# CONSTRUCTS

# yale architecture

spring 2001

**CONSTRUCTS**

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

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Yale University
School of Architecture
180 York Street
New Haven, Connecticut 06520

Telephone: 203-432-2296
Web Site: www.architecture.yale.edu

**Spring 2001**

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**Dean:** Robert A. M. Stern
**Associate Dean:** Alexander Purves
**Associate Dean:** John D. Jacobson

**Editor:** Nina Rappaport
**Copy Editor:** Cathryn Drake
**Graphic Design:**
Michael Bierut, Kerrie Powell, Tom Phillips, Pentagram.

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**Cover images** taken by Web cameras at the same time in cities around the world, TF1 (France), November 2000

**Glenn Murcutt is the Bishop Visiting Professor at Yale this spring and will give a lecture on March 26. He was interviewed by Australian native Jeremy Edmiston, a partner with Douglas Gauthier of Systems Architects, in New York.**

**Jeremy Edmiston:** The Sydney Olympics was held in the town that has hosted much of your work. What was your reaction to the games?
**Glenn Murcutt:** It showed the better side of Australian people. Marion Jones's family wrote a beautiful article about how the Australian spectators gave her support and didn't just celebrate their own people. I think Australia has a fairly laid-back attitude toward the performance of people rather than nationalities. Many Australians have the attitude that a thing done well is well done.
**JE:** Have you found a level of support for your participation in architectural activity from a community of architects?
**GM:** I've got to say that you get two levels of support. One level is very obvious, and that is when you actually see people being influenced by the work. The other is within the profession: I think it's very important that the profession supports the profession. Architects take an incredible level of responsibility, for which they are not well remunerated and often not recognized. They need support, especially from their peers. And younger architects suffer greatly.

Mies said that with every good building there's a very good client, and that if you can send very good clients to young architects who are also good, as I try to do, the match will bring out very good work. I get lots of phone calls from younger architects seeking advice. And I'm very happy to give them my opinion on everything from simple legal issues to detailing of buildings. I'll even send details of my buildings to architects who want to use a similar sort of thing, and I'll give them the basis and principles behind it. I think the sharing of information is very important. And if you give that information out it produces an attitude in the young to share the information that they've found important. There are others of course who will tell you that anyone can design pretty houses on hillsides.
**JE:** If there's a sound bite for Glenn Murcutt, it might be "to touch the earth lightly." Would you like to explain that phrase and how it relates to your work and early thinking in architecture?
**GM:** First of all let me tell you where the phrase came from. It came through Brian Klopper, an architect in Perth. He came to me and said, "You know, there's a great, great statement by Aboriginal people in the West which is, 'You must touch the land lightly.'" And he said, "I keep thinking of you each time I hear that statement." It doesn't mean you don't touch it firmly, but you do touch it lightly. In other words, there's a fairly rapid recovery if one leaves it.

It means understanding that the water table is unchanged—the water is distributed around the building so that the flora still enjoys the same amount. Fortunately we have a lot of flora left in this country, whereas lots of countries haven't seen their native flora for 500 years.

Touching the earth lightly goes beyond just touching the ground; it goes into the whole understanding of the cost of materials—the true cost. For example, it takes one kilojoule to process a kilogram of sawn timber from the forest. It takes about 45 kjs to process a kilogram of steel and roughly 142 to process a kilogram of aluminum. Each time one uses materials one must be conscious of these basic issues, so that when you put, say, aluminum and steel together, you can get them apart again to reuse the material so it's not lost forever.

To touch the land lightly goes beyond just how you place a building on the site. It's how

you minimize the energy impact of climactic conditions on a building. By orienting buildings in the southern hemisphere to the north, you get the long east-west axis and maximize thermal factors: both the gain and reduction of heat from winter to summer. You want your gain in winter and you want your exclusion in summer, and a northerly aspect is just a marvelous thing for that. If you take the east coast of Australia, particularly where I've been working, we get these beautiful prevailing north-east breezes, and it's very important to capture those for cooling in summer. That is also about touching the earth lightly: you're not pulling on the earth's resources to cool or heat the building to the extent that you otherwise would. It's about minimal impact on the site, but it's also capitalizing on the best aspects of the site.

**JE:** You used to show a slide in your lectures of an Aboriginal dwelling lifted off the ground with a bark construction wrapped over the platform floor. It's as if it were capturing a moment of the landscape, like the lines of an Aboriginal painting. What influence has your involvement with Aboriginal people had on your work?

**GM:** It's an ephemeral thing. It's not as if one has necessarily informed the other, but rather confirmed. The aspects of the Aboriginal people that I really enjoy are those that they in fact share with Europeans. Aboriginal people need to see the horizon; they need to see who's coming and who's going, what weather pattern changes are taking place, and things like that. And to do that, you've got to have aspects of the building where each time you move around a corner or along an axis, instead of seeing a blank wall you can look to the outside or to the sky.

**JE:** You've given architects in Australia a way of understanding the specifics of the country through a sensitive and analytic reading of the landscape. You've described the landscape as transparent.

**GM:** It's made so by the types of trees that we have. For example, eucalyptus leaves largely hang down, and in the hottest regions the edge of the leaves track the sun from morning till night. That reduces transpiration but increases the light through the tree, so you get only a dappled shade. The leaves are fairly sparse, and the result is transparency and legibility of the structure of flora—both the extreme delicacy but also the strength. Being able to see through the landscape gave me the feeling that buildings and architecture ought to have lightness about them—transparency and legibility—so that there is clarity.

**JE:** Do you see this transparency changing inside the building, providing an interiority that's separate from being in the landscape?

**GM:** Yes. You very often get a feathering quality, like a dappled shade inside the building. But it is extremely important to be able to withdraw—to be able to turn the light level down, to have a blind that can tilt and lift—so that the fatigue that takes place in the cones and rods of our eyes is accommodated.

**JE:** You were brought up with knowledge of postwar Californian architects like Craig Ellwood and Richard Neutra. Mies van der Rohe was also an early influence. His work continues to affect a global understanding of architecture, but you took it to be extremely regional.

**GM:** One has to see what is appropriate for one's own place. For example, American culture thinks nothing of pumping in tons and tons of air-conditioning to be able to put glass to the edges of their buildings. Well, ours is not a culture like that. When I asked Craig what he did about the heat loading on his buildings, I thought he was going to come up with some very clever glass system that was going to reflect 90% of the heat; but he looked at me as if I was an idiot: "What a question to ask, why we pump in air-conditioning."

That was the most profound moment for me in assessing Mies, Craig, and the work of other such architects in the United States who had no care about the heat impact on buildings. I just thought it was inappropriate for me even to pursue. So I had to look at the things that were relevant to me, such as order, structure, materials, typologies, morphologies—and things that you can look at and say, "What is appropriate to my own place?"

**JE:** Have you ever considered working outside the country?

**GM:** I certainly have. I've been invited to do a number of buildings in the United States and one in Finland. One of the great problems I have is understanding absolutely fully the nuances of a place's culture. I can read the landscape; I've got used to many parts of the United States' landscape. But for me to do something in, say, the Arizona Sonora region, where there's such a mix of cultures—Spanish, Mexican, European—and to know about those influences, takes more than just a fly-in-fly-out. I've really got to know about the cultures.

**JE:** Is there a cultural transference, where you bring an Australian cultural sensibility to Arizona, for example?

**GM:** No. Well, you can bring the questions. After all, Jørn Utzon did a marvelous building in Australia. You can do it–of course you can do it—but when I've got a three-year waiting list, why would I even bother thinking about it? Being a sole practitioner, there's no way I can feasibly do it.

**JE:** It's very interesting that you still work as a sole practitioner. How did you come to make that decision? And have your reasons for maintaining the status changed?

**GM:** In 1969 I decided I was essentially unemployable, and the only path from then on was to go into my own practice.

**JE:** Why were you unemployable?

**GM:** Well, I questioned everything that was being done in a very good practice. And I don't think one is being responsible to the practice if one does not work within the party rules. And if you're not going to work within the party rules, get out and do it yourself. So I think that's exactly what happened.

I was a young architect, and I was struggling to find what I wanted and what I didn't want was to be deflected. I was working (this is before I left), and a senior partner would come and look over your shoulder and ask, "Are you serious?" And I'd think to myself, "Christ, I *was* being serious." But do I really say that? I mean, I just felt so insecure about it. So I went into practice on the basis that I would just continue to look at things and try to find ways of doing it the way I'd like to do it.

Neville Gruzeman, with whom I'd worked as a young student for a number of years, told me that your last building represents the work you're likely to get from your next client. So for every bad thing one did, that represented the sort of client base one was going to receive. Compromise is a hard path for me. There were three months in the first three years where I couldn't afford to re-register the car. I just couldn't do it, and I realized all along that rather than take on any sort of work, one could only afford to take on the work in the way Gruzeman explained: start off the way you'd like to finish.

**JE:** You've been teaching consistently throughout your practice. How do you see the relationship of teaching to practice and to the scale of your work?

**GM:** First of all, I've never wanted to have a practice that feels as if it's done every possible building type that's available. All of architecture is architecture. I remember when Luis Barragán won the Pritzker Prize, and there was criticism that he hadn't done major city buildings. One of the members on the jury said, "My God–Barragán's work, it's all architecture." Barragán's architecture hits you with the most incredible wallop. And I remember that very powerfully: architecture is relevant if it is of its time, and it's great no matter what size.

Now I've always used the argument that the principles that I've been working on and the way that I've been establishing them over the years are principles that can be used in every work, whether it be small or large scale. I'm articulating principles. That is part of teaching. I have learned so much from students by teaching and through teaching. Teaching keeps one's faculties sharpened, because students are sharp. If I can't conduct a studio where I have learned something as well as made the students learn something, I have failed.

So education is an integral part of my practice, because it teaches me. It's also my way of employing people. In other words, if I can go into a studio and show the students the questions I've asked myself, then demand of them questions they've got to ask themselves, and then address those questions, I am teaching. People have said to me, "But look, what a great loss it is to the profession that you're not training somebody to carry on the work." That's frankly rubbish. I've taught thousands of students now–and if I've gotten through to half a dozen in that time, I've probably gotten through to more than if I was employing people.

**JE:** The program you're suggesting for the Yale studio is a building for an Aboriginal artist. What do you think American students have to bring to that program?

**GM:** Fear. Fear is a great, great, great aspect of the learning experience. Not knowing anything about the work. Researching the work. I have run the program previously with extraordinary results, and I think the students will learn immeasurably from understanding that paintings aren't necessarily a response to looking at works on a wall in an inside space.

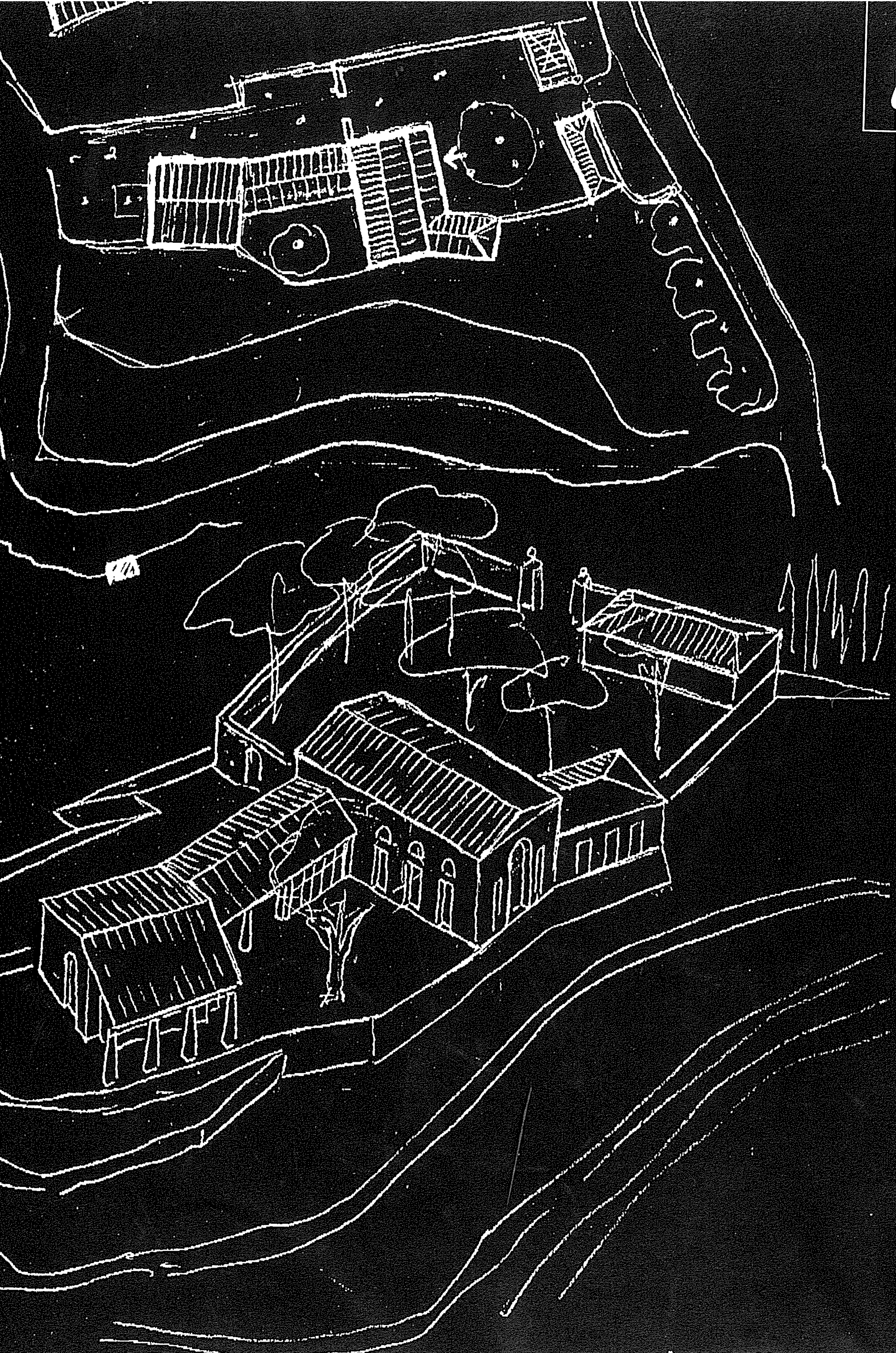
Remember these paintings are done in the desert on the dirt with a groundsheet. They sit on the paintings and paint; there's no preciousness to them–there's no ego associated with it. This is landscape painting, all entirely landscape painting. It's an interpretation of the landscape. It's interpretation of light, it's an interpretation of place; and I'm interested in seeing how the American students respond.

I think that if any work is going to be done well, you've got to have somebody behind it that's a bit compulsive. I'm just pushing on, doing one knit and one purl on my eyebrows. At the age of 64 and a half I'm still enthusiastic.

**Top:**
Glenn Murcutt Architect, Simpson/Lee House, Mount Wilson, New South Wales, Australia

**Bottom:**
An Aboriginal dwelling, Australia

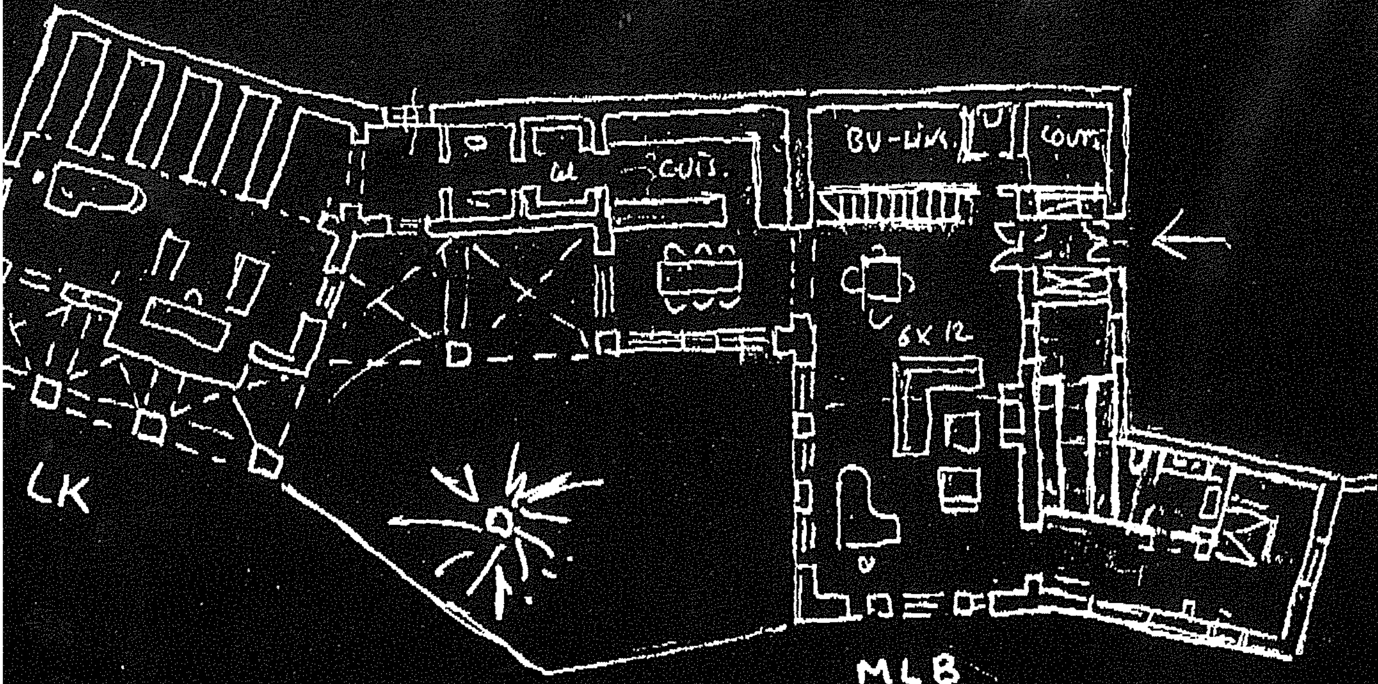
Photographs courtesy Glenn Murcutt

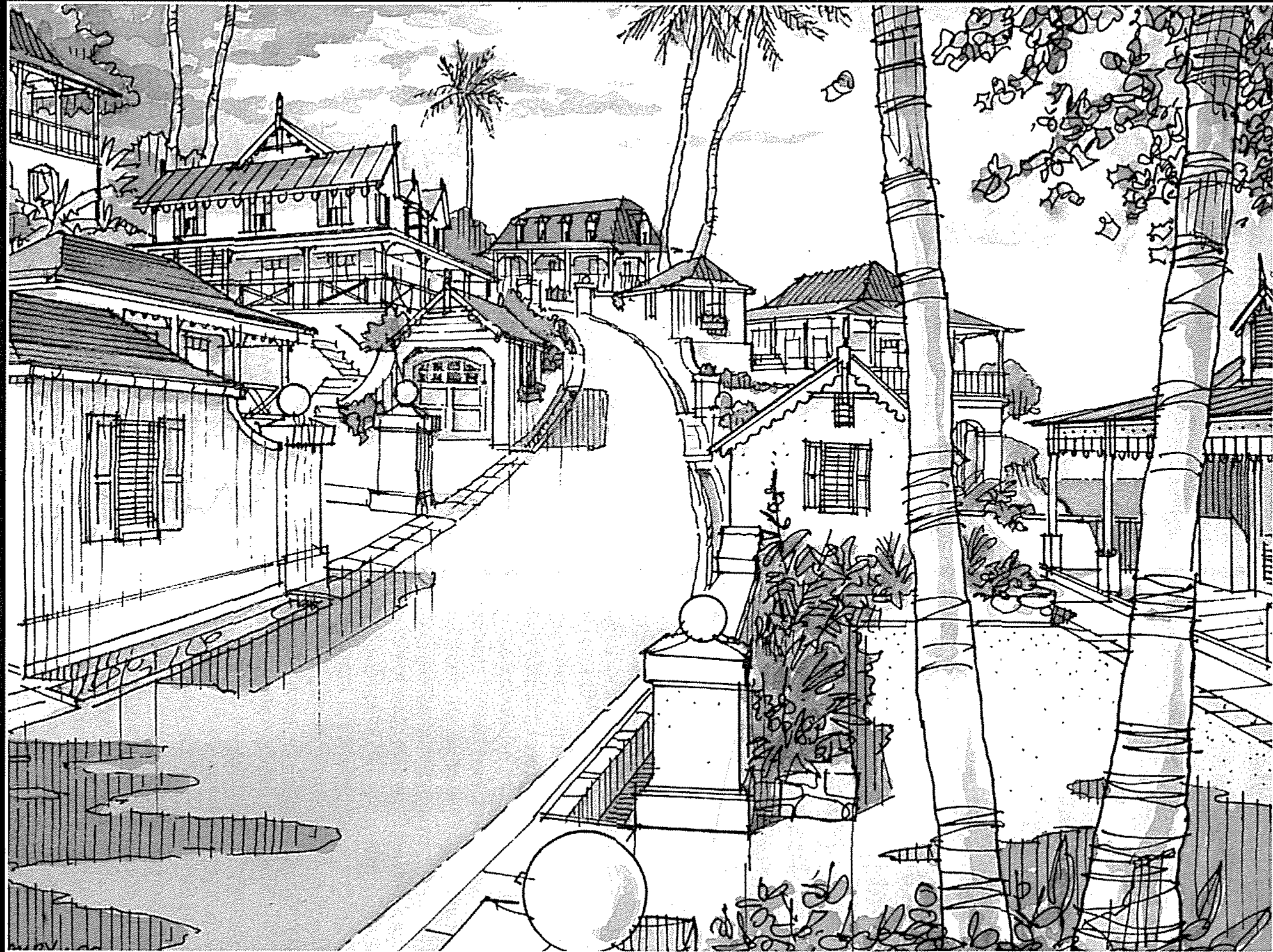


# Andres Duany + Leon Krier

**Andres Duany ('74) and Leon Krier are returning to Yale as the Eero Saarinen Visiting Professors this spring. Victor Deupi ('89) interviewed them last fall. Andres Duany will lecture on January 8 and Leon Krier on March 22.**

**Victor Deupi:** You both met this fall with the Prince of Wales to discuss the establishment of a network of practitioners dedicated to traditional architecture and urban design. What is his role in contemporary architecture and urbanism?
**Leon Krier:** He is the only high-profile public personality in the last three decades to have pronounced on architecture and taken sides. Mitterrand took sides but never pronounced. The Prince of Wales has become a symbol of traditional architecture and urbanism: he has shattered the unified forms of Modernism. This is why he has become a negative reference for some. The declared opposition has, I would argue, forced Modernism to become more attractive, although in rare instances.
**Andres Duany:** American political figures are as frightened of pronouncing on architecture as they are on religion. Elected officials with the wit and courage to do so include Joe Riley, the mayor of Charleston, and Maryland governor Paris Glendenning, who is the standard-bearer for Smart Growth. Al Gore understands the social and ecological implications of urbanism very well. I think the New Urbanism would have been quite visible on his agenda. They see that traditional urban design, like environmentalism, has political potential.
**Victor Deupi:** You also went back to see Poundbury, where Leo designed the master plan for the Prince of Wales's development. How has it fared?
**Leon Krier:** I am quite happy with Poundbury, considering the difficulties we had. Of course there are a lot of little architectural mistakes; the iron-work details and the positioning of columns are the worst. Unlike New Towns of the postwar period, we don't have any capital to invest in infrastructure or public buildings—it all has to be paid for by the sale of plots.
**Andres Duany:** Poundbury is a remarkable achievement, particularly considering the comparables. What I find interesting about Poundbury is how unlike the formidable English village it is, while being of comparable quality. It is definitely from Leo's hand, and not just the vernacular. Other New Urbanists in Europe are more closely derived from their models. In America it is actually easier to approach our models because they are less refined than the European ones. I don't mean this to be derogatory: with urbanism, as with food, less refinement is often more interesting and better for you—closer to the essential imperfection of human nature, easier to take on a daily basis, and more forgiving.
**Victor Deupi:** How does the Congress for the New Urbanism differ from what the Prince of Wales is doing?
**Andres Duany:** The CNU as an American organization is more pragmatic than its European equivalent. The Prince of Wales' Institute takes rather forward stands on design issues. This is admirable but perhaps not as effective as our methods. The CNU works on design, policy, and management, and it does so less by direct confrontation than by identifying the power grids: for example, the methods of environmentalists and developers are understood and infiltrated. We become the experts, and if the existing outcomes are obviously faulty and must be discarded, the New Urbanists are the fallback experts. One must know development and code writing, otherwise there will be tragic consequences. There is a new type of code, based on the urban-rural Transect, that will reconcile the concerns of the environmentalists and the developers so that these two enormous tectonic plates of our economy, rather than grinding themselves to dust, can cooperate in a stable and mutually beneficial relationship.
**Victor Deupi:** How will such a system of classification transform the business of production building? Will planning authorities adopt such a general attitude to managing the growth of their cities and towns?
**Andres Duany:** Only under certain conditions: the existing system of suburban sprawl would need to have crashed locally, for this is a local phenomenon. Another condition is that the Transect-based code be as simple to use and administer as the existing suburban zoning system. The last condition is that it is an available option. Any attempt to make it mandatory would result in one of two things: an exceedingly short shelf life politically, or an extent of compromise such that it would not be worth it. You see some Americans really do like their suburban lifestyle, even when offered an alternative. And they should have the choice of living as they wish. The premise of New Urbanism is that those who prefer to live in traditional neighborhoods do not have the choice because current codes prevent it.
**Victor Deupi:** What about inner cities and urban regeneration on the whole? How does New Urbanism address this, and why is there so much criticism?
**Andres Duany:** There are plenty of New Urbanist infill projects. It's just that they are not known because they are not as visible. People assume that what they see has always been there. Our firm has done the downtown plans of Providence, Baton Rouge, Sarasota, Birmingham, and West Palm Beach. The critics don't bother to do research, preferring to parrot the usual claptrap about porches and picket fences. The level of academic research on New Urbanism is a scandal.
**Leon Krier:** Inner-city projects were slow to start, not because of theoretical problems but the slowness of getting ideas through to clients. And in certain cases it is because of Modernist opposition, such as with Spitalfields in London, and Novoli in Florence.
**Victor Deupi:** What are your thoughts on the current vogue for ordinary building and everyday architecture—what could be called, I suppose, Modern vernacular?
**Leon Krier:** It is generally terrible and possibly not getting better, because there is definitely a lack of education on the techniques of vernacular. On top of this I believe that bad architecture is a style. It has very little to do with the economy; people spend their life's savings to express a style or taste, however good or bad. On this level, minimalism is sometimes the best way to reduce the full deployment of bad taste. Strangely, there is much less bad taste in car design, airplane design, and technical installations, so clearly it has to do with the level of technical education being generally very high.
**Andres Duany:** The schools like to take umbrage by saying that the terrible crud was not designed by architects. But that is false. Most of it is done by architects whose education has failed them. They were taught the then-current Modernist style, and when it proved unacceptable to their clients, they were forced to practice traditional architecture, which they design incompetently because they were not taught it in the schools. Then one might ask: But why don't they learn? Well, one of the disadvantages of a Modernist education is that they not only fail to teach the uses of tradition, but they inculcate their students against the methodology of studying precedent, which is at the very heart of the traditional language of architecture. The architecture schools have caused the current architectural disaster but refuse to take responsibility, so their students are maladjusted to the needs of society.
**Victor Deupi:** Conversely, is there any virtue left to the many signature buildings that are being put up throughout the world today—buildings such as the Millennium Dome, Bilbao Guggenheim, the Getty, the proposed Boilerhouse extension to the V&A, and other such projects?
**Andres Duany:** I believe that extraordinary buildings are fine as long as they are civic buildings. Leo taught us all that in the dialectic of urbanism private buildings should be visually silent, deferential to



the definition of the public space, while civic buildings should be singular, object-like, and expressive of the aspirations of the institutions they embody as well as the maximum skill and creativity of the architect. It is uninteresting whether I like the Bilbao Guggenheim or not; I will defend its right to be however Gehry wants it. But it would look absurd in the context of decon urban fabric. It is precisely the architectural discipline of the approach that allows the Guggenheim (both Guggenheims, in fact) to be effective as a great work of art.

**Victor Deupi:** James Howard Kunstler has noted that "ridicule is the unfortunate destiny of the ridiculous," in reference to the art and architecture of the twentieth century. Is this a fair assessment of the last 100 years of architecture?

**Leon Krier:** The twentieth century was obviously not outstanding for its architectural achievements, and most of it will disappear in the next two or three generations. Modernism's delusion is that by gaining age, its buildings will become historical monuments. I don't believe that age can add anything to a mediocre building or settlement. As life is always winning; poor buildings and cities will eventually be improved. A lot of "improvement" has worsened buildings and cities, but eventually that term will regain its proper significance.

**Andres Duany:** The problem with Modernist buildings is that the win-loss ratio is unacceptable. It's not that I don't understand the virtues of the 3,000 Modernist masterpieces as well as anyone (after all, I had a Modernist education before Yale and practiced Modernism as a partner in Arquitectonica for five years); it is that I object to the 30 million other Modernist buildings that have destroyed the world's cities. With traditional architecture, failure was rare: to show me a lousy building done before 1930 you would have to hunt for it; to find a bad Modernist building it is usually not even necessary to turn your head. Such a win-loss ratio is unacceptable in any other human endeavor—and yet the architects persist.

