

YALE

Architecture

CONSTRUCTS

This spring, architects and theorists Philip Johnson and Peter D. Eisenman will come to Yale to teach a studio together and lecture individually: Eisenman on February 1; Johnson, the Saarinen Visiting Professor, on February 15. *Constructs* met with them in the Seagram Building offices of Philip Johnson/Alan Ritchie Architects.

Philip Johnson: It's the name of the newsletter, *Constructs*, that is wonderful. A lot is changing at Yale. Change is a fundamental reality, change is what everything is, there is no such thing as no change.

I knew Yale through [former Dean of the Architecture School] George Howe in the 1950s. I first met him in 1931, when he was rejected from the exhibition at the Architectural League for [his] PSFS building in Philadelphia, which was too modern for them.

That was when Alfred Barr and I held the "Rejected Architects" exhibit in a shop front that Julian Levy's father lent us on Sixth Avenue. We had a man walking with a sandwich board in front of the League to advertise the show, a kind of a *salon de refusés*.

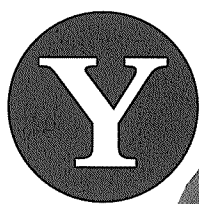
Now I will be teaching at Yale for the first time since 1964. But we are not going to call it teaching, we are going to call it "Conversations." Teaching is telling someone something. These kids are way beyond that. I think that you can inspire and scold. I don't believe in teaching.

Peter D. Eisenman: I am your T.A. "Philip Johnson's Teaching Assistant." That will look good on my resume.

PJ: I am not a teacher, like you; I am a rabble rouser and personal exciter-upper. I enjoy the conversation; it is food and drink to me.

Incidentally, I learn more from the students than they do from me; they are so bright. I have years of experience, but they have all the freshness. Then what helps me as an educator, dare I say that, is that since I believe in change and go with the flow of the different things that are in the air; I enjoy anybody who gives me a clue for a change. Like the AT&T Building: I did [it] consciously as a reaction against this one, the Seagram Building.
(continued on page 3)

"I am not a teacher, like you, I am a rabble rouser and personal exciter-upper. I enjoy the conversation; it is food and drink to me. Incidentally, I learn more from the students than they do from me, they are so bright." "IN THE END, ARCHITECTURE IS ABOUT MAKING THE 'WHY' IN BUILDINGS. YOU CANNOT TEACH HOW, BUT IT IS THE 'WHY' WE HAVE TO ASK. THEORY, ULTIMATELY DOES NOT EXPLAIN 'HOW'. YOU CAN TELL THE 'WHY' OF THEORY AND THE 'WHAT', BUT NOT THE HOW."



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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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Conversation: Philip Johnson and Peter D. Eisenman

(continued from page 1)

I like it all: Peter Eisenman, Mies van der Rohe, Le Corbusier, Frank Stella, Frank Gehry. See, how this flibberty-gibberty attitude helps in teaching is that I am so open, like a sieve. I am eclectic.

PDE: And although you say you are not a teacher, you have been an incredible teacher in terms of your behavior. One of the legacies you will leave, in your four careers, is the support which you have given to younger generations of architects. No other architect has ever done it the way you have.

Maybe I wouldn't call you a teacher, but a mentor. In the end, architecture is about making the "why" in buildings. You cannot teach how, but it is the "why" we have to ask. Theory, ultimately does not explain how. You can tell the "why" of theory and the "what," but not the how.

[Johnson and Eisenman examine photographs of two of Johnson's projects, Turning Point in Cleveland and The Wiener Trio for the

Osterreichisches Museum für angewandte Kunst (MAK) in Vienna.]
PDE: I've never seen those. I like the one in Vienna better.

PJ: I do, too, but it is going to be much better than that. You know, you said I should stop doing these sculptures.

PDE: I think *The Wiener Trio* is even better than *The Monsta*, because it is made up of sculptural pieces that control space. *The Monsta* displaces space, it is an object that displaces space. These are objects that in themselves are dynamic and together they form space allowing space to move in and out. I would call it a maquette for three skyscrapers.
PJ: That will do... But when you get a real building job, you can't make it a piece of sculpture. That is why I like to do sculpture.

PDE: To turn *The Wiener Trio* into a building you would slope and twist the spandrels, recess the floors, put the structure inside the cores and then cantilever out.

PJ: Now it is an 18-foot high Fiberglas outdoor sculpture on a square in Vienna. But even at that scale, your first point was so good. When you go inside, you feel much better in the space than outside the space.

