the design for the entrance to the National Museum of Contemporary Art at Osaka, which Joseph Giovannini singles out in his essay as "unique to the field and to the history of the practice." Despite Mau's disavowal of clarity and objectivity, the project's technical presentation in words, images, and diagrams is a superb model of graphic exposition.

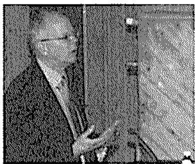
More than anything else, *Sections Through a Practice* represents a passing of the torch from Cesar Pelli to Fred Clarke, Rafael Pelli, and the next generation of talented designers who are taking the firm into the twenty-first century. The first sequence in the book, "Studio," features ever-denser grids of studio photographs by Victoria Sambunaris. Finding the firm's founder in the more than 100 images is a game not unlike finding Waldo. It is just one of the many games this engaging book plays, and with great success.

—Michael Beirut
Beirut is a partner of Pentagram Design in New York.

1. Santiago Calatrava, Turning Torso Apartment and Office Tower, Malmö, Sweden, design 2001, projected completion, 2005.

Spring Lectures

The spring 2004 lecture series brought a wide variety of practitioners and thinkers about architecture from government offices who commission the work, to young architecture practices exploring new technologies.



David Childs ('67)
"Tower Evolutions"
Monday, January 12

On September 11, from my office I watched the buildings come down, and two days later there came a great opportunity to build the city of the future. I didn't like to approach it so quickly, but I do have three conceits: Once the buildings came down and the horrible feeling of tragedy swept over me, I saw for the first time the spaces between the neighborhoods and realized that we must find the way to reconnect what that superblock destroyed; we must find a way to bring the buildings to grade so that they are more accessible, and finally—as I said to developer Larry Silverstein, and this might surprise you—it must be done by multiple architects. It can't be done by just one hand because of the scale of the complex, no matter who designs it. It will be different than it was originally built because it can't be built at one time, but in phases. And that is all the more reason to integrate different designs and expressions to make it the kind of urban experience that New York City is so much about.

I felt that this building should be evolved from an investigation of the infrastructure and technologies as one. If we could create a DNA for a building that grows itself, everything becomes inevitable—like a great author that plays himself.

There was a collaborative structure of the office; my name is not on the door. We are a group of people, and we all come together—Guy Nordenson, Guy Battle, and others—and we all came up with the design.

Daniel Doctoroff
Eero Saarinen Lecture
"Rebuilding the City"
Thursday, January 22

My two current titles are deputy mayor for economic development and rebuilding and founder of NYC2012, the organization competing to bring the Olympic Games to New York City. As the Eero Saarinen lecturer, I am reminded of the design of the St. Louis Arch and the event that it was built to memorialize. Usually change happens gradually, but like with the Louisiana Purchase, occasionally it happens seismically. New York City's history can be split into distinct eras by similarly transformative events, such as the construction of the Erie Canal, the building of the subway system, and the creation of Central Park. In each of these examples a desperate need combined with a powerful vision changed and improved the city in fundamental ways.

9/11 has caused us to challenge our basic assumptions about security, community, and perhaps most importantly about New York's place in the world. The fundamental question we are asking in the wake of 9/11 is, Will New York City affirm its nearly 400-year-old promise to the entire world—that anyone from anywhere with a dream and the desire can make it to the top in New York? If you look all over the city today, the answer to that question is a resounding yes. For the first time in decades New Yorkers are thinking big, with big visions being banked by real private and public investments, in majestic places that will define the New York of the future in transportation, in housing, and open space.

Why now? Because 9/11 has provided the spark to enable us to come together in a way that makes achievable what once was thought impossible. We have the assistance of federal disaster aid, a creative and entrepreneurial private sector, and an Olympics plan that organizes those resources. Whole sections of the city are being claimed for new uses that are more appropriate for the economy of today and tomorrow. Inspired by the history of the development of Park Avenue from a railroad thruway to what it is today, we put forward the proposal for the development of the Hudson Yards based on the projected need for office space over the next 50 years.

Lise Anne Couture ('87)
Davenport visiting professor
"Surface Tension"
Thursday, January 22

In big buildings there is always mediation of multiple scales of skyline, street life, and interiority and exteriority of buildings. We're trying to find a strategy rich enough to encompass all these concerns simultaneously.

One of the things that makes architects such good problem-solvers is that they think things through on various scales. We have the ability to think through that complexity very clearly.

We are interested on the one hand in Dadaism, Surrealism, people working on geodesic domes in the 1960s, tensile and pneumatic buildings—it's pretty broad: Modern architecture.

There are multiple realities, and people experience architecture in different ways. Architects have intentions but don't come with instruction books. The best thing maybe is not to force such specific intentionality but to try to allow for a range of experience.

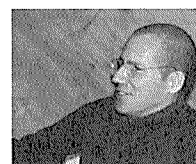
How do we collaborate to make decisions? We have very nonscientific methods. My partner Hani Rashid comes from an artistic background. I'm a counterbalance, so it's a meeting of minds. We tend to let things gestate. When we have a meeting of the minds, we start where we left off in another project, on what inspired us. We overlap, so we tend to cover all the ground. We create a vague sketch that might not look like what will be done. We ring in our team, and they help us develop it further.

Andrea Leers
"Compacting and Weaving"
Monday, January 26

Architecture as an experienced material phenomenon is at the heart of our design explorations. Its ability to engage human senses and spirit has always been the measure of its success in our eyes. From the beginning our work has been intentionally public in nature and attitude, often embedded in the urban fabric and infrastructure and dedicated to an investigation of technology and craft. The titles of exhibitions and lectures on our work of the past decade—"Spirit and Making" and "Light and Measure"—attest to the continuing importance of these priorities. Our approach to design is also indebted to the composite and hybrid condition of building today.

In particular, we have found that two kinds of architectural operations help us respond to the demands of complex conditions: compacting and weaving. Compacting is an effective way of responding to the pressures of the urban fabric, of enclosing the greatest volume within the minimum perimeter. With a dense, solid form the creation of multiple spaces is a subtractive rather than additive process. Compacting creates a reciprocal relationship with the urban or natural landscape, reserving and making visible and useful surrounding open space. The resulting form has a high degree of legibility, clarity of profile, and strong identity.

In an era when the ephemerality and uncertainty of the modern condition seem inevitably to lead toward architecture of fragmentation and formlessness, the concepts of compacting and weaving have a special appeal for us. They are means to negotiate the ground between instability and what Rafael Moneo poetically describes as "the idea of lasting." They are tools we find useful in establishing a meaningful and moving material presence for architecture—one that can support delight, comfort, and surprise in everyday human experience.



Michael Rock
"We Used to___, Now We___"
Thursday, January 28

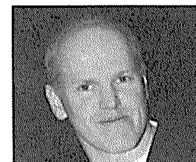
Our ad-hoc ideology presents a parallax. I flippantly first named the lecture "Methodology and Reconstructivism." Then I changed it to "Recombinism" and thought about it as gene-splicing and stripping down an element. I thought that, despite the subject, it is the real content of our work. And then I proposed this title; and I like the way it invites graffiti.

Our story is not one of clarity but of collaboration—of overlap, blur, and inexplicable things. It is in no way a singular effort, but a collaborative superimposition.

We love beauty as much as anyone, but that doesn't come so easily—we have never been about that. For us, beauty has never been a goal but a by-product. And we are the lucky ones if we happen upon it.

We started off with print and books, and then connected with environmental work, which began with *Any* magazine. It was cheap and seen by hardly anybody, so it gave us a forum to practice design in a free way. We produced this quickly every two months, and it was like a printed sketchbook that would change.

The IIT student center, working with architect Rem Koolhaas, moved us away from print. Everything about the project is the section. It is like a Wal-Mart box with long movable walls. We started out making a covering for the walls to form a space with the idea of the neo-Gothic.

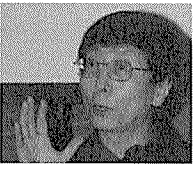


Mark Goulthorpe
"On Variance"
Monday, February 9

The Pallas House [Kuala Lumpur, Malaysia] attempted to capture an energetics in material form. The design then developed as an attempt to take to "architectural" scale the experimental research of Objectile [Cache/Beaucé] in their development of software which permits surfaces and forms to be generated mathematically in formats that are suitable for direct manufacture by CNC (numeric command machining). But our interest lies much more in the implied drift of the design process into calculus-imagining and the release of the open-ended generative potential implicit in such a working method.

The Aegis project is simple in its conception; one might even say that it is nothing or that it highlights the nothing—the everyday events which occur in the theater around it. It is a simple surface, metallic and faceted—just one of the walls of the prow which penetrates from exterior to interior as a gently curving surface. Frequently the surface is inert, just a shimmering backdrop to events. It is effectively a surface of potential, carrying a latent charge that may suddenly be released.

In interrogating the potential impact of digital technology on architecture, I am concerned to attempt more than a description of technical efficiency, which would reduce "technology" to a fruitless instrumentality. I prefer to speculate on the implicit restructuring of cognition, and hence desire, released in the interstices of such transformation. I'm continually fascinated by moments of cultural birthing, where an event or act is unassimilable as such, yet which palpably "works," albeit via an as yet inexplicable receptive mechanism.



Taining Chen
"Start From the Time, the Place, and From Myself: Architectural Thoughts and Works"
Thursday, February 12

The presence of contemporary Western buildings in China peaked when certain major commissions were awarded to western architects, namely the four new buildings in the capital City of Beijing: the national opera house by Paul Andreu, the Central Chinese television building by Rem Koolhaas, the National Stadium by Herzog and De Meuron and the Aquatic Cube by an Australian firm in association with Chinese architects. These buildings are known as the four monsters of Beijing, and while they cause great intellectual debate in architectural circles, they will no doubt accelerate the construction of Western buildings in China... What is evident is that their very popularity reflects an interest in China's modernization. But, there is a misunderstanding between modernization and westernization. People treat trans-cultural development as popular global fashion, and this erroneous reading has had negative effects on the development of contemporary Chinese architecture. This Western style trend has spurred the production of cheap Western imitations, so that a sameness has surfaced in Chinese urban forms. Why is there a lack of effort to stop these influences and to create a new architecture that better acknowledges China's long history and cultural traditions?

The Hangzhou Holiday Inn is a four-star hotel with business and convention facilities. This state-of-the-art facility is clad in glass and aluminum panels. We are not interested in repeating commercial architecture from the West. While the building features a unique exterior, it also has traditional details that give it a Chinese flavor including a sloped roof and traditional railings.

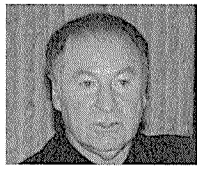
Julie Eizenberg
Bishop visiting professor
"parenthesis"
Monday, February 15

Here is a challenge from my partner Hank Koning: Do a construction document faster on a machine than he can do it by hand. Our point is that we cannot let software run us. I am not an anti-digital person; I think that every means of communication is valuable. But I do believe that, today, architects accept norms that do not actually facilitate the creation of architecture effectively, efficiently, or joyously.

Our office is currently working on a 100,000-square-foot school in Santa Monica for a charismatic educator who believes strongly in the creative arts. When you design schools, you discover that kids see things. They see the shadows that different structures make and are interested in the way that trusses work. As architects, we deal with history. What is old? What is new? What is pop culture? What is architecture culture? How can architects be in both worlds at once, legitimately and without being embarrassed?

In our design for the Pittsburgh Children's Museum, we linked an existing historic post office to an existing historic planetarium. Our plan hinged on the idea that both the past (historic) and the future had to be given importance. Ultimately, we collaborated with artist Ned Kahn, who works often with water, wind, and fire, to design a lit glass box wrapped in a pixilated surface of translucent panels that flutter in the wind. When the wind blows over the panels, their movement simulates water patterns.

John Baldessari is my favorite artist because he sets up situations where you read one object against something else. What "parenthesis" is for us, then, is moving between the architectural milieu and the pop culture milieu while trying to understand how each one modifies the other.



Stanley Saitowitz
"Expanded Architecture"
Monday, February 23

After 100 years of Modernism, architecture has reached a fork: One path leads to form and meaning, the other to space and experience.

Form and meaning follow from the Guggenheim's vortex, from Ronchamp's prayer, Aalto's scapes, Utzon's sails, and Saarinen's wings, creating the road traveled by many architects working today. With the aid of computers, unprecedented arrays of shapes and configurations proliferate.

In *Complexity and Contradiction,* Venturi began the critique of Modernism that produced the liberty for this work. He shifted architecture's desire from space to meaning and encouraged personal style and individualism as values. Using the history of Mannerism and the Baroque, he argued against the purism and uniformity of Modern architecture, calling for nonconformity, ambiguity, contradiction, and interest in disturbance, counterlogic, and restlessness. He proposed a role for architecture that was provocative, challenging, and disruptive.

On the other hand is the road first pointed to by Wright's translucent Japanese dissolutions, by the measured air of the Barcelona Pavilion, by the floating frame of Villa Savoye, by the unfolding math of Terragni, by the world of de-objectifying of projects sublime and empty, of worlds serene and silent.

I want to make buildings as ephemeral as pixels, as delicate as plasma, as discreet as air.

Space: I am interested in space, more than meaning, in the architecture of movement and flux, of time and event, rather than object and monument. I am interested in the emptiness that material constructs. I am interested in the invisible.

Instrumentality: I am interested in buildings as apparatus rather than object, as instrument rather than monument. I think of architecture as support for human events, more like a camera than a photograph, more like a telephone than a conversation.

Materiality: I think *less* about architecture as art and visual than as cooking and haptic. I make buildings by the gathering and assembly of ingredients: The plan is the recipe.

Ed Feiner
Gordon H. Smith Lecture
"Public Architecture: A Tradition Is Reborn"
Thursday, February 26

It is as important to have an iconic site as it is to have an iconic building. In Richmond, Virginia, the GSA site has to be in line with the state capitol, which was more important than the federal courthouse a couple of blocks down. We are looking for a symbolic location within a program.

The main thing is that we can't be a leader in the development community unless we have a good product.

What was nice was that with a good program and good intention we could actually demonstrate good design, give awards, and get recognized, with the Excellence in Design program. It raised the profile of government-sponsored architecture beginning in 1990.

The U.S. Mission by Gwathmey Siegel will be built to the highest level of security of any of our buildings. The windows get larger at the top, which is directly correlated to the simulation of the impact of explosives on the street.

Security is the biggest threat to architecture, and the Excellence Program is suffering already because the State Department has to have control of how the buildings are built.

Government is always accused of being five or 10 years behind, but sometimes we get so far behind that we are actually ahead. Regarding security, we started in 1995 in Oklahoma City to look at how to make the security enhancements transparent and used a lot of glass. We had already been working on security before 9/11 so we are converting it into another amenity.

Alessandra Ponte
Timothy Egan Lenahan Memorial Lecture
"Archives of the Planet: Type, Photography, and Memory in French Human Geography"
Monday, March 22

Albert Kahn, a Jewish banker of Asian origin, developed a project with the philosopher Henri Bergson, his friend and mentor. It involved compiling various inventories of images of the Earth's surface, inhabited and administered by man, as it presented itself at the beginning of the twentieth century. Photographs and cinema reels would fix, "once and forever," aspects of human activities whose "fatal disappearance was no more than a question of time." This project started at the turn of the century and continued, under the direction of the human geographer Jean Brunhes, until the beginning of World War II.