**Victor Deupi:** Leo, you could be considered a kind of hermit. You have stated previously that you are an architect precisely because you do not build, and your theoretical writings have had a much greater impact on contemporary practice than your built work. Moreover, you live in a rural village in the south of France. Is this the only way to get your message across?

**Leon Krier:** It is not the only way, but it is certainly the only way for me. I am an intermittent hermit, because without that distance I go literally to pieces. It took me 20 years to build a theory with my own means. I did that with very precise drawings. Ever since I became involved in building I do very loose drawings. Even for my furniture, I do generally freehand sketches. Building is obviously a collaborative effort by nature, and the best teams are those where everyone does what he can do best.

**Andres Duany:** Some personalities are by nature staff officers back at headquarters, and others are infantry captains. I am one of the latter. But I usually have mud up to my eyeballs and need Leo's dispassionate distance to help me see clearly. He is most valuable exactly where and how he is. But I should emphasize that when invited to a brawl, he engages with ferocity. The several charrettes I have done with him left the opposition's entrails hanging from the rafters.

**Victor Deupi:** Andres, you on the other hand have your finger in almost every pot, including town planning, building, consulting, managing a profitable business, writing, lecturing, and fund-raising. You are a paradigmatic generalist. Is this also the only way to get your message across?

**Andres Duany:** I don't revel in it all, but I do whatever is necessary. And when things are really difficult, Liz takes over . . . that is not a joke or a false compliment. She is tougher than I am, and she has available the technique of subtlety, which escapes me. With Liz, the entrails fall out unexpectedly after she has left the room.

**Victor Deupi:** Are you working on anything together?

**Leon Krier:** We collaborated recently on a project on St. Lucia and Knokke, Belgium, which looks to be heading for realization.

**Andres Duany:** These projects were perfect for Leon, and relatively affordable, so we had to design rationally. Leon excels at being rational. I would not invite him to a typical American project where the pretensions of our society can only be described as irrational. Leo's conception of luxury spans from Roman Republican Virtue to the acetic elegance of the Mediterranean peasant. Many Americans wouldn't appreciate it.

**Victor Deupi:** Leo, since you've recently put up a new town hall in Windsor, Florida, a development planned by DPZ—and you are planning an auditorium for the School of Architecture at University of Miami, as well as a tower for the Poundbury development—is there a chance that you will soon open a small office?

**Leon Krier:** I am quite unable to run an office but can work for brief periods within well-functioning offices like DPZ or Merrill-Pastor, Nunes-Castro in Portugal or Giorgetti (Italian furniture company). I also work now directly with a developer in Italy without an architect intermediary. Most builder-developers have drafting experts who produce satisfying results. The system doesn't work when somebody tries to do my work. It generally becomes a pain and is a drain on one's energy.

**Victor Deupi:** Andres, how is your practice with Liz Plater-Zyberk going now that you have a generation of younger architects and designers taking on greater responsibilities?

**Andres Duany:** Most people at DPZ accept or enjoy the enormous investment that we make in research and polemical projection. This is not profitable, so others usually leave and form their own excellent offices with whom we continue to collaborate, because there is an excess of work at this moment for New Urbanists.

**Victor Deupi:** Both of you have been critical of contemporary architectural education. And neither of you have taught at Yale in more than a decade. What brings you back to New Haven this year?

**Leon Krier:** Robert Stern and some ideas we share on education.

**Andres Duany:** I was reluctant, but the dean persuaded me as only he knows how. He told me that he wanted the most important Studio at Yale since Venturi's Las Vegas studio. Now that is a challenge that could get me interested. Otherwise, the problem with teaching urbanism to younger students is that it is uninteresting unless it is embedded in the real world, and the reality of the process of urbanism in the United States is like making sausage: horrible to behold, even though the result can be excellent to consume. It is the rare student who truly gets into it. This is why I prefer to run short courses for "grown-ups." We'll see how it goes.

**Victor Deupi:** You are also setting up a new Institute for Traditional Architecture in the United States based loosely on the Beaux-Arts Institute of Design but as a kind of virtual design school with 30 masters and an equal number of nationally dispersed students. Are you hoping to transform the nature of contemporary architectural education through this institute, or simply provide an alternative to mainstream academia?

**Leon Krier:** There is a lack of institutions teaching traditional vernacular and classical design. To reform existing institutions is tedious and fruitless. It is more interesting and efficient to create competitive structures that use all modern means of communication.

**Victor Deupi:** The whole question of tradition is deemed suspect by many contemporary architects and educators. Being etymologically associated with betrayal and treason, the concept is easily dismissed by many. Is this a hindrance to the ITA?

**Leon Krier:** The naming of ITA is meant to keep its declared enemies at a safe distance and prevent them from taking it over (as happened at the Prince of Wales Institute in 1998).

**Andres Duany:** I am interested here in things that can be done in quantity, which is an important modern circumstance. The ITA, through a virtual, decentralized organization can provide design education to a huge number of people. This will change the world. The academy, even one as good as Yale is becoming, does not seem to be fully engaged.

**Victor Deupi:** Are your views on architectural education at odds with a program such as Yale's that seeks to deliberate the panorama of contemporary practice and theory?

**Andres Duany:** Students are more attuned to one-off, handcrafted buildings. The only aspect that is Modernist about the buildings is that they are "abstract" in their formal repertoire. Abstraction is the least important, operationally, of the criteria that define the Modern. Presenting Modernism in this limited manner disempowers students.

**Victor Deupi:** How will you be testing the Rural Urban Transect in the design studio at Yale?

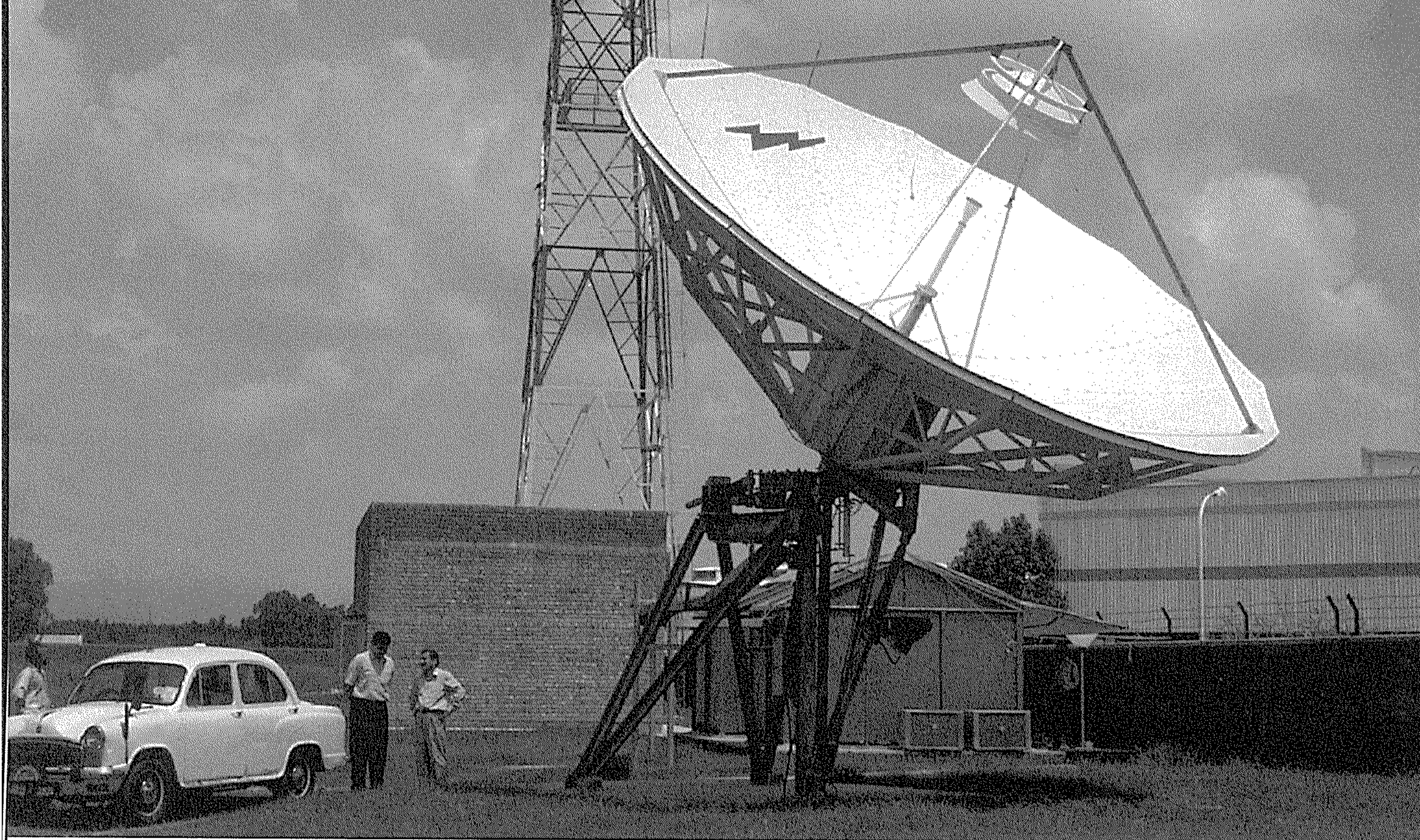
**Andres Duany:** We will use the Transect as a method to study urbanism efficiently. Three courses will be run simultaneously: at Yale we will be studying ten American towns and cities; at the University of Ferrara they will study ten European cities; and at the University of Miami they will study ten Caribbean cities. We will be looking for the normative rather than the exceptional. That framework alone should be a new experience for architectural students who have been taught from the first day to develop an eye for the odd. Then we will have a national symposium in the summer to present the results.

**Victor Deupi:** Will the Prince of Wales be attending the final review?

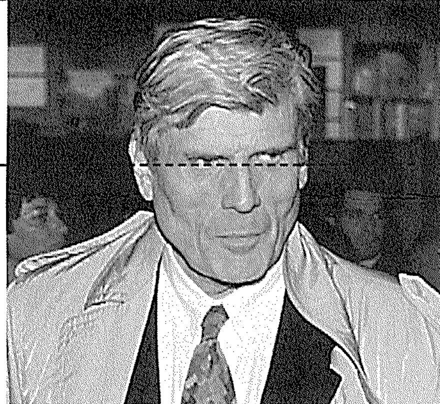
**Andres Duany:** I doubt it. He is still skeptical that something of real value can emerge from an American architectural school—even in the beginning of a new century.

**Top:**
Leon Krier Architect, *LML House, drawing sent via fax*, Calla, Provence, France, 2000

**Bottom:**
DPZ/Krier/Morrissey, *Santa Lucia, drawing*, 2000



# What Looks Right in Urb



**More than 200 people attended "Next Cities: Paradoxes of Postmillennial Urbanism," a symposium sponsored by the Yale School of Architecture, on October 6 and 7. The conveners—Dean Robert Stern, Professor Alan Plattus, and Assistant Professor Michael Haverland—aimed to address "the territories opened up by the real or conceptual dissolution" of the boundaries between city and country, downtown and neighborhoods, tradition and innovation.**

The invitation statement emphasized that the "reinvention of the city as a hybrid form—in between, and therefore sharing an unprecedented variety of cultures and forms both radically new and thoroughly familiar—is a critical part of the agenda for architecture and the design professions in the new century." However, as was likely to happen, the discussion about future developments was dominated by conflicting views on the present situation and haunting specters from the past.

**Social Issues and Architecture**

Can social problems be solved through architecture? Although not explicitly formulated by any of the speakers, this turned out to be the major underlying issue in the discussion about postmillennial urbanism. Perhaps surprisingly, the advocates of what has come to be known as New Urbanism, Andres Duany and Ray Gindroz, appeared to be the most straightforward believers in architecture as an instrument for social change. Researchers who are once removed from design practice—such as Dolores Hayden, Robert Bruegmann, Saskia Sassen, and Richard Sennett—took a more skeptical stance. Hayden stated, "The problem of the suburbs is a political problem, not just a design problem"; whereas Bruegmann claimed, "There is no necessary connection between built form and society." Sennett, who delivered the first Roth-Symonds Lecture at the end of the symposium, topped their contributions. He painted a grim picture of the social wrongs caused by the New Capitalism, which he claimed could not be solved just by repairing the urban environment.

Duany, of Duany, Plater-Zyberk, proclaimed his belief in "the resilience and reformability of this country." In his view New Urbanism represents a continuation of Modernism's reformist tradition. In its quantitative approach, aiming at the standardization and reform of administrative regulations, the former movement could indeed be considered to be taking up one part of the latter's heritage—although Duany stressed that quantitativeness primarily is a typically American value: in the United States nothing would be worth the trouble if it wasn't realizable on a large scale.

The fact that the stylistic vocabulary of New Urbanism contains nothing but traditional, vernacular references partly explains the widespread aversion to it. Moreover, the movement has been criticized for exclusively serving the interests of the upper middle class. It seems clear that the stylistic differences between New Urbanism and Modernism point to an ideological, if not downright political, shift.

Duany began by defending himself to his critics, stressing the modesty of his ambitions. Rather than completely wiping out suburbia, his office aims to "legalize the existing alternative" (i.e., the traditional neighborhood development) and thus increase people's choice. However, the diagrams he later displayed erased all traces of modesty: they represented a model of reform that covered the entire range of landscape types, from metropolitan downtown areas to uninhabited wetlands. Apparently New Urbanism sees itself as the harbinger of a new natural order—one more natural than nature itself, in which everything has a fixed place and value. This explains Duany's conviction, later attacked by Michael Sorkin, that removing trees from downtown areas so the city becomes more urban and the country more natural would in fact have ecologically positive effects. According to New Urbanists, a tree is only a natural element if it is placed properly in the overall scheme of things.

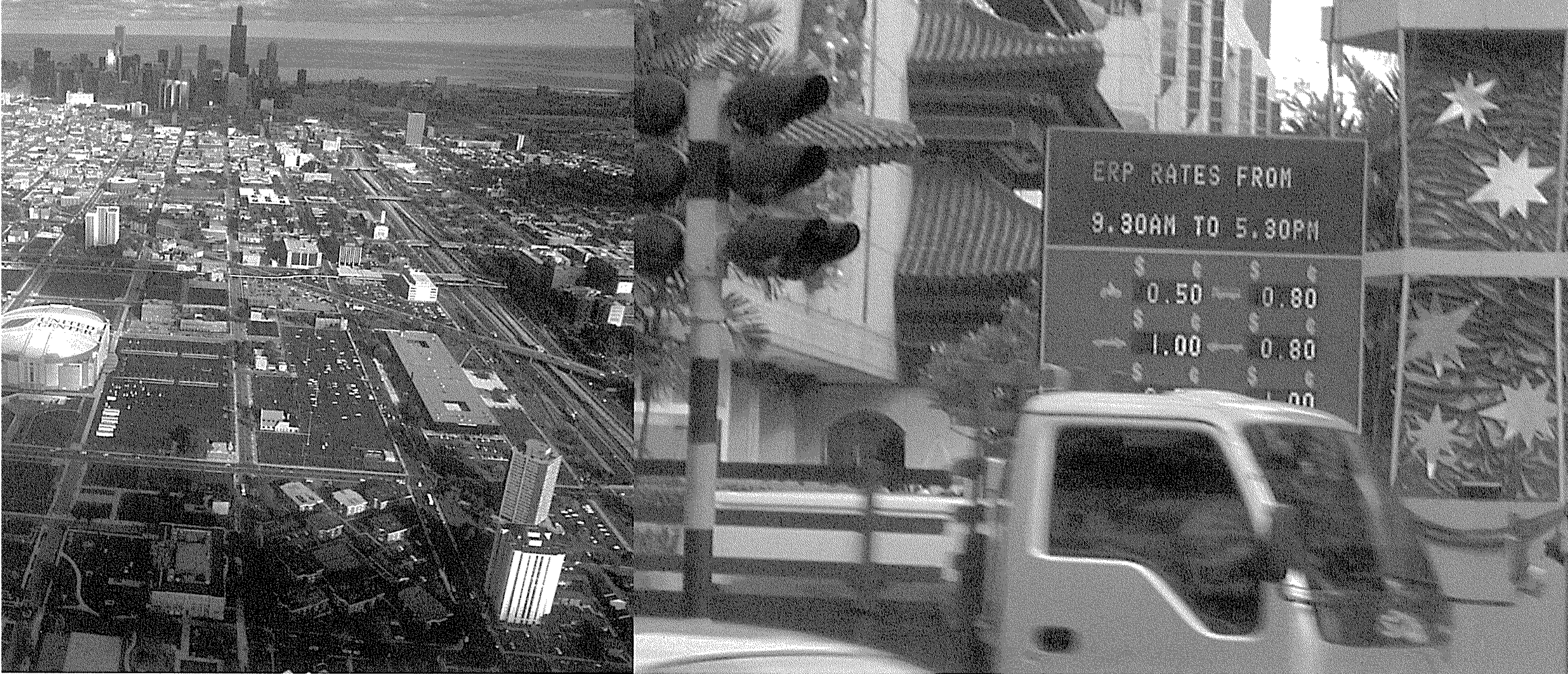
**Accepting Sprawl**

Bruegmann's skeptical stance has a drawback that explains its apparent unpopularity: if social problems cannot be solved through architecture, it no longer makes sense to blame architects for having caused them. Douglas Rae's response that urban sprawl has caused racial segregation and discrimination in a "soft apartheid" to continue in spite of legal abolition clearly contained a reproach to Bruegmann, who interpreted sprawl as a mere side effect of democratization. According to Bruegmann, the spreading of democracy enabled more people to realize their desire for a lifestyle based on privacy, mobility, and individual choice. His slide presentation demonstrated that sprawl pops up all over the democratic world, in such diverse places that it could hardly be narrowed down to one well-defined concept. Moreover, sprawl has existed for as long as cities have. Bruegmann argued that "sprawl" is basically an accusatory notion, "an indictment of the way other people live."

By stating her belief in suburbia as "the hinge between present and past," and arguing in favor of serious archeological research into "the seven layers of American suburban development," Hayden made it clear that her position was a moderate and subtle one. However, she also revealed a tendency toward "indictment of the way other people live" when she showed aerial photographs of immense private settlements on former farmland.

**Multiplicities/Living with Strangers**

It was Sennett, a sociologist and author of influential books such as *The Fall of Public Man* and *Flesh and Stone,* who explicitly employed "the way other people live" as a positive element in his assessment of everyday life in the city. According to him, the essential values that are passed on by urban life are sociability and subjectivity: by learning how to live with strangers one also learns how to live with the multiplicity inside oneself. The main qualities of metropolitan culture derive from the connected phenomena of strangeness and arousal. Referring to the theories of Emmanuel Levinas and Georg Simmel, Sennett stressed the importance of discriminating between "alterity" and mere difference. Whereas difference boils down to

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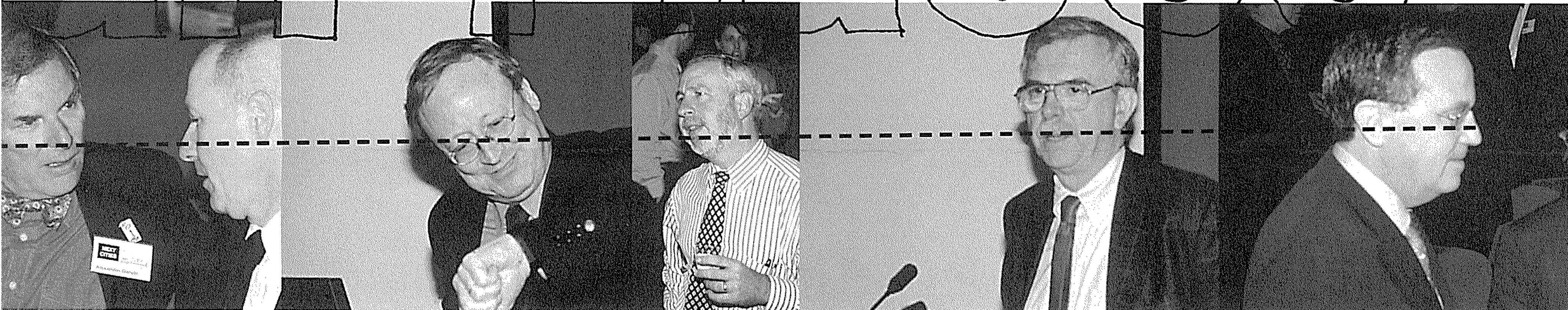


formal variations and changes in appearance, alterity profoundly informs transformations in consciousness and subjectivity.

To what extent is alterity something that could be planned and designed by architects and urbanists? Obviously Sennett has little respect for the pattern books and style samples developed by New Urbanists Duany and Gindroz: in these endless series of systematic variations, nothing but "difference" is produced, whereas "alterity" is denied and even repressed. Sorkin, who denounced the pattern books as monochromatic, exclusive, and "occluding any claim to authenticity," voiced a similar critique earlier. He called for "the creation of authentic differences," but didn't get the opportunity to explain how he thought this was to be achieved.

In fact the notion of "authenticity" in relation to urban planning and design seems more problematic today than ever before. Any deliberate attempt to influence and shape the identity of a given city is likely to be caught up in a "branding" operation and driven into the arms of the booming entertainment industry. Many large-scale urban redevelopment projects, such as Potsdamer Platz in Berlin, are run by multinational corporations promoting their own commercial interests. And now that architecture itself has increasingly grown subject to "mediatization," Sorkin says, the creation of "authentic differences" is less and less likely to get around the muddy waters of marketing, identity politics, and "strategies of difference." Rebecca Robertson's rather self-congratulatory account of the commercially successful redevelopment of 42nd Street and Times Square was a helpful reminder of this. Even Anthony Williams, mayor of Washington, D.C., who delivered the keynote address of the symposium as the Eero Saarinen Lecture, gave the impression that mainly through the branding of his city could the well-being of its inhabitants be increased.

Sennett appeared to have few illusions about the space left for alterity in the cities of tomorrow, but he stated that the problem embraced more than just the quality of urban design. His lecture was an assessment of the effects that New Capitalism has had on the relations between people, between people and work, and between people and the places where they live. According to Sennett, the short-term logic of today's "flexible economy" means that functions are being replaced by tasks and careers by jobs. The result is a significantly lower sense of loyalty and involvement. While interviewing employees of IT corporations, Sennett discovered a remarkable "loss of narrative" apropos of career planning and future perspectives. The dominance of uncertainty and indeterminacy is also reflected in conflicts between family and work, notably with regard to the moral values that parents teach their children. How can children learn the importance of loyalty and involvement if their parents have a reduced sense of these values?

Sennett argued that contrary to popular opinion the New Capitalism, with its flexible, disk-shaped organization structure, is hardly more democratic than the old hierarchic bureaucracies: it just involves a different power relationship, based on "a rigid form of micro-management." At the top level a new economic elite has taken shape that utterly lacks the civic loyalty of former elites. What is lost is "a sense of place"—of being connected to the city in which one lives. Nowadays top managers are mostly temporary residents who do not participate in the social infrastructure of their city (local school or hospital boards, etc.). In the old days, when management and production were not yet disconnected and spatially separated, company owners and directors had a clear interest in supporting social and cultural facilities for workers and employees because social turmoil would immediately impinge upon the company's operational capacity. Because production is now transferred to places where labor is cheaper, companies no longer depend on the local workforce.

**Dispersal and Flexibility**

William Mitchell, author of *E-topia: Urban Life, Jim—But Not as We Know It*, presented a theoretical framework for understanding the process of dispersal that new technologies have brought about. "New network infrastructures selectively loosen spatial and temporal linkages among activities. This produces fragmentation and recombination of traditional urban patterns and building types." Mitchell's claim that this process of fragmentation and recombination is as old as mankind partly undercut Sennett's pessimism; "a sense of place" is not the static and fragile value that Sennett wants it to be, but something that changes and adapts itself over time. For example, the installation of water supply systems historically ended the function of the village pump as a central site for social gathering and exchange. Similarly, the possibility to separate industrial production sites from power sources arose with the construction of decentralized electricity supply. The information and communication technology "revolution" is in fact nothing more than a new cycle of "fragmentation and recombination of traditional urban patterns and building types," which was triggered by the invention of "dispersed electronic intelligence" and new technologies to distribute information.

Mitchell pointed out that while some processes and activities are subjected to radical decentralization, at other levels new forms of concentration occur, resulting in specific spatial patterns. Some of these concentrations have taken shape in response to the need for an extremely efficient distribution of materials and goods. Fred Koetter showed a remarkable example in his lecture: the city of Alliance, Texas. This "Goods-Moving City," with the legal status of a Free Trade Zone, consists of nothing more than an airstrip and a number of uniform "big-box" buildings, in which, among other things, a huge cell-phone assembly unit and a FedEx hub are housed. Alliance has no inhabitants; workers live 40 or 50 miles away.

Koetter argued that as national boundaries get more transparent, cities and urban nodes will increasingly become the dominant entities of economic and political developments—a point that had also been made by Mayor Williams the day before. The communication and exchange between a global city and its hinterland is likely to be overshadowed by its relations to other major cities all over the world. Some of the new economic nodes, such as Canary Wharf in London, seem to be utterly devoid of any form of symbiosis with their host cities. They are insulated sites interconnected by means of an "internationalized circuitry" of identical airports and hotels, where identically dressed people enjoy identical breakfast buffets. Sassen emphasized these issues of globalization of the local in her response to Koetter's experience with a cab driver who did not know what to call Canary Wharf; she would call it a "denotational platform for the operation of firms in global markets." And there is a need to rethink local as a microenvironment with a global span. As an architect and master planner, Koetter has been involved in the development of a number of these paradoxical cores of globalization. He explained that his aim is "to suit emergent use patterns." Aware of the instability of such patterns, Koetter stressed the importance of designing structures that are "resilient to various uses," so that, for example, a government building in the city of Jiading, China, might be easily converted into a shopping mall at any time.

Speakers in the symposium often used the notion of resilience, indicating that the belief in flexibility and mixed use has become an ideological standard among planners and urbanists in recent years. Today the Modernist zoning concept, which prescribed that each segment of a city's layout had to be assigned to one specific use, is what everybody loves to hate. Rigid zoning is

**Pages 6 & 7**
**Top from left:**
*Chandighar Satellite,* Photograph by William Mitchell

*View of Chicago,* Photograph by Alex S. MacLean/ Landslides, 1996

*Shanghai traffic,* Photograph by William Mitchell

**Bottom from left:**
Fred Koetter, Ken Greenberg

Respondents: Michael Sorkin, Jay Gitlin, Saskia Sassen, Doug Rae, and Alexander Garvin

Alexander Garvin and John Bruegmann

William Mitchell

Alan Plattus

Ray Gindroz, Richard C. Levin

All symposium photographs by John Jacobson

**This page**
**Top from left:**
New cul-de-sac encroaching on farm, Princeton, New Jersey, Photograph by Alex S. MacLean/ Landslides, 2000

*FedEx Hub,* Alliance, Texas, Photograph courtesy Fred Koetter

**Bottom from left:**
Mayor Anthony Williams

Robert Stern, Saskia Sassen, and Michael Sorkin

Richard Sennett

Andres Duany

Ray Gindroz and Rebecca Robertson

blamed for all the things that are wrong about contemporary cities. The mixed-use option now seems so evident that other options are virtually inconceivable. A single look around is said to be enough to know what the ideal city would be like. As urban designer Ken Greenberg put it, "We now have a different sense of what looks right in urban places: mix . . . simultaneity . . . overlap . . . complexity." He dismissed even the classic duality of city versus countryside—the most basic form of zoning imaginable—as a "false dichotomy," the collapse of which can be witnessed today. Convinced that "nature" is nothing but a human invention, Greenberg called for measures to accelerate the blurring of boundaries between city and landscape; "the city becomes more parklike, and the park becomes more citylike—and that is good."

Greenberg showed a number of projects realized by his firm Urban Strategies Incorporated, mostly conversions of dilapidated dockyards and industrial zones near city centers (Boston, St. Paul, Brooklyn). In these projects nature seemed disappointingly employed as a flimsy backdrop, an ornamental prop for the embellishment of recreational areas. The fact that most of these projects have an underground parking garage at their core illustrates the simple yet straightforward economic rationale of urban conversions today.

Gindroz, whose firm Urban Design Associates specialized in the redevelopment of urban neighborhoods, is another prophet of mixed use and diversity. He lovingly referred to the example of Paris, France, which has a residential layer spread over its ground layer of shops, bars, and restaurants. According to Gindroz, the fact that each street in Paris has a residential function accounts for the city's unique liveliness—as well as the quality of its restaurants, as myriad small neighborhood markets bring fresh ingredients to nearly every block in every district.

Gindroz strongly believes that mixing high- and low-income housing together can revive decrepit American neighborhoods. His firm devised instruments for methodically replacing "bad" public housing projects with varied constellations of streets and single- or multifamily houses composed of standard elements. Massing, cross sections, materials, colors, windows, and door types can be selected in any combination from standard pattern books, resulting in a kind of artificial simulation of the traditional American neighborhood development.

The symposium revealed a strange paradox in the attitude of today's architects and planners: on the one hand they are extremely self-confident, often to the point of overestimating the influence of architecture on social processes; on the other hand, they tend to approach every issue on their agenda as a matter of visual composition and outward compatibility—everything they do implies that social or environmental problems are considered solved once they have become invisible.

As a result of "mediatization," architecture and urbanism have developed into disciplines in which visuality and visibility are the primary criteria. The maxim "What is invisible does not exist" applies to architecture itself as much as to the problems it has promised to solve. With varnished and sanitized pictorial compositions, architects and urban planners provide society with the desired models of containment and control. In this respect designed, controlled communities such as Celebration, Florida, are just an extreme outgrowth of a more widespread and general phenomenon.

**International Consensus on Flexibility and Multiuse**

The situation in Europe is similar. Even in the Netherlands, where overall building production has a relatively high quality, new housing developments often have the character of overdesigned islands—wrapped-up three-dimensional compositions that leave no space to respond to future developments. Since the 1980s the Dutch government has withdrawn from the field, favoring private developers and investors despite the long social-democratic tradition of centralized policy. The result of this privatization of urbanism is that the government has lost its grip on spatial developments, and it tries to compensate through an excessive pursuit of "visual quality" in public space.

The international consensus that obviously exists in the design professions today concerning "what looks right in urban places", gives rise to suspicion. The massively embraced, threefold concept of flexibility-diversity-multiple use amounts to a desperate attempt to put a spell on reality no less than the Modernist zoning concept once did. Both concepts deny the existence of an ontological gap that separates the domain of planning and design from the empirical bustle of the real world. However, popular notions such as "mix, simultaneity, overlap, complexity" are basically characteristics of everyday life in the city that architects cannot translate into built form without interjecting some conceptual model, no matter how realistic they may think they are.

Generally speaking, in Europe as well as in the United States, the concept of flexibility, diversity, multiple use seems intended to give the architectural discipline an up-to-date credibility by rhetorically associating it with the successes of the New Capitalism. Architecture's traditional reputation of rigidity is felt to be a handicap more and more now that cultural and economic developments are all about information and communication networks, virtual spaces, and interactive environments. This explains why architects often talk about their production in terms of flexibility and multiple use—the same concepts that were used in the 1970s for totally different purposes.

Thirty years ago flexibility and multiple use were instrumental in realizing a radical ideal of human behavior and resistance against bureaucracies. Architecture was seen as a means to enforce interaction, even between people who had no business with each other. Nowadays unexpected confrontations must be avoided at all costs. Architecture is supposed to stimulate frictionless movement; to enhance the smooth uninterrupted flow of people, money, and goods; and to prevent contacts that are undesirable or simply not productive.

In summary, "Next Cities" was spiced mainly by the opposition of skeptics like Sennett, Bruegmann, and Sorkin to the happy knights of New Urbanism. The current economic and political tide has obviously favored the latter group, which explains its growing momentum. Duany's emphatic speech demonstrated the eerie sex appeal of New Urbanism. However, because of a tight schedule the symposium ended without the promised debate between commentators and speakers from both sides. The audience went home with the desire to have the main controversy solved: What does it mean exactly that by trying to stimulate architects are in fact repressing diversity?

*—Camiel van Winkel*

*van Winkel is an art and architecture critic based in the Netherlands. He writes for* Archis *magazine and recently wrote the book* Modern Emptiness. On Art and the Public Sphere.

# THINGS IN THE MAKING:

## Contemporary Architecture & the Pragmatist Imagination

**The symposium "Things in the Making: Contemporary Architecture and the Pragmatist Imagination" at the Museum of Modern Art, on November 10 and 11, was an eye-opening indication of how a fresh and tentative idea—in this case, the testing of Pragmatism to solve the perpetual theory-practice split—can be highly confusing when given the full treatment of an institution such as MoMA. In a more modest presentation, all of the ambiguities implicit in the subject matter could both percolate and remain unresolved. When it is sanctioned, packaged, and star-loaded, as it was here, not only are the stakes higher, but a gentle missive is made more strident. Therefore the necessarily irresolvable tensions don't successfully disappear but reveal themselves more awkwardly.**

Originally the subject of a workshop at Columbia's University's Buell Center for American Architecture organized by Joan Ockman, John Rajchman, and Jesse Nelson Blake, Pragmatism's relationship to architecture theory and practice is a provocative idea. The philosophy of Charles Pierce, William James, and John Dewey in the early half of the twentieth century, and as espoused by Richard Rorty and Cornell West today, is deeply rooted in the idea of making. Unlike the self-referential, literary, and highly abstract thinking of European "critical theorists" such as Jacques Derrida and Gilles Deleuze, the focus of Pragmatism—the American philosophy par excellence—is on the relationship between ideas and their practical consequences. Indeed, as outlined by Rajchman in his introductory talk at MoMA, the appeal of Pragmatism to architects should be considerable. Not only does it emphasize concrete results and the act of making, but it also embraces both the idea of chance ("truth is what comes out in the long run") and the power of newness and invention ("knowledge can be outstripped by things in the making"). Like European critical theory, this philosophy is antifoundational and open to imaginative speculation; unlike critical theory, it is material and concrete.

In the initial talks by Ockman and Rajchman, the value of analyzing the implications of Pragmatism in an academic context was made clear. Ockman emphasized how acute the theory-practice divide is in American architectural practice, implying that Americans needed to arrive at their own (American) intellectual solution. Rajchman, in his lucid introduction to the theory of Pragmatist philosophy, emphasized the timely optimism—"the return to the question of belief"—inherent in Pragmatism. It was an auspicious beginning regarding the issues one wanted to hear about and an indication that the discussion initiated by the Buell Center workshop was worthy of the lineup gathered: Richard Rorty and Cornell West in conversation with Peter Eisenman and Rem Koolhaas, respectively; Michael Hays moderating a panel of American and European "makers" who also theorize, including Inaki Abalos, Stan Allen, Christian Girard, and Mark Linder; Robert Somol moderating a panel on practitioners doing "Pragmatist" research, including Caroline Bos, Gene King, Mark Wamble, and Mahadev Raman; and Ray Gastil moderating a panel on Pragmatism's import for public space, including Rosalyn Deutsche, Walter Hood, Martha Rosler, and Roger Sherman.

But the fissures quickly began to appear. Many of the more interesting ones were theoretical in nature; that is, they had to do with the implications of Pragmatism as a philosophy of practice and not with the venue itself. I am thinking in particular of the antielitism-cum-antiformalism of the talk by Robert Bruegmann, who, speaking as the designated historian, seemed to forget in his plea for a populist, whatever-is-popular-in-the-end-matters agenda that Postmodernism had already performed the critique of Modernism that he himself was now proposing in the name of Pragmatism. There was also Rorty's startlingly singular interest in newness as a free-floating criterion of "what works." Against these popular/populist readings of Pragmatism was the more political version offered by Cornell West, who emphasized the affiliation between Pragmatism and a democratic process of "the green light." (This more social/socialist version of Pragmatism was also implicitly emphasized by those in the "Public Space" session.) Contrary to the populist version of Pragmatism, Linder indicated that high design, abstraction, and minimalism still had a place at the heart of the Pragmatist canon. There were also those–such as Hays, Girard, and Koolhaas–who just boldly disagreed with the Pragmatist agenda altogether, the first because of its lack of criticality, the second because of its rejection of utopian thinking, and the third because of the jingoism implicit in the rush toward an American-bred philosophy.

But other fissures were more troubling, and had as much to do with the contested stakes of the symposium as with its theme. On this stage, the big guns were also contesting the new leader in architecture theory. One couldn't help but read the threat that Pragmatism produced to the post-*Assemblage* theoreticians. Hays had recently indicated his misgivings about the ideological "smoothness" associated with Deleuze and blob architecture, but at least the Deleuzian model explored the same "critical" European postpositivism as his Marxism. It seemed that his moderator's speech and directive to his panel was a plea for theory, as defined by *Assemblage*, to remain intact. Likewise, Eisenman's presence was confusing. As an odd example of a "practitioner" who has nothing to say to Pragmatism, one could only guess that he was there to ensure the audience that Pragmatism as a topic was officially sanctioned at the highest or most notorious level of theory-bound practice; at the same time it was shown to be doomed in its potential to invite a whole new cast of characters for us to listen to.

There was also the implicit jingoism noted by Koolhaas. From the Buell Center for American Architecture to the SOM Foundation (which supported this event and the original workshop) to the Museum of Modern Art, the aim seemed to be to make the theory-practice issue "ours," to be done with the European thought virus, and tame theory altogether via its practical application. One can't help but make the analogy between this event and MoMA's *International Style* show, in which a European agenda—in that case Modernism, in this case intellectualism—was made, in the hands of MoMA, safe and stylish. This is not so merely by virtue of emphasizing Pragmatism's American roots. It is also enforced by the emphasis on the application of Pragmatism directly to design.

The "Forms of Inquiry and Innovation" panel, which was labeled the R&D session of the event, was supposed to demonstrate what a Pragmatism practice might look like. Although there was a wide range of work shown—from Caroline Bos' abstract diagrams to Mahadev Raman's social-determinist use of virtual imaging—there was an implicit demonstration of architecture doing Pragmatist research. Only slightly less one-to-one in its theory-to-practice correspondences was the session on "Public Space and the Public," in which the difficulty of what constitutes a public or a public practice, at least limited Pragmatism's direct application. For someone who has learned that any such direct use of theory in design is hegemonic culture at its most powerful, this need to prove the applicability of a theory was dismaying.

If one is skeptical of either the ultimate agenda of the symposium or what the Pragmatist philosophy yields, there were nevertheless illuminating and entertaining aspects. Certainly the two touted "conversations" between an architect and a Pragmatist philosopher were very interesting, if intellectually disappointing. It wasn't entirely clear what the conversation/opposition was intended to be: practice/making versus theory? Pragmatist (philosopher) versus non-Pragmatist (architect)? Pragmatist theorist that isn't practical (doesn't make) versus non-Pragmatist architect who is practical (does make)? Although for the most part architect and philosopher talked past each other, the two pairings did uncover food for thought. In the first, Eisenman came off as the critically driven, politically conscious architect to Rorty's laissez-faire approach to culture, even if the latter's views are radically more considered and consistent. Conversely, Koolhaas surfaced as the free-market, apolitical opportunist to West's more resistant activist. In this logic Eisenman becomes the more politically engaged architect, which has some bizarre, counterintuitive appeal. It left us wishing that West and Rorty could have hashed things out directly.

It could be that symposiums, in which the audience wants to have ideas debated, are just doomed, again and again, to failure. The debates never happen, or if they do, they're not about the issues that drew the audience in the first place. Likewise, the moderators have either too much of their own agenda or not enough of one. And the panel members talk past each other, as well as the audience. In this way, this symposium was no better or worse than most. But it also might be the case that once "things in the making" get housed in a museum, they are indeed already finished.

*—Peggy Deamer*
*Deamer is Associate Professor at the Yale School of Architecture and a partner in the firm, Deamer + Phillips in New York*

**Top from left:**
Cornell West and Rem Koolhaas
Peter Eisenman and Richard Rorty

Photographs by Laura Lewis, Courtesy The Museum of Modern Art

***Architecture Must Burn: Manifestoes for the Future of Architecture***
**by Aaron Betsky**
Designed by Erik Adigard
Ginkgo Press, Los Angeles, 2000
144 pp., $39.95, (paper)

Eight years and two books: architecture, must burn what?

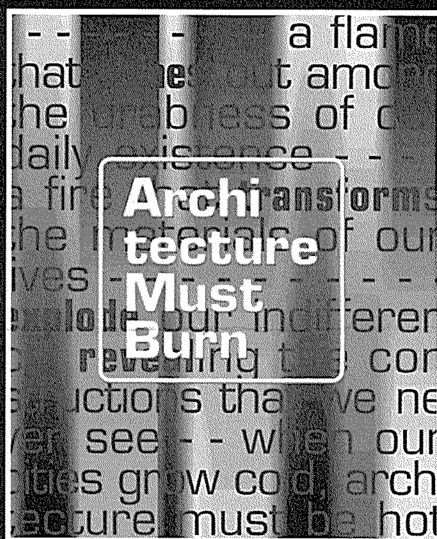
Kurt Forster, in his introduction to the Getty Center's Occasional Papers publication *Looking for a City in America* (1992) by Andre Corboz, situated what was to become the preeminent focus of architectural and urban criticism in the 1990s. Forster's text—just two slight pages—introduced a book that quietly captivated a small audience of urban theorists who, like Corboz, were beginning to test the limits of an American *terrain vague*, a term that had some common understanding in Europe through the writing of Manuel de Sol-Morales. *Terrain vague* indicated a panoramic perspective—a distracted view to the periphery of buildings, and toward the vacancies and gaps between them, implying that building mattered little in the formation of the urban landscape. Forster's introduction did more than indicate a possible American version of *terrain vague*; it quietly signaled that Getty-supported scholarship might indeed be rooted in the very source of the center's own endowment. *Looking for* a *City in America* was a reconnaissance mission charged with defining the urban ground upon which the institution that funded it had only tentatively begun to situate itself. In the wake of the 1991 Los Angeles riots, Corboz and Forster were looking for a new view of the distended geography of the American postwar city—a sprawling conduit of freeway, suburbs, and car-based consumption of fossil fuels: Getty products. The daring of the book's publisher offered intellectual venture capital to a tentative group of younger theorists who saw connections between European ideas of a *terrain vague* and edge cities of the United States, such as Phoenix, Houston, Los Angeles, and Atlanta. Forster's introduction played to the Getty's own mission of situating itself in the vague city of contentious development: "The physically compact historic city," he wrote, "has long been considered the crucible where the alchemy of new multiracial and multicultural life could take hold; but the reality of inner-city conditions in the United States has rarely been able to sustain these hopes"

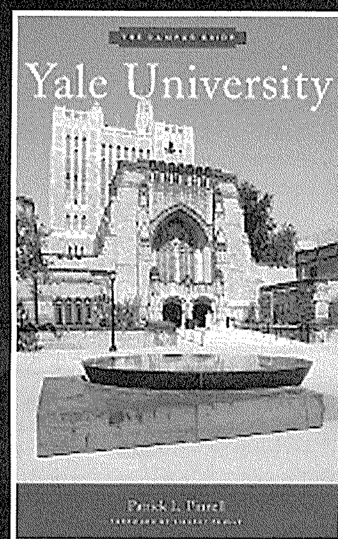
Aaron Betsky and Erik Adigard's new book is a distant cousin of the quiet but potent Getty publication in both theme and design. Like *Looking for a City in America*, it is a double book, half essay and half sequenced images superimposed in the graphic design of Erik Adigard. *Looking for a City*, designed by Bruce Mau, is half photographic portfolio and half written word (Dennis Keeley's photographs present the evidence of Corboz's thesis). Its themes develop in a slow and rhythmic sequencing of images from text to image—in what has become a hallmark of Mau's book design. Yet eight years later the edge city that Betsky and Adigard confront is one that has witnessed the rise of an entire new branch of communications media that has abetted the already deconcentrated American urban geography. Although their book constitutes a renewed inquiry into the nature of the American edge city, its hot-wired invocation of new media and communications—its technological intoxication—forestalls the existential meditation on the urban vacancies and plateaus of the Getty publication. None of these writers expect a return to a historically central city form, nor do they think it is culturally important to do so, yet Betsky's text alone suggests that the deconcentration of the city in fact be escalated and that the edge city may indeed have it's own coherence and place.

*Architecture Must Burn* takes its title from the infamous 1967 performance by Coop Himmelblau in which a burning wing-truss structure was lofted into the sky. Betsky and Adigard rely on this image both literally and metaphorically. In the European theorizing of *terrain vague* building, structural form loses it potency as a factor of city construction. The eye and spatial sensibility move toward the ill-formed vacancies and posturban space where the existential readings of entropic material and social atopia have predominated. The totemic qualities of Himmelblau's sacrificial offering are updated in Betsky's and Adigard's new *terrain vague*: here buildings "burn" and renew their urban agency in a manner that suffuses post-urban space with an overcoded optic, linguistic, social, and political heat. To build in this paradigm is to consume, conduct, and produce energy—a successful building fills space with enzymatic potential whose strength is the American edge city itself: waste and conspicuous consumption. *Architecture Must Burn* is the printed incantation of a hyperlinked, nonlinear network: its metallic inks, hot colors, and icon-heavy images evoke both the symbolism and temporality of the totemic offering of Himmelblau's performance. Betsky and Adigard evade any fixed representation of the city by suggesting the immolation and atopia of fixed symbols before they arise. Like the metropolitan periphery, the book seeks to avoid formal representation. To contextualize the trajectory of Betsky's text one must consider other urban manifestoes, such as Le Corbusier quarter-century-long invocations of a benignly technological "City of Tomorrow" ending with the choice-shrouded threat "architecture or revolution?" Betsky says architecture must burn; I think Le Corbusier was trying to keep it from burning. Betsky's city might in fact be starting to cool, or at least suggest that architecture and cities can easily conduct the heat of social strife, material decay, and financial investment. Betsky is concerned not with burning form but burning energy—*Architecture Must Burn* is an intimation of an urban theory of thermodynamic metamorphosis. The totemic qualities of sacrifice are there, but the heat of class struggles and urban waste are made palpable in the intuiting of urban heat. The city (sprawling or concentrated) is understood as the deployment of matter, and the processes that move matter produce heat and use energy. Betsky's book is a portrayal of a suffused network of passages, processes, and materials. It revels in benchmark quotients of productivity that continually take on new geometries, materials, weights—and in the end, emotional timbre. The comprehension of the city is an aggregate of time-based and imaged techniques—a type of Bergsonian imaging of time as matter. An image that is "more than a representation, but less then a thing" (Henri Bergson, *Matter and Memory*). Adigard once said that his role in design was to create coherence—but coherence for whom? His clients, the consumer, the user? His apprehension was that coherence would be exploited—*Architecture Must Burn* reveals this tentative bargain as it seeks to trace the outlines of city it simultaneously believes must be left unrepresented.

*—Michael Bell*

*Bell is on the faculty at Columbia University and edited the book,* Slow Space *(The Monacelli Press, 2000).*




***Yale University: The Campus Guide***
**By Patrick Pinnell**
Princeton Architectural Press,
New York, 2000
192 pp., 100 ill.,$21.95, (paper)

Guidebooks are perhaps most effectively tested by strangers to the territory they describe, as I was to Yale this semester while teaching there. Patrick Pinnell's "Architectural Tour" of the Yale campus is part of a new series published by Princeton Architectural Press, in which guides to various campuses including University of Virginia, Stanford, Princeton, and Duke University as well as Phillips Academy at Exeter have also appeared. This guide joins and complements Elizabeth Brown's 1976 guide *New Haven's Architecture and Design* and Judith Schiff's recent *Michelin Green Guide*. It will soon be followed by a publication about New Haven and Yale's architectural history by Vincent Scully and Catherine Lynn.

Pinnell ('74), who was a professor at Yale for 18 years, is also responsible for the 120 glorious color photographs that illustrate this volume, showing off Yale's buildings at their best—on fall afternoons under dark blue skies. The book is organized as a sequence of ten walks, each presenting different aspects of Yale's history in somewhat chronological order and covering about 190 sculptures and buildings in 85 subchapters.

Pinnell's rich text makes delightful reading. It sparkles with insight and is full of information and eye-opening metaphors (ever notice how Richard Serra's steel sculptures "magnetize" the main hall of the Old Art Gallery?). The essays are punctuated by quotes from architects, writers, and philosophers as diverse as Frank Lloyd Wright, Johann Wolfgang von Goethe, Alexis de Tocqueville, and Voltaire. Yale's campus is not only read as a microcosm of American architecture but presented as a reflection of Western civilization. The elegance and wit of Pinnell's style lets us forget the enormous amount of research that must have gone into the preparation of the volume. Apart from the architectural history of individual buildings, we learn about donors, presidents and planning committees, abolished plans, and long-demolished buildings. The grand picture that emerges from this survey of 300 years of building activity contains fascinating insights into the continuous search for the expression of the school's identity through its architecture and a brilliant account of Yale's changing relationship with the city of New Haven. Virtually all of the carefully crafted building descriptions bring new insights to the work and thoughts of Yale's architects, be they Town & Davis, J. Cleaveland Cady, Louis I. Kahn, Paul Rudolph, or James Gamble Rogers, whose work still dominates the school's appearance. Pinnell allows himself the occasional delightful idiosyncrasy in his selection (from the Yale Post Office to the Yankee Doodle Restaurant—I missed the "Naples" though, on which I relied in several of my walks—and includes a few excursions beyond the campus into the city of New Haven (for example, the Green, Union Station, Coliseum, Temple Street Garage, and Farmington Canal).

A treasure trove of information, the book works best if one follows the carefully planned walks. As a quick reference for the easily sidetracked *flâneur*, the guide turns out to be a somewhat capricious companion. Let's say you find yourself strolling on High Street (as I did the other night), guidebook in hand, wanting to know more about a magically glowing Tiffany window: the overview on the inside cover won't tell you which "walk" you are on, the sometimes hard-to-decipher axonometric maps in color pencil prefacing each chapter strangely come without street names (complemented by a lack of addresses in the text), and because Yale's buildings don't all wear their nameplates, the book's index won't help either. (A student told me that we were in front of Linsley-Chittenden, at 63 High Street, whose beautiful Tiffany windows, I then learned from the guide, are to adorn the reading room of a future university library.) As a result of the more chronological than geographical orientation of the walks, buildings facing each other on the same street can end up in different chapters, but the occasional cross-reference doesn't tell you which ones. Two of the ten walks come without maps altogether. The guide's idiosyncrasies are by no means the author's fault, as they are inherent to the entire series.

Probably thinking of Yale, Le Corbusier famously described the American university in 1937 as "an urban unit in itself, a small or large city." Pinnell's delightful and comprehensive text presents Yale's campus in all its urban complexity, and makes Corbusier's final word on the subject ring true: "It is a world in itself, a temporary paradise, a gracious stage of life."

*—Dietrich Neumann*

*Neumann is professor of history of art at Brown University and taught at Yale in the fall semester. He is author of* Film Architecture: Set Designs from Metropolis to Blade Runner *(Prestel, 1996).*

***Louis I. Kahn: Unbuilt Masterworks***
**By Kent Larson**
Introduction by Vincent Scully
Afterward by William Mitchell
The Monacelli Press, New York, 2000
224 pp., 275 ill., $60.00, (cloth)

Kent Larson, an architect and principal research scientist at MIT, has produced through the magic of the computer a book filled with virtual photographs of Louis Kahn's unrealized projects: the Salk Meeting House, the Palazzo dei Congressi in Venice, the Glass Monument to the Six Million, and many others.

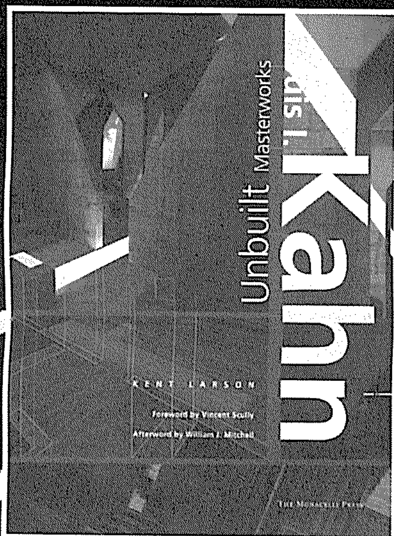
As any scholar of architecture is aware, extant buildings, through which we can walk and directly experience their architects' intentions, make up only half of the history of architecture. The other half, equally important and influential in determining the direction of architecture, is comprised of buildings that have come down to us either as ruins of former buildings or—having never been built—as drawings or verbal or numerical descriptions. Larson addresses these trajectories in this splendid new book.

The idea of ruin plays a major role in Larson's explication of Kahn's unbuilt projects. Six of the eight projects he presents were directly inspired by Kahn's admiration for ruins in Italy, Greece, and Egypt that he studied during his tenure in 1950 as architect-in-residence at the American Academy in Rome.

shell of the sanctuary of Hurva Temples 1 through 3. Larson's exquisite technique gives these unorthodox spaces of Kahn's invention the reality and vividness that our previous conjecturing from the drawings and models had always fallen short of doing.

Kahn, as a student of the Beaux-Arts at Penn, would have been very familiar with the reconstructions of antique buildings done in drawings by Prix-de-Rome winners. These drawings often reached a high level of art. Larson has cast himself into a similar role. His recreations of Kahn's unbuilt projects are the closest thing we have today to those beautiful watercolor renderings of all-but-vanished buildings from an earlier "golden age," and they fulfill much the same purpose. His control of line, light and shadow, texture, and color equals and possibly exceeds the work of the gold medalists in giving a "reality" to a group of buildings that, although not built, may occupy a position as important in the history of architecture as the ancient monuments.

Both Kahn and Larson share a fascination with and skill at handling light. Kahn is transfixed by light: "The sun never knew how great it was until it struck the side of a building." To Kahn not only is light the principal descriptor of architecture, but all matter (the material of architecture itself) is spent light. Kahn intuitively understood what




the physicist today acknowledges, that light (plasma) is the fourth and final state of matter after solid, liquid, and gas. Kahn's architecture is intended to control, modify, and prevent light from destroying the life inside. By wrapping ruins around buildings, as in the Luanda Chancellery or the Salk Meeting House, Kahn intended to modify the glare and humanize the light.

From the Luanda Chancellery building of 1959, through the Salk Meeting House of 1961, the Mikveh Israel Synagogue of 1962, and the three schemes for the Hurva Temple of 1968, 1969, and 1972, respectively, runs a common theme: wrapping ruins around buildings. As Larson quotes Kahn, from *Perspecta 7* (1961), "I thought of the beauty of ruins, of things nothing lives behind and so I thought of wrapping ruins around buildings; you might say encasing a building in a ruin so that you look through the wall which has its aperture as if by accident. I felt this would be an answer to the glare problem." These wrapped buildings are the bulk of his unrealized work because of the inordinate expense of double wrapping. Only the student residences in Ahmadabad and the Assembly Building in Dacca—both built in countries where labor is cheap, and mechanical and electrical equipment are dear were built. Now thanks to the magic of Larson's "camera," we can climb through those interstitial spaces between inner and outer shells that Kahn, recalling his earlier Beaux-Arts training, aptly dubbed "hollow poché."

Larson concentrates his "camera" on the voids of the square-within-the-circle and the circle-within-the-square of the Salk Meeting House, on the empty cylinders of the Mikveh Israel Synagogue, and on the circulation space between the outer pylons of Jerusalem stone and the inner concrete

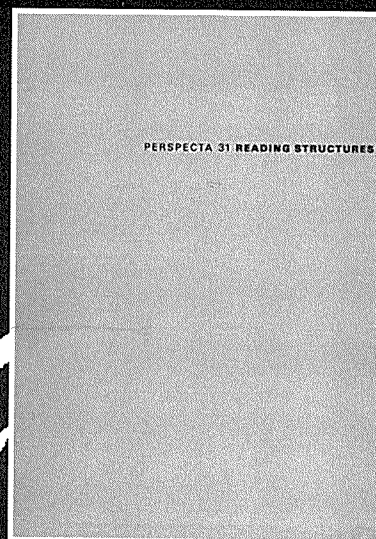
It is not a coincidence that Larson's medium is also light: photons bombarding the face of a cathode tube. In his visual descriptions of Kahn's projects, after having established the desired perspective his art consists of determining the angle and intensity of the sun and the degree of absorption or reflectivity of light on each surface to capture the reality of a physical building. In this he has been inordinately successful. Anyone flipping through the book quickly at a store would be convinced that the photographs are of real buildings.

Larson's text clearly exhibits that he has mastered and understood the existing Kahn literature. His book is an essential addition to it, filling an important gap.

*—Thomas R. Vreeland*

*Vreeland is an architect and an emeritus professor of architecture at the University of California Los Angeles. He studied under Kahn at Yale and worked for him in Philadelphia for five years.*

***Reading Structures***
***Perspecta 31, The Yale Architectural Journal***
**Edited by Carolyn Ann Foug and Sharon I. Joyce**
MIT Press, Cambridge, 2000
159 pp., 340 ill., $20.00, (paper)




Long awaited and brilliantly edited by Carolyn Ann Foug and Sharon L. Joyce, *Perspecta* 31 rises to its tectonic theme with a didactic intensity that accumulates as one passes from one structural "lecture" to the next—not to mention the interspersed responses on black paper, ranging from qualified summations to outright challenges, and the occasional elegiac gloss, as found in Peter Rice's ruminations on the resilience of a spiderweb. There are times when a given commentary not only qualifies the content of an essay but also focuses on a point of principle largely ignored by the author; for example, Ed Ford's response to Tom Beeby's essay on Mies van der Rohe's contrived tectonic practice. Ford remarks on the typological focus underlying much of Mies' American work, consisting of primary structural components modulated according to orientation of the type-form. This nuance is equally ignored in Robin Evans' Socratic analysis of the static anomalies found in Mies' Barcelona Pavilion, which he is at pains to demystify as far as its apparent structural logic is concerned.