The archive of photographs and films still exists in Paris, forming a spectacular collection that is sadly relatively unknown. In the climate of the "rediscovery" of Bergson and his notion of time and memory, instigated by Deleuze, Kahn's ambitious program represents an intriguing possibility for investigation. Although a utopian humanistic project, it also represents an example of the "scientific" construction of the colonial gaze.

Thus the Archive of the Planet, as they called it, was a big project about memory, of what is condemned to disappear, and issues of diversity and globalization—and you can see the connection of what memory is in Modernist thought.

Human geographers developed an identity of different regions, the environment, and its relationship to human beings. Human beings leave an imprint and transform an environment. Even the technique of development leaves traces. Continuously changing, it is a process, movement, environment, mode of life, habit, and mentality, so they are analyzing the habitation and the work of man and what is imparted to the landscape. It is a technical gesture of the human body transforming the environment.

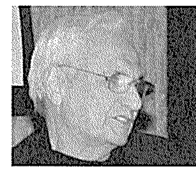
Daniel Solomon
"Cloth From Threads"
Monday, March 29, 2004

Curiously, sometime after the Modernists became the *new* establishment, they began to beat a steady retreat from the ground they won in the 1930s.

Avant-gardism became a totally solipsistic enterprise, the fashion of fashion itself, a succession of empty formalisms as vapid as they are rapid. In the architectural press these days it is dance craze after dance craze: the shards, then the doughy lumps, then the blobs, now the thunderbolts. In this month's magazines you can see that yet another leading architect has learned to do the thunderbolt.

For me and for many others, a great Yalie, my Berkeley teaching colleague, historian Spiro Kostof, played a big part in New Urbanism. Kostof broke architectural history out of the confines of art history and exclusive emphasis on the formal analysis of great works. He brought architectural history into social history and the story of the city. The city in all its messy complexity—its economics, its politics, and its culture—was for Kostof the stage on which the drama of architecture is performed.

When we wrote the charter for the New Urbanism nine years ago, we imagined a coalition of overwhelming force that would include the greenies, the foodies, the fitness junkies, and very good architects who made places that were glorious to be in. This coalition would create a new canon of design based on urbanism, environmentalism, good food, and exercise that would make the aesthetics of disconnection and hermeticism seem as ridiculous as Le Corbusier and his contemporaries thought the spiked Prussian helmets and Grand Admiral von Tirpirtz's whiskers were.



Frank O. Gehry
Kahn visiting professor
"Current Work"
Thursday, April 1

Why did I get picked for April Fools day? My first building here at Yale was for a psychiatric clinic—stuff to think about, right? I decided that I should think about this lecture as a talk to my students—they're all in the front row—and that I would talk about my early beginnings.

Paul Rudolph and Louis Kahn influenced me. There is a metal-plating company on Santa Monica Boulevard whose workings intrigued me, the inner workings of it. Clearly I got interested in Kahn. There are two boxes. It was for a graphic designer. This was the first building I did that got published. Esther McCoy hated the building. She thought I was a wayward child.

I was interested in a changeable environment. And the towers each had a slide projection; they projected fashion images along a 100-foot-long wall. And I was very much into the idea of flexibility, changeability, and all that stuff that architects got into. I went back a year later, and the building hadn't changed. So I called and asked the owner why they hadn't changed it, and he said, "I don't know." I asked, "Can I go to a staff meeting and hear about it?" There, each person got up and presented their budget, and the guy who sets up the merchandise had a budget of $400 a month, which he asked to go up to $600 a month, and they said no. I raised my hand and said, "Is that why you never changed it?" And he cried. He said that I could have fun here, but there is no budget. And I find that to be true, even for concert halls.

I got into the cardboard stuff through the fixture people. It was die-cut. A chair like that in 1972 was made for $7 in a box and delivered, and the stores marked it up five times, so it would sell for $32. Now they sell for $5,000. You could make these in your shop—instant gratification. So I would make them and bring them to parties instead of a bottle of wine.

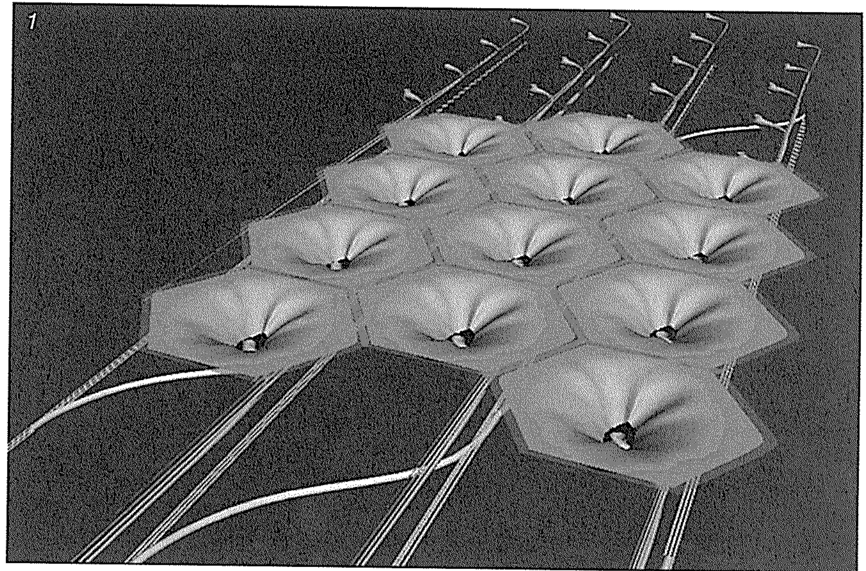
Zaha Hadid
Saarinen visiting professor
"Current Work"
Monday, April 5, 2004

Winning the Pritzker Prize has been exciting but also humbling. I have never made a big thing about the gender issue, but I think that it has moved many people—and I do believe that it is critical that the younger generation of female architects know that they can break through the glass ceiling. Despite the hard work and the prejudice, it is possible to make practicing architecture more fun and less of a struggle. We have to balance sheer fun and pain.

Our design for the Olympic Village in New York City grows from a Modernist reading of transparency in parkland. The towers connect to the ground at landing points, or dips, that create multiple ground conditions. At grade the ground is used for sports facilities. Below, the dips maximize outdoor surfaces and make indoor areas to be used for cafés and restaurants. The result is a streetscape with a soft geometry. Multiple transparencies connect the site and the water while maximizing views toward Manhattan.

The Guggenheim Museum in Taichung is part of a master plan that includes the museum, an opera house, and the city hall. The site is like a cross with two axes, one cultural and one political. By pulling and compressing adjacencies between the site's major elements, we created a field that could be a park or a built landscape. Some of the museum's parts are kinetic, so the building becomes a piece of machinery moving in ways that are visible on the inside and the outside. The galleries move out like a pavilion into the park, and the museum's tail becomes a theater that connects to the landscape and then to the opera house.

Advanced Studios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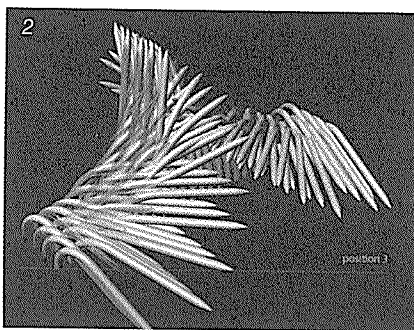
The spring advanced studios challenged students to explore new forms and technologies and invigorated programs with new ideas.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Zaha Hadid with Patrik Schumacher and Markus Dochantschi

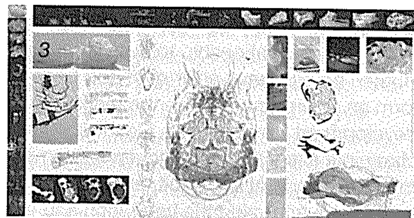
Zaha Hadid's Biomimetic Architecture studio explored organic sources for the design of a cluster of villas that Soho China is developing in a valley alongside the Great Wall of China. Students designed systems to be tested for the houses inspired by the conceptual framework, formal qualities, and underlying structures of animal and vegetable forms.

After the students traveled to the site in China and met with the developers, their projects—based on organic forms, from squids, turtles, flagella, and crabs to leaves and grasses—produced intriguing designs as they explored how to make them into architecture. For the jury comprising Lise Anne Couture ('86), Charles Jencks, Jeffrey Kipnis, Sulan Kolatan, Greg Lynn, Jesse Reiser, Markus Schulte, and the developer Zhang Xin, the students presented new design concepts not based on any one typology or tectonic principle.

By researching organic patterns and molecular structures the students got a lesson in biology; then in pairs they investigated how to transform one of the structures into a house and tested technological and cultural conditions of today. Daewha Kang and Talmadge Smith chose the flagella, because each one has the same structure but not the same shape. The checkerboard-skin structure evolved into an envelop around a linear form and developed cables to tighten a self-supporting system, creating a cantilever off the structural core to adjust to the program and become an undulating membrane. Schulte commented, "The beauty is that they have found a system that can change volume and obviously shape. There is the flow of form and the flow of forces." The tripartite structure of squids inspired Leejung Hong and Pu Chen's development of a tripartite building—interior, exterior, and landscape—which Lynn saw as a way to break down structure, skin and materiality. Kristen Johnson and Brett Spearman's troglodyte house developed into a kinetic shell system incorporating the program for the interior in a more specific way.

Others used vegetation such as the cilia, or hairlike grasses, that Liat Muller and Abir Ahmad made into an elastic structural system. Noting how wind would change the grass shape in a mass, they incorporated the cilia into a fluctuating roof system that opens and then closes in the rain as it absorbs water. Kipnis exclaimed, "This thing is so beautiful that you don't need to justify it. You don't need to pass a test when you have nailed it."

Jencks was thrilled with the premise of the biological metaphor for the studio, but wanted to see real biomimicry, not just biomimesis, and asked, How do you take it beyond? Kolatan felt that "it is compelling to ask architectural questions with a biological logic, because it allows you to look at conventional architectural solutions in a completely different way. That is where the invention happens."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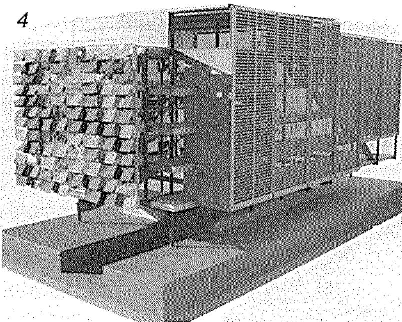
Frank Gehry

Frank Gehry, Kahn visiting professor, with Mark Gage ('02) asked students to design a multi-use concert hall, proposing three different sites in Lisbon, Portugal. Issues of democratic space and traditional form versus new configurations resulted in a diverse array of projects that broke away from the shoebox concert-hall form to stimulate ideas about the relationship between audience and performers and to encourage new conceptual frameworks for concert music.

Students traveled to Lisbon and visited Gehry's recently completed Disney Concert Hall in Los Angeles prior to midterm. During the term, Yasui Toyota provided advice about acoustics. At final review they offered proposals for expansive concert halls with numerous models at every scale, for the jury of architects Leon Krier, William Rawn, Jaquelin Robertson ('61), Moshe Safdie, Stanley Tigerman ('60), French architectural critic François Chaslin, musician Lisa McCormick, and conductor Tom Morris.

The experience of listening to and appreciating music in a collective was the core focus of the studio as the students struggled to fit the programmatic requirements of seating, sight lines, acoustics, public spaces, green rooms, and musician spaces within their design concepts of faceted, angular, curvilinear, and organic designs. Patrick Hyland worked on the best seating arrangement to heighten the total experience by experimenting with ways to integrate the musical experience and views of the city. Gregory Sobotka selected the industrial site and elaborated on the idea of democracy in Scharoun's Berlin Philharmonic Hall and the quality of light in the new Disney Hall, intertwining public and private space. Robertson loved the idea of trying to re-imagine the concert hall but asked, "How can you challenge it? Traditional music calls for a normative space."

Others focused on the sequence of public spaces, as well as the movement of sound. In Janny Kim's project on the park site, the hall becomes another layer of topography that unfolds with ramps merging into park pathways. Sarah David's organic form explodes with petal-inspired walls in a translucent fiber material that continue the landscape to the roof. Safdie was excited by the project and wanted to go to the next step to make it buildable. Katherine Davies, sculpting her models in plaster, designed curvilinear pods for the waterfront site, elongating the street wall in a procession to the hall at the end; several entrances would lead the audience inside, and public activities could be housed in separate spaces. Noting the grottolike structure where the walls and the ceiling become one, Tigerman said that her "interest is still in animating it even when people aren't really there. I think there is a certain consistency all the way through with that kind of thinking. It begins with a sea urchin, but then ends as an urban strategy." Overall, Tigerman noted that projects were each an artful response to a unique circumstance and the level of the innovation was high. Bill Rawn was impressed especially by the interiors: "How often do you get to see that level of detail of the interiors of the halls so that you can have the kind of conversations we had, and really test some of your ideas?"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Julie Eizenberg

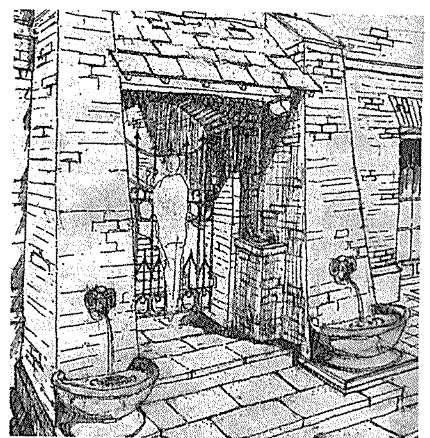
Julie Eizenberg, Bishop visiting professor, and Mimi Hoang led a studio proposing a new media laboratory on the waterfront in Helsinki, Finland, modeled on the MIT Media Lab, now in the planning stages. The issues of how we live with machines and how culture appropriates science underpinned the studio's explorations.

Students visited the Media Lab and Frank Gehry's new Stata Center at MIT, and then traveled to Helsinki to visit their site and fabrication centers prior to grappling with the specifics of the design problem. At the presentation of their projects to a final jury comprised of Aaron Betsky ('83), Keller Easterling, Grant Marani, and William Mitchell (MED '70), students investigated a range of options that incorporated the MIT Media Lab's collegial, hands-on work style and its need for flexible research settings. Conceptual starting points included interlocking circulation spirals, Kahn-like spatial overlaps, and exuberant interior landscapes. Requirements for 1/8-inch scale models pushed students to develop clearly articulated intentions, incorporating specific structure and skin into their design proposals.

Transparency and flexibility were organizing principles behind the project of Sang Wan Seo, whose fluid, museum-quality workspace was adapted to the needs of project leaders and researchers, responding to adjacent laboratory space with a transparent street-level façade exposing the work inside the building. Mitchell could "imagine this being a tremendously exciting place to work that reinforces the culture of cross-connections, inventiveness, and fluidity." Betsky felt that "there could be something that acted like a plug around which you have to move that is also clearly the place where the juice comes from—the power, the energy."