Five essays in this issue are particularly informative about the subtleties of tectonic expression: those by Carles Vallhonrat, Antonio Juarez, Herman Spiegel, Alan Organschi, and Gregory Dreicer. The first two are closely argued analyses of the aesthetics of reinforced concrete and the role of nature in the work of Louis Kahn and Ann Tyng; the last two pursue the tectonics of wood in different ways, to quite distinct ends. The fifth essay, by Spiegel, is an appraisal by an engineer of Le Corbusier's work, valued for its tectonic sensitivity, as found in the masterly load-bearing brick and concrete in Maison Jaoul (1954). As Spiegel puts it with regard to the exterior wall, for those who do not have the eyes to see: "The oversized section of this bond beam also accommodates the depth of the arch from spring line to crown plus concrete fill and ceramic tile. There is just enough beam depth left underneath the spring line of the tiles to accept the tie rods, which are centered precisely at the location of the truss transfer. Corbusier played with the arches themselves as well, choosing a stacked bond for the tiles instead of the traditional staggered [bond] as more commonly used by Antonio Gaudi and Eduardo Guastavino" (p. 89). Spiegel fails to note that the Catalans in question employed load-bearing Catalan vaults compounded of bonded and layered traditional flat bricks. While making a conscious allusion to this tradition, Le Corbusier wished to indicate by virtue of the stack-bonding that the tiles were merely permanent formwork for the casting of the load-bearing reinforced-concrete arches above. I cannot think of a more pertinent example of the interplay between ontological and representational tectonic form: where the in situ concrete bond beam is the ontic structure—visible externally for its full depth and internally for its full soffit as it passes over the interrupted load-bearing spine wall—the stack-bonded formwork represents the arcuated flat vault in terms of the Mediterranean tradition to which it belongs, endowing the entire work with a cultural resonance that poetically transcends both the puritanical preoccupations with structural truths (as in Evans, p. 47) and a cynical a priori reaction formation (as in William Mitchell's response).

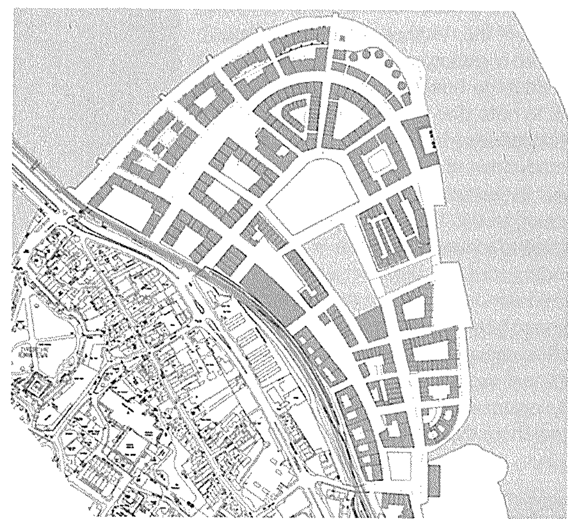
That the American building materials industry, driven by the reductive economic bottom line, has neither understanding nor respect for such cultural nuances is an implacable fact that gives particular pertinence to Organschi's exceptional auto-critique: "While my tendency is to want to articulate structural relationships in our buildings, to let the architecture convey the complementary physical workings of structural resistance and manufacture, I'm wary of the extremes of iconoclastic formal or structural exhibitionism that that approach might engender. The pitfall there, I believe, is the objectification of the structural system at the expense of an architectural idea. The solution lies instead in the analysis and reconfiguration of current building practice, the teasing of larger architectural ideas from tightly knit technical formulations of industry" (p.100).

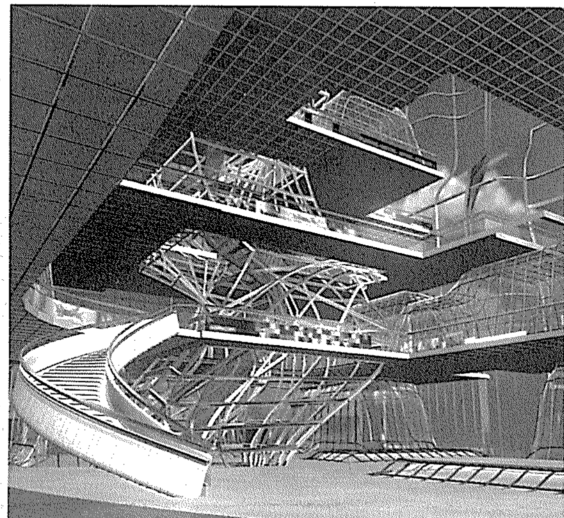
By formulating this tectonic reprise Organschi answers Eeva Pelkonen's critical response virtually before it is made, emphasizing the dialogical nature of this anthology, in which a leading voice may anticipate and/or misunderstand a given gloss and vice versa. Whether by design or not, *Reading Structures* inserts itself into the current tectonic debate in an interactive way. No one who is in any way involved with this theme can possibly avoid reading it and appreciating its fine-grained reflections. I, for one, intend to introduce it into my tectonic course at Columbia immediately and look forward to reassessing my habitual reading of Kahn and Mies in light of the exegeses of Valhornrat, Juarez, and Beeby as embodied in these pages.

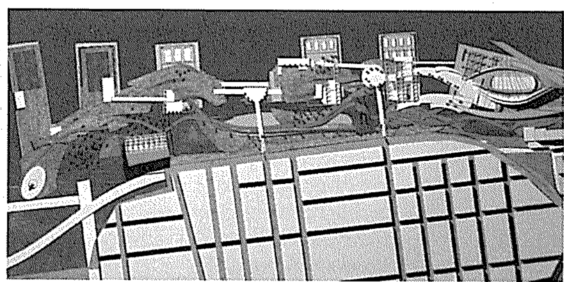
*—Kenneth Frampton*

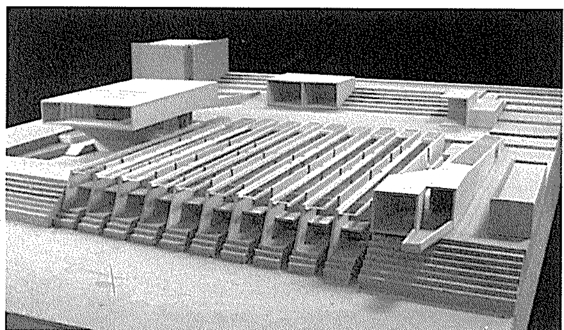
*Frampton is a professor at Columbia University and is the author of* Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture *(MIT Press, 1996).*

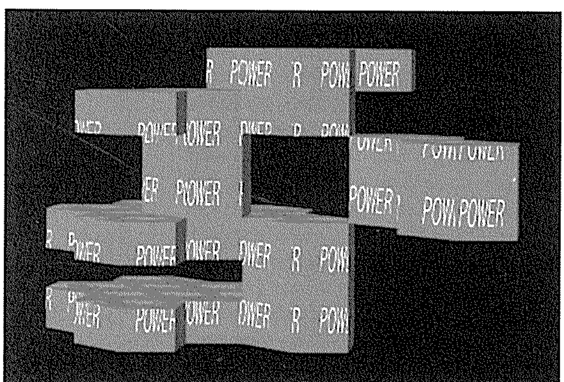
**The fall semester Advanced Studios focused on complex, mostly urban sites; and cities were the theme of Yale's "Next Cities" symposium (see page 6), the Venice Biennale, the Milan Triennale, and the New York Architectural League's lecture series. The convergence of this topic inspired a roundtable convened by *Constructs* editor Nina Rappaport. The participants included visiting professors Craig Hodgetts and Ming Fung; Tod Williams and Billie Tsien, Douglas Garofalo, and Demetri Porphyrios; and studio critics Fred Koetter, Ed Mitchell, and Alan Plattus.**












**Nina Rappaport:** It is an interesting phenomenon that four out of five Yale studios are situated on large, complex urban sites. Why is this occurring now?

**Craig Hodgetts:** The design of cities is an issue because of a shifting of cultural gears from more specific architectural projects to large-scale urban projects. What motivated Ming and myself is that we are on the cusp of a cultural evolution of the mechanisms that we are used to dealing with as architects, and it seemed beneficial to have the students help us think about issues that one might not encounter in a strictly professional context, which are forward-looking and challenge the conventional stereotypes.

**Alan Plattus:** Shanghai where my studio is located, is a great case study because it has had recent growth that has been so explosive it seems chaotic. It's like it might have been working in Chicago in 1885, with the infusion of new capital and technologies that came as the city rebuilt itself after the fire.

**Douglas Garofalo:** We are approaching our site more from the project type. It is the heavily contested Block 37 on State Street in Chicago, which cuts across and concentrates histories of urban decay. The students are taking a developer's program on the one hand—which is completely mixed, without an evident typology or history—and are dealing with what Craig mentioned: the complexity of different kinds of projects coming our way collectively in the city. The studio deals with urban-planning issues but squarely in the realm of architecture without making it an urban-planning studio.

**Demetri Porphyrios:** Our studio focuses on the regeneration of a brownfield site in Rochester, England. The government has adopted the regeneration of brownfield city sites, which is good news for the future and the life of the traditional city.

**Tod Williams:** Although our site isn't in a city, it is a complete complex. What is common is that we don't want our students to just be object builders solving an individual building's problem; we are hoping that students take on the bigger issue of the site with civil engineering and landscape. It is also related to cities in that it is at a heated position at the edge of the Pacific Ocean and is hotly contested property, so it is an edge condition.

**Fred Koetter:** In a different situation, Ed Mitchell and I are conducting a studio that has a recurrent theme: How can a temporary venue affect an urban setting and have a positive impact on the city after its temporary use is gone? These include Olympic and, recently, millennium sites around the world, as well as many large commemorative event locations. What happens to these installations after the event? We are interested in the Olympic sites within the city, because there is a history of these interventions—sometimes sad, sometimes significant.

**Craig Hodgetts:** What is interesting to me is that the Los Angeles Olympics were staged purely as an event for television, with no new facilities, or bricks and mortar projects, so that the architectural legacy of the Olympics doesn't exist at all as compared to a potential New York project.

**Ed Mitchell:** It is a media-driven event but they are only overlaying some of it onto preexisting facilities. What Fred and I are interested in is that venues have to be built to sponsor the Media Tower that Cesar Pelli is designing. This may seem old-fashioned—making buildings for a temporary use—as no one is quite sure what their appropriate use will be. Here is an architectural resource that the corporate sponsor is donating back to the city, and no one is sure whether they want it or need it, or what it will engender as a public space in the city.

**Fred Koetter:** These proposals bring attention to their sites. For example, the Olympic bid in Toronto is even now focusing attention on some of its underutilized sites in terms of their potential for occupancy. The Millennium Dome was put in East London as a colossal venue for exhibitions. This has brought tremendous attention to the site, which is now under increasing pressure for further redevelopment. The logical next step in this process may be to remove the structure. But we pose the following question in such situations: Are the remnants of these events (the structures, the publicity, etc.) useful in anticipating the second or third life of these places? This is a whole other strategy provoked by temporariness.

**Ed Mitchell:** What we have is the Trojan Horse syndrome. Once this architecture is pulled within the city limits and its program as an event disappears, what do you do with the architectural monument? Turn the Trojan horse into condominiums or absorb it into the dynamics of a contemporary city?

**Ming Fung:** These larger-than-life structures for world expositions often become unusable icons left to decay. One of the things we are interested in with our studio is going in the opposite direction, where it is not about the structure and density of urban space. We are interested in the structure of suburbia, which in spite of its problems is very desirable to a large percentage of the population. We look at what we might do as architects and urbanists to reinvent and redesign it. People living in Irvine see nothing unusual in driving everywhere. Yale students had a culture shock to find that in such a sparsely populated area, empty land was to be designated as park. In our studio we are exploring an alternative use, as a "city of fulfillment" on the premise of an urban area dedicated to providing "fulfillment" of dot com orders.

**Nina Rappaport:** How then do you approach building on these blank sites in terms of the idea of an overall field—the large individualized monument and the smallest unit, or a cell that multiplies? In Tod and Billie's studio there is a student who addressed this field concept. And Billie mentioned the idea of being attracted to the field condition. But how can an architect make it a workable project?

**Billie Tsien:** The student made a big gesture to bring a table of water into the site. This table was then striated, and you walked in between the striations of water down to a scientist's lodging. It was a balancing of the big gesture, which gets so much attention in architecture and in the world. We didn't consider whether this is the right or wrong thing, but rather how that big gesture can be modulated so that it has a resonance beyond the initial gesture as well as some sense of reality and modesty in the context of the program and place.

**Craig Hodgetts:** You used some interesting words—modulated and resonant—referring to things that electronic fields do and that electronic transmission is all about, modulating an information string. I think that is where the current interest of architects in the "field" derives from, a vibrating field of events. For example there is the sort of volatility in the environment that for two years there is a Planet Hollywood; then zip, it is gone and something takes its place. All of these things are field events. Nike is a field event, not a monument, and Smart Cards are laced together everywhere by the Internet. In architecture the interest in these fields is subliminal, because we are still supposed to be creating objects but it is rather obvious that we are working against the current.

**Douglas Garofalo:** I don't think it is so subliminal. We have a few exercises in the studio that purposefully try to get students to think of architecture more as a landscape condition, not as plants or electromagnetic fields per se, but in an urban site not derived from a sense of singular monument or individual buildings, as Tod mentioned. Part of it is that there doesn't seem to be an agreement out there—or in here for that matter—about the appropriateness of compositionally based objects. An interesting strategy may indeed be suggested by the ubiquity of digital fields: to think of architecture as a sort of "consistency" that can accommodate a great deal of diversity. We have proposed a constellation of programs in our studio that are, in a sense, much too hybridized to think about as singular monuments.

**Nina Rappaport:** Doesn't the field and the hybrid as a singular object lend itself to becoming a monument? And how does this coexist?

**Douglas Garofalo:** It is not a paradox to suggest that a project can operate both ways; we are trying to think through possible methods of organization and hierarchy to allow for such diversity.

**Alan Plattus:** In our studios we are all assigning projects that challenge the conventional architectural context. It is no accident that new vocabularies come from areas such as landscape and information technology. Initially students might assume that architecture offers a form of resistance to those "new forces of the age," and is interesting precisely as it deflects, moderates, or questions those forces expressed through other technologies. Students should not be led to assume automatically that architecture as we know it has nothing to offer the new context.

**Demetri Porphyrios:** I am not a revolutionary. Architecture, particularly urban plans, requires a conservative framework of mind. This is because urban plans are directly related to land values. The familiar is what guides us toward invention. As a profession we are currently going through a black hole; but I am optimistic that at the end of the tunnel there is light. I was speaking at the Regional AIA Chapter meeting last night, and John Dixon came to me later and said that it is a great pity that students are always asked to "invent" by staring at a blank piece of paper. Invention exists only in the context of the familiar, and schools should teach such bread-and-butter buildings of familiar life.

**Tod Williams:** One thing that is consistent with the studio projects that we are giving is that we are all suggesting to the students that they have power and are effective. I would have said that there are a lot of things over which architects don't have power. These projects in an urban context are suggesting that architects can be planners, and shape and change the way the cities might be. Or that they are also landscape architects and shape the way land is formed and reformed. It is a new way that we see architects operating, and it may be the new tools, or computers, or recognizing that the peak of form making is not there anymore in the traditional way because the fabric is not there, the monuments are not there. The situation is positive; we just have to put on a new pair of glasses. The base is still the same, and we can be effective.

**Craig Hodgetts:** It has to do with the expectations of what the role of the architect might be; it is a matter of cultivating a perspective that is merely forward-looking rather than revolutionary.

**Demetri Porphyrios:** Please be more specific: what do you understand by "forward-looking"?

**Craig Hodgetts:** To me the concept of monument as image, which has provided fuel for the architecture of institutions, is no longer the appropriate way to conceive of an institution, such as a museum like the Getty. It doesn't mean that the bricks and mortar are any less carefully constructed, but the impact culturally and socially of that construct might be different, and you may be more effective if you look at it from the perspective of its function relative to competing media.

# Building in Cities:

# Field, Monument, Cell

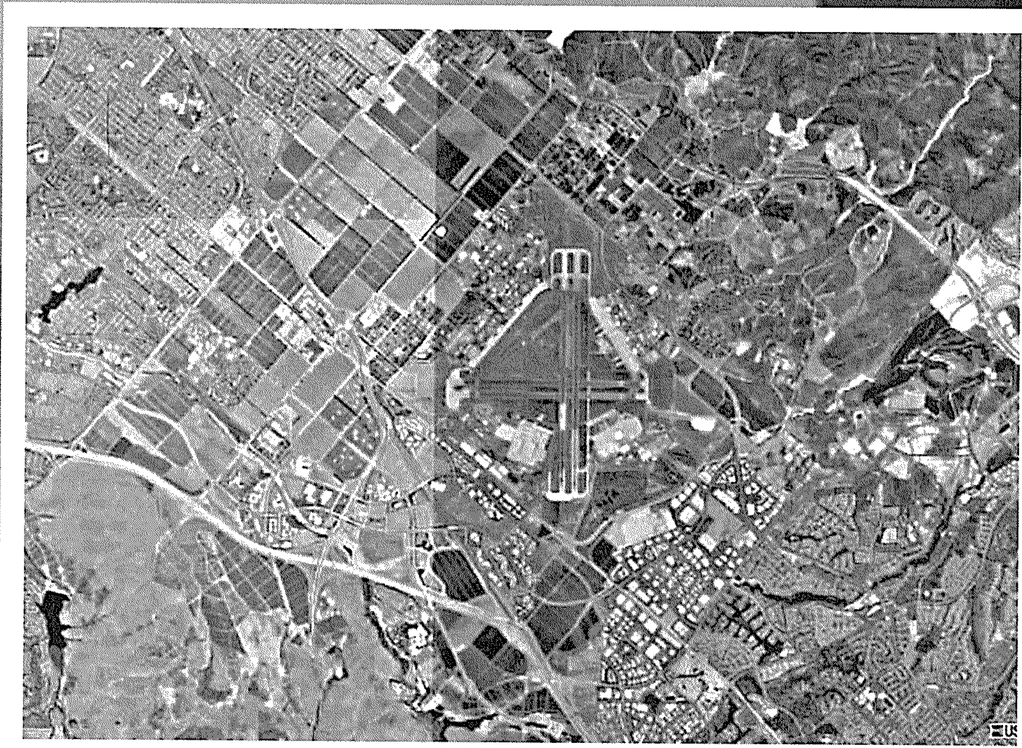
**Demetri Porphyrios:** It is still not clear what a "forward-looking" building or urban plan is for you.
**Craig Hodgetts:** One example might be that the hierarchical arrangement of the city that in the past was based on transportation nodes and point-to-point distribution, which has been superseded by Federal Express.
**Demetri Porphyrios:** This is interesting. FedEx has nothing to do with the city as an urban paradigm.
**Craig Hodgetts:** It is part of the infrastructure of the city.
**Demetri Porphyrios:** It may be; but, like electricity, it has no relevance to the urban paradigm.
**Craig Hodgetts:** Right—electricity is making part of the city as well.
**Demetri Porphyrios:** I'm afraid that this and similar attitudes have led this august profession of ours to award the Pritzker Prize to those who preach placelessness.
**Douglas Garofalo:** Infrastructure and communication systems certainly do organize cities and architecture, as does culture. Regarding FedEx, it's not that we design the new city to mimic FedEx—as a placeless place—but certainly the advent of FedEx, or NAPSTER for that matter, should cause us to reconsider the form of the city.
**Demetri Porphyrios:** These are modes of production. A new sewer in London has practical benefits, no doubt, but it does not contribute to the place-making qualities of London's urban plan.
**Alan Plattus:** These are modes of spatial distribution that have everything to do with how cities took shape. As those older modes drop away, our choices about place become clearer than when proximity was driven by absolute necessity. The dispersal of both electric and political power sources is seen by some as liberation. I agree with you that the reading of that as an apocalyptic liberation is irresponsible. It focuses our responsibilities more dramatically, and the choices we make cannot be excused any more on the basis of compulsion.
**Fred Koetter:** FedEx doesn't prescribe a city. Bill Mitchell indicates that technology tends to disperse, and dispersal is certainly characteristic of such things as fast easy travel and communications. But this certainly does not suggest a paradigm that is either all-inclusive or alien to the interests of the city.

The contemporary dispersal process—suburbanization and the like—has proven to be extremely costly in both economic and environmental terms. Communication doesn't indicate location, but the availability of face-to-face communication remains a human imperative. One of the biggest changes with the increase in communication and inexpensive travel is that cities today tend to be occupied differently than before. For example, in Rome fewer people live in the center. There is an increasingly reduced range of uses in the city center. It is an open question as to whether some of these technologically induced forces are inevitable, or are also the result of other economical or social forces.

In any case, urban building—buildings contiguous or in close proximity to each other—is far less costly and more sustainable than dispersion. It could be that the demonstrated economics of denser development and compact infrastructure will be once again reaffirmed as a compelling alternative to the excesses of widespread dispersion.
**Craig Hodgetts:** Besides being about dispersion, this issue concerns a broader range of choices. We couldn't make choices in such an unencumbered way 20 years ago. As you say, the reassignment of space is more fluid, allowing lifestyle and social interaction to be the driving force.
**Ed Mitchell:** If you have money. There are cases of cities, such as Prague or even Chicago or New Haven, where because of economic fluidity entire generations can't live in their own cities anymore. Suburbia becomes the only viable choice economically. And we as architects have our ethics about it is a bad choice, but it is the only choice for some people.
**Tod Williams:** But there was a time in the 1950s when we were dispersing things around the countryside so fast that cities weren't fashionable and were left behind. Today we are seeing people so enamored by cities, as instant cultural playgrounds and important places to go and to shop, that we can't afford to live there any more.
**Alan Plattus:** And the dynamics vary from place to place. If a town in Connecticut wants commercial use as part of a housing development, policy makers have to mandate it. So the dynamics that Ed is talking about are amenable to some degree of intervention on the basis of policy, which is often being influenced by architects who believe that mixed use is healthier than "monocultures." Even Louis Kahn was required to modify his original scheme to include retail at the British Art Center.
**Nina Rappaport:** How can architects direct this kind of policy making in the initial development of a project so that mixed use is part of the package?
**Alan Plattus:** That is why the design studios are fantastic, because students become policy makers and zoning reformers. The more outrageous inventions we make, the more we challenge the typology to accommodate a broad range.
**Fred Koetter:** In the China Studio some students made generalizations whereby the building unit was the same size as the site. Questions of scale and increment are important when you are making cities. Several schemes were the rebirth of the megastructure. But how can you define something that has relationships over large pieces of territory and connectivity? You make it out of little pieces, because if you make it out of big pieces you have an untenable situation going half a mile in each direction in an extremely monolithic way. What is interesting are projects that have resilience but at quite small increments, making up bigger patterns. The typology is then open and doesn't suggest different types, but puts importance on the unit of building. It is easy to misinterpret the notion of field and ground that you have to control to make it work.
**Billie Tsien:** It is important to hear this optimism in terms of large-scale projects, because what I see of student work in other schools is a distance and irony that is about being cool in relationship to urbanism. And it has nothing to do with any sense of incrementalism, specificity, humanity; it only has to do with the same kind of lèse-majesté of the past, except that it is wearing different clothing—dressed in black—now infused with irony and cynicism, which is worse than egotism because it is less positive.
**Ed Mitchell:** There is a cynicism in some of the work you are referring to, but some people like the vastness of those projects. Maybe, viewed negatively, it is nostalgia for the 1960s megastructures or because many students do not participate in the city where they live.

Fred and I have been interested in the shifting of cities and program use that rotates every five to six years—you open the doors and the client might change. Mixed use still connotes the nineteenth-century hybrids that resolved technological and social change through composition; but with the changing dynamics of cities, mixed use might mean all scales and a heterogeneity of types that includes big boxes and smaller living spaces. Some of us are saying yes, yes, yes—all those things are good.
**Fred Koetter:** Some of the most valuable buildings in Boston are the old South Boston loft buildings across Fort Point Channel. This is because of their inherent use flexibility and resilience. Very few buildings like these are designed today because they do not relate well to current architectural interests. This is a shame. They are straightforward, useful, long-lived, and easy to build.
**Billie Tsien:** The ideal of a building that can facilitate the ever-changing population is an issue, because so much of the building still comes from the program. How can there be a building that takes the ever-changing population and still has an identity as a building?
**Alan Plattus:** That is an important question. Take the example of airports, which both fascinate and horrify us. They have severe requirements that can't be avoided; yet the technology changes every five years. In the studios is that there is usually a highly specific program that is unavoidable; but the trick of urbanism is that one program is often crossbred with others—specific and generic side by side. One indicator is that those at the high end of the market live in a world of extreme customization and inhabit multiple separate and highly specific places. And architects need to attend to that kind of thinking.
**Douglas Garofalo:** In Chicago middle-income people are constructing loft buildings with plans that are more like apartments. On the one hand, to Billie's question I want to say that there are models out there. We have to look at how generic programs mutate within different contexts. At the same time I am horrified by the way developers are defining these "loft" buildings. So I really think that the spatial difference Alan brings up, from the loft in Chicago to the airport, is a very controlled set of fairly homogenous spaces without market choice. Perhaps a way out of this can be based on what Ed mentioned earlier: the idea that we can build-in differences within urban and architectural work so that it can accommodate change.
**Alan Plattus:** Wealthy people have simultaneous choices and a variety of shells into which they crawl; the middle class lives in a variety of urban conditions over time, some of which are driven by work. But this has diminished as Richard Sennett discusses, as the unraveling of careers change the shape of life.
**Craig Hodgetts:** You can take nineteenth-century row houses which are highly adaptable through a recodification, having little to do with an architectural signature but is at the level of craft and character. Specific architecture for specialized clients may require a "particular" character, but to force something whose use is purely generic isn't good.
**Alan Plattus:** Perhaps we could see it as construction of the self, similar to construction of the city over time. We actually accumulate and alter our identities as we crawl from one shell to another; this speaks to the condition of anxiety-producing contemporary urbanism, which creates a lot of work for both shrinks and architects. I have always thought of myself as a hermit crab inhabiting the cast-off shells of others.
**Craig Hodgetts:** The creation of self through one's environment is an important liberty. One of the things that architects can bring to cities when making places are tools for people to create themselves; almost in opposition, we need to provide both a flexibility and an identity.

**Opposite from top:**
Plan, Rochester Riverside, England, Demetri Porphyrios Studio
Mark Gage ('01) John Tiryaki ('01) *Block 37, Chicago,* Douglas Garofalo Studio
Jonathan Fritz ('02) *Velodrome for 2012 Olympics, New York,* Fred Koetter and Ed Mitchell Studio
Robert Zirkle ('01) *Scripps Oceanographic Institue California,* Tod Williams and Billie Tsien Studio
Michael Osman ('01) Daniel Arbelaez ('01) *Study for China Studio,* Alan Plattus Studio



**Above:**
Photograph of site for "Town of Fulfillment" Craig Hodgetts and Ming Fung Studio, California

**Background image:**
Shenzen, China, Photograph by Adam Ruedig ('01)

# FALL EXHIBITIONS

## ARCHITECTS ARE THE LUCKY ONES

**It was serendipitous that just a few days after I visited the Cesar Pelli show at Yale's Art & Architecture building, I was sitting in a café a few blocks east of the Pacific Design Center, in Los Angeles, one of the pioneering buildings guiltlessly expressing the character of a more and more pervasive condition of architecture: that the mass has been replaced by skin, one articulated as volume to make this condition more explicit.**

It is joined by the later Green Building, which points at the new scale of architecture, one related to the highway as well as to speed. Placed here in axis with Melrose Avenue with the mountain backdrop it becomes monumental, not just because of its contrast with the small scale of the mostly one-story structures along Melrose and intersecting streets, but because in its displacement from the highway—its typological natural context—it acquires the strangeness of a surreal object. I have always felt sorry that the red building was never built.

In fact, something similar occurs with the Financial Center in Battery Park City. The "thinness," the lack of depth of the windows, is pointing at another typological issue, responding to a moment when planning did not have the clarity of other moments in the history of New York City as that of the regional plan of 1929 and of Hugh Ferriss's drawings, the famous Manhattan of the setbacks, of the creation of building envelopes where an aesthetic ideology linked to the changing spirit of the city was present.

The evolution of the skyscraper that led to the World Trade Center—that gate to the city—was cut short in Battery Park City, where the plan allowed for a building to have the same footprint as the World Trade Center but only half the height. At that point Pelli takes the emphasis out of the soaring aspect of the skyscraper and places it in the skin, emphasizing this condition by his play with the windows as skin. This is something that Pelli must have been very aware of—consciously or unconsciously—since he masters the formal conditions of the true skyscraper type, as is clearly seen in Minneapolis. Norwest Center recalls the best of the skyscraper, in the moment that it passes from a representational picturesque of the top to the elegant emphasis on its verticality taken to its extreme in the unbuilt project for Chicago, Miglin-Beitler Tower.

In the exhibition, inaugurated at Yale and traveling to the National Building Museum, it is impressive to see the range of projects produced over the years—from private residences to the tallest buildings in the world, from institutional buildings to urban interventions—and to see in most of them the importance given to public spaces, always present in Pelli's projects. This aspect of architecture is what the architect has been most concerned with.

The exhibit has an important pedagogical value in showing the consistent trajectory of a practice where concern for the material quality of architecture is present in so many different ways, from the different modes of using glass or conceiving and building a curtain wall, as in the Museum of Modern Art Tower, where glass is used in different tones in relation to the grids of windows and panels, or in the Petronas Towers, where stainless steel is used to create a glittering and always-changing effect with the light, or the difference in the treatment of the concept of a "punched" window in the glass curtain wall of the Financial Center or in the slender brick Carnegie Tower, to the wonderful use of wood in the private residence in the West, of 1993. This is further reinforced in the exhibit by the presence of design and construction documents that one can look through.