The studio offered students an opportunity to explore building systems in depth. Matt Hutchinson and Brandon Pace collaborated on a design that focused on fabrication and assembly, which led them to propose appropriating space in an adjacent building where the components of the new building could be assembled. They fabricated an elegant shell, core, and structural frame around a ground-floor lab and, gantry, suggesting that off-site assemblage would allow the construction of only the amount of space needed at a specific time.

Other projects explored connection points between the laboratories and the common spaces, as in Zhigang Han's bar-shaped spaces that became bridges with light-filled edges. Youngsun Ko inserted public space in a ribbon around the building that climbed up in section and read as a void in the building. She saw technology as a product of culture, and the diagram of the city of Helsinki influenced the project. In general Mitchell remarked that the "issues about connecting various functions from office to laboratory often confounded the traditional sense of spaces. The boundary conditions enliven the space so that impurities get introduced. … It is a kind of liquid nitrogen—and there are opportunities for design there."



Leon Krier

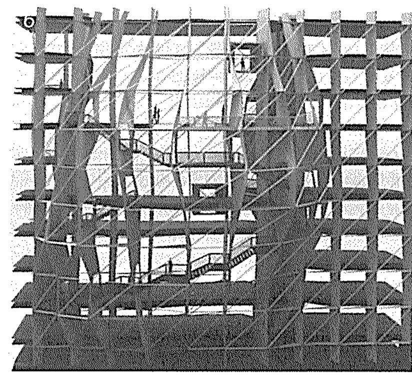
Davenport visiting professor Leon Krier with Jim Tinson ('94) structured their studio, the New Yale Arts Forum, around Krier's idea that the corner of York and Chapel streets on the Yale campus suffer from a lack of urban place and need to be completely re-organized and re-imagined as an urban forum following a master plan that Krier prepared.

Leon Krier's New Yale Arts Forum included an island of buildings with services off a perimeter road and new underground parking. In this context, Krier then asked the students to design new buildings that were limited in their height and in a specific footprint replacing the Modernist buildings by Kahn and Rudolph, while at the same time retaining a few key traditional structures. At midterm the students completed lexicographical studies of American—and especially Yale's—collegiate architecture, analyzing its compositional tricks and traditional building technologies as they prepared a rigorous catalog of architectural elements and a detailed "analytique" composition drawing,

illustrated a representative example.

At the final review the studies in historical grammar and syntax and their resulting completed building were presented to the jury—Kent Bloomer, French architectural critic François Chaslin, Frank Gehry, author James Hillman, Charles Jencks, Robert Orr ('73), Jaquelin Robertson ('61), and Stanley Tigerman ('60)—who were impressed with the intricacy of both computer and hand drawings and with the mastery of traditional languages. Clint Smith redesigned the Gallery of Fine Art (Egerton Swartwout, 1929) in what Chaslin saw as an innovative play with splendid materials, noting, "You are taking the canons of architecture and distorting them." Cynthia Myntii, in designing a commercial and residential building modeled on Connecticut Hall, looked at the relationship between void and solid where the street challenged the position of the building, so that there were two fronts.

Lois Donovan densified the area using Davenport College as the model for a mixed-use project. Robert Orr responded with interest: "The experience of the building is so rich; this is a pregnant moment in the history of the city." Jencks took on a Venturi-esque stance, noting, "If you do historical work you have to juxtapose reality. You need contrast. ... Venturi would have a war between the realism of the glazing on the computer and the other of hand-drawn work. ... There is an irony." Gehry remarked that he would take the cue from the texture of the corner: "I am always looking at the between space. All of this is exciting. It is possible to enrich that and take the heat off the individual buildings." In general, James Hillman appreciated the diversity and eclectic group of people. "It is about urbanism, and we had an energy distilled in this about urbanism and architecture," he said. And Chaslin was amazed at what he called the most contextual studio he had ever seen. "The students are actually considering where the buildings are in context."



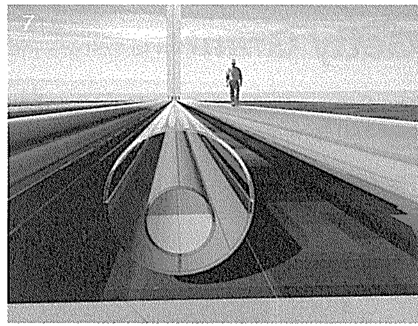
Gregg Pasquarelli

Gregg Pasquarelli, the first-to-be-appointed Louis I. Kahn assistant visiting professor, led a studio based on a program given by urban planner Jerold Kayden to five East Coast architecture schools which focused on ways to increase public space exchanged in zoning bonuses in New York City's regulations for Privately Owned Public Spaces (POPS). Using sites in Lower Manhattan, the students employed concepts of "versioning"—the use of multiple disciplines and digital technology to create a vertically integrated architectural product.

As Kayden emphasized, this project was a way to remediate the failure of 1960s public spaces and the zoning bonus. Students learned dynamic performative modeling to shape a design strategy with digital fabrication and assembly. They researched zoning regulations, building types, potential for public space, and received an engineer's advice to guide them at key points. The strategy embodied a blending of program, structure, and skin into a fluid thickness that would then respond to the program criteria for their self-selected sites. Students presented their concepts in impressive large-scale models to a final jury consisting of Wanda Dye, Julie Eizenberg, Douglas Gauthier, Monica Ponce de Leon, engineer Craig Schwitter, Bill Sharples, and Jerold Kayden.

Each student transformed an existing building by increasing its public space through carving out surfaces and basements, creating pockets in plaza surfaces, threading through cores, or designing habitable performative double skins. The schemes employed digital fabrication techniques using the school's state-of-the-art CNC machines to develop new porosity within the dense business district. Ezra Groskin and Damian Zunino's Hyper POPS project addressed how downtown's scattered 5.3 million square feet of dysfunctional bonus space could be combined. They proposed to assemble POPS at a continuous above-grade level along Broadway for a mixed-use space facilitated through a new zoning amendment requiring that connections be built from buildings to the sites. A performative folded surface with a baseball field over Trinity Cemetery and a swimming pool carved through the church and the U.S. Realty Building impressed Schwitter with its ingenuity. Eizenberg thought it was "gorgeous" and similar to bridges in Minneapolis, however, Dean Stern thought that the Broadway component was perverse, reversing history to a time when elevated railroads darkened city streets.

Other new zoning concepts influenced Erin Carraher and Stephen Van Dyck's introduction of environmentally sustainable volumes into new, tall buildings through public spaces by removing the 20% bonus limit. In a skeletal structural system for utilities and services they combined public space in a continuous vertical tube, with a second tube separating the private space from public access. Other students dug underground. Ken Gowland and Esin Yurekli discovered that underground space is not counted in the FAR and developed a through street to insert a Big Box store with a tensilated steel structural surface that would become a POPS bridge. In the closing, the jury debated how appropriate these innovative concepts for public space and urban design actually were.



Keller Easterling

In her studio, El Ejido, Easterling offered the students a way to analyze the integration of new technologies and cross-disciplinary programs using as a model the recent development in the Almerian peninsula in southern Spain, where 177 square miles of plastic greenhouses cover the land for agriculture. Beginning with the idea of a detail that would expand over a site similar to the greenhouses and solar farms in Spain, students developed three scenarios relating to issues of piracy, taking ideas from one discipline to another, and evolving a new interactivity between buildings and landscapes.

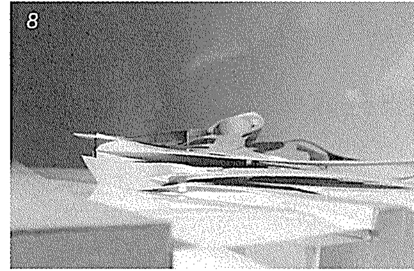
After a trip to Spain the students designed a detail that would propagate a building's envelope using new technologies that are recognized in a political framework. To a jury of Mark Goulthorpe, Laurie Hawkinson, Catherine Ingraham, Keith Krumweide, Laura Kurgan, Detlef Mertins, Emmanuel Petit, and Mark Wamble, the students presented hybrid propositions that ranged from shipping, tourism, solar power, trash disposal, networked organizations, and labor that related to global infrastructure issues.

Christopher Yost developed technologies that in their flexibility could generate electricity or purify water. He proposed a modular greenhouse that covers the deck of a ship and scenarios that used similar technology to plug into a house or a parking lot. Petit likened the project to the way an engineer would work out the problem with an inventive solution. Ingraham compared the detail to Bernard Cache's material use: "It is just beyond the horizon of what exists and has a fantastical air but is linked to reality." Mertins was intrigued by the relationship of glass as a material to nature.

Brian Campa invented a wind generator dispersed over fields, and Michael Kokora proposed a plastic double-membrane tube that would desalinate water as it was extended from Somalia to Cairo, as a kind of second Nile River. From a water pipe it could transform into both solar power and a hydroelectric generator that would purify water for microchip processing. Jurors questioned the impact on the ecosystem; Goulthrope considered the pipe snaking through the landscape to be quite aggressive.

Many projects were based on shipping, using floating platforms or boats combined with tourist activities and piracy. Derek Hoeferlin's project, a ship with multiple functions, would travel through the Straight of Gibraltar and the Gulf of Mexico on a floating platform of waste containers, from which tourists would watch bird migrations. Linking "chokepoint" areas at sea, tourism, festivals, and waste management would be integrated in one space. Peter Arbour's project for migrant workers on immigrant ships combines smuggling, offshore casinos, and arms transport and creates a new combination of uses at sea.

Justin Kwok and Patrick Giannini designed a networked system for mobile production centers, stitching obscure events together in a "flash caravanserai." They exploited what already exists, operating out of various "collocation hotels." The jury noted that the students were really serving as brokers more than architects. The role of technology and infrastructure in places that don't have architecture at all poised questions for discussion beyond the studio.



Diana Balmori and Lise Anne Couture

For Diana Balmori and Lise Anne Couture ('86), students designed a contemporary art museum at the site of the Fondation Pinault on the Ile Seguin, an island in the Seine that was the former Renault factory. The studio's theme—to devise ways to transcend the dividing line between architecture, landscape, and site—crossed discipline boundaries. The students were challenged to find a place for art as they explored a multiscaled continuum, extending from the building's interior to the cityscape.

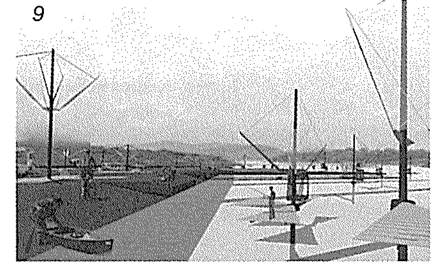
After a trip to Paris, the students investigated the relationship between architecture and landscape, changing the perception of landscape while experimenting with a new formal vocabulary. The jury of Diana Agrest, Julie Bargman, Aaron Betsky ('83), Julie Eizenberg, Hank Koning, Joel Sanders, and Brian Tolle feasted on projects that were ribbonlike or formed in banded striations; some mimicked objects, such as the lamination of running shoes, or imitated nature, as in the fluidity of water.

In the quest to engage the program within the whole, Matthew Jogan used curvilinear shapes following the transportation infrastructure to provide opportunities for events in the separations. He analyzed the holistic concepts of everyday objects such as shoes and tires and designed a Java-based computer program to generate forms. Betsky described the structure as a beautiful object in which resilience was adapted and resolved to smooth out transitions, celebrating art and space as they weaved together.

Ribbon schemes were conducive to the landscape/architecture theme as Chris Riordan focused on the physical ramifications of fissure by cutting into the street, and thus the museum. J.C. Nelson worked two systems against each other placing the museum in the slippage space so that the strands split apart the spaces; this resulted in a new way to circulate—moving back and forth, rather than linearly. Koning would have liked the ground plane to be cut into more deeply; the highway then would weave down into the space with transition spots so that "meatballs would be woven into the spaghetti."

Some projects were more about knots and ground, struggling with how to keep an open system within the studio's premise. Gretchen Stoecker highlighted areas of density gradients that feathered out into tubes. The tensions between them deformed spaces from an extrusion into a shifting of their boundaries. She placed the voids at access points to the island, with dense programs around them spreading out to grounds that became more elastic.

While discussing Oliver Pelle's scheme, jurors questioned why students didn't make more of the island form and its boundaries. Marcus Carter emphasized the river to design a more fluid site, which Koning thought created dynamic space but complicated one's ability to look at the art. Weaving the landscape with public and private spaces, remarked Tolle, "is not exclusive to the realm of museums; spaces can provoke site-specific iterations so that museums can be destinations, not just places to see art."



Joel Sanders

In his Niche Hotels for a "Glocal" World studio, Joel Sanders asked students to analyze the impact of a new trend of boutique hotels on the hotel industry as a whole. After investigating the nature of niche markets and so-called glocal branding, as well as the impact of ecotourism, students designed a new hotel in Beacon, New York.

Precedent research from high-end spas to motels was undertaken by student's first hand on their visit to Las Vegas and Palm Springs. The first half of the term was devoted to research; the students then undertook their site-specific projects on the Hudson River where an eco-resort by Patricia Patkau ('78) is now in the planning stages. While contemporary design, new technologies, and tectonics permeated the studio, ecology was a main issue as students planned their hotels, combing spas with arts- and nature-based themes. The challenge became how to incorporate the hotel program of room counts, services, circulation, fire and building codes, restaurants, and recreation spaces while experimenting with issues of merging or separating programs and private and public spaces, as well as this specific site. The final jury consisted of Sunil Bald, Diana Balmori, Lise Anne Couture, Peggy Deamer, Alexander Garvin, Keith Krumweide, Ed Mitchell, Nader Tehrani, and Karen Van Lengen.

Some students blurred landscape and architecture, others combined walls and floors to create womblike spaces, but most created gestures to the river and found ways to frame the dramatic vistas. Inspired by artist colonies, Tracey Yu proposed a writer's colony but with an element of public intrusion, in which permeable façades allow visitors to see the artists. When Garvin noted that the artists might want solitude, Yu emphasized that there would be opportunity for interaction, but a separate circulation sequence would assure privacy. Aniket Shahane's "Boatel Beacon" included facilities for fishermen during striped-bass season that would allow them to plug into infrastructure systems on pylon structures with canopies; these structures would provide water and electrical conduits, or the fishermen could rough it in a sleeping-bag kit-of-parts that fascinated Krumweide in both its ability to be transient as well as specific to a local place. Diala Hanna organized an ecologically oriented program around an artificial wetland that cleans run-off water from the local towns and demystifies the water-purification process for visitors, putting it on display as it circulates through the hotel façade and drains out into ponds in a new public park above the train station. Diana Balmori appreciated the connection to land and water, which made the project site-specific.

Thesis Studio

Christopher Marcinkoski and Andrew Moddrell completed a thesis, under the advisement of faculty members Keller Easterling and Edward Mitchell, which explores the production of totalized urban environments within the envelopes of individual typological structures. The research examines airports, NASCAR stadiums, mega-churches, truck stops, amusement parks, and outlet malls. The research presupposes the production of these totalized urban environments as indicators of broader trends within contemporary American urbanism. The accumulation of multiple combinations within a single structure or enclave moves toward a hermetically sealed, autonomous urban experience.

1. and 2. Liat Muller and Abir Ahmad, Project for Zaha Hadid Studio, 2004
3. Katherine Davies, Project for Frank Gehry Studio, 2004
4. Matt Hutchinson and Brandon Pace, Project for Julie Eizenberg Studio, 2004
5. Lois Donovan, Project for Leon Krier Studio, 2004
6. Erin Carraher and Stephen Van Dyck, Project for Gregg Pasquarelli Studio, 2004
7. Christopher Yost, Project for Keller Easterling Studio, 2004
8. Gretchen Stoecker, Project for Diana Balmori & Lise Anne Couture Studio, 2004
9. Aniket Shahane, Project for Joel Sanders Studio, 2004

Academic News

3

Building Where No Building Is Wanted

The spring 2004 Yale College Senior Studio designed an ecotourism hotel for Mount Putucusi after an exciting visit to Peru.

Machu Picchu is Peru's greatest national treasure. Though Machu Picchu's iconic image is used to promote everything from tourism to cell phones, it is understood to be a fragile "sanctuary preserve," as it is now called by the park service. The very idea of placing an ecotourism hotel on Mount Putucusi, the adjacent peak, seems anything but sensitive to this environment. Yet the Machu Picchu 2004 Completion International Competition called for exactly this. Yale College's senior spring-term studio took on the challenge, and by visiting the site was able to address the competition's underlying goals.

Mount Putucusi is a sheer granite pinnacle rising 2,000 feet above the raging Urubamba River, which separates it from Machu Picchu. Putucusi immediately rejects all conventional notions of buildings being "sited" upon its surfaces. Horizontal space is virtually nonexistent here, and any intervention must be carefully considered to avoid enormous damage to the fragile topography below. Thus, to create architecture specific to this site, the students began with a study of the landscape and the systems that might support human occupation.

While researching sustainable-energy technologies, the students sought to locate spatial and formal opportunities within them. Could a slight alteration of the system's components create a resonant experience in relation to the landscape and the human occupation it supports? Student Tom Kalvik manipulated a "fog curtain" that extracts moisture from passing clouds, making a direct connection between sky, landscape, and architectural space. Ming Thompson organized her project around the primary importance of water. Her landscape and building intervention became a device to gather, store, use, re-use, purify, and release only the water that falls atop the peak. Like the Incan water systems, Ming's project defined a poetic human adjacency to this precious reserve.

Initial site strategies resulting from cut-and-fill exercises suggested possible occupation and circulation. With preliminary ideas clarified on their desks, the students set off for Peru to test their assumptions. By flying all night and sleeping very little, they completed the trip in an extended weekend. Upon arrival in the Inca capital city of Cusco, tourists are typically advised to slowly acclimate to the thin air at the 12,000-foot elevation. But no time was available for that. Before sunrise the next morning the group was en route to Macchu Picchu on the Vista Dome train. As the granite canyon narrows and the road ends, only the train can pass along the roaring Urubamba. Five thousand feet lower than Cuzco, the climate becomes semitropical as the river descends into the Amazon basin.

Three hours later Putucusi loomed above, shrouded in clouds. The day was spent exploring Machu Picchu and climbing its iconic peak, Huyana Picchu. Here the students discovered that the path, or any means of simply getting to the site, is the critical starting point for architecture. Handrails for climbers are secured with steel pins that are drilled directly into the granite surface of the mountain. Ropes worn by many hands pass through the pins and describe by their frayed condition the tension of the climbers who desperately cling to it.

This technique of drilling and securing rods directly into the granite mountain inspired student Gene Cartwright to support his buildings on such delicate foundations, leaving watershed and topography undisturbed. His structures are assembled from prefabricated pieces lifted up along the path as it is constructed. Then he supported roof planes to gather water or floor planes that functioned like hammocks, leaving an outer frame to eventually conceal the entire intervention under a skin of leafy vines.

The Incas considered existing caves and rock outcrops to be sacred spaces, but only partially complete. By carving into the rock and also adding new stonework they achieved an exquisite dialogue between natural and man-made. Several students went underground with their projects. Kent Gould resolved privacy and circulation issues by strategically occupying areas of an existing rock crevice. Seher Erdogan and Lisa Rothman worked at the transition zone between the surface and the interior of the mountain. Erdogan designed a ceiling structure that made a cave occupyable, while Rothman allowed the natural landscape to reclaim areas above her building that were only temporarily and minimally disturbed.

On the final morning several students attempted the ultimate climb up Putucusi, but only three made it to the top. The exhausting and exhilarating experience of the hike meant more to Liz Bacon than the view of Machu Picchu from the top, so she changed her approach to the project. She rejected the idea of building on the mountain and located the entire hotel program at the base by the river, where she felt it made more sense. Bacon then designed a path with a series of resting platforms to enable tourists of various physical abilities to share her visceral experience of the site.

The tourist's desire for a view is perhaps the most widely perpetuated tradition in travel. To simply "look" at the iconic postcard image of Machu Picchu from the window of one's hotel room doesn't enable one to comprehend what it meant for the Incas to survive in such an extraordinary landscape or what a contemporary lodge requires. A tourist hotel could forcefully occupy such a site, but the landscape would inevitable be destroyed. Yale's senior studio discovered strategies of building on Putucusi, a fragile and famous site where a building is required but not wanted.

—Thomas Zook
Zook co-taught the studio with Steven Harris, in whose office he works in New York.

The Yale senior studio would like to thank Jim Sherwood of PeruRail and Orient-Express Hotels and for the support of this project.

Eero Saarinen Project Receives Getty Grant

The Getty awarded a grant for an exhibition and symposium on Eero Saarinen.

The Getty has made a $214,000 collaborative grant to the Finnish Foundation for the Visual Arts for an international team of scholars led by Assistant Professor Eeva-Liisa Pelkonen (MED '94). The grant will fund the planning and preparation of the first comprehensive international traveling exhibition of the work of Eero Saarinen ('34). The show is scheduled to open at the Museum of Finnish Architecture in fall 2006, after which it will travel to selected locations in Europe and the United States, with its last stop at Yale in 2008. The research team includes Sandy Isenstadt, assistant professor in Yale's history of art department; Pekka Korvenmaa, professor at the Helsinki University of Art and Design; Reinhold Martin, assistant professor at Columbia's School of Architecture, Planning, and Preservation; Christopher Monkhouse, curator at Minneapolis Institute of Arts; Donald Albrecht, curator, and Timo Tuomi, research director of the Museum of Finnish Architecture.

Saarinen (1910–1961) was one of the most prolific, as well as the most controversial, architects of the twentieth century, and his work has been praised for its structural inventiveness and sculptural expressiveness yet criticized for its stylistic plurality and lack of concern for the urban fabric. While often despised by architectural critics and historians, Saarinen was always loved by the popular press, as seen in the way that the journalists of *The New York Times Magazine*, *Playboy*, *Time*, and *Vogue* mused about the famous son following in the footsteps of his beloved father, his commercial success, the scale and number of his projects, and his powerful clients. The ever-present pipe added a level of mystique to Saarinen's appeal. Although never part of the Modern canon,his buildings have become popular icons.

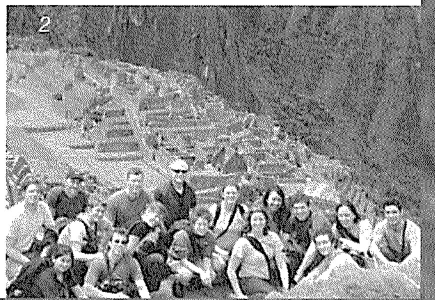
The research initiative acknowledges Saarinen's central role in the debate around postwar American Modernism and culture and will investigate how his design approach reflected the changing nature of architectural practice, the rapid advancements in building technology, and the quest for monumentality. His work cannot be discussed without considering larger sociohistorical forces such as the Americanization of postwar culture and the rapid advancement of technology, including information technology. Buildings such as the TWA Terminal at JFK, CBS Headquarters, The GM Tech Center, and the American Embassy in London will be evaluated in the context of these political, social, and economic changes. The research will be presented at a symposium at the Yale School of Architecture from April 1–2, 2005.

An educational component has been part of the larger Saarinen research project from the beginning. For the second year in a row graduate students at Yale can take a seminar on the architect, that will allow them to conduct research at the Saarinen archives at Yale University Manuscripts and Archives collection, directed by Richard Szary, whose help has been instrumental. The goal is to integrate student work as part of the exhibition effort. Five students from last year's seminar—Patrick Hyland ('04), Michael Rey ('05), Gregory Sobotka ('05), Gretchen Stoecker ('05), and Esin Yurekli ('05)—curated a small exhibition on the story of the Yale Hockey Rink, which will be on display at the Sterling Memorial Library from February through May 2005. The group will also be presenting their findings at the symposium. These include photographs of the construction site; furious letters from alumni about their dislike of the project; letters from Yale President Griswold to Saarinen explaining the sensitive situation; Vincent Scully's endorsement letter, which contrasts his later criticism of the building, and newspaper reports on the May 1968 bombing. Additional components of the larger Eero Saarinen project include a documentary film, by Bill Ferehawk ('90) and Ed Moore, which will document the memories of Saarinen's friends, family members, clients, and collaborators, including Florence Knoll, Cesar Pelli, Kevin Roche, Susan Saarinen, and Robert Venturi.

This comprehensive Saarinen project was initiated by Dean Robert A.M. Stern and Severi Blomstead, director of the Museum of Finnish Architecture, in fall 2002, when the donation of Saarinen's office archive by architect Kevin Roche was made to Yale. Juulia Kauste, director of New York's Finnish Foundation for the Visual Arts, is the project coordinator.

—Eeva-Liisa Pelkonen
MED '94 and assistant professor at the school.

1. Machu Pichu, senior studio trip, photograph by Kent Gould, 2004
2. Students at Machu Pichu, photograph by Kent Gould, 2004
3. Machu Pichu, senior studio trip, photograph by Kent Gould, 2004
4. Jim Wark, Sprawl Grid Lock, photograph 2003
5. Jim Wark, Sprawl Park, photograph 2003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A Constructive Madness

The film *A Constructive Madness*, by Jeffrey Kipnis, Thomas Ball, and Brian Neff, was shown at the School of Architecture on April 8, 2004, as part of the spring lecture series.

In the context of the recent small wave of films on architecture, which includes Nathaniel Kahn's *My Architect* (2003); *Folds, Blobs, and Boxes* (2001), which regards contemporary digital architecture, and documentaries on Kevin Roche and Sir Michael Hopkins, the recent film *A Constructive Madness: Wherein Frank Gehry and Peter Lewis Spend a Fortune and a Decade, End Up With Nothing and Change the World* (2003) stands out for its attempt to be a critical essay in an unusual medium. *A Constructive Madness* demonstrates that film is an effective way to propose a coherent theory of architectural creativity; it is not just about Frank Gehry and his most cumbersome client but about the process and priorities of contemporary architectural production, with all of the social, theoretical, technological, and aesthetic concerns that implies.

A Constructive Madness tells the story of Gehry's decade-long attempt to design a house for millionaire Peter Lewis. The film makes theoretical claims regarding both the process of art-making and the role of architecture in culture through references, more or less explicit, to such philosophical luminaries as Hegel, Nietzsche, Deleuze, and Guattari. It also relates architectural creativity to that of music, identifying Bach's "Goldberg Variations" as a corollary to the multiple schemes Gehry (nee Goldberg) develops for the commission. Those familiar with Kipnis's criticism will recognize these themes but may bristle at their instrumental application.

The theoretical claims and musical metaphors are harnessed to propose that the "failed" commission of the unbuilt Lewis House was a primal site for the maturation of Gehry's sculptural-architectural design sensibility. The house project is purported to have served as a creative laboratory for the development of the formal strategies that have made Gehry famous and as a testing ground for the CAD production techniques that have become crucial to the creation of contemporary architecture. The importance, relevance, and consistency of this "incubator thesis" are the primary concerns of the film, as well as what has generated the small amount of critical attention it has received. In addition to being the focus of the film's narration, the thesis is substantiated through interviews with Paul Goldberger, Greg Lynn, and others. Herbert Muschamp's review in *The New York Times* (February 7, 2004), on the other hand, claims that the architect developed his fluid style through lamp designs and furniture prototypes that emerged much earlier.

In identifying the 10-year design period as an incubator for Gehry's development as an artist-architect, the film asserts the underlying premise that architecture is an art form whose cultural importance is based on the creative expressive talent of the single practitioner. The notion that a break-through in design requires well-funded 10-year projects with few programmatic or budget limitations and that development in architecture is synonymous with development in architectural style leads one to wonder how and on what cultural terms architects who can think creatively in the presence of, rather than in the absence of, "real world" constraints will be valued. In other words, what is the effective relevance of Gehry's "style," as traced in the film, to the complex social, technological, and aesthetic issues facing the architectural community? *A Constructive Madness* records a very specific and limited concept of innovation in architecture: the harnessing of creative and technical power for signature form-making. This follows a familiar trope of architecture history, emphasized by the mysterious presence of Philip Johnson in the film, which follows the paths of star architects and engages in formal debates while ignoring the social, political, and economic situations that condition architectural production.

While its message is somewhat limited, the film presents the possibilities of filmic architectural criticism. Indeed, what is most attractive about the thesis and its presentation is its *accessibility;* as Kipnis has stated, the film is a convenient and effective teaching tool. It has made the rounds of architecture schools and film festivals and received a generally warm reception for its behind-the-scenes look at the design process, being called an "architectural thriller" by some admirers. The film presents a coherent picture of artistic development. What has been left unexamined is how the narrative form of film lends itself to simplification, and how the complexities of architecture can be examined and discussed today in any medium of critical inquiry.

—Daniel Barber (MED '05)

A Field Guide to Sprawl

In *A Field Guide to Sprawl* (W.W. Norton, 2004) Dolores Hadyen, professor of architecture and American studies, offers a "devil's dictionary" of the colorful slang from "alligator investment" to "zoomburb" that refers to sprawl in America.

Sprawl, based on the metaphor of a person spread out, is hard to define. Hayden's concise new book engages the meaning of the term, explains common building patterns, and illustrates the visual culture of sprawl. "Duck," "ruburb," "tower farm," "big box," and "pig-in-a-python" are among the many words and phrases she discusses. Seventy-five stunning color aerial photographs by Jim Wark, each paired with a definition, convey the impact of excessive development and provide the verbal and visual vocabulary needed by professionals, public officials, and citizens to critique uncontrolled growth in the American landscape.

In the fall term Hayden usually teaches the seminar "Cities, Suburbs, and the Problem of Sprawl," which draws architecture students as well as those from forestry and environmental studies, American studies, and the law school. She has provided readers of *Constructs* with a sprawl quiz, although as a rule she prefers papers to exams and tests.

Sprawl Quiz

1. An alligator is:
- A housemate who snaps at you
- The green appliqué on your date's pink polo shirt
- A real estate investment producing no income

2. You talk to your friends about TOADS:
- Because it is springtime
- Which are the ugliest buildings you have ever seen
- Which are temporary, obsolete, abandoned, or derelict structures

3. The amount of waste tires in tire mountain/dumps in the U.S.:
- 1,000,000
- 100,000,000
- 500,000,000

4. "Litter-on-a-stick" refers to:
- Discarded popsicles
- Unrecycled newspapers
- Outdoor advertising, especially billboards

5. "Ball-pork" has been defined as:
- Hot dogs at a Yankees' game
- Too many pigs crowded into a pen
- A new publicly funded stadium for a privately owned ball team

Correct answers are all third bullet.