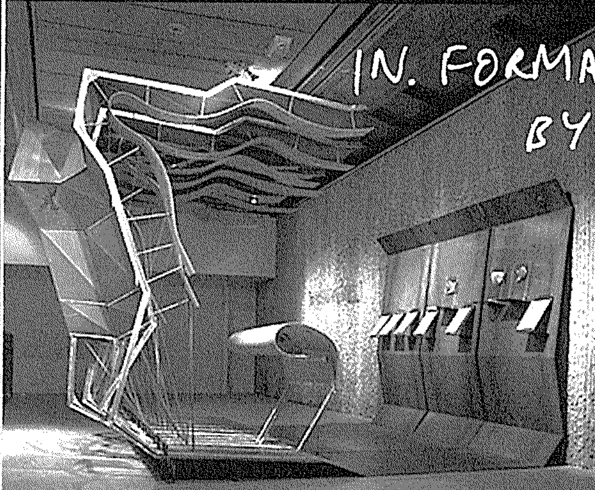
I was also impressed some months ago by Pelli's own book *Observations*, which although it is addressed to students and young architects I read with great interest and learned. I am sure I am not alone in this, for there is clarity where architectural concept and the practice of architecture are one and the same.

The videotape running during the exhibit adds the dimension of the presence and voice of the architect. As I watched it I noted some things Pelli said that would seem obvious, but that are usually taken for granted, such as: "Cities are our most important responsibility. They are the whole of which our buildings are the parts.... We architects work for others. We must produce what is needed of us. This is not a weakness in our discipline but a source of strength." These words can never be said enough. My favorite quote, which portrays Pelli's great intelligence and optimism, is: "We architects are the lucky ones."

Not only is the show a celebration of a most remarkable life's work, but it is set appropriately in the recently restored Art & Architecture building, itself a celebration of architecture that engendered in me a powerful emotion. I only wish there would have been more space for photographic material. The use of banners recalls the public aspect of architecture while at the same time giving the exhibit the celebratory character that the work and the event merits.

*—Diana Agrest*

*Agrest is a partner in the New York firm of Agrest and Gandelsonas.*



## IN. FORMANT. SYSTEM BY DOUGLAS GAROFALO

**Doug Garofalo, Davenport Professor of Architecture for the fall term exhibited *in.formant.system*, a newsstand for downtown Chicago at the A + A Gallery from November 5 through December 15. The project was originally a part of an exhibit at the Museum of Contemporary Art, "Material Evidence: Chicago Architecture at 2000," which was centered on the current interest in new materials and technology relative to Chicago's architectural past. In its installation at Yale, Garofalo's *in.formant.system* juxtaposed next to both Colin St. John Wilson's, *The British Library* and Mabel Wilson and Paul Kariouk's *(A)way Station* raises questions about its public dimension.**

Inert material becomes public either by its mode of production—the collective effort of construction—or in its program—the performance of the artifact. Garofalo's installation, like the other two exhibited projects, rejects the nostalgic, cliched images that dominate our culture's limited notion of public space. Each of the three projects shown in the Yale gallery requires that the public actively participate in the construction of its own domain. As the other projects, the *in.formant.system* operates as an instrument for the production of public space.

Garofalo has noted that the physical fragility of his project will require additional engineering prior to its public use. This may seem a minor point—the installation was, after all, intended for a gallery exhibit. But the physical and conceptual fragility of this work may say more than was intended about the vulnerability of such formal excess and exuberance as well as the maintenance of architecture as both a material and conceptual artifact.

The Chicago exhibit catalog questioned the relevance of material form in today's digital culture. "While the abundance of information and accessibility to powerful tools may seem to induce less tangible manifestations of space," Garofalo writes, "we find it increasingly important to argue for structures infused with physical properties of form, technique, program and context." Garofalo, while often associated with groups of architects who have exercised the virtual capacity of digital technology, has always put a premium on material production. Not only is the intricacy of the installation a product of solutions necessitated by construction but it is also due to the parametric variations generated by the software used in the design process. Contrary to the call for "material evidence" it is the formal capacity of the virtual as much as the physical that sponsors the final form.

Surprisingly, the tectonic of the *in.formant.system* appears somewhat traditional, even handcrafted. Its shell is made up of a tough, Anthra-Zinc, scalar skin supported by steel ribs that wraps around to form the steel floor. On the inside a colorful interior surface made from recycled plastic resin is posted and hung from the ribs by aluminum fittings and cables. The impression is of a large, fairly delicate musical instrument.

But if the tectonic is not new, the difference, as it were, lies in the conceptualizing of the computer-generated algorithm. Here, the smallest variation of any part effects the larger whole. In contrast to such modern paradigms as the Chicago steel frame or the Maison Domino, Garofalo's design methodology does not use structure either physically or conceptually as the primary determinate of architectural form. Rather than producing variations of a type, the computer algorithm generates an infinite set of variations without imposing a standard of measure.

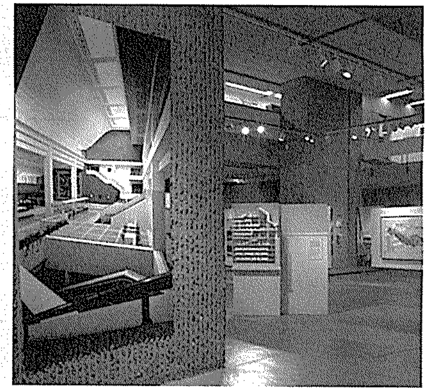
Variation in a typical newsstand—the change of color or signage—is subservient to the common structural unit. That unit becomes a type through repetition, and only because it is universal, it is seen as public. But the type is only more than one. As the title of Garofalo's installation implies, parametric variation does not simply generate a unique form for the newsstand but is, in fact, a system. The tuning of a single piece of information in the instrument would have a ripple effect across both the parts of the individual newsstand and its multiple versions. The *in.formant.system*, a multiple of similar instruments, would operate like a large orchestra of public structures moving in constant change and variation. It should be noted that the sound system that was originally in the piece was not shown in New Haven. Further development of the installation suggests that the interaction of the public with the piece would begin to effect not only the audio portion of the work but also the dynamics of the resultant physical form.

Garofalo shifts the public dimension away from the significance of the individual artifact towards its performative value in constructing the public field. In this way, the maintenance of form within our increasingly "virtual" world is rendered as a thematic fragility. The *in.formant.system's* tectonic seems integral to concepts inherent to the use of parametric variation. Subjected to the careless use of the City of Broad Shoulders, in its present configuration, the *in.formant.system* would, no doubt, barely last the night. And maintenance requires that the public value the structure's significance; yet it is the stability of meaning that Garofalo appears to directly reject.

Throughout the last century the liberation of form from tradition has been understood as a negational act or virtual state suppressed within the actual. The virtual, as has been said, is measured as a contact with the real. In philosophic terms the virtual is a becoming as opposed to mere being. Consequently, the virtual must be an infinite, destructive act that requires that creative production constantly regenerate the present. The maintenance of that concept continues to be a question for architecture. The fragility and vulnerability of the *in.formant.system* might be its most profound public effect. Garofalo suggests that it is possible to register the public domain, not in its historic continuities but rather in its incongruities, its conflicts, and its tendency to regenerate unexpected form and meanings.

*—Ed Mitchell*

*Mitchell is a critic in architecture in the School of Architecture and has a practice in New Haven.*



## The British Library

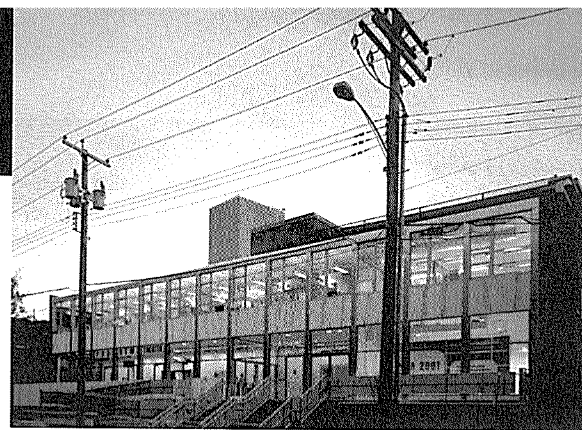
**A traveling exhibition of Colin St. John Wilson's and M. J. Long's, The British Library was held in the main gallery from November 13 - December 15, 2000. In addition to plans, drawings and models the building materials, interior fabrics and photographs were exhibited documenting the over 30-year-long building process.**

## (a)way station

**(a)way station, a project by KW:a, Paul Kariouk & Mabel Wilson was on display in the North Gallery from November 13 - December 15, 2000. The plywood structures incorporate material artifacts as documents of domestic life of migrants and other temporarily displaced populations.**

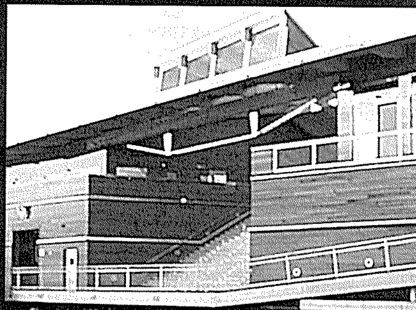
**Photographs this page** by Harold Shapiro
**Photographs opposite page:**
*Holcombe Green Hall* by Catherine Bogert
*Gilder Boathouse* by Michael T. Marsland
*A&A Building* by John Jacobson

# YALE CONSTRUCTS



## DANGER DAM, TURNER BROOKS'S BOATHOUSE AT YALE

**To get the best effect Turner Brooks said that I must view the Gilder Boathouse from a sign that reads DANGER DAM, which is the other side of the Housatonic River at a spot just past the finish line by the old locks and near the place where in years past yachts would arrive to view the races. The position of Yale's boathouse is unique because it occurs exactly at the finish line. Of course, he said, if I really wanted the fullest effect I needed to be in a boat and to row the river to understand how amazing Yale's racecourse really is . . . the still waters and the lyrical bends that give the course its special character.**



The Gilder Boathouse is an exceptional work. It is the first university project designed by Turner Brooks ('70) and a work done in complete collaboration with Eeva-Liisa Pelkonen. The scheme is clear and strong. It works from the perspective of the users, crewmembers, coaches and spectators, and as architecture. It is a good shape, built well.

The project was awarded in a competition among four firms: Turner Brooks Architects, Alexander Gorlin ('80), Marion Weiss ('84)/ Michael Manfredi and Lisa Gray ('88) Alan Organschi ('88). The story goes that when Turner presented his design to the building committee, he heralded it with a flourish. He plucked it from the building site model and set it in to the "water" calling it a great trireme (a Greek warship with three ranks of oars)!

Presumably this was from the position of DANGER DAM. Alarmed by his excited description, the jury members were ready to select another architect. Fortunately they didn't. The design remains very much as it was for the competition. And fortunately—from this perspective—it doesn't look like a boat; it is much better and more complex. It is a building that is very well connected to its site along Route 34 and to the Housatonic River, some 15 or 20 feet below the road level.

Turner's favorite position within the structure occurs as one approaches the great staircase—that is as much an amphitheater as a staircase—from above; that moment of looking west to the dock and river below. It is a good moment, but I prefer the viewing lounge that is entered just to the left of Turner's moment. It is a handsome asymmetrical room with a high ceiling. There is a generous and integrated use of wood from the structure itself to the walls, the windows, floors and to the Brooks/ Pelkonen studio-designed furniture. The yellow brick fireplace, the color of which seems too bright on the exterior, adds significantly to the warm feeling of the room inside. But the very best moment is to doze in the warm afternoon sunlight facing west in the great mahogany Adirondack variant chairs while awaiting the arrival of boats below, then to rise from the chairs to welcome the boats or explore the building.

The sloping descent and staircase to the docks create a beautiful and logical shape, dictated in every detail by the requirements of boat and crew . . . and by a keen eye for shape and construction. Here, and in matters of the inner workings of the art of rowing, Brooks and Pelkonen were assisted by collaborator and former Yale rower Mike Curtis. The result is that the Gilder Boathouse works far better than anyone could imagine. Tom Taft, who is in charge of the boathouse, is a very happy man. His only—very mild—complaint is that there isn't enough storage. To both Taft and myself it is clear that the lower-level boat bays are a great success and the simple, specially designed lockers on the floor above must be a pleasure to use.

I have a few quibbles about both scheme and detail but they are just quibbles. Rather than note them, or extol more virtues I suggest those who read this to judge for themselves . . . a twenty-minute drive just past Derby. Under any scrutiny the project will fare just fine. Buildings are to be judged by eyes, not by words.

Years ago in 1965, when Jim Stirling showed my design studio around his Leicester Engineering Building, he took us to a specific spot at 10pm. It was the ideal spot from which he felt we could best see the building illuminated. This was his DANGER DAM. Just like Turner he was expansive and enthusiastic, a rather amazing character . . . the stories abound. The building was Stirling and Gowan's first University building and, I feel, a great landscape of a building, far better as we moved through it than seen from any particular spot. Perhaps the Gilder Boathouse will initiate larger scale work for Turner and Eeva. If so, it will have the capacity to elevate their work, to make it more accessible; to touch more people's lives. And while the work itself will remain personal, it will deal with issues of landscape, of the institution, and of public and private in ways in which the domestic projects cannot. It will become less "thinglike" but it need be no less magical."

*— Tod Williams*

*Williams is partner in the firm Tod Williams Billie Tsien and was the Kahn Visiting Professor at Yale in the fall.*

## NEW ART BUILDING FOR YALE

**What is an "architecture of restraint?" Architect Deborah Berke poses this question in her recently completed work, Holcombe T. Green Jr. Hall for the Yale School of Art/School of Drama, located between Chapel and Crown Streets, in New Haven. A faculty member of the Yale University School of Architecture, Berke has been a consistent proponent of the concept, exploring it through teaching and practice. Her *Architecture of the Everyday* (Princeton University Press, 1998), co-edited with Yale faculty member Steven Harris, offers a panoramic guide to this territory, arguing via a critique of "heroical" models for an architecture of cultural engagement and legitimization through practice, albeit one that is determinedly antiprescriptive.**

Green Hall is Berke's most substantial and publicly conspicuous exploration of these principles, which emerge as a set of guidelines for responsible architectural process rather than as a rhetoric of form. At the center of this process is respect for the broadest constituency of users, in this case a world highly familiar to Berke both through her own experience of teaching and through the long-time cohabitation of the Rudolph A+A building by the schools of Art and of Architecture. A clear measure of the project's success is the effusive enthusiasm of Green Hall's new occupants, defined in part by their conspicuous productivity. Berke's view is that this productivity—which ranges from painting, printmaking, graphics, photography, and drama through to debate and the development of a collective spirit of community—must take center stage, neither forced to compete with the assertiveness of the architecture nor constrained by the tightness of its fit. The construction is established as a permissive environment, rather than as a strict or overly articulated envelope, and holds the promise of an ongoing process of appropriation and reappropriation over time.

The project comprises two structures, a conversion of the former Jewish Community Center on Chapel Street, and a new building to its rear, accessed from both Chapel and Crown Streets. The initial commission focused on the Community Center building, and, in many respects, has set the tone for the entire project. The building is a minor work by Louis Kahn, mostly notable for its Chapel Street facade, an elegant two-story screen of curtain-wall that rises over a basement well. Berke has restored the facade with a forthright adaptation of the entry steps that accommodates disabled access and at the same time reveals the architectural palette in terms of materials, details, and tactics for engagement of the old fabric: sound fabric is restored; unsound and redundant elements are pared back to the structure and given new functionality with local surface treatments and exposed systems.

The strategy exposes the elementary discipline of the Kahn structure, a wide-frontage deep plan divided by a center bay of paired columns, with double-height volumes (gymnasiums, auditoriums etc.) to one side and single-height elements (access routes, offices, service rooms etc.) to the other. Berke's plan retains the clarity of the structural/volumetric arrangement, using the big volumes to focus clusters of activities and deftly introducing minor elements and links to create an intelligible local hierarchy of uses. The graphic-design studio, for example, redefines the old gymnasium as a work court overlooked by a ring of open-plan workstations. Similarly the display galleries are distinguished as a sequence from the run of single-story elements by driving voids through the floor plates to reach a dramatic termination in the volume of a former squash court at the subbasement level.

The Crown Street building, which houses Graduate Painting and is a new construction, is again a broad-facade deep-plan building, mixing curtain-wall elevations with blank walls of brick. The interior disposition, as with its Chapel Street sibling, develops a cluster of cellular units around a primary double-height review space, the principal variation on the theme being the substitution of a "racetrack" circulation scheme for the "street" arrangement in the old building.

The two buildings seem to go beyond the merely kindred to exhibit an uncanny similitude that voids the distinction between the revitalization of the old and the construction of the new. It is as if both the differences of generation and the evidences of aging were blurred by a process of cloning. For Berke the common DNA is that strand of "generic" construction whose unassuming practices inform the commercial and domestic vernaculars of our day. Perhaps the paradox at work here is that although Berke draws on her great respect for and experience of these practices to establish the terms of an "architecture of restraint," the quiet, prosaic discipline and dignity of her project owes as much to the underlying hand of Kahn, the master architect who wrought poetry from the commonplaces of constructive practice. Berke's ability to exploit this affinity makes for the success of Green Hall, as well as an endorsement of her approach, but it also limits the project's capacity to stand as a general model for an "architecture of restraint."

*—Gavin Hogben*

*Gavin Hogben is a lecturer at the Department of Architecture of the University of Cambridge, England. He taught at the Yale School of Architecture from 1985 to 1988.*

## PRESERVING PAUL RUDOLPH'S LEGACY

**The October announcement of Sid Bass's $20 million gift to restore the Art & Architecture Building will ensure that Paul Rudolph's legacy will continue to influence the development of Yale architects for generations to come. This gift is extraordinary not only for its substance but also for its subject. The preservation of Modern architecture has rarely received the attention it requires, and Yale—unique in its quantity of midcentury masterworks—is now positioned to inspire others to follow Bass's lead.**

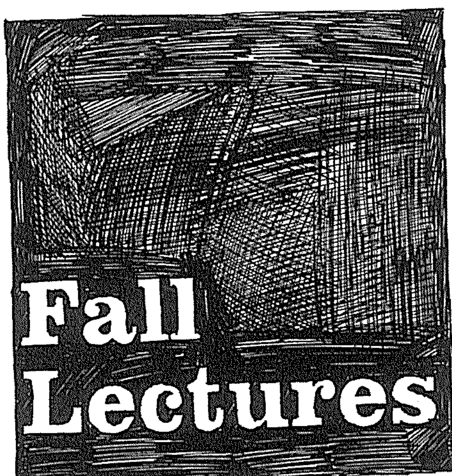
This is not the first time Bass has championed Rudolph's work. A student at Yale College during the Rudolph years, he was inspired by the building's construction. After returning to Texas Bass was able to commission work from Rudolph, including a house that is the most complete statement of Rudolph's domestic architecture—a collage of steel cantilevers that test, if not defy gravity, finished with a whiteness that glows against a saturated green landscape. Completed in 1972, the house continues the development of Rudolph's rectilinear compositions in steel, glass, and space that are nascent in the architect's own town houses in New Haven and New York, and in his Manhattan residence for Alexander Hirsch.

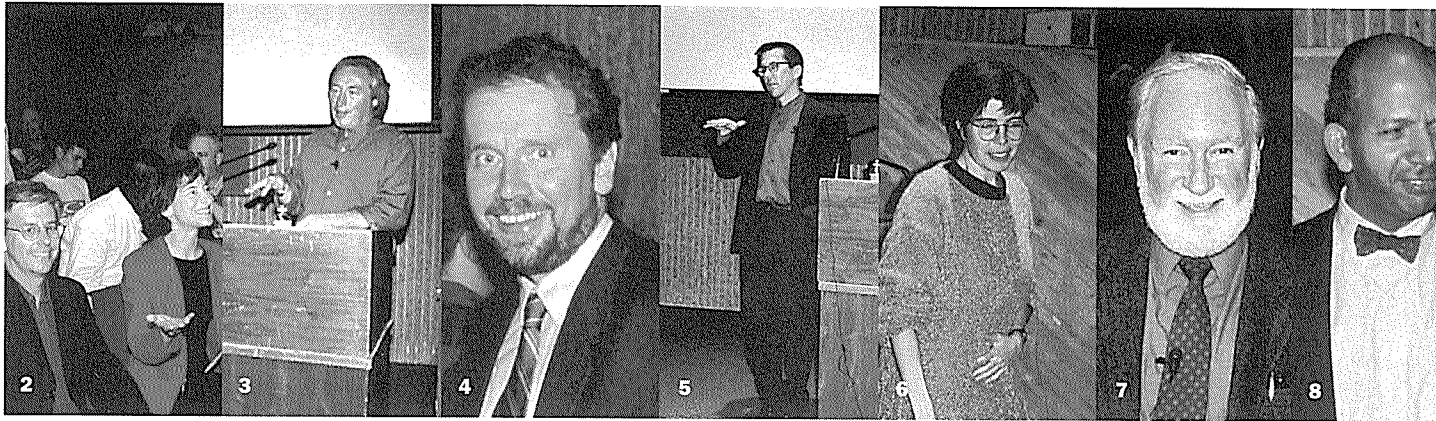
Perhaps inspired by this exquisite work, Bass again found himself in a position to work with Rudolph. City Center, a major urban development in Fort Worth, Texas, would become Rudolph's only fully realized large-scale urban complex in the United States. Headquarters to the Bass Companies, the design works to bridge the scale difference between tall office towers and low-scale urban fabric. The skin of these glass towers anticipated current trends by peeling away at the base and revealing the concrete structure.

Rudolph's career produced three broad types of work—private residences, public institutions, and large-scale urban designs. Bass has been his greatest patron; his support has extended to each aspect of Rudolph's varied production, most important in the incomparable Art & Architecture Building, unique within all the canon by which we understand the complex aspirations of this revenerable architect. Those who care about architecture will forever be grateful to him for preserving a monument and a great work of art so that it may be appreciated by future generations.

*—John Woell*

*Woell ('95) is an architect in the office of Steven Harris Associates and is working on a book on the A & A Building with Johannes Knoops ('95).*




**The Fall Lecture Series, held on both Monday and Thursday evenings, was enriched with many components: architects teaching at Yale; historians and theorists; architects who also presented in the Millennium House seminar; and speakers in the Building and the Environment seminar (see page 20). Presentations were rich with new research in architectural history and theory as well as recently completed projects, or those in the making, presented by established architects from here and abroad.**

## 1. Bernard Cache

**"Current Work"**
September 7

The four elements of our pavilion at the Archilab Conference are the result of previous experiments with screens, panels, and tabletops. In that process we noticed that our approach had a clear affinity to Gottfried Semper's theory as articulated in "Der Stijl" (1863), not only because we come to architecture through the technical arts or because we came to invent new materials to create new designs, but because our interest in decorative wooden panels is consistent with Semper's *Bekleidung Prinzip* (cladding principle). Even our investigation into the generation of software to map key elements of modern topology, like knots and interlacing, consists of a contemporary transposition of Semper's *Urmotive*, or primitive pattern.

And why focus on Semper, whose architecture seems to reveal nothing but the Renaissance historicism rejected by the Moderns? We live in an age not of iron, but of silicon. Why would we need to reconnect the end of our iron, concrete, and glass century to the history of those of wood, stone, clay, and textiles? Do we not run the risk of a new technological determinism, by which the information age, the so-called "third wave," would create a second break with the past, definitively negating any historical experience, leaving us with no other alternative than a choice between the dinosaurs and the space shuttle? Or should we not instead be reminded that information technologies themselves are deeply rooted in the past? The computer is not an UFO that landed one day in a California garage.

## 2. Marion Weiss and Michael Manfredi

**Paul Rudolph Lecture: "Site Specific"**
September 11

At the Park and Community Center at Olympia Fields we were attracted to the mythic quality of the Midwest. It is about order and disorder, structure and lack of structure. The flooding of the area is an issue, and we realized that terraces could hold water, collecting it in different increments and becoming part of the composition of the site. The playing fields step down, extending architecture into the landscape.

We are interested in uncovering what is seen and what is there. In the competition, "Bridging the Gap", won but not built, there was a tangle of on and off ramps...It was about inventing a new terrain for pedestrian experience. *(Manfredi)*

We don't use contextualism as materials in a neighborhood. We are inspired by a site and setting; sometimes it is geological and sometimes it is adjacent buildings, like at the Smith College Campus Center. *Context* is too loaded a term for both those who argue for it and those not into it. Maybe the better terms are *appropriateness* or *relational*.

We have culturally reconsidered the landscape; there is no such thing as unnatural landscape. The projects are embedded and out of the ground. *(Weiss)*

The Women's War Memorial has a changing condition of stories and light. Reflections on the wall through the glass like memories. It is an attempt to make the "immeasurable measurable," as Kahn said. *(Manfredi)*

## 3. Steven Holl

**"Parallax"**
September 14

An experiment is at 410 Sarphatistraat, on the Singel Canal in Amsterdam. In the large "Menger Sponge," the spaces were made parallel to a composition method of Morton Feldman's: "My desire is not to compose but to project sounds into time." The pavilion, whose plan, section, and elevations are equally perforated, is an experiment in building "patterns in a chromatic field" via chance operations.

The experiences of shadow and light are moving from the simple umbra of shadow to the penumbra of extended sources. Light's once fixed "constant" speed is being slowed in some experiments and increased in others.

There is a "thingness" of light that might be scored and given phenomenal order. This would not be a verbal order, as lights not verbal—we need spaces, we need images. Light's "thingness" embraces the paradox of wave/particle duality. Like the gap between relativity and quantum mechanics, these central mysteries characterize modern physics. Here is where science metamorphoses into poetry and art; this is architecture's territory.

## 4. Dietrich Neumann

**"Architecture of the Night"**
September 18

Beginning with the lighting ceremonies of the Woolworth Building, a rather important development took place that stood for a paradigm shift in architecture, creating an "architecture of the night." This was the most important driving force behind a new artistic and architectural expression in relation to questions of national identity and commercialism.

Such a dramatic paradigm shift from day to night and nature to artifice is tellingly reflected in the work of the most prominent architectural delineator of the day, Hugh Ferriss, who had originally been hired to demonstrate the effects of the new "setback laws" on the form of the tall office building and the simultaneous influx of daylight. His *Metropolis of Tomorrow* of 1929 projects a visionary city, where many of the buildings take on their characteristics from the night, with dramatic buildings lit entirely from below by powerful floodlights. Although the access to fresh air, sunlight, and nature played a central role in European visions of urban modernity, the lure of the nocturnal city with brightly illuminated skyscrapers and spectacular billboards proved in the end to be the more popular image.

## 5. Douglas Garofalo

**Bishop Visiting Professor: "Materials, Technologies, Projects"**
September 25

Technologies are machines and text that can assist a design from the conception of a project to its construction. Technology frames current work and culture surreptitiously, beyond the project of mere functionality, and has an agenda that is construction of an idea, suggesting alternatives to the strategies.

Suburbia is a condition that is not just homogeneous but filled with variables. Our new house additions question the homogeneous context. Suburbia today is made up of new faces who are not always interested in American vernacular.

We take existing elements of a house and project them outward. It is always a requirement to save existing components and building elements and then lead to the idea of context. It is not really Frampton's critical regionalism but atypical nuances that interest us. The additions often engulf and eat an existing house. One house is designed from the inside out in an attempt to outwit zoning commissions, so that clients can add on to their houses.

We think of ourselves as architectural detectives looking for clues. We absorb the zoning and make eccentric events that are turned into a strategy.

The idea of critical insight shouldn't be lost. Material might not have any meaning in the end—techniques do influence it. We haven't produced or accepted any intellectual superstructure relevant to technology.

## 6. Elizabeth Diller

**"Blur—Babble"**
September 28

Blur measures 300 feet wide by 200 feet deep and hovers 75 feet over Lake Neuchatel in Yverdon-les-Bains, Switzerland. Emerging from the fog resembles the sensation in flight of piercing through a cloud layer to the open sky. The bar serves only water. A large variety of waters are available, including commercial waters, municipal waters from world capitals, glacial waters, and polar waters.

Unlike entering a building, the experience of entering this habitable medium—in which orientation is lost and time is suspended—is like an immersion in ether. It is a perfect context for the experience of another all-pervading, yet infinitely elastic massless medium, one for the transmission and propagation of information.

The renovation of the Brasserie in the Seagram Building in New York, originally designed by Philip Johnson in the 1960s, is conceived like the restoration of an old coat. The gutted shell is relined with thin layers of new material that sometimes lift away to become structural, spatial, and functional elements. For example, the madrone floor peels up while the pearwood ceiling peels down and is molded into seating as part of a continuous wrapper surrounding the main dining space.

## 7. Hermann D. J. Spiegel

**Myriam Bellazoug Lecture: "Gaudi's Structural Expression and Its Implications for Architectural Education"**
October 2

Gaudi said that every single architectural move had some engineering thought behind it. But there are things he didn't know. He believed in structure because he said it was nature, and he tried to replicate the nature of the Mediterranean climate.