Architecture, Urbanism, and the Jewish Subject

The conference "Architecture, Urbanism, and the Jewish Subject," organized by David Gissen ('94), was held at Penn State from March 14–15, 2004.

The van from Manhattan finally arrived after a very long drive to Penn State, crossing the unexpected wilderness of central Pennsylvania like the trek across the Sinai Desert. Rising mightily above the forest was the monumental football stadium of the legendary Penn State team, in this context recalling the holy temple of Jerusalem. Organized by a Yale alumnus and assistant professor of architecture, David Gissen, the "Architecture, Urbanism, and the Jewish Subject" conference is the first to explore issues of Jewish identity and architecture in depth. Although architecture is a theme that has been explored among other ethnic groups, in relation to Judaism it has long eluded serious study in the academic world. The conference brought together an unusual group of academics, practitioners, architectural historians, architects, and theorists for two days to present papers and exchange ideas in this nascent field of enquiry.

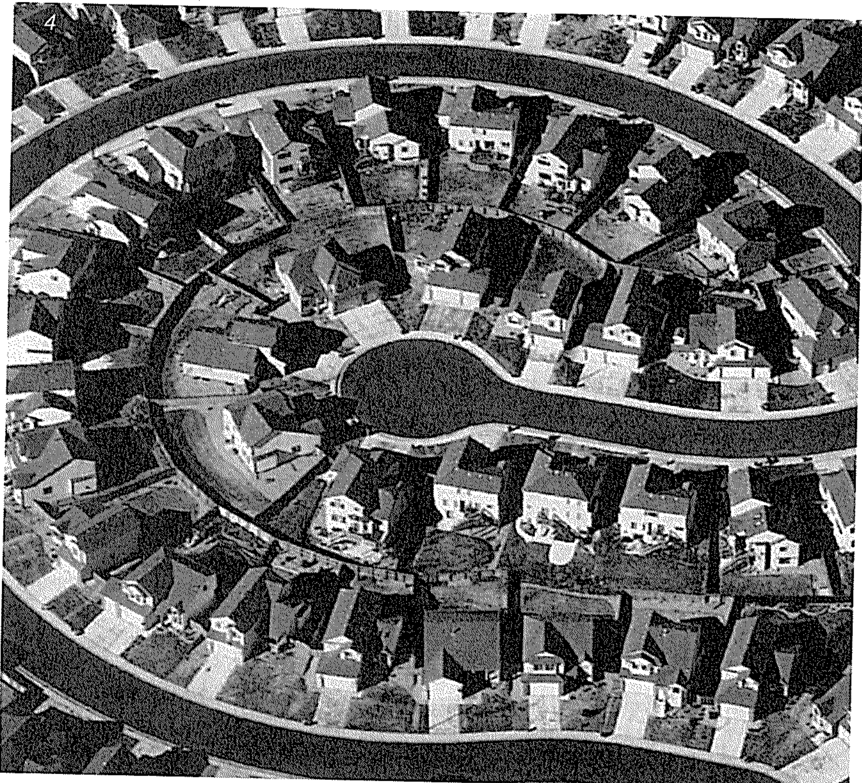
The conference was divided into five categories that helped to illuminate the discourse: "Networks," "Ghettoes," "Practices," "Germany," and "Territories." "Networks" discussed the roads and routes of connectivity that gave rise to the concept of the "wandering Jew," deterritorialized and constantly on the move among cities and countries that alternately welcomed and expelled the Jews. Hadas Steiner, associate professor, School of Architecture, State University of New York, Buffalo, gave a poetic talk on this topic, as did Leah Garrett, assistant professor of English and Jewish studies, University of Denver, in "Yiddish Notions of Public Space." Edward Eigen, lecturer, School of Architecture, Princeton University, talked about St. Simonionism and the Jewish ghetto of Frankfurt; Margaret Olin, professor, department of art history, theory and criticism, School of the Art Institute of Chicago, spoke about how apparently objective academic studies of the Roman synagogue Dura Europus were colored by prejudice against Jewish art.

The session on "Ghettos," about the incarceration of Jews inside walled zones within medieval European cities, dissected the topic within various historical and theoretical constructs. Bernard Cooperman, Louis I. Kaplan Chair of Jewish history, department of history, University of Maryland, expounded on this topic, and David Snyder, School of Architecture, Princeton University, placed it within the context of the Prague ghetto. The third session on "Practices" demonstrated how Jewish themes were critically brought to life in built architecture and art, as the artist Allan Wexler showed in his recent projects on the ritual hut of the Sukkah. Alexander Gorlin presented his synagogue projects, inspired by the spatial implications of both the mystical ideas of the kabbalah and themes derived from biblical texts.

Architect Stanley Tigerman ('60) gave a rabbinic exegesis on the spatial difference between Jewish and Hellenic/Christian thought. Mitchell Schwarzer, chair of visual studies, California College of the Arts, discussed certain architectural concepts from the Talmudic commentary on the Old Testament. The session on Germany and new Jewish architecture was surprising for its insights into the new Dresden synagogue, presented by Mark Jarzombek, director of history theory criticism, department of architecture, MIT. Carol Krinsky, professor of art history, Institute of Fine Arts, NYU, gave a critical analysis of Daniel Libeskind's Jewish Museum, peeling away many of its narrative claims by a close reading of its space and texts. Gavriel Rosenfeld, assistant professor, department of history, University of Fairfield, discussed the flowering of Jewish architects in the postwar period, including Louis Kahn, Frank Gehry, Richard Meier, Peter Eisenman, Allan Greenberg, and Robert A.M. Stern.

Capping off the conference was the most controversial session, "Territories," which was basically about the conflicting claims to sacred space and land in Israel and the West Bank. Here the essentially left-wing political stance of the university grappled Laocoon-like with Middle East politics, whether in discussing temporary settlement camps for immigrants in post-independence Israel (Adi Shamir Zion, dean of instruction, California College of the Arts), the internal conflict within the Jewish community regarding the space around the Western Wall (Alona Nitzan-Shiftan), or the most difficult issue: understanding the intertwined space created by the West Bank settlements and its impact on the ultimate fate of a proposed Palestinian state (Eyal Weizman architect, instructor and curator, Tel Aviv).

—Alexander Gorlin ('80)
Gorlin is principal of Alexander Gorlin Architects, in New York City.

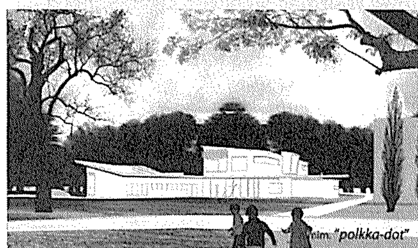


Faculty News

Diana Balmori, critic in architecture, recently teamed with Gaboury Benoit to write *Land and Natural Development,* a modern guide to sustainable site work based on research undertaken during a spring 2003 course at the Yale School of Forestry and Environmental Studies. She participated in the National Capital Alliance Planning Commission's roundtable, "Planning the 21st Century Capital City in Washington, D.C.," and spoke with Steve Dettman at the "Olympic Plan: Green Visions for NYC2012" event organized by the AIA at the Häfele Showroom in New York. Recent projects include the Memphis Waterfront; a residence in Newport, Rhode Island; the Queens Museum of Art Artist's Garden, and several green roofs. Her firm, Balmori Associates, won the 2004 Green Roof Award of Excellence for the Solaire Building in Battery Park City, and Balmori is part of the Zaha Hadid team for the competition for New York City's Highline.

Deborah Berke, professor, with her firm Deborah Berke and Partners, recently broke ground on a new music and dance building at Marlboro College. The 11,500-square-foot building will include classrooms and offices, rehearsal rooms, a digital recording studio, and a 135-seat performance hall. In January 2004 Berke's firm completed the renovation of the James Hotel, in Scottsdale, Arizona, which comprises five three-story buildings including a ballroom, a lounge, a 350-seat indoor/outdoor restaurant, and updated guest rooms. Outdoor spaces include a new pool, a 2,000-square-foot fitness building, massage rooms, and an outdoor bar.

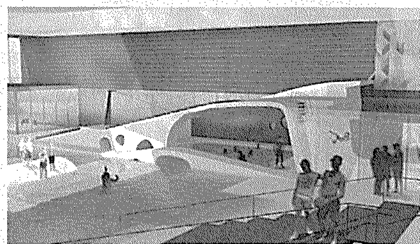
Turner Brooks ('70), associate professor, teamed with Eeva-Liisa Pelkonen (MED '94) on a competition entry for a kindergarten community center in Espoo, Finland.



Peggy Deamer, associate dean and associate professor, delivered the lecture "Detail: The Subject of the Object in Contemporary Architecture" at the Jerusalem Seminars in Architecture, in May. The symposium addressed the use of diverse materials in architecture and the craft and skill associated with working with them.

Keller Easterling, associate professor, gave a talk in the University of Michigan's evening lecture series entitled "Error," on February 16, 2004. She also lectured at Columbia University, on Feburary 9, 2004, as part of an evening series entitled "Architecture After Powerpoint." Easterling co-organized Yale's spring "Enclave" conference, about ports and maritime space. She served as a juror for the Groek Hoek: East River Community Boathouse Competition for the Van Alen Institute and was asked to serve on the editorial board of the *Networked Cities Series,* published by Routledge Press.

Martin Finio, critic in architecture, and his partner Taryn Christoff presented their work at the University of Toronto in a lecture entitled "Interruption." The firm's



project for a Danish aqua center was exhibited in the spring at the National Building Museum, in Washington, D.C., in the show *Liquid Stone: New Architecture in Concrete.* Their recently completed project for a town house in Fort Greene, Brooklyn, was featured in the March issue of *Residential Architect.*

Mark Foster Gage ('01), critic in architecture, with his firm Gage/Clemenceau Bailly, recently completed a 4,500-square-foot clothing preview center, a duplex apartment renovation, and the firm's new storefront office on Manhattan's Lower East Side. Current projects include a guesthouse in Southampton, New York; a medical clinic in Veracruz, Mexico, and several renovation projects in Connecticut, New Jersey, and New York City.

Deborah Gans, with Claire Weisz ('89), co-edited "Extreme Sites," a recently released issue of *AD* devoted to a reconsideration of the social and cultural role of brownfields that included research by Gans's firm, Gans and Jelacic. The firm's work was featured in the March 2004 issue of *Metropolis.*

Alexander Garvin ('67), adjunct professor, continues his work as director of planning for NYC2012, New York City's bid for the Olympic Games, organizing an innovative design study for the Olympic Village. The five finalists—Henning Larsens Tegnestue A/S, MVRDV, Morphosis, Smith-Miller + Hawkinson Architects, and Zaha Hadid Architects—presented their work in Grand Central Terminal for two weeks in March 2004. In May, Morphosis was selected as the winner of the competition. Garvin continues to lecture extensively, including aboard the *Queen Mary II* during its voyage from Southampton, England, to New York City in June. He received the APA New York City Chapter's Distinguished Service Award in May 2004.

Dolores Hayden delivered the annual J.B. Jackson Lecture at the University of New Mexico in March. She also lectured at New York University in the metropolitan studies program and led a faculty seminar there on her recent book, *Building Suburbia.* Hayden's newest book, *A Field Guide to Sprawl,* was published in June 2004 (see page 14). It was the subject of lectures at the Yale School of Forestry and Environmental Studies last April and at Urban Center Books, in New York, last June. And it was featured in *The New York Times* and the *Boston Globe.* She has also been a consultant on public history and community audiences for the National Park Service in Lowell, Massachusetts.

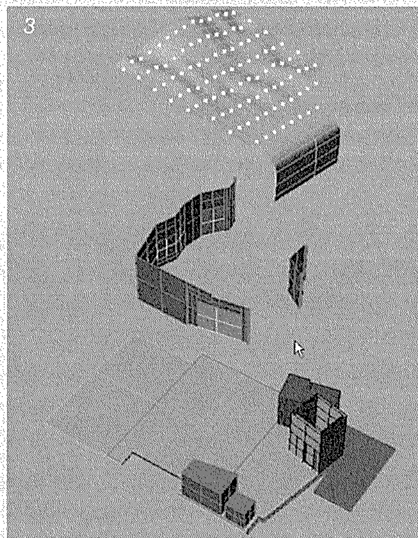
Mimi Hoang, critic in architecture, and her firm nArchitects, won the fifth annual MoMA/P.S.1 Young Architects program. The firm's proposal was exhibited, along with those of four other finalists, at MoMA Queens last May, and its installation *Canopy* opened at P.S.1's courtyard at the end of June. Freshly cut green bamboo was stretched over a courtyard and dipped down to the ground to create outdoor rooms with different environments. The project was published in *Architectural Record* (July 2004). Hoang and her partner, Eric Bunge, lectured at the Parsons School of Design in spring 2004.

Keith Krumwiede, assistant professor, is currently working with Albert Pope on a master plan for Houston's Fifth Ward, a low-income, African-American community struggling to survive in the face of competing economic, political, and ideological forces. The project has been funded by the National Endowment for the Arts. Krumwiede served on the 2003 Design Awards jury for the New York chapter of the American Society of Landscape Architects. His prototype for an affordable single-family house, the "Domestic Topographic Package," is featured in *16 Houses: Designing the Public's Private House,* edited by Michael Bell (The Monacelli Press, 2003).

Amy Lelyveld ('89), critic in architecture, published an essay on Glenn Murcutt and an interview with Renzo Piano in an issue of *AD* entitled "Extreme Sites: The 'Greening' of Brownfields." Her office is currently designing mental health facilities for the Educational Alliance and has started construction on a professional development library for Region 9 of the New York City Department of Education (a gift of the Carnegie Foundation).

Herb Newman ('59), critic in architecture, with his firm Herbert S. Newman and Partners, recently received commissions for the following projects: a New Amenity Center at the National Institute of Health, in Baltimore, Maryland; a master plan for Lynn University, in Boca Raton, Florida; the Waite Institute, at the University of Adelaide, in South Australia, and a private residence on Harbour Island, in the Bahamas. Projects completed earlier this year include the Athletic Center at Loomis Chaffee School, in Windsor, Connecticut, and the Jewett House, at Vassar College, in Poughkeepsie, New York. The firm's design for the Nathan Hale School, in New Haven, recently received a design citation from the Boston Society of Architects, and Newman's work on Vanderbilt Hall at Yale University received a Merit Award for Project Team Design from the Connecticut Building Congress.

Alan Organschi ('88), critic in architecture, and his partner Elizabeth Gray ('87) recently completed the Il Poggio House, in Washington, Connecticut, and the Estlund Issacharoff House, in nearby Kent. Construction began in April on the Bair Residence, a prefabricated frame and



structural insulated panel house in Damariscotta, Maine, as well as on an addition of art studios to New Haven's Calvin Hill School, for which their firm serves as architect and construction manager. They completed Firehouse 12, on Crown Street in New Haven's Ninth Square, a musical performance space, recording studio, and café/nightclub that will open in September. Organschi gave a lecture in spring 2004, as part of an interdisciplinary symposium at the University of Minnesota on his proposal for the rehabilitation of the New Haven Coliseum.