The parabolic and hyperbolic parabolas Gaudi loved so much lent themselves to masonry.

When designing a post, Gaudi tapped it down into the masonry. He fixed the moment connection so that when the wind blew across the top, he cut the bending 50% so he could get away with a smaller column. It was pure engineering from an architect.

Gaudi tried to equilibrate the structure of a building, and stabilize it within its own boundaries. He called buttresses parasites.

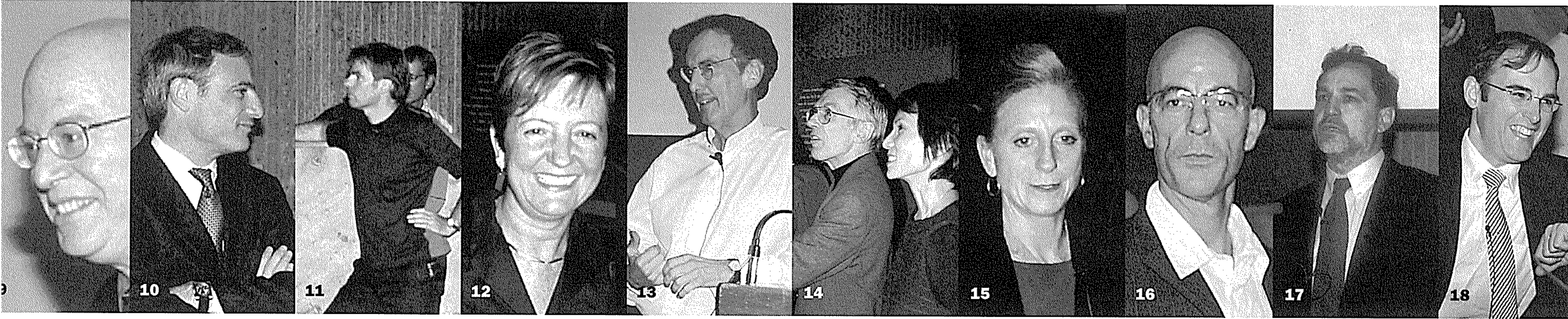
## 8. Hon. Anthony Williams Mayor, Washington, D.C.

**Eero Saarinen Lecture "Recasting the Shadows: The District in the Twenty-First Century"**
October 6

Everyone is responsible for upholding the Constitution, even planners and architects. We all have a vision of democracy to revitalize and unify the city, and bring back community and civic action. City-states are where the real competition is in the global marketplace; we are aligned to other cities and their leaders.

In D.C. we are working to make dynamic neighborhoods with communities as a base. We are creating vital commercial corridors and a vibrant waterfront so that businesses and property owners connect the federal city to the residential city, linking the commercial areas together. We are reknitting the fabric, so that all of the circles are knit together: the technology circle, the government circle, and the people.

We are making a meaningful, as opposed to just symbolic, connection of the city to the federal government. D.C. has no repre-




sentation in Congress—which undermines the city's purpose and identity—yet we have high taxes.

Archaeologists don't dig up suburbs for cultural artifacts; they dig up cities.

## 9. Richard Sennett

**Roth Symonds Lecture**
**"Urbanism and New Capitalism"**
October 7

My argument is precisely that flexible capitalism has the same effects on the city as in the workplace itself. Just as flexible production produces more superficial, short term relations at work, this capitalism creates a regime of superficial and disengaged relations in the city.

Socially the coupling of flexibility and indifference produces a conflict less visible to the eye. High-pressure flexible work profoundly disorients family life.

One result of this conflict, by now well-documented on middle-aged employees, is that adults withdraw from civic participation in the struggle to solidify and organize family life; the civic becomes yet another demand on time and energies in short supply at home.

An economic elite is avoiding the urban political realm. It wants to operate in the city but not rule it; it composes a regime of power without responsibility.

The dialectics of flexibility and indifference pose three new dilemmas for cities: a dilemma of citizenship; of arousal in the public realm, since the impermanence/standardization connect leaves people indifferent to public spaces; and finally of sheer, durable attachment to the city.

## 10. Aaron Betsky

**"Architecture Must Burn"**
October 9

To this place—Yale—and the power of this place, I return to speak after graduating from here years ago. Here I was surrounded by a Gothic fairy tale of buildings designed by Gamble Rogers, who was interested in pragmatics, making things that work and things to house a new democracy—especially places of learning.

I am a believer in architecture that dreams. My book *Architecture Must Burn* was a way to make sense of sprawling reality.

There are orders inherent in sprawl built into the logic of the way we plan and lay out the country. No matter what Duany says, it is democratic—done badly, but inherent. It is inherent especially in the logic of mass production.

Attractors in sprawl are now the transit centers, big boxes, sports centers, and airports not built by architects. A few architects salvage the buildings with a few attractors, but theming has become the answer.

So how do we make architecture in the world of sprawl that is slow motion, inventive, and new?

## 11. Winy Maas

**"Recent Work of MVRDV"**
October 13, 2000

We are adventurous in architecture, but urbanism lacks that operation. Urbanism is not just a zoning act in the world of 2-D, but must be investigated in 3-D. Suggestions were made in the 1960s, but no one turned it into economic research. It became an overseeable object. Before ideology of the virtual work and domain of pure individualism, there was a study of spatiality of urbanism.

For a new highway plan on 60 hectares for big boxes FedEx and Ikea, we combine the Olmsted configuration with landscape and accessibility. We had to change Dutch law, and "roundabout decease," and dealt with merging and weaving traffic. We worked on the banality to establish this kind of ideology of the road system and maximum profits.

In Expo 2000 we were inventing iconologies and icons of certain eras in the face of Paxton's Crystal Palace. One thing that the Netherlands has done is exported the Polders concepts to Vietnam and Bangladesh. For Expo we created a building with no facades—only layers of transparency of the Dutch democracy—and negated the amount of energy spent on buildings. The message was a new kind of ecology.

## 12. Beatriz Colomina

**"Eames and Multimedia Installations"**
October 23

The state of distraction in the metropolis, described so eloquently by Walter Benjamin early in the twentieth century, seems to have been replaced by a new form of distraction, which is to say a new form of attention. Rather than wandering cinematically through the city, we now look in one direction and see many juxtaposed moving images, more than we can possibly synthesize or reduce to a single impression.

At the 1959 American exhibition in Moscow, where the government enlisted some of the country's most sophisticated designers. Site of the famous Kitchen Debate between Richard Nixon and Nikita Khrushchev, the exhibition was a Cold War operation in which the Eameses' multiscreen technique turned out to be a powerful weapon.

The Eameses were not just popular entertainers in an official exhibition. *Glimpses of the USA* was not just images inside a dome. The huge array of suspended screens defined a space, a space within a space.

Coming out of the war mentality, the Eameses' innovations in the world of communication—their exhibitions, films, and multiscreen performances—transformed the status of architecture. Their highly controlled flows of simultaneous images provided a space, an enclosure—the kind of space we now occupy continuously without thinking.

## 13. Charles Jencks

**Brendan Gill Lecture**
**"The New Paradigm in Architecture"**
October 30

Success, money, and size had corrupted a living movement of Modern architecture from within. What caused the death of Modern architecture was the size of the building. Summerson said that "postmodernism doesn't mean anything. It meant that modern could die." The image of Pruitt Igoe could exist—and blowing it up was liberating. On the cover of my publication, *AD*, I wrote: "Is postmodernism dead?" And I could see that it was middle-aged; the rigidity of the AT&T Building checkmated me. Size and success were killers.

The more money, the worse the buildings—over a million square feet the buildings are duller and the square-foot cost lower. We shift to a new paradigm: the growth of organization, not order; tools such as the computer are showing strange attractors to create an organizational form. Complexity sciences will change architecture. It is not a single-style approach but a wide paradigm.

Landscape design has been traditional for 150 years, and most designs repeat a good solution, so Maggie [Jencks] and I created a reevaluation of landscape. I was interested in waves, uniting all different parts of the landscape project.

The global culture is a state of skepticism. The universe is the measure of all things.

## 14. Craig Hodgetts and Ming Fung

**Saarinen Visiting Professors:**
**"By-products: Form Follows Means"**
November 2

We would like to lift the veil on the process we are struggling to create in our studio, one that struggles with all customs and hats that an architect has to wear throughout a career. We have had many roles and responses. Eames always called his studio an office—there is a certain discipline and tension between being a studio, and we are always experimental and maintaining a discipline. We don't have an encore, but always try something new. Continuity is not something that is part of our oeuvre. We juxtapose projects that require different responses. *(Hodgetts)*

For an exhibition space on the history of electricity, how do you explain something that is not tangible? We are interested in the mechanics of how things are put together and how to educate an audience. The exhibition was based on explaining solar energy. The normal response is digital, disciplined, scientific. But I decided to approach it by asking: What if there was no more sun? What if it was not plentiful? We would have no more daisies. I thought it should be emotional as well as mechanical, and in a small gallery we placed a solar tracer that sends beams through the building to capture the sunlight. *(Fung)*

The Hollywood Bowl is about the experience of the park, about the moment from when you get out of your car and walk to where you approach the shell and it is about being out doors. For the Egyptian Theater, the building was historical, but we needed to do something for the contemporary audience of an avant garde film group. Do we restore it to its original state, is it use less a form of nostalgia, or a balance between restoration and state of the art motion picture theater? *(Hodgetts)*

## 15. Kathryn Gustafson

**Timothy Lenahan Memorial Lecture:**
**"European and American Landscape Projects 1984 - 2000"**
November 6

In design and landscape-design history, every piece is made by a culture and relates to the time it was built. So why not explain history to people rather than re-create it? The project in France explains compositional elements of a contemporary garden.

People always talk about the weather, but they never feel it or see it. Here we created wind towers that take direction and rock, and there is a bell that rings when the wind blows, which tells people to look up and see the wind.

The masts are like candles. I feel reverent about the landscape—like lighting a candle in a church—so it was a biblical feeling with an ascent into the Kingdom.

People see water disappearing into drains, but you never know how much there is, so we built a column to hold the runoff water and show the varied amounts.

## 16. Jacques Herzog

**"Architecture by Herzog & De Meuron"**
November 9

The more well known buildings by our firm are simple boxes; at the beginning of our career we were less driven by experience, a bit naive. We want to keep and explore not only surfaces and light, but all form to make form.

The glass in the Prada project in Tokyo is based on the idea of perception—and to look out and look at. Not only the Prada project and the city, but the subject itself is visible. The visitor and the city are almost meshed together into one thing.

Eberswalde Library is like one big tattooed object, which makes it opaque and gives it ambiguity. The overall images cover it to combine it into one reading. It is simple in form but at the same time ambiguous in this totally mediocre city.

The Kramlich House is a luminous structure that copes with big cantilevers and has articulated spaces, both intimate and traditional and exposed to the sky connecting nature and the body. Like a vertical shift from unphysical to physical.

The Winery is like a stealth building: invisible, depending on the light. The closer you come, the more overwhelmed you are by the physical mass. The gaps in the stones are both positive and negative. We use the gaps as a positive—as much an architectural material as the stones—to filter the light.

To see the building, you would be blown away.

## 17. Ignacio Dahl Rocha and Jacques Richter

**"Learning from Practice:**
**The Architecture of Richter and Dahl Rocha"**
November 13

There might be a way to start with restrictions of the client and place them on a positive side of a project. There is a thin line between the banal and the meaningful, or one that is too close to construction and meaning, going from building to architecture. Our choice is to play a game, from design to construction, and avoid the banal.

Our continuity with the Modern movement is a reaction against postmodernism. The early houses are searching for the timeless—and we want them to last, not to be ephemeral architecture.

We are not interested in a minimal tendency and hedonistic use of materials, as are other Swiss architects. Unlike our Swiss colleagues—who are on the road to minimalism and the ideal box, where everything will disappear and only the box will remain—we are still expressing what is behind, not so reductive. Today we make buildings that are ephemeral, and preserve more buildings from the past. Jean Tschumi's Nestle Headquarters would have been cheaper to rebuild than to completely redo, as we did. The pleasure was to find a straightforward solution to the formal property.

## 18. Barry Bergdoll

**"Siting Mies: Nature and Consciousness in the Modern House"**
November 20

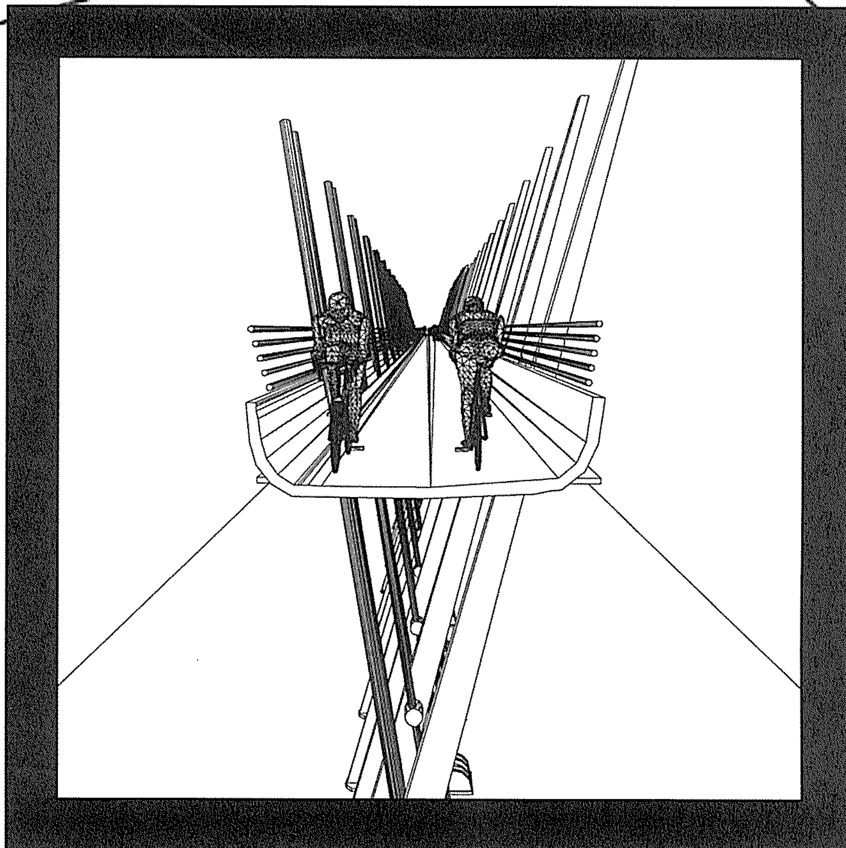
Since the mid-1980s a whole new chapter in the critical reception of Mies, much of which centered for the first time on the experiential aspects of the pavilion, has opened up new questions about Mies's practice in relation to nature, consciousness, and shifting attitudes toward technology—a series of questions that have cast his practice not only as critical but critically engaged, with issues that confront architecture today. Even as Mies declared in a speech celebrating the anniversary of the German Werkbund in 1932, "We want to investigate the potential residing in the German space and its landscapes," his American champions systematically weeded out the wiggly natural lines of both exterior vines and household plants on his plans. These erasures not only altered fundamentally the nature of Mies's spaces but blurred traces of a historical line of development.

Since [The Barcelona Pavilion's] re-creation in the mid-1980s, its experiential and reflective complexities have sponsored diverse interpretations that fulfill just what Mies intended: to create a place in which the capacities of the new architecture open new horizons of thought. This was not lost on visitors at the time, even if the interpretation of the building as a demonstration of the technological capacities of a rational architecture was rapidly launched to dominance by critics such as Hitchcock and Johnson—neither of whom had seen the pavilion.

Photographs these pages taken by John Jacobson, Victoria Partridge ('02), and Sarah Lavery ('02).

# Fall advanced studios

**This fall's six advanced studios, including the postprofessional studio, provided broad opportunities for students to select among various approaches to architecture and urban design for many sites around the world.**



**Tod Williams and Billie Tsien**

*Louis I. Kahn visiting professors Tod Williams and Billie Tsien asked their students to undertake the design of a new scientific community at Scripps Oceanographic Institute in La Jolla, California, based on a real program on a spectacular oceanfront site.*

The nature of research communities and the authority of institutions versus that of the individual guided the students' inquiries as they were asked to design a communal living environment with auditoriums, laboratories, and meeting rooms, as well as private apartments. After visiting both the site, which is scattered with 1960s buildings, and other nearby scientific research centers, including Williams Tsien's Neurosciences Institute and Louis I. Kahn's Salk Institute, students strove to provide for interaction and create a public waterfront in carefully crafted forms. As critics Martin Finio, Rick Joy, Brigitte Shim, and Craig Hodgetts discussed with the students issues relating to connectivity to the land and the environment, the complex relationship between clusters of buildings and their need to respect the fragile water's edge became evident.

In response to Steve Fotiu's optimistic courtyard space, which was designed to encourage a cultural mixing between the surfers and the scientists, Shim observed, that "in terms of the balance between permanence and a changing image of self in regards to institutional alliances, the institution is an open-ended question. Normally programs are fitted out. I like the open-ended model, so it is evolving over time." Williams mentioned that the ultimate surfer use could be by "happenstance, and the better thing is to make a platform for them to use in their own way."

Samuel Tyler's project, which was represented with elegant models, provided students with the opportunity to sensitively approach the relationship between individual buildings and their specific details, as well as the overall site plan. In his project, Timothy Sullivan stretched out the program, weaving it with garden spaces, creating a landscaped site that connected to the water with a boardwalk. Shading it with canopies between glass panels, he imbued his project with a sense of lightness, as though it were hovering over the water. Finio noted the success of the building clusters at the scale of gathering, which he felt was the point: "To get people to share." Shim found his portrayal of the water's edge worthy of note. "It is a more benign condition," she said. "Other projects are more heroic. One type is not good or bad, but there are different approaches."

Addressing the sequence of spaces from the parking lot through the buildings to the water was also a challenge. In Matthew Combrink's project, Rick Joy praised the geometric resolution but wondered what about the "quality of the space." According to Joy, "a hierarchy of arrival is important. I script it more to the pattern of movement and hope that it is open so that you can see through to the spaces." Other projects explored the issues of solidity and massing, orientation, and compartmentalization of functions versus an overall singular form, as well as how to build at an edge, using terraces, sea walls, bridges, or pathways, thereby linking the site to the water and the water to the site.

**Craig Hodgetts and Ming Fung**

*Craig Hodgetts and Ming Fung, the Eero Saarinen visiting professors, proposed the "Town of Fulfillment" as the master plan for the former El Toro Marine Corps Air Station on 5,000 acres in Irvine, California,*

In a strikingly forward-thinking alternative, students in the studio undertook a master plan to support a new socioeconomic community directed towards points of exchange for growing Web-based businesses. In devising a comprehensible organizing system for a vast site, the students invented hybrid conditions they called "viruses." These "viruses" were concepts such as "big sky," "water," "migrants," "the bar," "pavement," "node," and "drag-strip," which became the underlying themes for their designs. The jurors, Peter de Bretteville, Lise Anne Couture, Jon Jerde, Ben Nicholson, and Alan Plattus, were presented with new planning strategies pertinent to today's changing marketplace at the edge of contemporary urban design practice.

Claude Eshaghian's design for a repeatable building type on the runway prompted Nicholson to make the connection with the A & A Building. But, he observed that the slabs and trays thrusting out need "an antidote to make the poetry of hardness visible. In the A & A, there also is a statue. This sweetness of infrastructure happens with a frail instrument that can't land with both wheels at the same time, so it leaves landing marks. You have entered a dangerous place of hubris. Just as the statue of Minerva needs to be back in the middle of the A & A building—you need another force."

The immense California landscape inspired David Mabbot and Matt Siedel to infiltrate their sites with agriculture and renewable energy. Mabbot transposed agricultural fabric on the airbase by locating orange groves, soy farms, and marketplaces in his plan. His angled solar wall served as a linear fence on the south end of the runway. Jon Jerde was surprised to see the orange grove in a current architectural project and thought that they were probably the first orange groves ever to reappear in California. The juxtaposition of warehouses and foodstuffs were to Plattus of essence to the new Internet and distribution networks.

Agriculture was juxtaposed with housing in Matt Siedel's project, which emphasized the filmic qualities of the American West, forming a scenario of "hanging high." His "virus" of "big sky" maintains the open spaces with a park of shifting ground planes, shed structures, and agriculture. A hardscape comprised of viewing towers, platforms, and water provides contrast, the antigen. On an agricultural terrace, Siedel incorporated housing in crimped space-frames for the transient population and migrant workers of Irvine County. Tsien pointed out that his project does not make rural life "a manifestation of an idealization. Using the ground plane as a park, the base material interweaves a path taking you up and down." Jon Jerde cited the embryonic pattern systems, but asked, "Who would want to be there?" Siedel cited the difficulties of designing for 5,000 acres in a studio project, to which Jerde suggested that simple, broad moves could fill up the plan. Lisa Anne Couture appreciated "the landscape as an architectonic condition with a model at a compelling scale."

Siobhan Burke's project employed the "drag-strip" virus to create a shock absorber with pavement for roller blades and a cultural mix of activities. A structure to house the events doubled as an entertainment center revolving around the automobile. It was noted that the movement, excitement, and the speed of the activity were well integrated into the scheme.

By investigating how these open-ended programs can address vast schemes over unusual sites, the studio uncovered numerous new challenges that relate to the expanding definition of architectural practice.

**Douglas Garofalo**

*Douglas Garofalo ('84), the Davenport visiting professor, assisted by visiting critic Daniel Cantwell, chose "Block 37," a politically contested site in the heart of Chicago that awaits a mega-development, for the studio.*

To maximize the potential of a dense hybrid urban program, students employed alternative forms of hierarchies made possible with digital design tools. Interpreting the developer's actual program, they created unusual mixes of events, use, innovative public spaces, and ultimately expanded the program's given 800,000 square feet to 2.2 million square feet with the addition of a Digital Media Center. In all phases of the project, from the urban planning analysis and program mapping to the final building designs, digital tools were integral to the student work, but did not dominate their final presentations to Ming Fung, Ben Ledbetter, Ed Mitchell, Ben Nicholson, Michael Silver, and Ron Witte.

Ghiora Aharoni and Mi Sun Lim proposed a potentially dissolving Aerogel material with an insulation capacity to create transparency for a hybrid program of atmospheric intensity over the site. Ben Nicholson was intrigued, urging the students to "go to the unknown and learn the mysteries of groups such as the Masonic order. They understand what the word blur means; they are custodians of something that I will never understand. You need to know the significance of numbers. Why 2.2 million square feet? Discover 2.2's magical significance." Ron Witte wanted to know what is missing in the hybrid. "We know we can do it, but what is the shape of the hybrid?"

Stella Papadopoulos and Tijana Vujosevic's luminous high-rise block embodied the idea of trying to slow down time as well as reinterpretating privacy and voyeurism. In multiple levels of transparency, the backs of refrigerators and closets were made visible as you pass through the building on numerous exterior elevators, leaving an empty core. Michael Silver thought that the idea of a coreless skyscraper was interesting, but wondered how the access could be made different. "Putting stairs inside kills it," he said. "I would put them outside, where they can be a focus."

Witte wondered whether slowing down time indicated nostalgia for the pace of life. "Why would I want to be in that space," he asked, "and why do it at all?" Vujosevic responded that they were annoyed by Rem Koolhaas's 24-hour scheme. "We need big voids to do nothing; to maybe even turn the power off in the building. Life is too fast." Ed Mitchell noted that it revisited modernist paradigms, observing that "the studio teaches how to generate differences in fields, but it is the small spaces where we tell the narrative of the space." Nicholson exclaimed, "You should look at this as an insightful moment of your life, done with aplomb and bravado. What a wonderful poetic insight."

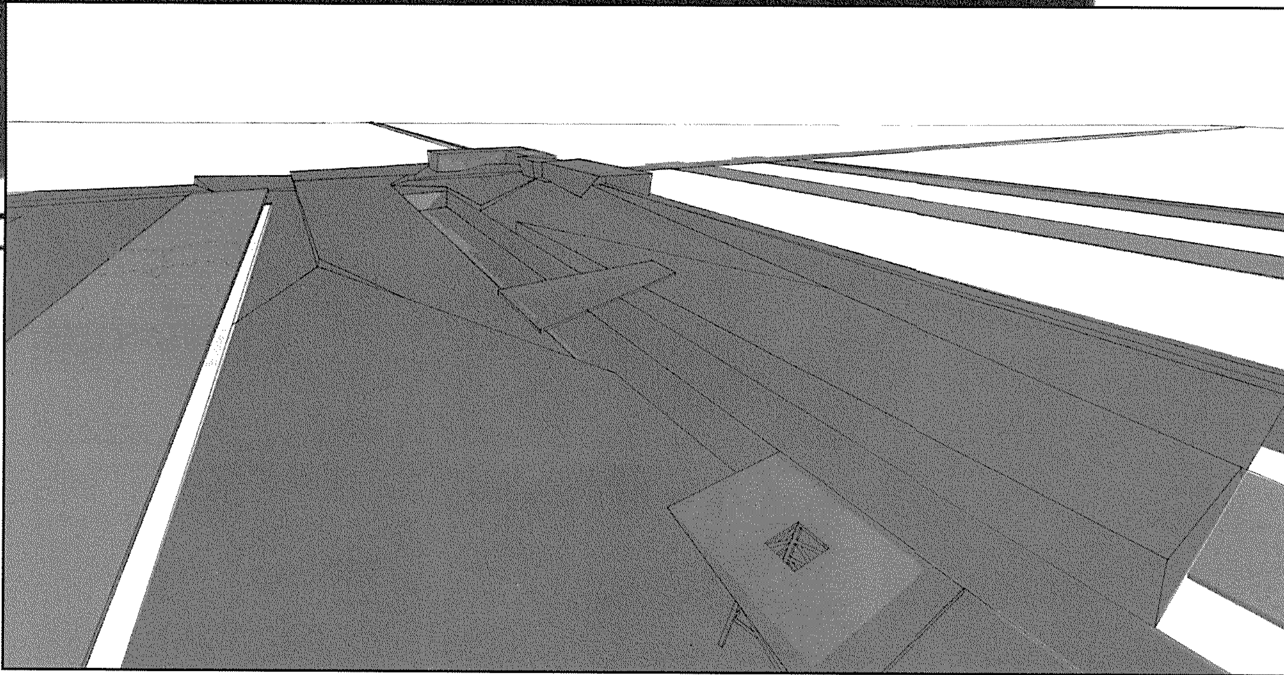
Mark Gage and John Tiryaki explored the concept of the fields and networks, interweaving them in a highly engineered vertical structure for a mixed-use urbanism, with a fluid public space through a partial cloud-like building. Beginning with a nine-square grid, they cut out holes in the floor for a helical lattice-form structure to house accessible services while opening up a public atrium space. Mitchell praised the team's expertise, though he thought that "the structural system might release some of the pressure of overdetermining the spatial form. It starts to codify the field openness; you don't need the projections on the facades." For Witte, "the funny thing here is that it allows you to maintain the algorithm to give it a sanctity, using it with a program gives it a logic. When you index the condition on the facade, you are left with a system generated on a facade system."

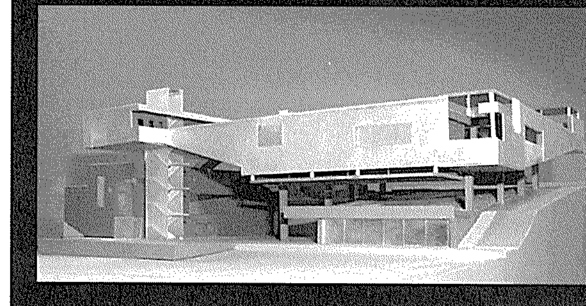
In closing, the discussion explored new directions for a skyscraper typology, the creation of vertical suburbs, alternative forms of interior public spaces, and engineering for the structures—all grounded in digital technologies.

**Demetri Porphyrios**

*Demetri Porphyrios, the Bishop visiting professor, assisted by Erik Vogt (MED '99), returned to offer a studio investigating large-scale, mixed-use traditional urban development for a reclaimed brownfield site in Rochester Riverside, England.*

Students were asked to give up their search for individual expression and focus instead on a collective effort to create "bread and butter," or background buildings, in a studio that addressed issues of designing buildings in relationship to a master plan. After visiting the site, traditional English towns, and recent town planning developments in London, students followed Porphyrios Associates' codified plan, which





guided the building envelope and character. Together, the students began by producing a composite ground floor plan and elevations; later in the semester they designed more individualistic civic buildings, including a marina, a nature center, an assembly building, and a hotel/conference center. In a departure from the usual custom of giving a single presentation, students make two or three presentations as jurors were taken on a block-by-block tour through the entire proposed development. This allowed for a comparative analysis by the jury, which was comprised of Bruce Abbey, Kent Bloomer, Judy DiMaio, Reed Kroloff, Scott Merrill, Alan Plattus, David Schwarz, and Vincent Scully.

The jurors focused on individual details, building typologies, scale, composition, and massing in relationship to the overall townscape. The residential buildings, the backbone of the project, stretched across the site, inviting comparisons of the proportions and rhythms of solids and voids, while the complex resolution of corner buildings became an area of more concentrated design. Students addressed concerns of full-block buildings with articulation of multiple buildings on one development parcel. Spaces within the block were also carefully considered. As the students moved on to the civic buildings, their base datum guided their designs, creating a cohesive development.