Alan Plattus, professor and director of the Yale Urban Design Workshop, recently spoke on transit-oriented development in Connecticut at the annual meeting of the Guilford Preservation Alliance and delivered a paper on the role of urban design and regional planning in the making of sustainable cities at the International Workshop on Urbanization and Environmental Change, sponsored by the Yale School of Forestry and the Institute for Global Environmental Strategies. He also gave a talk at the Yale Club of New Mexico on issues of preservation and new development.

Eeva-Liisa Pelkonen (MED '94), assistant professor, leads a Finnish-American team of scholars that recently won the Getty Foundation Collaborative Curatorial Research Grant for the 2004–05 academic year. The grant allows the team to conduct research on Eero Saarinen that will yield a symposium at Yale, an international traveling exhibition, and a publication. Pelkonen's graduate seminar has made extensive use of the Eero Saarinen papers at Yale University Manuscripts and Archives. In April 2004 she gave the paper "Alvar Aalto ca. 1940: National/Regional/Vernacular" at the annual meeting of the Society of Architectural Historians. Her article "Aalto's Organicism" was published in *Organic Approach* (Deborah Gans and Zera Kuz, eds., London: Wiley-Academy, 2003).

Nina Rappaport, editor of publications, is the Design Trust Lead Fellow working with co-fellows David Reinfurt, principal of ORG and graphic designer of *Constructs,* and Colin Cathcart, of Kiss + Cathcart, on a project to create an identity and urban design strategy for connecting the arts to the existing mix in Long Island City, Queens. She gave a lecture, "Infrastructure of Mobility," at the Harvard Graduate School of Design symposium "Inhabiting Infrastructure" in March, 2004.

Dean Sakamoto (MED '98), critic in architecture and director of exhibitions, received the Minority Business Person of the Year Award, one of New Haven's annual Business and Civic Achievement Awards.

Sakamoto was selected for his active engagement in New Haven's public realm, particularly for his work on a city-funded program that transforms the areas surrounding construction sites into temporary public space.

Victoria Sambunaris, photography lecturer, had an exhibition at the Christine Burgen Gallery in New York June 8–July 16, 2004.

Joel Sanders, associate adjunct professor, was one of five architects selected by the General Services Administration of the federal government to refurbish federal office buildings and plazas across the country. His work was published in "Design 100," in *Metropolitan Home* (May/June 2004), and in "easyDorm," in *Architectural Record* (October 2003). Sanders's competition entry for the Fashion Institute of Technology will be exhibited in *Glamour: Fabricating Influence,* at SFMoMA from October 9, 2004, to January 15, 2005. An updated version of his exhibition *New York, Metropolis,* which was shown at the São Paulo Bienal, will travel to the XIV Pan-American Bienal of Quito in November 2004.

Mike Silver, assistant professor, was featured in the spring 2004 edition of *Yale Scientific* for his work in computational fluid dynamics. His lab, the Office of Research and Development, uses computational mapping technologies to envision new architectural forms. Silver was awarded the Muschenheim Fellowship last spring to teach at the University of Michigan for the 2004–05 academic year.

Dean Robert A. M. Stern's ('65) firm Robert A.M. Stern Architects was selected to undertake the master site design of the Harvard Law School campus and to provide the architectural design for the

first phase of development of the school's Northwest Yard. During the spring and summer of this year, the firm dedicated the Perkins Visitor Center at Wave Hill in the Bronx, New York; the Peter Jay Sharp Boathouse at Swindler Cove Park in Upper Manhattan, and the Clearwater Public Library in Clearwater, Florida. Buildings at Trinity University in San Antonio, Texas, and at Indiana University/Perdue University in Indianapolis will be dedicated in the fall. The firm started work on projects at the University of North Carolina at Chapel Hill and Webster University in St. Louis, Missouri, as well as the Excellence Charter School in the Ocean Hill section of Brooklyn, New York; a library in Lakewood, Ohio, and a civic center in Calabasas, California. The firm is at work on residential buildings in Toronto, Philadelphia, Arlington, Stamford and Dallas. The Robert A.M. Stern Library, the firm's collection of contract light fixtures, furniture, and carpets, was introduced at the American Library Association conference in Orlando, Florida, in June 2004.

Advanced Studio Visiting Faculty

Greg Lynn, Davenport professor, had some of his work exhibited in *Nonstandard Architectures,* at the Centre Pompidou, in Paris (September 2003–January 2004). The exhibition is expected to be on view in the school's architecture gallery in 2005. His Alessi Tea Set and Coffee Towers were exhibited at the Ghent Design Museum, in Belgium, in spring 2004, and the United Architects proposal for the Ground Zero Site Design Competition was one of 25 towers included in the Museum of Modern Art's *Tall Buildings* exhibition, which opened in July 2004. His firm, Greg Lynn Form, is currently working on designs for the Ark of the World, a natural history museum and visitor's center at Canada Park and Rio Tarcoles, in Costa Rica.

Demitri Porphyrios, Bishop Professor, was awarded the second annual Richard H. Driehaus prize for classical architecture from the University of Notre Dame on March 20 at the Art Institute of Chicago. In January 2004 his firm broke ground on Rocco Forte's new five-star hotel in Frankfurt, Germany. Both his design of Whitman College at Princeton University and his extension to Selwyn College at Cambridge University, England, are under construction.

Jerusalem Seminar

"The Jerusalem Seminar in Architecture: Material and Craft," May 16–18, 2004, was the sixth in a series sponsored by Yad Hanadiv, a philanthropic organization headed by Beatriz Rothschild, bringing contemporary issues in architecture to students and practitioners in Israel. Kenneth Frampton organized the first four seminars; Daniel Libeskind was the chairman of the last one held three years ago, and this year Cecil Balmond did the honors at the event, focusing on the theme of material and craft. With more than 1,500 people in attendance at Jerusalem's ICC Convention Hall, the seminar consisted of 14 workshops, with three or four running simultaneously. Taking advantage of the architectural gathering, three Israeli universities each put forward four of their best projects for a joint competition so that the judging of these entries intertwined with the sessions.

Clearly this was a significant event in an architectural community that, as the organizers explained, lacks a notable lecture series, diverse final juries, symposia, and professional exchanges. There was the sense of a real thirst for a connection to a world of architecture outside of Israel. And this year's seminar, coming after a three-year gap, was particularly symbolic in its necessarily aggressive resistance to cultural isolation.

In choosing the theme of material and craft, Balmond was taking a position about the importance of physical making in an age of digital technology and virtual space. Discussion was organized around particular "real" materials, thereby accepting late Modernism's assumption of material essentialism. This was accentuated by the choice of engineers and fabricators—largely from the engineering firm of Ove Arup and Partners, in which Balmond is a principal—to present their material research and development. The workshops included engineer Bob Cather on concrete, Andrew Hall and artist James Carpenter on glass, architect Bruno Miglio on stone, architect Peter Rosa on wood, Shigeru Ban on wood and concrete, and Moshe Safdie on stone and concrete. Only Balmond's workshop on the role of numbers in architectural making and my own on detail and social practices were not driven by materials.

The evening lectures—monumental events in the large Ussishkin Auditorium—for the most part emphasized the range of work of each speaker: Balmond, Ban, Carpenter, Safdie, and Ross Lovegrove all showed recent projects. Michael Arad's talk about his winning entry for the September 11 memorial and my lecture on labor and material in the last two centuries were both somewhat anomalous in presenting conceptual or historical material. Although all the work shown was innovative, fascinating, and informative, there could have been more self-awareness regarding the significance of the theme at this time and in this place. Nevertheless, Jerusalem couldn't help but contextualize the conference as all of us who were privileged enough to participate in the event were ultimately the students of a place that is palpably expressive of its vast contested history. Despite the insular nature of the proceedings, the city itself broke through and demanded constant attention. It was the very physical lesson of what building and rebuilding and building yet again teaches us about material, culture, and memory.

—Peggy Deamer
Deamer is professor at the School of Architecture

Lunch Lectures

This year the school began—or rather reinstated from long ago—a Thursday Lunch Lecture Series for faculty, those from other schools in the university, and students—when seats are available—to share and discuss ideas. Professor James Axley initiated the concept with the suggestion that Julie Dorsey, then a recent hire in engineering, be given the opportunity to discuss her work informally with the faculty. To many of us this seemed like a great way to view the work of colleagues in the broad range of material culture. Thus in fall 2003 around the large table in the seminar room, the following faculty presented their work: Vyjayanthi Rao (anthropology), Michael Haverland (architecture), Christie Anderson (history of art), Natalie Jeremijenko (engineering), and Sarah Oppenheimer (art). In spring 2004 additional lectures were presented by Ed Mitchell (architecture), Keith Krumwiede (architecture), Rochelle Feinstein (art), Eeva-Liisa Pelkonen (architecture), Karla Britton (architecture), Jessica Stockholder (art), and Mark Gage (architecture).

The discussions were lively and informative and often combative. I think most of us were struck by the pleasure the artists seemed to get out of their work. As opposed to architects, they didn't seem as anxious about the willfullness of their acts. Likewise, there was a sense that those outside of art and architecture offered a vast array of visual food for thought; their images reinforced the fact that our richest material often comes from outside the field of design. And for the young faculty it was an opportunity to demonstrate that the early years of practice can be the most refreshing. Nearly everybody who spoke indicated that it had been helpful, if not enlightening, to collect and reflect on their body of work. On the whole it was a treat to see how broad, unexpected, and fabulous our idiosyncratic obsessions are.

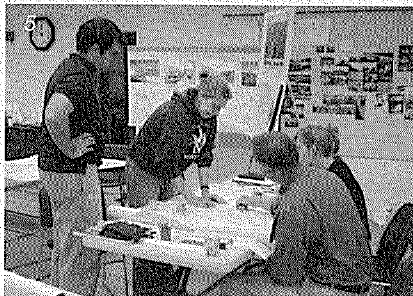
—Peggy Deamer

Kurt W. Forster to Teach Fall 2005

Kurt W. Forster has been named the first Vincent Scully Visiting Professor of Architecture beginning in the fall of 2005. Forster graduated from the University of Zurich where he studied the history of art and architecture, literature, and archeology. In 1984 he founded the Getty Institute of Research in Los Angeles and served as its director until 1993. Since then he has been the director of the Canadian Centre for Architecture, in Montreal, served as scientific advisor to the Centro Internazionale di Studi di Architettura Andrea Palladio, in Vicenza, and advised the city of Berlin on the reconstruction of the capitol after the unification of Germany. Forster has taught at numerous universities and has organized dozens of exhibitions, including one on Carlo Scarpa and one on Herzog and De Meuron. Forster is currently the director of the ninth Venice Architecture Biennale.

Yale Urban Design Workshop

The Yale Urban Design Workshop (YUDW) provides for faculty and students from the School of Architecture, as well as students and faculty from other departments, a setting in which they can engage issues, ideas, and practical problems in the field of urban design. Since its founding in 1992 the YUDW has worked with communities across the state of Connecticut, providing



planning and design assistance on projects ranging from comprehensive plans, economic development strategies, and community visions to the design of public spaces, streetscapes, and individual community facilities. The YUDW's clients include small towns, city neighborhoods, planning departments, chambers of commerce, community development corporations, citizen groups, and private developers.

Current projects include a collaboration with Jonathan Rose Companies of New York on an urban infill development for Wallingford, Connecticut; town-center and neighborhood plans for Waterbury, Old Saybrook, Madison, and Pawcatuck, Connecticut, and an ongoing collaboration with the Dwight neighborhood and the Greater Dwight Development Corporation, both of New Haven. This partnership has in the past yielded a comprehensive neighborhood plan and an addition to the Dwight Elementary School and is now focused on the completion of a 9,000-square-foot day-care center and office building, which began construction this summer.

Working closely with the Connecticut Main Street Center, the YUDW recently conducted a two-day community design charrette in Rockville, Connecticut, with the goal of providing new direction for economic and urban development in the downtown area. The charrette also provided an open forum for residents to voice their concerns about the course of past development in their town and to engage in a dialogue with faculty and students from the Yale School of Architecture and the YUDW about Rockville's potential for positive future growth. The team's conclusions, along with drawings and documentation produced during the charrette, were published this summer.

The 2003–04 student fellows include Ashley Forde ('05), Anthony Goldsby ('04), Clover Linné ('03), Andrew Lyon ('06), Craig Morton ('05), Jessica Niles ('04), Benjamin Rosenblum ('04), Aniket Shahane ('05), Amanda Webb ('05), and Christopher Yost ('05). And those who worked on the Rockville charrette team with director Alan Plattus, associate professors Keith Krumweide and Edward Mitchell, and local architect Bradford Korder included students Jessica Niles ('05), Cynthia Myntti ('04), Naomi Darling ('06), Surry Schlabs ('03), Anthony Goldsby ('04), Chris Yost ('05), George De Brigard ('06), L. David Peters ('05), Andrew Lyon ('06), and Amanda Webb ('05).

—Alan J. Plattus, director, and Surry Schlabs ('03), project manager of YUDW.

MED Program

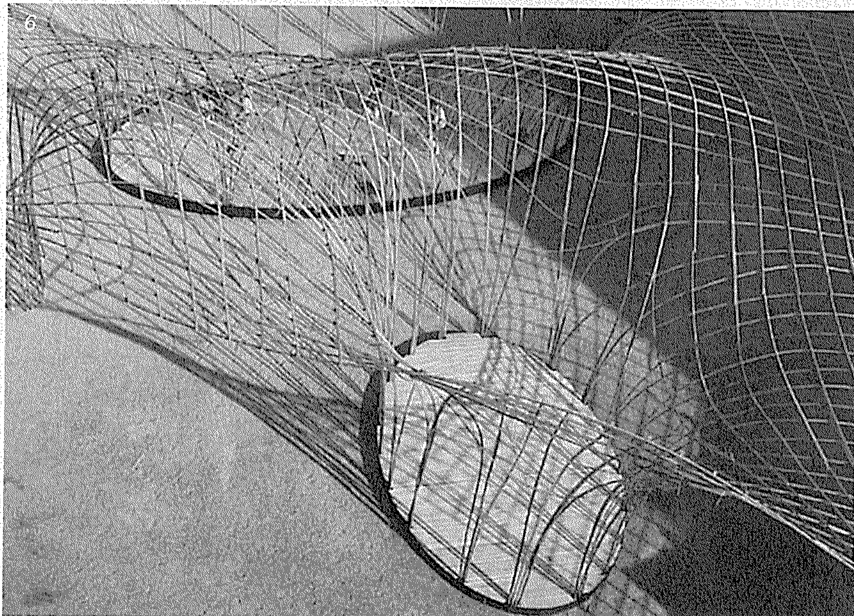
True to the legacy of the Master of Environmental Design program, this year's MED student work covered a rich variety of topics and methodological approaches. Kanu Agrawal's "Ahmedabad: Media Portraits" consisted of a documentary film and a manual; Lihan Hong's "Observing Shadows: Imagery Studies of Meanings" was formatted as a book. As it is customary for students to select topics that are close to practice, Valerie Casey's "The Technocratic Museum: Art in the Age of Networked Communication" built upon her work as an interactive media designer. Brad Walter's "*Un Espace Propre:* Cleaning Postwar Paris, 1944–1954" was a based on archival research.