Given that the work was traditional, the studio raised questions posed by Reed Kroloff, who asked: "Are you learning anything from this whole process of copying architectural idioms that you can take to another studio?" This led to what Porphyrios called, "quite a serious discussion. Architecture is like music; everything is a revival to a certain extent." Kroloff pointed out that the jurors' own work was unlike contemporary buildings by architects. Schwarz responded, "But this is just the dominant mode of architectural production that you are interested in." Kroloff observed that "most domestic architecture is not designed by architects." Porphyrios said, "The idiom that you call contemporary has a life span of ten years, whereas this is an idiom that has lasted 100 or 200 years, and by definition tries to address the relevance of that tradition." Kroloff, however, felt that "it is not the appropriate expression for 21st-century America, because a contemporary architecture should reflect the direction of contemporary society at the edges of culture, although this is a fascinating critical study of an existing tradition." This prompted Schwarz to reply that the point was not style or *Zeitgeist* but "exploring place-making. The problem with you critics is that I can't make an architecture in a style that you like that is commercially viable." Kroloff cited Frank Gehry's project in Santa Monica as a successful example. "The problem with your argument," interjected Robert Stern, "is that we do not only express the moment. Art has always been about where culture has been as well as where it is going." Kroloff added, "Even Doug Garofalo and Rick Joy, who are both downstairs in juries, are not the same; but they are a long way from here. It is too bad that it is set up as warring camps between the two viewpoints."

### Alan Plattus China Studio

*In the second China-based studio, headed by Alan Plattus, Yale and Hong Kong students with their professors, Leslie Wu and Patrick Lau, exchanged ideas and programs at each others' schools during the semester for a site adjacent to a historic center and monumental public buildings on the Suzhou Creek in Shanghai.*

Issues of modernity and appropriate cultural influences in Far Eastern cities as well as how to approach an overall program were key in developing a design strategy for a series of individual areas in the city. Designs incorporated unified gestures, with building elements pulled out and defined in more detail. The jury, comprised of Keller Easterling, Alan Colquhoun, Fred Koetter, David Smiley, Billie Tsien, and Thomas Morbitzer ('00), evaluated a variety of approaches by both Chinese and Yale students at the final review.

In their analysis for subtractive and additive moves as an urban model, Michael Osman and Daniel Arbelaez used site plans of Chinese gardens as references and clustered programmatic elements as a grid of fuel cells to evenly redistribute power. Their zoning envelope controlled their intervention in the form of high-rise towers, relating to the existing buildings and framing the vistas. Easterling observed that the buildings should "show the generic as antigens by designing a joint that is in the effect of the antigen, as a germ that could overturn the real estate values and reshuffle the cards." Leslie Wu emphasized, "This is what the Hong Kong government is looking for—to develop viable public spaces. The only way is to build upwards because of rising land costs."

Connectivity of buildings to site was Ken Masden's focus in his system linking different functions at the edge of the city, bringing layers of density into a building. Koetter observed, "The image is that these are independent streets in the sky, but you need to look at how they meet the ground. Think about how you mesh the verticals with the streets so you are in a city on a bridge." David Smiley commented that Masden should "look at other precedents for streets in the air, such as Team 10's work. Remember, it is not new."

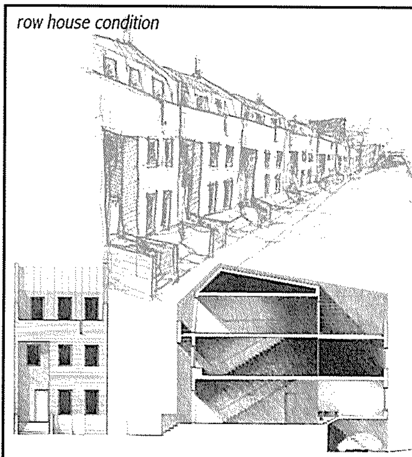
Placement of infrastructure focused Adam Ruedig's investigation of the polycentric city with a nodal system to create a new underlying city network. Combining landfills—something organic—with infrastructure, he built up open spaces as mountains of landfill, or filled-in unused buildings as wedged-shape "sky scrappers." The landfill becomes methane gas, providing electricity to the buildings. Koetter thought that the pattern of vegetation types for methane gas was effective and the incrementalization would reveal part of the process to make an active site. Others saw the new open spaces as requiring more landscape design, while Colquhoun envisioned it as "never coming to an end. There could be a new language for the city that could go on forever; decentralizing certain power and order in a general principle. It is a new version of Le Corbusier's Ville Radieuse."

### Fred Koetter and Ed Mitchell

*The postprofessional studio offered by Fred Koetter and Ed Mitchell asked students to design a velodrome for the New York 2012 Olympics on a site south of the Brooklyn Bridge just below Brooklyn Heights.*

Students evaluated issues of site, lightweight materials, flexibility, multiple and future use, sports orientation, spectator circulation, media requirements, and the scale of the project near a residential neighborhood. The jurors, Keller Easterling, Douglas Garofalo ('84), Alexander Garvin ('97), Billie Tsien, Tod Williams, Ben Ledbetter, and Scott Wing, reviewed plans for fully developed structures that offered options for public use at the close of the Olympics.

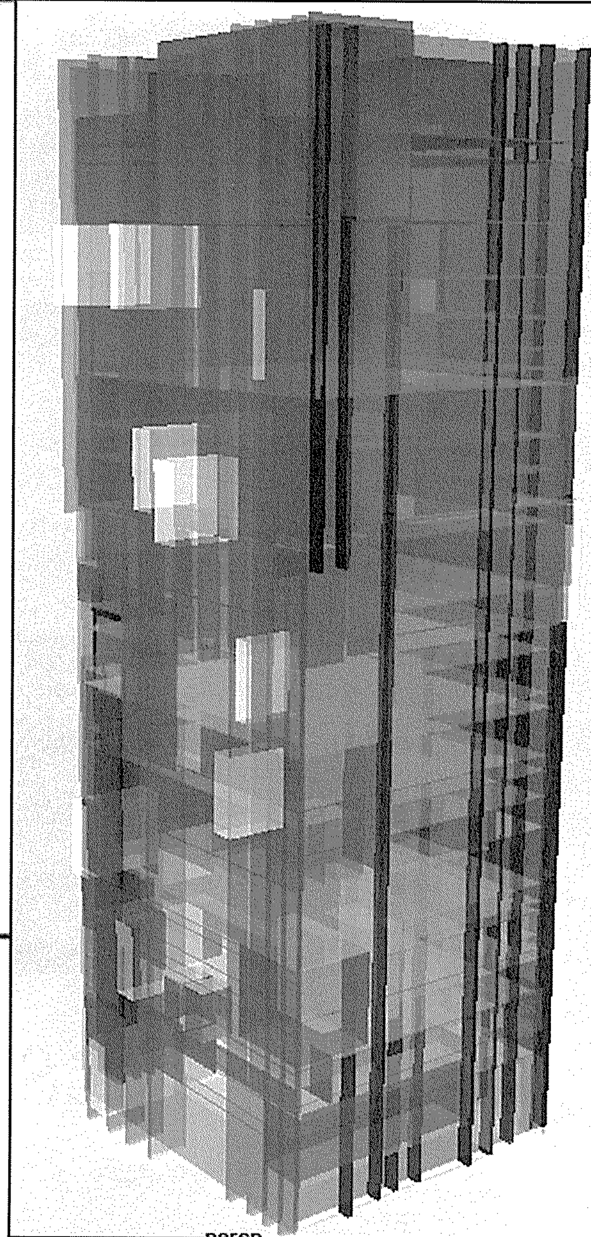
The physical movement of cycling inspired Shirly Robins to design one looping track that extended from Atlantic Avenue into the velodrome, connecting back to integrate a curvilinear network of roads with the surrounding area. Alexander Garvin praised it as a new kind of park. "You have a totally different movement for biking and running. I don't know anything like this, where the velodrome becomes a logical connection to the city. It is a way to make it real for the city."

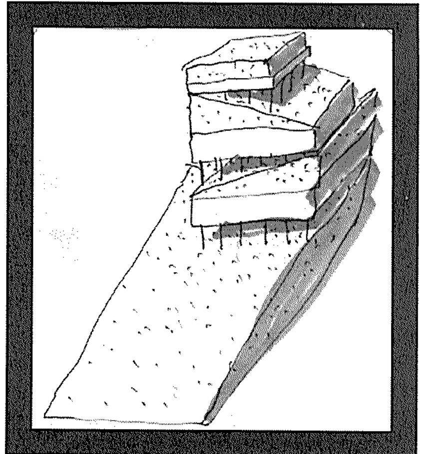



Roof forms dominated many sites, such as Danelle Briscoe's, whose temporary roof served to define the nature of a six-day event by relating it to the existing shed buildings on the site. "This relates to the bridge as a permanent cloud," said Williams, "but maybe it needs to be more in the water, at the edge, to emphasize the lightness of the mast, contrasting with permanence." Easterling noted that it was not unlike an aircraft carrier, "but it has an extra apron. You have the possibility to make an apron, which is a very different notion of site. Johnny Cruz perceived the project as "more of a catalyst for what would happen if it turned into retail."

In a rich plan with detailed wooden models, Jeffrey Straesser designed a rectilinear object that evoked the shed buildings on the other side of the street, but with a roof more literally connected to the esplanade with layers of space exquisite with detail. According to Easterling, it addressed the relationship with the esplanade and the grid as well as the need "for a pluralistic structural condition."

Jason Balecha, responding to both Walt Whitman's poem "Crossing the Brooklyn Bridge" and the passage from the bridge's cable structure down to the warehouses and the ferry terminal, envisioned the velodrome as a theater or an interior space. Robert Stern saw it as "a beautiful juxtaposition of two geometries, where the memory of the past still could exist." For Williams, it was a case of what you build when: "If you build the roof first, then it is all about roof." Easterling noted that it could be all roof, like Tschumi's project, Le Fresnoy. "But you need to think of how it materializes and how the structural condition makes the site. By integrating a formal structure to the history and culture of place, it becomes an integration of existing material and structure."





**Opposite page:**
Shirly Robins, *Velodrome,* Fred Koetter and Ed Mitchell, postpro Studio, 2000

**This page, left column:**
Matthew Siedel, *Town of Fulfillment,* Craig Hodgetts and Ming Fung Studio, 2000

Studio Review Photograph by John Jacobson

Daniel Kopec, *Rochester, Riverside,* Demetri Pophryios Studio, 2000

**This page, right column:**
Steve Fotui, *Oceanographic Institute,* Tod Williams and Billie Tsien Studio, 2000

Stella Papadopoulos and Tljana Vujosevic, *Block 37,* Doug Garofalo Studio, 2000

Adam Ruedig, *"Sky S(crap)per"* Alan Plattus, China Studio, 2000

# building and the environment

## Issues in Environment and Design: Toward a Joint Program with the School of Forestry and Environmental Studies

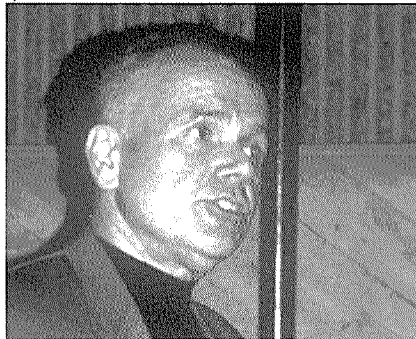
**The School of Architecture and the School of Forestry and Environmental Studies (FES) offered the joint course "Issues in Environment and Design" in the fall semester. FES has a long and distinguished record of addressing problems of the natural environment yet has been struggling to find ways to pass beyond the mere identification of problems to the actual design and management of their solutions.**

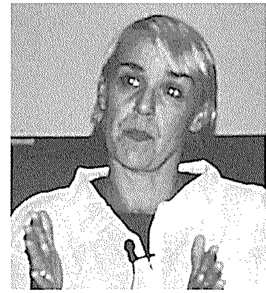
Meanwhile the School of Architecture, with its complementary distinction in the design of the built environment, has been working to find ways to address the now wider constellation of environmental issues that shape the discipline with a rigor and comprehension lacking in professional practice. A number of students over the years—most notably William McDonough ('76), recipient of the Presidential Award for Sustainable Design—have studied in both programs and gone on to shape the emerging field of sustainable design. In addition, a few efforts to create collaborative courses between the two schools have been mounted but, although successful in their own right, have been short-lived. The time seems ripe for deeper and more sustained involvement.

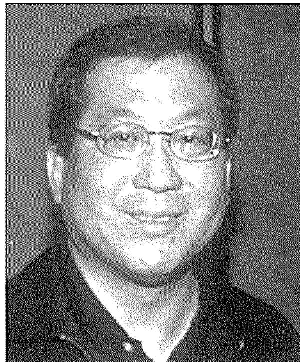
The convergence of interest of Gus Speth, dean of FES, Dean Stern, and landscape architect Diana Balmori in ideas put forth by a graduate student group led by Khalid Almo ('02) and Jessica Russell ('02) and FES students, resulted in a proposal for the joint course, which was organized by Jim Axley (Arch), Victor Body-Lawson (Arch), Steve Kellert (FES), and Diana Balmori (FES and Arch). In addition, plans to extend the current Masters of Environmental Design program in architecture into a joint program with FES, along with the possibility of joint faculty appointments between the two schools, are being seriously considered.

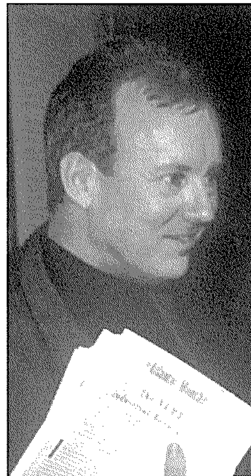
"Issues in Environment and Design" combined a limited-enrollment seminar/workshop with a public lecture series. The course considered selected readings and analyzed projects of a number of distinguished environmental designers and researchers, who were invited to present public lectures of their recent work. Included were architects Randy Croxton, William McDonough, and Ken Yeang; environmental engineers Max Fordham and Patrick Bellew; landscape architect Julie Bargmann; and landscape ecologist Richard Foreman. It also included a design project in which teams of students, with equal numbers of students from both schools, attempted to apply the ideas and methods of these designers and researchers to an ongoing competition for preparation of a visionary sustainable master plan for Isla Vista, California, a small college town adjacent to the UC-Santa Barbara campus. Each of the invited guests met with the students and instructors to discuss their theory and practice, and provide critical reviews of the students' design work.

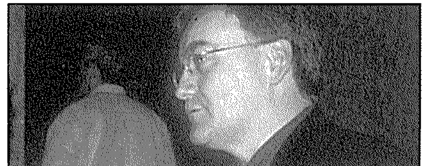
The public lectures brought the ideas to the widest forum in the school, but for those in the course there was much more to discover—not the least of which was the realization that as we go forward with this new field of design, students from both schools will need to develop better ways to communicate with one another and work in interdisciplinary teams.











# lectures

### William McDonough

October 5
**"Future Work"**

We used to be able to throw things away. Things went "away." Where is "away" now? "Away" is here. "Away" is someone's backyard. There is no place to go from here. "Away" has become very close indeed.

In this context we must again ask ourselves, "What is natural? And "What are our intentions as evidence by our designs?" Early in the 1830's, Ralph Waldo Emerson went to Europe on a sailboat and he returned on a steamship... He went over on a solar-power recyclable craft operated by a craftsperson practicing ancient arts in the open air. He returned in a steel rust-bucket putting oil on the water and smoke in the sky, operated by people working in the dark shoveling fossil fuels into the motor of boilers. We are still designing steamships. Most buildings we design are essentially steamships....

We need a new design. We need a boat for Thoreau... This boat is my metaphor for the design assignment of the Next Industrial Revolution.

### Julie Bargmann

October 12
**"Dirt-Design and Regeneration Technology"**

The results of our needs and desires is just not the gold that we wear but the giant holes and the waste piles and the leeching that we don't often see hidden in the back hills of the west or in a foreign country. We are surrounded by both the wealth and the devastation by progress in the age of progress, production is the utmost right thing to do. The measure of us as individuals and a nation is how much we make.

How will we reconcile the conflict between idealized view of nature and the landscape excavated for human need and desire? I say: "Get over it." Get over the dichotomy, accept the juxtaposition and the interdependence. Embrace the fact that our landscape is green and brown and gray and rust and decay. Begin to imagine how natural and industrial processes could form a synergistic mosaic rather than an oppositional mosaic.

My fear is that along with clearing the site physically, the individual's and community's relationship to where they and their family worked disappears. As if you can wipe it out. The erasure denies acknowledgment of industrial sites that embody a cultural value, cover-ups and hog and haul, are quick.

We need to aggressively remake the site with the same industrial-strength and willfulness that built it, or rather, trashed it in the first place.

### Ken Yeang

October 25, 2000
**"The Ecological Design of Large Buildings and Sites: Theory and Experiments"**

I am not pro-skyscraper per se, but by 2020 more than 80% of people will be living in cities that will only be able to move sideways, outward, or upward. The skyscraper isn't going away. They are such large buildings, so why not make them ecologically sustainable? Though to some it is a dirty and even hateful job, someone has to do it because it has the greatest impact on the environment.

Try to bring the vegetal into buildings, so that they are biological and physical. Most buildings are inorganic. Everything is inorganic except you and me and the bugs. So I try to reconstitute the ecosystems.

On one project, the clients kept trimming the budget, so I told them I have to leave the AC out, and I put a walkway around the building with a sunshade. Then they want it cheaper, for $90 a square foot, so I said to my lads, "Take the windows out; let's try a natural system as a wind machine, and channel the wind into the building as the cooling system with natural ventilation.

### Max Fordham and Patrick Bellew

November 16, 2000
**"Labrynths and Things"**

Wealth enables us to control the temperature in a building within narrow bands. It is the extravagant use of wealth derived from fossil fuels that leads to a demand for the fossil fuels that seems to be unsustainable.

Organizational clients are inflexible, but we are all people. People who develop and sell buildings want to get the highest price for a building and so they think close control of the conditions make it easier to sell. Similarly, people who are selling seats in auditorium want it to be as easy and as comfortable as possible. Organizations building their own building are persuaded by the green agenda sometimes. We had a client who wanted to do away with air conditioning, but when we suggested he would need to adjust the dress code, he refused to depart from shirts, ties and jackets.

Double facades relate to the idea that the properties of glazing should vary from a cold overcast day to a warm sunny one. When there is too much heat in the light it needs to be rejected by shades. The shades should not be inside the occupied space since the heat intercepted is released back into the space by conduction. So the shades should be outside, but they are vulnerable to the weather. Double-glazed facades are being developed without sufficient analysis and sometimes the need for reflecting louvers and really generous air circulation paths are being observed. I believe the louvers should be insulating so that they can be closed at night in cold climates.

# Millennium House

**If a client came to you and asked to build a house emblematic of today's design culture—without false sentimentality about the past, but rather a true house of the present—what would you do? These transformative issues were explored in a fall seminar at Yale, The Millennium House, led by Professor Peggy Deamer. Each week an architect, who is challenging traditional architectural norms, visited the class and many were part of the public lecture series.**

In the specific context of the discussions most of these contemporary architects were reluctant to be associated within a particular trend, often emphasizing the difficulty of any single dominant view. Douglas Garofalo ('84) distanced his work from other computer software-generated forms and emphasized that his work had roots in a critique of the suburban landscape. Neil Denari engaged in a discussion on "the paradox of inessential functions" like style and decoration in the transition from the "place-form" to the "sign-form." Others—Bernard Cache, Craig Konyk, Sulan Kolatan and Bill MacDonald—demonstrated how software integration and digital production with mass-customization and new materials effects production practices.

The normative domestic condition was challenged in the work presented by Lot/ek (Ada Tolla and Giuseppe Lignano) and Craig Hodgetts ('67) of Hodgetts and Fung, from appropriation of industrial objects to the architectural enactment of filmic metaphors. Liz Diller addressed domesticity in postwar suburban culture showing her work with Rick Scofidio as a rethinking of domestic tasks, high and low technology, and the "effects of the object," while Michael Bell explored the political and economic parameters of housing and its inextricable relationship to neighborhood demographics.

Students were also presented with issues beyond the stylistic options such as ecology and landscape by William McDonough ('76) and Michael McDonough as well as the historical nature of the question of the house in the research of Beatriz Colomina and Barry Bergdoll.

The students' own research concluded the course with a comparative investigation of a contemporary house with one identified as "paradigmatic" of modernism Mies van der Rohe's Farnsworth House and Barcelona Pavilion; Le Corbusier's Villa Savoye; Frank Lloyd Wright's Fallingwater; Alvar Aalto's Villa Mairea; Gerald Rietveld's Schroder House; Pierre Chareau's Maison de Verre; the Eames House, and the Schindler House. The investigation continues this spring in Professor Deamer's advanced design studio.

*—Christopher Pizzi ('01)*

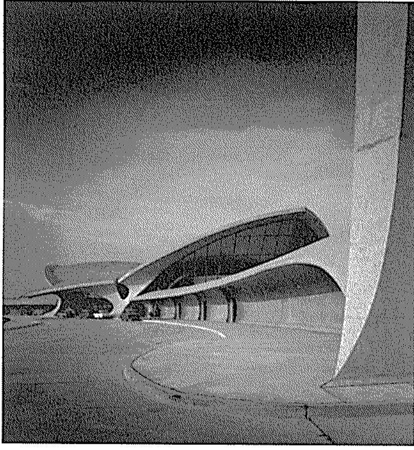
**Photographs this page by John Jacobson, Victoria Partridge ('02), and Sarah Lavery ('02)**

**Photographs opposite page, top row:**
*Two Views of Eero Saarinen,* Ingalls Hockey Rink, Yale University, left, photograph by Ezra Stoller, and right, by Balthazar Korab

**Right column:**
*Saving Corporate Modernism,* Emhart Corporation, Connecticut General, and Lever House, Photographs by Ezra Stoller

**Bottom row:**
Archeworks Studio, Chicago

Koetter, Kim & Associates, *Immunex*



# spring exhibitions

**Saving Corporate Modernism: Assessing Three Landmark Buildings by Gordon Bunshaft of Skidmore, Owings & Merrill**

Main and South Galleries
January 8 - March 2, 2001

The exhibition showcases three outstanding projects designed by Gordon Bunshaft, lead designer of Skidmore, Owings & Merrill. The preeminent architect of corporate modernism, Bunshaft worked with important collaborators including sculptor Isamu Noguchi, interior designer Florence Knoll, industrial designer Raymond Loewy, landscape architect Joanna Diman, and graphic designer Lester Beall to create the defining models for corporate headquarters in the postwar era: Lever House in New York (1952); the Connecticut General Life Insurance Company (1957), and the headquarters for the Emhart Corporation (1963), both in Bloomfield, Connecticut. The Connecticut buildings are threatened with demolition. However, Lever House is being restored, demonstrating that despite the extraordinary challenges posed by experimental technologies these examples of postwar modernism can be preserved for ongoing use into the new century.

The exhibition was coordinated by a curatorial team comprised of Dean Sakamoto, Exhibitions Director; Nina Rappaport, Editor of *Constructs;* Catherine Lynn, architectural historian; R. Anthony Fieldman, SOM associate partner, and assisted by Joseph Ferrucci (MED '02), and Andrew Hayes of SOM. The exhibit's graphics were designed by David Reinfurt. The exhibition includes contemporary photographs by Vicky Sambunaris, numerous photographs taken by Ezra Stoller; original drawings and models, and a video commissioned for the exhibit produced by American Beat.

An associated symposium will be held at Yale on February 9 and 10. Skidmore, Owings & Merrill, Aby Rosen and Partners at RFR Holding, the National Trust for Historic Preservation, and the Rutherford Trowbridge Memorial Publication Fund are sponsoring both the exhibition and symposium.

**Archeworks**

North Gallery
January 8 - February 9

ARCHEWORKS, a one-year postprofessional program in alternative design education based in Chicago, provides products for those most in need of housing and public services. The six-and-a-half-year-old program grew out of a studio held at Yale and headed by Stanley Tigerman. The exhibition will present both the process and the resulting products of this postdisciplinary setting.

**Workplace: The Work of the Office of Deborah Berke Architect**

North Gallery
February 12 - April 6

The show consists of eight large-format photographs by Vicky Sambunaris documenting offices, warehouses, studios, and workshops designed by Deborah Berke's office. The architectural photography underscores Berke's philosophy by presenting spaces in everyday circumstances and demonstrating the links between design and function.

**Koetter, Kim & Associates: Cities and Buildings**

Main and South Galleries
March 19 - May 4

Illustrating the firm's continuing preoccupation with the territory where architecture and urbanism intersect, this exhibit presents several recent buildings along with a number of more extended urban-scale works that were selected by the architects to give some sense of how and why this focus is served.

**2 Views of Eero Saarinen: The Architectural Photography of Balthazar Korab and Ezra Stoller**

Exhibition: North Gallery
April 9 - May 4

Balthazar Korab and Ezra Stoller, two leading architectural photographers of the mid-20th century, worked closely with Eero Saarinen's (1910-1961) architecture from 1957 to 1964. Korab and Stoller captured and communicated the architect's highly original building forms in different ways. While the projects they documented often overlapped, each photographer worked with different purposes. As a young architect, Korab was employed by Saarinen from 1955 to 1958, at which time he pioneered the use of architectural photography to add realism to the large-scale study models that were a principal study tool of the office. Korab also documented Saarinen's buildings from construction to completion. Ezra Stoller, by mid-century, had already established a reputation as one of this country's preeminent architectural photographers with extreme artistic control and technical skill that was aligned with the functional modern architecture he photographed. Stoller concentrated on the finished buildings frequently the definitive views that were presented in magazines. Stoller and Korab display artistic, technical, and topical differences that are important in the reconsideration of Eero Saarinen's architecture. Stoller's interested in formal alignments, resulting in super-realistic images, contrasts with Korab's use of the camera to discover new forms within the image, challenging the viewer to interpret. In either case these photographs powerfully convey the diversity of Saarinen's form through equally subjective views.

Dean Sakamoto, an architect, Lecturer and Director of Exhibitions at the Yale University School of Architecture was the curator for the exhibition. Carol Scully, videographer and Director of the Yale Digital Media Center for the Arts produced the video featuring the two photographers that accompanies the exhibition.

Balthazar Korab and Ezra Stoller will deliver gallery talks at the reception in their honor at the School of Architecture Gallery on April 12, 2001, 5:30 to 7:00 pm.

**The gallery, located in the A & A Building at 180 York Street, is open Monday through Saturday, from 10 a.m. to 5 p.m. For general inquiries or directions to the school please call 203-432-2288 or check the school's Web site: www.architecture.yale.edu.**

**Symposium**

# SAVING CORPORATE MODERNISM

**Assessing Three Landmark Buildings by Gordon Bunshaft of Skidmore, Owings & Merrill**

**Friday, February 9 and Saturday, February 10, 2001**

Yale School of Architecture A & A Building, 180 York Street, New Haven, Connecticut

The event is free but reservations are required.

Yale School of Architecture,
PO Box 208242, New Haven, CT 06520.
phone: 203.432.2889, fax: 203.432.7175

Friday, February 9. 6:30 pm
**Keynote Address**

**Anthony Vidler,**
University of California, Los Angeles
"Modernism after Modernism: Remarks on Aging in Architecture"

Saturday Morning, February 10, 9:30 am
**Session 1: Lever House**

**Carol Herselle Krinsky,** New York University
"When SOM Became Famous: The Early Postwar Years"

**David Childs,** Skidmore, Owings & Merrill "Lever House: SOM's Heritage"

**Gordon Smith,** Gordon Smith Corporation
Gordon Smith Lecture in Practical Architecture: "Polishing a Jewel: Restoration of a Landmark"

**Ken Smith,** Ken Smith Landscape Architects "Remaking Landscape Modernism"

Saturday Afternoon, February 10, 1:30 pm
**Session 2: Connecticut General and Emhart**

**Jeffrey Inaba,** Harvard University "The Talk of the Town"
**Ana Maria Torres,** Balmori Associates "Noguchi and Bunshaft at Connecticut General"
**Donald Albrecht,** Independent Curator
"Landscapes of Conformity: Raymond Loewy, Florence Knoll and the Office Interior"
**Tyler Smith,** Smith Edwards Architects "Saving Connecticut General"

4:00 pm
**Response and Discussion**

**Reinhold Martin,** Columbia University; **Theo Prudon,** DOCOMOMO;
**David Smiley,** Princeton University; **Sarah Whiting,** Harvard University;
**Ed Mitchell,** Yale University; **Dietrich Neumann,** Brown University

5:30 pm
**Afterword**
**Peter Blake,** Architect and Critic "What's Next?"

6:30 pm
**Reception:** Beinecke Library

This symposium is supported in part by Skidmore, Owings & Merrill; Aby Rosen and Partners at the RFR Holding Corporation; the National Trust for Historic Preservation; and Rutherford Trowbridge Memorial Publication Fund.

**The symposium is being held in conjunction with the exhibition:**
"Saving Corporate Modernism:
Assessing Three Landmark Buildings Designed by Gordon Bunshaft"

**January 8, 2001 - March 3, 2001**

A & A Gallery, Yale School of Architecture, 180 York Street, New Haven, Connecticut

Gallery Hours: Monday - Saturday 10 am - 5 pm

**James Axley**, professor, presented the paper "Design and Simulation of Natural Ventilation Systems Using Loop Equations" at the conference "Healthy Building 2000," last August in Espoo, Finland. His paper "Surface-Drag Flow Relations for Zonal Modeling" will be published in the technical journal *Building & Environment*. Axley's short book *Residential Passive Ventilation Systems: Evaluation and Design* is being published by the International Energy Agency, Air Infiltration Centre, Coventry, England. He was also invited, by Transsolar Energietechnik GmbH, to attend the "6th International Intelligent Building Symposium," in November, in Stuttgart, Germany.

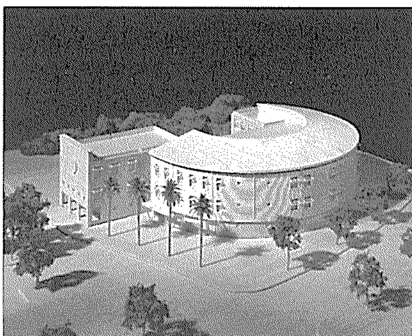
**Diana Balmori**, lecturer in landscape architecture, has received the Rotary Club de Buenos Aires Ecology/Landscape Prize of the Year. She completed the landscape design for BankBoston Buenos Aires and the Cleveland Clinic's Lerner Center. She gave the lectures "Knitting a City Together: From Clarence Stein to Urban Greenways," a video teleconference at Cornell University, in Ithaca, New York; and "Linear Parks and the Regeneration of the City," in Buenos Aires and Cordoba, Argentina. In the fall Balmori was part of the "Landscape and Sculpture Symposium" panel with Andy Goldsworthy, Mark de Suvero, John Dixon Hunt, and Carter Brown at the Storm King Sculpture Museum, in Moutainville, New York; she gave the talk "Edgerton Park: Who Did It?" for the Edgerton Park Symposium "The Designed Park," in New Haven. Balmori's work is exhibited in "Women Designers in the USA, 1900–2000: Diversity and Difference" at the Bard Graduate Center for Studies in the Decorative Arts, in New York, from November 2000–February 2001.

**Deborah Berke**, adjunct associate professor, lectured on her work at Tulane University School of Architecture.

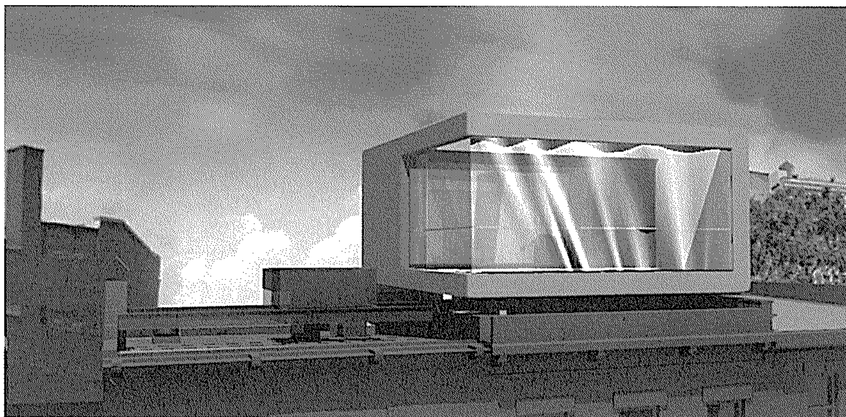
**Victor Body-Lawson**, assistant professor, has been selected to design 157 housing units with 10 commercial spaces in Harlem, for the Neighborhood Entrepreneur Program. He is currently designing the Union Baptist Church, in White Plains; Congregational Church of South Hempstead, Long Island; the Westbury Gospel Tabernacle, under construction on Long Island; and an Executive Office Building for the Bethel Gospel Tabernacle Church, in Jamaica. Body-Lawson participated in the conference "Blacklines" at Pratt Institute in the fall.

**M.J. Long** ('64), of Long & Kentish Architects in association with Colin St. John Wilson were given the Grand Award in architecture at the Summer Exhibition at the Royal Academy for the interior model of their proposed Pallant House Gallery in Chichester. Their British Library was voted one of the ten best-loved buildings of the Millennium in a popular vote.

**Victoria Casasco**, assistant professor, is designing a house in Durham, North Carolina, on a sloping site and working with local furniture manufacturers on the building components. Her Steward Residence is nearing completion in Los Angeles, and she is writing an article for *Architecture Forum*, Los Angeles, on Paul Rudolph's New Haven Garage.



**Peggy Deamer**, associate professor, as a partner in Deamer + Phillips, has under construction the Stetson University Center in Celebration. The 35,000-square-foot graduate school will be completed by fall 2001. Their house in Bridgehampton will be published in *House and Garden* in February.



**Peter De Bretteville** ('68), critic in architecture, is designing a high-rise in Seoul, Korea and a house in Florida.

**Judy DiMaio**'s (adjunct associate professor) store for Urban Outfitters, part of Yale's Broadway Project in New Haven, has begun construction.

**Keller Easterling**, assistant professor, spoke at a conference concerning changes to the disciplines of art and architecture brought on by cultural globalization at Moderna Museet in Stockholm. She delivered her talk "Error: A Field Guide" for evening lecture series at Cornell University, Syracuse University, and a seminar at the University of Pennsylvania. For Barnard College's conference on gender Easterling delivered the paper "A Spinster Is a Bachelor's Wife." Her article "Wildcards: The Components of Global Development" was published this fall in *Metalocus*, and her article "Conditioning Infrastructure" was published in *Practice Pratise Praxis*.

**Martin Finio**, critic in architecture, was project architect at Tod Williams Billie Tsien for the Cranbrook Natatorium, which was honored this fall with both a New York Chapter and a National AIA Award. His firm, Christoff: Finio, has recently completed a loft in the West Village for a photographer.

**Alexander Garvin** ('67), professor, has supervised (as Director of Planning for NYC2012) the preparation of the bid to host the Olympics in New York. He was reappointed New York City Planning Commissioner for a term expiring June 30, 2004.

**Louise Harpman** ('93), critic in architecture, and her partner, Scott Specht ('93), were featured in the October issue of *W* magazine in an article spotlighting young New York architects and designers. The work of the firm Specht Harpman was also featured in *Interiors* magazine in October 2000 and in the *New York Times* in September.

**Steven Harris**, assistant professor, had the following projects published in October: The Chino Latino Restaurant, in Minneapolis, in *Interior Design;* and the Weiss House, in New Jersey, in *House Beautiful.* He is currently designing two residences, one outside of Bombay, India and one on a hilltop in Ojai, California.

**Michael Haverland** ('94), assistant professor, had a Greenwich Village apartment featured in the *New York Times* in November. His design for an office space for a new-media and internet company opened in September. The Dwight School Addition, which Haverland has been working on through the Yale Urban Design Workshop, will open in February.

**Dolores Hayden**, professor, published her article "Flying Over Guilford," in the September issue of *Planning.* It details her work with Alex MacLean using aerial photography to increase citizen participation in land-use debates. Other articles were included in *City A/Z* (Routledge), edited by Steve Pile and Niger Thrift. In the fall Hayden gave the lecture "The Feminist City: Designs for Home, Work, and Public Life, 1840–2000," sponsored by New York Public Library (NYPL), Bibliothèque Nationale de France, and the Bard Graduate Center for Studies in the Decorative Arts, to accompany the exhibits *Utopia: The Search for the Ideal Society in the Western World,* at NYPL, and *Women in Design,* at Bard.

**Fred Koetter**, professor and partner at Koetter Kim and Associates, has recently completed a new corporate headquarters for the biopharmaceutical firm Immunex Corporation in a phased development on Elliot Bay, in Seattle. The project has a diverse program with numerous amenities. The firm is also working on a 40,000-square-foot Floating Health Club at Canary Wharf, in London, England, which is a light, transparent structure of steel, glass, and natural finished timber, and a regeneration plan for the Sheffield City Center.

**Lauren Kogod**, lecturer, will give a lecture at Cornell University on March 13 as part of a series "The 70s; The Formation of Contemporary Architectural Discourse" jointly sponsored by the GSD and Cornell.

**Ed Mitchell**, critic in architecture, is working on three new houses in Connecticut and will have drawings included in a group show at the Wexner Center at Ohio State University this spring.

**Eeva-Liisa Pelkonen** (MED '94), assistant professor and chair of the MED program, will have essays in *The Built Surface and in Architecture and Pictures from Antiquity to the Millennium,* edited by Christy Anderson and Karen Koehler (to be published by Ashgate Press this year). In the fall, in collaboration with Turner Brooks ('70), she completed Own House in New Haven. The house will be published in the forthcoming *40x40: New Architecture and Ideas from Finland,* edited by Roger Connah.

**Alan Plattus**, professor of architecture, is finishing the downtown plan for Milford, Connecticut. He is working on a Main Street Design for Madison, Connecticut, and working with the Greater Dwight Development Corporation (GDC) in New Haven on plans for a new GDC office building and neighborhood land-use plan.

**Dean Sakamoto** (MED '98), Director of Exhibitions and lecturer, received an honorable mention in the AIA Connecticut Design Awards Program for his design of Hull's University Art Supply Building on Chapel Street in New Haven. He is also working on the Mooreland Glen Master Plan, a residential development in Kensington, Connecticut.

**Robert A. M. Stern** ('65), dean, with his firm, Robert A. M. Stern Architects, is at work on many projects that involve additions to architecturally significant buildings, including the Visitor and Education Center at Edward T. Potter's 1874 Mark Twain House in Hartford, Connecticut; the Visitor and Horticulture Center at Wave Hill in The Bronx, New York; and renovations and additions to R. H. Robertson's Pequot Library of 1894 in Southport, Connecticut. The firm recently won a four-way design competition for the new Northrup Hall at Trinity University in San Antonio, Texas, and was selected for a new public library in Columbus, Georgia.

**Visiting Professors on Award Committees**

President William Clinton appointed Yale's Saarinen Visiting professor of Architecture, **Hsin-Ming Fung** to the National Council on the Arts, which reviews grants applications, funding guidelines and leadership initiatives for the NEA.

**Tod Williams**, Kahn Visiting Professor, was on the American Academy of Rome's selection committee 2000.

**Vincent Scully Honored Locally**

The Arts Council of Greater New Haven recognized Yale's 300th Anniversary by honoring six Yale individuals and groups who "bring life and truth to the community" through their involvement with the arts. Vincent J. Scully, Sterling Professor Emeritus of the History of Art, received the Arts Council's Newton Schenck Award for outstanding lifetime achievement in and contribution to the arts. The awards were presented in December.

**Judy DiMaio**, associate professor and director of undergraduate studies in architecture, has taken the position of dean of architecture at New York Institute of Technology. Dean Robert Stern said, "Judy has made an incredible contribution to Yale. She has been a valued colleague whom we will miss. We wish her the very best."

## Jane Jacobs Receives Vincent Scully Prize

The second Vincent Scully Prize was awarded this year to Jane Jacobs at the National Building Museum in November. The award recognizes exemplary practice, scholarship, or criticism in architecture, landscape architecture, historic preservation, and city planning.

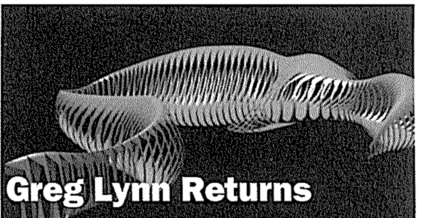
After the presentation Jacobs delivered a specially prepared lecture, "Making Time an Ally for Neighborhoods," in which she discussed common failures along with their remedies. Her goal is to find ways to support immigrant neighborhoods in maintaining their identities so that time does not become an enemy. She criticized gentrification and asked: "Where do the new businesses go, in the charmingly designed residences with yards? Where can the future overflow of commerce be pleasantly accommodated?" Her remedy would be to design adaptable buildings on streets adjacent to commercial districts, so that row houses can be converted into shops, small offices, studios, and even schools. Regarding gentrification, she asked: "Why not have nonprofits support artists' housing so that the arts population can stay?" Another remedy to improve neighborhoods is for business owners to become building owners. Jacobs has recently published the book *The Nature of Economies*, an invented dialogue between five New Yorkers.

## Gehry Studio on Exhibit

The work from the fall 1999 Frank Gehry studio is on exhibition at the Ace Gallery in Los Angeles. Gallery director Douglas Christmas visited the final studio reviews and was impressed with the exploration of designs for the Los Angeles Cathedral, a project now being realized by architect Rafael Moneo. The exhibit, featuring models and drawings from the nine student projects, will be on display from November 25, 2000 to February 28, 2001.

## Building Project Featured

Last spring's first-year class's Building Project—a $95,000, 1,500-square-foot house built by the students—was published in the *New York Times* on November 2, 2000.



## Greg Lynn Returns

Greg Lynn is returning to Yale this spring as the Davenport Visiting Professor. Co-architect with Douglas Garofalo ('87) and Michael McInturf of the highly acclaimed Korean Presbyterian Church, Lynn has created the project *Predator,* which is on display from January 27 through April 27 at the Wexner Center, in Columbus, Ohio. The exhibition will be part of the series "Suite Fantastique," organized by Jeffrey Kipnis, curator of architecture and design. Lynn's installation, a collaboration with artist Fabian Marcaccio, was created during a Wexner Residency Award. The second in a series of collaborations with Marcaccio, it follows *The Tingler,* a form that consumed the Secession Gallery in Vienna three years ago.

A hybrid structure with high-tech organs inspired by the eponymous movie, the voluptuous 30-foot-wide by 10-foot-high *Predator* is made of silkscreened vacuformed plastic and paint over a metal structure that transforms filmic special effects into effects of painting and architecture. The alien-organism-as-architecture is designed with animation software and computer-assisted manufacturing. Marcaccio and Lynn see in digital technology the cultural, technical, and intellectual opportunities to explore the issue of the representation of time in art.

**This page, left:**
Deamer + Phillips, *Stetson University Center, Model,* Celebration, Florida, 2000

**Right:**
Christoff: Finio Architects, *Photographers Studio,* New York, 2000

**Above:**
Greg Lynn FORM, *Predator, 2000*

## Books by and about Alumni

**Brian Healy** ('81) has work featured in *Built in Boston, City and Suburb,* 1900-2000, by Douglass Shand-Tucci (University of Massachusetts Press, 2000). His work is also the subject of a CASAS International monograph edited by Oscar Riera Ojeda (Kliczkowski Publisher, 2000).

**Charles Gwathmey**'s ('62) residential work with his firm, Gwathmey Siegel Architects, is featured in *Gwathmey Siegel Houses* (Monacelli Press, 2000), with an introduction by Paul Goldberger and foreword by Robert A. M. Stern.

**Maya Lin** ('87), of Maya Lin Studio, has written the book *Boundaries: Visual and Verbal Sketchbook* (Simon & Schuster, 2000). In the article "The Making of the Memorial" (*New York Review of Books*, November 2, 2000), Lin discussed the ideas behind the design of the Vietnam Memorial and the controversy surrounding its construction.

## Awards

AIA Connecticut Design Awards were given to **Mac Patterson** ('77), of Austin Patterson Disston Architects; **Rob Charney,** of Charney Architects; **Chad Floyd** ('73) and **Jefferson Riley** ('72), of Centerbrook Architects and Planners; **James Stewart Polshek** ('53), of Polshek Partnership; **Craig Newick** ('87); and **Herbert Newman** & Partners ('59).

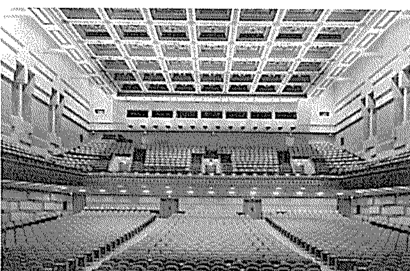
## New Scholarship

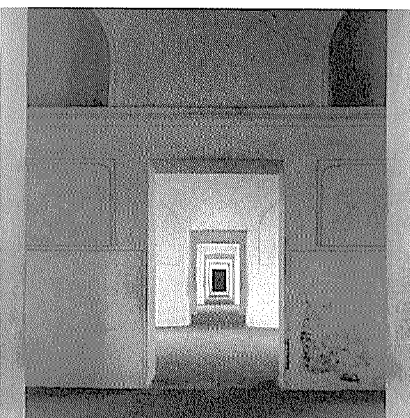
A newly endowed scholarship has been established to provide financial aid for students at the Yale School of Architecture. This scholarship, named in honor of **John W. Storrs,** a member of the Class of 1950, has been created by his sister, Ann S. Lloyd, in recognition of Mr. Storrs's distinguished career as a practicing architect in Portland, Oregon. Dean Robert A.M.Stern, expressed his appreciation of this pivotal gift "which has a direct and lasting impact on the talented students who attend the school, often incurring incredible debt in order to finance their educations."

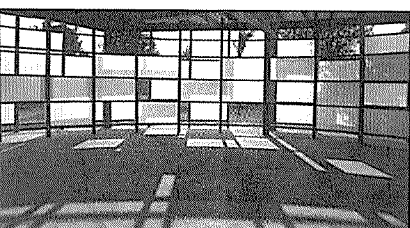
### New Building Commissions for Yale

**David Childs** ('67), of Skidmore, Owings & Merrill, has received the commission to restore the A & A Building.

Richard Meier of Richard Meier & Partners has received the commission to design the new Art History Building adjacent to the A & A Building on York Street.







## 1950s

**Estelle Margolis** ('55), of Westport, Connecticut, has been appointed to the New Haven Courthouse Restoration Task Force by Chief Justice Francis McDonald.

**James Stewart Polshek** ('55), of the Polshek Partnership, unveiled plans for the William J. Clinton Library at the White House, in December. In November he received the Jerusalem Prize for Arts and Letters from the Friends of Bezalel, Israel's National Academy of Arts, Design, and Architecture and its oldest institution of higher education.

## 1960s

**Norman Foster** ('62), of Foster and Partners, has finished the Great Court at the British Museum, incorporating the 1857 Reading Room. Opened in December, the glass-and-steel 140-foot-diameter dome spans Europe's largest covered space (1.65 acres), which provides the museum with increased public access to the surrounding neighborhood. Foster's exhibition "Foster Studio—Exploring the City," curated by Dejan Sedjic, was held last summer at the Sainsbury Centre for Visual Arts, in Norwich, and can been seen on the Web site www.exploringthecity.com.

**Richard Rogers** ('62), of Richard Rogers Partnership, was presented the Japan Art Foundation's prestigious Praemium Imperiale this fall by the Emperor of Japan. He was interviewed in the October 2000 issue of *Architecture* magazine.

**Myles Weintraub** ('62) designed a house on 22 acres in upstate New York complete with a vineyard that was featured in the July 2000 issue of *House Beautiful.*

**Charles Hagenah** ('63), of Charles Hagenah Architects in Boston, received the second place in the AIA and Department of Energy Sun Wall Design Competition. His design, "Sun Curtain," will be exhibited at the May 2001 AIA Convention in Denver. Hagenah was appointed associate professor at Rogers Williams University School of Architecture, Art, and Historic Preservation, in Bristol, Rhode Island.

**Alexander Tzonis** ('63) wrote the article "Rubble-Rousing" for *Architecture* (October 2000) concerning the Athens Metro, which has become the largest archaeological dig ever undertaken in a modern city.

**Harold Roth** ('66) and **William Moore** ('66), of Roth and Moore Architects in New Haven, received an Award of Merit in the AIA New York State 2000 Design Awards Program for the Class of 1951 Observatory at Vassar College. **David Thompson** ('85) was the project architect.

## 1970s

**Peter Rose**'s ('70) Sert Gallery Cafe has opened in the Carpenter Center for the Visual Arts at Harvard University, in Cambridge, Massachusetts.

**Dan Scully** ('70) designed a cottage in Dublin, New Hampshire, that recalls the spirit of nineteenth-century New England summer colonies, particularly in Dublin's heyday as a literary and artistic haven.

**Everardo Agosto Jefferson** ('74) and **Sara Elizabeth Caples** ('73), of Caples Jefferson Architects in New York, have been selected to lead the restoration and renovation of the Apollo Theater in Harlem, which will include a restored facade and new lobby with innovative lighting systems.

**Thomas Payne** ('74), of Kuwabara Payne McKenna Blumberg Architects (KPMB) in Toronto, Canada, has been selected to design the renovations to Sprague Memorial Hall at Yale University.

**Barton Phelps** ('74), of Barton Phelps & Associates, has been selected to design the Gerald R. Ford School of Public Policy next to the law school at the University of Michigan, completing an existing quadrangle on one of the last remaining sites on campus. The firm's renovation of Royce Hall at UCLA won awards from AIA/Los Angeles, the U.S. Institute for Theater Technology, and the California Preservation Foundation.

**Cal Bowie** ('77), of Bowie Gridley Architects in Washington, D.C., designed the Barcroft Sports & Fitness Center in Arlington, Virginia, among many other sports centers in the area.

**M. Kirk Train** ('78), principal of Train + Spencer in Charlottesville, Virginia, has been appointed to the board of trustees of the Virginia Foundation of Architecture.

**Patricia Patkau** ('78), of Patkau Architects in Vancover, Canada, won the invited design competition for the new main library in Montreal (Grande Bibliotheque du Quebec) to be completed by 2003 on a Palais du Commerce site. The library—in wood, copper, and granite with a series of inclining surfaces —will house the noncirculating holdings and the loan materials. Patkau's—as well as the other entries in the competition by Christian de Portzamparc, Zaha Hadid, Saucier + Perrotte and FABG, GDL, and N.O.M.A.D. E.—can be seen on the library's Web site: *www.grandebibliotheque.qc.ca.*

## 1980s

**June Komisar** ('80) is a doctoral candidate in architecture at the University of Michigan, where she is a lecturer in the College of Engineering, and was awarded a Rackham grant. She has edited a book about the first Detroit Design Charrette, *Detroit's Lower Class: Corridor, Neighborhood, District?* Komisar published the paper "Curitiba: Hope for the Future?" in the journal *Dimensions.*

**Phillip Bernstein** ('83), a former senior associate with Cesar Pelli & Associates, is now a vice president at Autodesk.

**Kenneth Boroson** ('84), of Kenneth Boroson Architects in New Haven, is designing renovation and building expansion projects for Yale University's old campus including 31 Hillhouse, the Elizabethan Club, which received a New Haven Preservation Trust award, and the Old Campus Courtyard, which received an American Institute of Landscape Architects award.

**Elizabeth Burns Gamard** ('84) is associate dean and associate professor of the School of Architecture at Tulane University. She has recently published the book *Kurt Schwitters Merzbau: The Cathedral of Erotic Misery* (Princeton Architectural Press, 2000).

**Douglas Garofalo** ('84) was featured in December 2000 *Architectural Record,* and on its cover, representing the new avant-garde in architecture.

**Benjamin Gianni** ('84) has been director of Carlton University's School of Architecture for the past eight years. He is now on sabbatical assisting the National Judicial Institute as coordinator of computer education in Ottawa, Canada.

**Marion Weiss** ('84) of Weiss/Manfredi Architects in New York had two buildings, the Museum of the Earth and the Women's Memorial and Education Center, featured in the first National Design Triennial exhibition and publication sponsored by the Cooper-Hewitt Museum of the Smithsonian Institute this year.

**Robert Bostwick** ('85), of Collins Gordon Bostwick architects, designed the renovation of the City Club of Cleveland, Ohio.

**Richard Hayes** ('86) had an essay in the catalog *E. W. Goodwin: Aesthetic Movement Architect and Designer,* which won the Philip Johnson Award for best catalog of the year. Hayes also presented his paper "Wheel Within Wheels: Edward William Goodwin and Architectural Competitions in Nineteenth Century England" at the 53rd Annual Meeting of the Society of Architectural Historians.

**Christopher Coe** ('87) has recently been made vice president of Arquitectonica's Los Angeles office. His recent projects in California include the Discovery Science Center, Santa Ana; the Ritz Carlton Hotel, Irvine; and the East Wilmington Community Center, Wilmington. He also designed the offices of the Los Angeles chapter office of the AIA.

**Maya Lin** ('87), Maya Lin Studio, had work featured in the exhibition "Women Designers in the USA, 1900–2000: Diversity and Difference" at the Bard Graduate Center for Studies in the Decorative Arts, in New York, from November 2000–February 2001. She is currently working on a memorial project called "Extinction," six structures on significant sites, now in preliminary design. (See information on her new book, adjacent.)

**Bryan Bell** ('88) and the work of his firm, Design Corps, was featured in the *New York Times,* October 26, 2000. He began his non-profit organization in 1991 to bring quality inexpensive housing to migrant workers, building prefabricated metal homes in Pennsylvania and South Carolina that are adaptable to the needs of the workers.

**Lisa Gray** ('88) and **Alan Organschi** ('88) of Gray Organschi Architects in New Haven had a house that they designed in Connecticut published in the November 2000 issue of *Architectural Record.*

**Anthony Markese** ('88) was appointed design director at Pickard Chilton Architects, in New Haven, after having been a senior associate at Cesar Pelli & Associates.

## 1990s

**Celia Imrey** ('93), of Inline Studio, specializes in museum interior and exhibition design. She completed new design of exhibition cases, security systems, and lighting for the Gottesman Hall at the New York Public Library and designed the installation of the exhibition "Utopia: The Search for the Ideal Society in the Western World," which was held there this fall. Her firm also designed the installation for the exhibition "Yes Yoko Ono" at the Japan Society.

**Charles Lazor** ('93), of the furniture design company Blue Dot, was featured in *Metropolis,* October 2000, and the *New York Times.*

**Rupinder Singh** ('95), of Mimar Design in Cambridge, Massachusetts, has photographs on exhibit in his show "Miniatures: Photographs from the Indian Subcontinent," which has traveled from New Haven to Ohio State University and on to the Indus Valley School in Karachi, Pakistan. In conjunction with the exhibition, his book *Paradise Designed: Architecture of the Mughal Mausoleum* will be published by Orchid Press (Bangkok).

**David Gissin** ('96) has recently been named associate curator of architecture and design at the National Building Museum, in Washington, D. C. He is co-curating an exhibition "Big, Tall and Healthy" and an exhibit on air travel experiences.

**Carolyn Foug**, ('97), coeditor of *Perspecta 31,* had a letter to the editor published in the December 2000 issue of *Architecture* magazine.

**Jae Cha** ('99) won an award in the *Architectural Review* competition in London for the design of a church in Urubo, Bolivia. The jury was moved by the quality of the space in the simple circular chapel made of wood and translucent polycarbonate sheeting.

## 2000s

**Ben Bischoff** ('00) reports that while traveling throughout Europe on the David Schwarz Good Times Fellowship he received private tours of Aalto's Villa Mairea, in Helsinki; Le Corbusier's Maison Planeix, in Paris; Adolf Loos's Villa Muller, in Vienna; and Mies''s Tugendhat House, in Brno. Bischoff said his experiences filled him "with ideas from all that I have seen and visited, and I am sent into the world of practice eager and inspired to test out my enriched appreciation for architecture."

**Andrew Cocke** ('00) wrote two articles for *Architecture* magazine this fall, one on James Glymph in December and the other on practice in November.

**Michael Tower** ('00) and **Andrew Mazor** ('00) presented their thesis projects at the forum "REBOOT: Rethinking the Design Thesis," sponsored by the Department of Architecture at Pennsylvania State University in October.

**Theodore Whitten** ('00) wrote an article on the A & A Building's preliminary restoration for *Metropolis* magazine, December 2000.

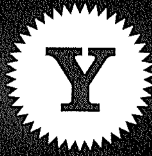
**This page from top:**

Celia Imrey, Inline Studio, *Installation for the exhibition, "Utopia" at Gottesman Hall,* New York Public Library, 2000

Barton Phelps & Associates/ Anshen + Allen, Los Angeles, *Royce Hall Seismic Renovation,* UCLA, 2000

*Passage II, Badshahi Masjid, Lahore, Pakistan,* Photograph by Rupinder Singh, *1999*

Jae Cha, *Church,* Urubo, Bolivia, 2000



**Yale School of Architecture**
**Lectures Spring 2001**

A&A Building
180 York Street
New Haven, Connecticut

Lectures begin at 6:30 pm
in Hastings Hall – located
on the basement floor.
Doors open to the
general public at 6:15 pm

| | |
|---|---|
| **1.8** | Andres Duany |
| **1.9** | Stanley Tigerman and Eva Maddox |
| **1.11** | Grant Jones |
| **1.15** | Peter Corrigan |
| **1.22** | Tim Macfarlane |
| **1.25** | George Trakas |
| **1.29** | Richard Gluckman |
| **1.31** | Rafael Moneo |
| **2.1** | Martha Schwartz |
| **2.5** | Kazuhiro Ishii |
| **2.7** | Raoul Bunschoten |
| **2.8** | Michael Singer |
| **2.12** | Esther da Costa Meyer |
| **2.15** | Michael Van Valkenburgh |
| **2.19** | Wes Jones |
| **2.22** | Emilio Ambasz |
| **3.19** | Paul Rudolph Lecture |
| **3.22** | Leon Krier |
| **3.26** | Glenn Murcutt |
| **3.29** | Robert Somol |
| **4.2** | Richard Meier |
| **4.5** | Keller Easterling, Greg Lynn, Ed Mitchell, Michael Silver |
| **4.9** | Fred Koetter |
| **4.12** | Balthazar Korab and Ezra Stoller |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