The first-year students all got a good start with their respective research projects. Francesca Ammon's thesis work provokes ideas, often with comical elements, about ways to preserve and revitalize the derelict seaside town of Asbury Park, New Jersey. Daniel Barber has started researching the ecology debates of the 1970s, and Rosamond Fletcher is investigating the AEC community invested in global research and development.

The program is attracting an increasing number of students with no architectural background. This year's student body includes an English major (Casey), an art history major (Walters), an engineer (Ammon), and an art/intellectual history major (Barber). Mixed together with the architects, the MED group enriches the school's interdisciplinary mix.

—Eeva-Liisa Pelkonen (MED '94)
Pelkonen is assistant professor and MED coordinator

1. Turner Brooks Architects, competition for kindergarten project, Espoo, Finland, rendering, 2004
2. Christoff:Finio, project for Danish Acqua Center, rendering, 2002
3. Gray Organschi Architects, Blair Residence, Maine, 2004
4. Dean Sakamoto, Rudolph parking garage signage, New Haven, Connecticut, 2004
5. Urban Design Workshop
6. nArchitects, P.S.1 Summer Installation, PS1, Long Island City, New York, 2004



Alumni News

The alumni news reports on recent commissions, research, projects, and publications by graduates of the Yale School of Architecture. If you are a School of Architecture alumnus, please send us your updates.

1940s

Roy Drew ('41) died at the age of 90 in early February 2004, in La Jolla, California. Drew worked in a design practice with his friend Robert Mosher for more than 40 years and produced more than 500 buildings, including the Village Elementary School, in Coronado, California; the Hahn University Center, at the University of San Diego; renovations at the Museum of Contemporary Art in La Jolla, and additions to the San Diego Museum of Art. In 1966 Drew became the first San Diego architect elected to the American Institute of Architects' College of Fellows. Thirty years later he received an AIA Lifetime Achievement Award. Drew was also a member of Rotary International, served as president of the San Diego Maritime Museum in 1974, and helped raise funds for two schools in a Tijuana neighborhood.

1950s

Edwin William de Cossey ('57) was commissioned to design two houses on rocky outcroppings overlooking Long Island Sound. After a long career working with architect Douglas Orr in New Haven, de Cossey took a hiatus from architecture and built wooden boats. The new houses were recently commissioned by clients committed to Modernist architecture and are now under construction.

1960s

Peter L. Gluck ('65) and his firm, Peter L. Gluck and Partners Architects, were recently awarded a $4.7 million city subsidy to design and build a 16-unit affordable-housing complex in Aspen, Colorado. Recently completed projects include Little Sisters of the Assumption Family Health Service, in East Harlem, New York; the first phase of the Bronx Preparatory Charter School and a library for a scholar in

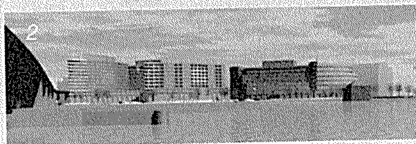
upstate New York. Projects currently under construction include a baseball field and facilities for Harlem RBI, a nonprofit organization that provides baseball and softball programs for inner-city youth. A house in New Canaan, Connecticut, was featured in the March 2004 issue of *Architectural Digest*.

David Sellers ('65) was commissioned to design the Lodge at Lincoln Peak, the first luxury development to be built at the Sugarbush ski resort in Mad River Valley, Vermont, since the late 1960s. The design models itself after lodges more typical of the West and will include a three-story great hall, two restaurants, wine cellars, a conference facility, and a spa and fitness center. Sellers's green design for the lodge makes use of local stone and other native materials.

Craig Hodgetts ('67) and Ming Fung have completed the redesign of the 1922 Hollywood Bowl, which was praised in *The Los Angeles Times* as having maintained the spirit of the place with a high-tech system. The $25 million dollar upgrade features a grand acoustic canopy that floats like an elliptical ring above the stage. The halo-like canopy reflects sound waves to all parts of the stage via computerized translucent louvers that shift to better project the type of music being performed.

1970s

Davis Buckley (MED '70) is celebrating the 25th anniversary of his Washington, D.C. firm Davis Buckley Architects. The firm has recently designed the National Law Enforcement Officers Memorial, in Washington, D.C., which pays tribute



to more than 16,000 officers, including 72 who died during the September 11, 2001, attacks. The memorial's design has received several awards, including a Presidential Design Achievement Award, the Henry Herring Medal, and the Tucker Architectural Award. Buckley recently teamed with Sherlock Smith and Adams to design a 200,000-square-foot ambulatory health-care center at Maxwell Air Force Base. The design received an AIA Design Honor Award and the U.S. Air Force Design Honor Award.

F. Andrus Burr ('70), with his firm Burr and McCallum Architects, received a Boston Society of Architects Award for Design Excellence for the Porches Inn at MASS MoCA, in North Adams, Massachusetts. The project involved renovating a series of dilapidated Victorian worker houses and connecting them with two long porches. Pre-existing north-facing light wells were enclosed to house the hotel's circulation corridors. The inn was featured in *Architecture Boston – 2003: The Year in Review* (January/February 2004).

Augusto Villalón ('70) was conferred a Ph.D. in humanities (*honoris causa*) by Far Eastern University in Manila, Philippines, in recognition of his achievements in historic preservation in Southeast Asia and Latin America. Earlier this year his firm, A Villalón Architects, won the prestigious UNESCO Asia-Pacific Heritage Conservation Award for the restoration of a historic building in Manila.

Barton Phelps ('72) and his firm, Barton Phelps & Associates, in Los Angeles, recently received design awards from the St. Louis AIA, the American Architecture Awards of the Chicago Athenaeum, and the Building Stone Institute for the Sinquefield House, in the Missouri Ozarks. Other projects include the Culver Center of the Arts at UC Riverside, the Will and Ariel Durant (Hollywood) Branch of the Los Angeles Public Library, and expansion of Frank Gehry's 1981 Cabrillo Marine Aquarium for the City of Los Angeles. He is also working on the Arts Building and Commons at the Thacher School, in Ojai, California; a training center/broadcast facility for Dimensional Fund Advisors Inc., in Santa Monica, and the Whitehead House in McLean, Virginia. In 2003 Phelps served as a juror for the national AIA Honor Awards and the Gabriel Prize. He has been named advisor to the Architectural Review Committee at UC Santa Barbara and the Cultural Affairs Commission of the City of Los Angeles.

Mark Simon ('72) received the 2004 Alumni Award from the Pomfret School, from which he graduated in 1964, in recognition of his professional distinction and ongoing commitment to the school. Simon is a founding partner of Centerbrook Architects and Planners, in Centerbrook, Connecticut.

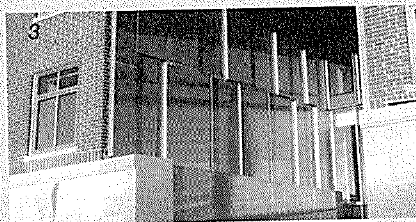
Sara Caples and **Eduardo Jefferson** ('74), with their firm Caples Jefferson, recently designed additions for the Queens Theater in the Park, in Flushing Meadows, New York City. The project adds a 75-person cabaret and a 250-person reception center to the existing Philip Johnson Theaterama, at the 1960 World's Fair New York State Pavilion. The fan-shaped cabaret and the reception center's spiraling, transparent pavilion respond playfully to the circular geometries of Johnson's original design.

Calvert S. Bowie ('77), with his firm Bowie Gridley Architects, designed extensive additions and renovations to the Julia Bindeman Suburban Center, in Potomac, Maryland. Additions include 22 new classrooms, a multi-purpose room, a chapel, conference rooms, administrative space, and a gift shop.

Gavin Macrae-Gibson ('79) exhibited *New York 2020*, a set of drawings describing an alternate proposal for the World Trade Center site, at the Kaufman Arcade, in New York City, last January.

1980s

Jonathan Levi ('81) and his firm Jonathan Levi Architects, in Boston, are currently completing work on the 143-bed Garden Street Graduate Housing Complex for Harvard University. The firm's Brookline Residence was selected this year as one of five finalists for the AIA's Harleston Parker Medal for the best project of any type built



in Boston in the last 10 years. Levi has also been recently reappointed as adjunct associate professor in architecture at the Harvard Design School, where he has taught since 1985. He will deliver a public lecture on his theoretical project on densified wood housing, "City of Wood," at Auburn University, November 12, 2004.

Robert Taylor ('83) and **Carol Burns** ('83) and their firm, Taylor & Burns, are currently working on a new student café at Bennington College, interior renovations in 10 student residence halls at Brown University, and Phase III renovations at the Pawtucket Armory, in Pawtucket, Rhode Island. Burns was appointed by Mayor Menino to chair the Boston Art Commission, which oversees the installation and maintenance of all public art in the city. With Brian Healy ('83), current president of the Boston Society of Architects, Burns initiated a BSA-sponsored program for funded research in architecture.

Scott Merrill ('84), and his firm Merrill & Pastor Architects, in Vero Beach, Florida, won the Arthur Ross Award for excellence in the classical tradition from the Institute of Classical Architecture and Classical America.

Paul Rosenblatt ('84), of the Pittsburgh-based firm Springboard, designed the exhibit *Eye of the Storm: The Civil War Drawings of Robert Knox Sweden*, which was nominated for a 2004 Annual Excellence in Exhibitions Award. Springboard is currently collaborating with Stegmeier Consulting, a change-management firm, on a research project that rethinks workplace design. Rosenblatt also teaches architectural theory at the Carnegie Mellon School of Architecture.

Marion Weiss ('84) and her partner, Michael Manfredi, were awarded an Academy Award in Architecture from the American Academy of Arts and Letters. Selected work by their New York firm Weiss/Manfredi was displayed in the *Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards*, at the academy's galleries in New York last spring. The firm also won a 2004 Progressive Architecture Award for the Olympic Sculpture Park at the Seattle Art Museum. They are currently working on the design of a new student center at Barnard College.

Davis Greenbaum ('86) was recently named fellow of the American Institute of Architects. He leads a design studio at the Washington, D.C., office of SmithGroup. Greenbaum's clients have included the Smithsonian Institution, the American Battle Monuments Commission, Mystic Seaport, the National Gallery of Art, the Architect of the Capitol, and the United States Army.

Richard Hayes ('86) was awarded a fellowship for advanced study and research from the AIA and the American Architectural Foundation for research on "Charles W. Moore and the Yale Building Project." He recently was the chairman of a session at the 57th annual meeting of the Society of Architectural Historians, in Providence, Rhode Island.

David Gerard Leary ('87), associate professor of architecture at the College of DuPage, in Glen Ellyn, Illinois, has been the director of the Architecture Design sequence since 1992.

Andrew Berman ('88) received second prize in the New Housing New York: Design Ideas Competition, launched in fall 2003 by the City Council of New York, the New York Chapter of the AIA, and the City University of New York. He proposed a housing facility that made use of state-of-the-art technology and balanced individual outdoor space with common open spaces at grade. The winning designs were exhibited at the Center for Architecture in New York City in February 2004.

Nick Noyes ('88) received a design award from AIA Santa Barbara for his Santa Barbara Residence. The project was featured twice in *Sunset Magazine* (November 2003 and March 2004).

Li Wen ('88), with his firm Studio 0.10 Architects, in Los Angeles, was recently selected as part of the winning design team for the New Los Angeles Police Headquarters. The project is one of the city's largest upcoming civic projects and will include several community-service facilities, as well as the main police administration building. The restoration of Carl Maston's Hillside House, a mid-century Modern residence, earned Studio 0.10 a 2003 Los Angeles Chapter AIA Design Merit Award and a 2002 Historic Preservation Award of Excellence from the Los Angeles Department of Cultural Affairs. The renovation of the Hillside House was also featured in *Interior Design* (August 2003).

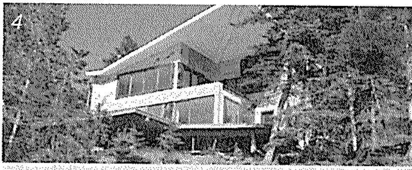
Clay Eicher ('89) published the article "The Architecture of Effect" in a new magazine called *Esopus* (Volume 1). His piece asks whether the work of Frank Gehry and Diller+Scofidio are actually practicing architecture and delineates different approaches to architecture.

Claire Weisz ('89), **Mark Yoes** ('90), and their firm Weisz + Yoes are currently designing a contemporary carousel at the Battery in New York City. Their "aquarium" carousel represents the final stage in the renovation of the Bosque, a design initiative that combines work by garden designer Piet Oudolf of the Netherlands and landscape architecture firm Saratoga Associates. Weisz + Yoes was recently commissioned to design three park buildings in the TriBeCa section of the Hudson River Park. Weisz edited the most recent issue of *AD*, "Extreme Sites," with Yale faculty member Deborah Gans.

1990s

Peter Newman ('90), a partner at Herbert S. Newman and Partners, in New Haven, actively participates in the ACE Mentor Program, a nationwide project that offers high school students considering a career in architecture the opportunity to interact with local architects, contractors, and engineers. Last year 30 New Haven high school students worked on hypothetical designs for the new art history building for Yale. Students made models and drawings, learned to read construction documents, and interpreted structural diagrams.

Robin Elmslie Osler ('90) is currently working on a renovation of the Colliers Building, in the meatpacking district of New York City; two loft residences, one in TriBeCa and one in SoHo, and a yoga studio in Manhattan's West Village. Residential projects under construction include a penthouse adjacent to Lincoln Center and a house on an island in Maine. The apartment she designed for Isabella Rossellini was published in *Harper's Bazaar*



(August 2004). The Klinkowstein Gillett and Wulf McCracken residences are featured in the book *mnm-minimalist* (Loft Publications).

J.C. Calderon ('92) is on the professional advisory panel of the Skyscraper Safety Campaign (skyscrapersafety.org), a project organized by the families of the firefighters and workers who died during the World Trade Center attacks. He recently contributed to the NYC Building Department's public forum on the adoption of the 2003 International Building Code. His firm, J.C. Calderon Architect, is based in Manhattan.

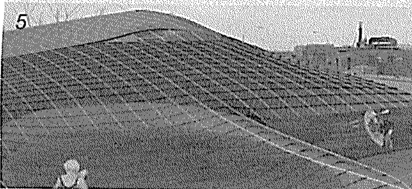
Morgan Hare ('92), **Marc Turkel** ('92), and their firm, Leroy Street Studio, celebrated the opening in June 2004 of the Wishing Garden, which was designed and built by students from Manhattan's Middle School 131. The project was initiated by Ground Up in an ongoing design-build education program founded by the Leroy Street Studio's nonprofit counterpart, the Hester Street Collaborative.

2000s

Bimal Mendis ('01) received a 2004 AIA Connecticut Drawing Award for sketches he produced while traveling in Japan. This fall he is teaching an undergraduate architectural drawing seminar at Yale College through the Residential College Seminar Program. Mendis is currently working at Cesar Pelli and Associates, in New Haven.

Ghiora Aharoni ('02) founded his New York–based Ghiora Aharoni Design Studio in spring 2004. Current projects include an Upper East Side penthouse, a Greenwich Village bar/lounge, a museum conversion, and a digital reconstruction of the Perneb Tomb for the Metropolitan Museum of Art.

Igor P. Siddiqui ('03) received the Stewardson Keefe Lebrun Travel Grant from AIA New York to conduct research in Frankfurt, Germany. His entry for the Groen



Hoek Competition was awarded a jury selection prize and was exhibited at the AIA Center for Architecture, in New York. The project, along with an essay, was featured in the spring 2004 issue of *Ante Magazine* (published by the Yale School of Art).

Emily Bidegan ('04) is working at Einhorn Yaffee Prescott in Boston.

Christopher Marcinkoski ('04) received the SOM Foundation's Urban Design Traveling Fellowship for 2004.

Richard C. Leyshon

Richard Leyshon ('82), who died on September 18, 2003, was born in Cleveland on May 8, 1952, received his bachelor's degree from Ohio University in 1974, and his master's of architecture from Yale in 1982. From early grade school on he always would talk about buildings, according to his older brother, Wallace, who set up the interview that got Rick his first job as an architect, at Skidmore, Owings & Merrill, in Chicago. Leyshon later worked for other major Chicago firms including Teng & Associates, Murphy/Jahn Inc., Booth Hansen Associates, and Metz, Train & Youngren before establishing his own practice. The only thing he loved more than designing a building was to design one in Chicago, such as the Lincoln Park Zoo, the redesign of the el stations, the United Terminal at O'Hare Airport, and Chicago's Museum Campus. "He loved Chicago and knew everything about its history, especially its architecture," Wallace said. "Give him a few hours, and he'd either bore you silly or enlighten you to death with facts and dates on just about every major building in the city."

He received numerous awards for his designs, including the American Airlines Offices at O'Hare, for which Leyshon was awarded the Distinguished Building Award from the AIA Chicago chapter. "It was his talent as an artist that gave distinction to his architectural drawings," his brother said. His love of nature had him outdoors and involved in many nature preservation and park projects, including the Tri-City County State Park Visitors Center and the Greenbelt Forest Preserve in Lake County. "He pushed all of us to make the very best design. His work made a positive impact on the city," said architect John McManus.

—Tony Terry ('82)
Terry is an architect in Chicago.

Prescribing *Perspecta's* Building Codes

Elijah Huge ('03), editor, and Stephanie Tuerk ('03), co-editor. Min Choi and Albert Lee, designers. MIT Press, 120 pp.

At a moment of increasing restrictions and regulations in everyday life, the current issue of *Perspecta,* dedicated to "Building Codes," explores a timely and provocative topic shedding light on the rules that shape architecture and its relationship to culture, politics, economics, and society as a whole. "As they continue to exert such power, architecture cannot remain uninvested from the production of codes, nor disengaged from their directives," acknowledges editor Elijah Huge. The collection of essays presents ways that architecture can participate in the making of codes and working with them in spite of their limits.

The essays start from the assumption that building codes come from the very structure of architecture. If architects understand and engage them, codes can be used to enhance rather than restrict design. Thus the essays deftly explore a wide range of codes: aesthetic, technical, institutional, or social in type, prescriptive or proscriptive in operation.

As Huge states, "What emerges is not a vision of codes as merely calcified and calcifying systems, marked by parameters whose sole purpose is proscriptive, but rather an array of codes which are both defining and indeterminate, momentarily fixed, yet historically malleable."

The main body of the journal is devoted to design codes. Essays by Antoine Picon, Daniel Sherer, Peter Eisenman, Edward Eigen, Karl Chu, Sylvia Lavin, Jonathan Massey, and Felicity Scott examine the systems that define and explain form, function, and space within the history and theory of architecture. A secondary section—with short texts by Jerold Kayden, Andres Duany, Michael Sorkin, Alexander Garvin, William McDonough, Robert Imrie, Bruce Spiewak, Philip Bernstein, and Ed Mitchell—addresses zoning, construction, fire, plumbing, and other regulations that shape buildings and cities today. The two parts of the journal—history/theory on the one hand, and practice on the other—are differentiated as much by their content as by their layout. However, both sections offer diverse research and interpretations on the relationship between codes and architecture.

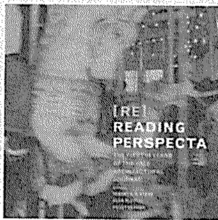
The discussion of codes in the main part of the journal share two characteristics: First, they are artificial constructions; second, they operate fluidly across history, in a process in which norms and exceptions tactically redefine and displace one another. This process applies both to laws belonging to architecture itself, as exemplified by the geometric and compositional codes discussed by Picon, Sherer, and Eisenman, and to those that shape architecture's relation to its contexts, as revealed by Lavin and Massey's research on codes mediating taste, behavior, and culture. Articles by Chu and Eigen suggest another, more speculative displacement that operates at a single moment in time and links architectural codes to those of other disciplines such as biology, genetics, and computation.

A central subtext of *Perspecta 35* is the relationship between Modern architecture and the classical tradition. The works of Le Corbusier on the one hand and Vitruvius, Palladio, and the Ecole des Beaux-Arts on the other, are transitions in codifications that figure as common references in the essays. Picon, Sherer, Eisenman, Lavin, and Massey see a complex continuity between classical and Modern design codes, and read Modern architecture as the reinterpretation and transgression, rather than rejection, of the classical tenets. These authors' positions suggest that the Modernist body of codes, in its unity and consensus, is still unrivaled by more recent design codes; and it implies that in order for old codes to be displaced, both their principles and their historical relationships must be understood and evaluated.

What do past and present codes mean for the making of architecture today? Although the journal underplays examples of contemporary projects, several answers are suggested. Picon extols the possibilities of the digital revolution yet concedes that a redefined type of project—one that might be inseparably aesthetic, political, and social—does not yet exist. Eisenman and Chu are more optimistic, proposing new types of operative tools and methods. Yet the strongest case is made by Winy Maas, whose featured work with MVRDV elucidates that constraints can be used productively, and suggests ways that architects can actively question and gradually change existing restrictions.

Perspecta 35 argues that the definition of codes is inseparable from the mechanism of their production. The multifaceted discussions converge on the possibility that buildings, more than treatises or laws, are crucial components in the making of architectural codes. Structured by codes, projects can in turn transform the codes themselves, and therefore represent one of the most effective tools with which architects can engage, transgress, and shape the codes of theory and practice of architecture.

—Irina Verona
Verona works for TEN Arquitectos in New York and is an editor of the journal Praxis.



[Re]Reading Perspecta

In 1951, when George Howe was the dean of the Chairman of Yale's Department of Architecture, a new student-edited architectural journal, *Perspecta*, was born. In his introduction, Howe wrote: "[*Perspecta*] proposes to establish the arguments that revolve around the axis of contemporary architecture on a broader turntable, encompassing the past as well as the present and extendable to the future. To all architects, teachers, and students *Perspecta* offers a place on the merry-go-round." The merry-go-round referenced was the one at Lighthouse Point near Yale, where many of the School's Beaux Arts balls were then held and which is still operating today. This merry-go-round has served as a lasting metaphor for everyone involved with *Perspecta*—the editors, the designers, and the contributors, writers, photographers, architects. The Lighthouse Point merry-go-round also serves as the cover for the forthcoming *[Re]Reading Perspecta: The First Fifty Years of the Yale Architectural Journal,* to be published by MIT Press this fall.

Selecting the pieces that would be included in *[Re]Reading Perspecta* to represent the history of *Perspecta* as a publication and Yale as an institution, was a challenge: Over the course of its first 50 years, *Perspecta, the Yale Architectural Journal* published 348 articles in 30 issues. Edited by Robert A.M. Stern, Peggy Deamer, and Alan Plattus, *[Re]Reading Perspecta* attempts to capture the journal's spirit—precocious, challenging, risky, and cacophonous—and of the architecture school that shaped it. A number of now-standard classics first published in the journal—Louis I. Kahn's "Order Is," Robert Venturi's "Complexity and Contradiction in Architecture," Colin Rowe and Robert Slutzky's "Transparency: Literal and Phenomenal," and Kenneth Frampton's "Critical Regionalism"—are now part of the contemporary architectural canon but were revolutionary when first published in *Perspecta*. *[Re]Reading Perspecta* also re-publishes a selection of the portfolios of stunning photography and architectural projects that the journal was known for—work by John Johansen, Paul Rudolph, Philip Johnson, Louis Kahn, Charles Moore, Giovanni Michelucci, Peter Eisenman, Bernard Tschumi, and Tadao Ando.

The content and mood of *Perspecta* has, like the profession of architecture itself, changed significantly over the course of its 50 years. In keeping with the title, *[Re]Reading Perspecta* is both about the reading of the journal as well as an opportunity to read it again. The editors have written introductions to each issue, explaining the relevance of the selected articles in their historical context. In February of 2000, a symposium was held at Yale to celebrate the 50th anniversary of *Perspecta*. The proceedings from that weekend, including essays by Kenneth Frampton, Joan Ockman, Michael Hays, and Sandy Isenstadt, are also included in this anthology.

Many student-edited journals have come and gone, some have enjoyed their moments in the spotlight, but *Perspecta* remains active as the oldest, continuous publication still respected as a fresh source of architectural writing and projects.

—Frederick Tang ('03)
Tang is the managing editor of [Re]Reading Perspecta.

New Scholarships and Grants

The School of Architecture has received numerous new endowed scholarships and grants in the past year, which will further enhance the high academic quality of the school.

A scholarship in memory of **David C. Morton II** ('68) has been given by his mother, Anne Morton Kimberly. David Morton had a thriving architectural practice in San Francisco after having a 25-year practice in New York. In 1975, in New York, he designed the first residential loft conversion in the Fulton Ferry area in Brooklyn. His later work consisted of houses around the country, each one taking their cue from the local site and environment. An article on his work will appear in the next issue of *Constructs*.

The **Frederick T. Ahlson Scholarship** was established in 2004 at the bequest of Ahlson ('30) for the financial support of students in the School of Architecture.

The **Stanley Tigerman Scholarship** was initiated in 2004 by Frank Gehry and other friends and family in honor of Stanley Tigerman ('60), one of the school's most accomplished graduates, to provide financial aid for one or more students in the School of Architecture beginning in 2004–05.

The **Nitkin Family Dean's Discretionary Fund** was established in 2004 by Bradley Nitkin (Yale College '69). It provides support for exhibitions, publications, and symposia as, for example, the 2003–04 end-of-year student exhibition.

The **Edward P. Bass Distinguished Visiting Architecture Fellowship** was established in 2003 by Edward P. Bass (Yale College '68, M.Arch.'72) to bring distinguished private-sector and public-sector clients to the Yale School of Architecture on a regular basis as visiting fellows to serve as integral members of advanced design studios or seminar teams led by senior faculty or visiting chairs, beginning in 2004–05.

Yale School of Architecture Books

Eisenman/Krier: Two Ideologies is being published this year by The Monacelli Press. Edited by Cynthia Davidson, it is a collection of the essays adapted from the talks by Stan Allen, Maurice Culot, Kurt Forster, Roger Kimball, Joan Ockman, Demetri Porphyrios, Vincent Scully, Robert Somol, Anthony Vidler, Sarah Whiting, and Mark Wigley, as well as Leon Krier and Peter Eisenman, at the conference in fall 2002.

Millennium House by Peggy Deamer was published by The Monacelli Press, 2004, and is now in bookstores.

The book, **Yale in New Haven: Architecture and Urbanism by Vincent Scully, Catherine Lynn, Erik Vogt, and Paul Goldberger** is being published this fall by Yale University. Look for a review in the next issue of *Constructs*.

1.Peter Gluck, Family Health Service, East Harlem, New York, 2004
2. Davis Buckley, Potomac River Development, rendering, 2004
3. Jonathan Levi, Graduate Student Housing, Harvard University, 2004
4. Robin Elmslie Osler, House in Maine, 2004
5.Igor P. Siddiqui, Groen Hoek Competition, 2004

Yale School of Architecture Calender
Fall 2004

Lectures

Lectures begin at 6:30 p.m. in Hastings Hall A&A Building (basement floor) unless otherwise noted. Doors open to the general public at 6:15 p.m.

Sarah Whiting and Ron Witte
Monday, September 13
"Go Figure"

Keller Easterling
Monday, September 27
"Enduring Innocence"

Diana Agrest and Mario Gandelsonas
Thursday, September 30
"Architecture in the Expanded Field: New York, Paris, Shanghai"

Nanako Umemoto and Jesse Reiser
Monday, October 4
"Three Consequences and Their Projects"

Thom Mayne
Paul Rudolph Lecture
Monday, October 18
"Are There Any Questions?"

Monica Ponce de Leon
Thursday, October 21
"Configuring Configurations"

Galia Solomonoff
Louis I. Kahn Visiting Assistant Professor
Monday, October 25
"The Urban Complex"

Regina Leibinger and Frank Barkow
Thursday, October 28
"rock/paper/scissors"

Enrique Norten
Eero Saarinen Visiting Professor
Monday, November 1
"Work"

Peter Eisenman
Louis I. Kahn Visiting Professor
Thursday, November 4
"What Is a Diagram?"

Felicity Scott
Monday, November 8
"End Games and Outer Limits"

Symposium

"When Modern Was Modern"

Friday October 1–Saturday, October 2
Hastings Hall (basement floor)

This symposium, coinciding with the exhibition *PSFS: Nothing More Modern*, will bring together an international group of historians and theorists from the fields of art history, literary criticism, architecture, and urbanism to examine how American Modernism during the 1930s absorbed the movement's European mechanomorphic inspiration, while achieving a distinctive synthesis of aesthetic and practical considerations reflecting American social and cultural sensibilities.

Friday, October 1, 3:00 p.m.
Donald Albrecht, Sarah Goldhagen, Tom Mellins, Dietrich Neumann, and Robert A.M. Stern

Friday, October 1, 6:30 p.m.
Keynote Address
Brendan Gill Lecture
Jean-Louis Cohen
This lecture is supported by the Brendan Gill Lecture Fund.

Saturday, October 2, 9:30 a.m.– 6:00 p.m.
Peter Donhauser, Keller Easterling, Sylvia Lavin, Adnan Morshed, Alan Plattus, Richard Plunz, Joseph Rosa, Alan Trachtenberg, and Marc Treib

Exhibitions

PSFS: Nothing More Modern
August 30 – November 5, 2004

Light Structures: The Work of Jörg Schlaich and Rudolph Bergermann
November 15, 2004–February 4, 2005

Exhibition hours are Monday through Friday, 9:00 a.m. to 5:00 p.m.
Saturday, 10:00 a.m. to 5:00 p.m.
The Architecture Galleries are located on the second floor of the A&A Building.

The exhibition *PSFS: Nothing More Modern* is supported in part by Bower Lewis Thrower Architects; Jeffrey Brown and Elise Jaffe; Carabello Designs; The Designtex Group; Esto Photographics; John and Patricia Gattuso; Aileen and Brian Roberts; Lisa Roberts; Jonathan M. Tisch and Loews Hotels, and The Nitkin Family Dean's Discretionary Fund in Architecture.

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