That is what makes the three better than the five of *Turning Point*. I don't know what it is that makes it better, but they are both architecture.

PDE: Yes it is architecture; it is a vertical *Merzbau*, [the notorious installation by Kurt Schwitters] because it is spatial.

PJ: It is what you and I are about: space.

PDE: But at Yale, in our studio, we are going to have conversations about space, we will continue this conversation.

PJ: But let's talk about building buildings. Theory we know you are very good at.

PDE: When I lectured recently at Columbia, I showed the stadium project for the University of Arkansas. A student asked, "Well what is the theory about? How did the shapes get to be that way?" And I said, "Let me ask you a question: When Frank Gehry lectures, do you ask him how his shapes get to be that way? How do I know how the shapes got to be this way? I have no idea." And you know what? I am so much happier. I am going to become an architect. I started late.

PJ: You don't start late. There is no such thing as old age. There are two periods in your life. You spend most of your life striving, and then the rest enjoying. It took you until you were 60 years old. It took me until I was about 80.

PDE: It is when you stop worrying about history. When you know that history has been taken care of. History will make its own judgments.
PJ: If you don't have fun, don't do it. So, at Yale, I hope not to teach but have the students interested in my point of view and react to it. They will learn on their own. Education is self-education, you pick up what you can and what you want to. I can imagine they might say,

But how much do you bow to him as you would to any master? Or how much do you say "What if you blew the building up and built a new one?" I would say, pretend that it isn't there, what we want to build is a new building on that site without any relation to Paul. Any resemblance can be truly accidental.

PDE: But there is also the issue of how the students confront [the fact] that you and I are doing this studio with Bob Stern as dean. So we are also

commenting on the Stern tenure. How do the students confront Philip Johnson and Peter Eisenman and their different discourses? And then it is clear that the discourses of Peter Eisenman, Robert Stern and Philip Johnson are different.

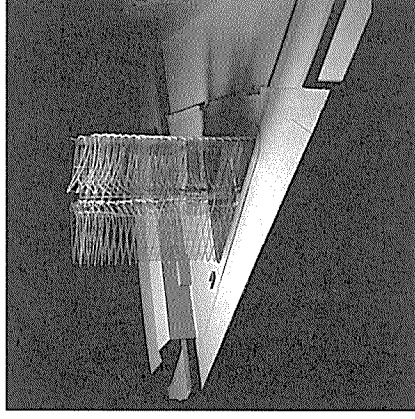
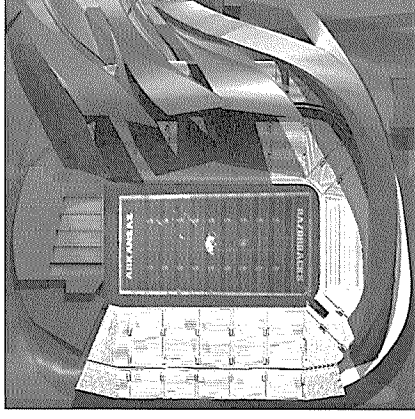
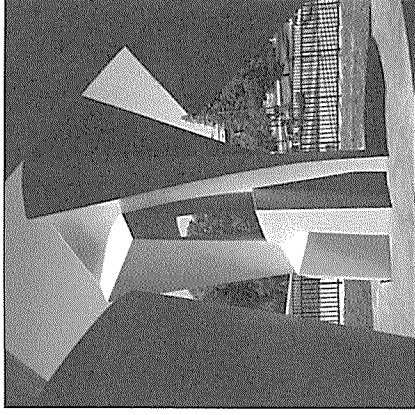
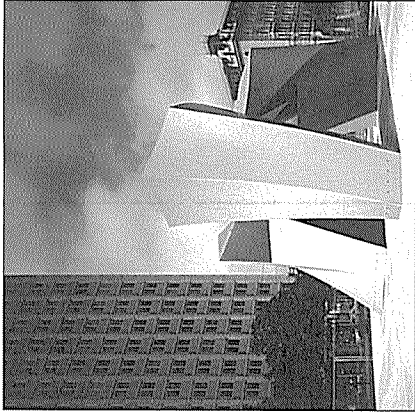
If you are dealing with a gorilla, you have to learn how gorillas behave; it will be useful for them to have teachers who are gorillas. I teach because I learn from students and I look forward to the opportunity to exchange ideas with you and the students. For me, it will be a memorable occasion. They will hear conflicting things from both of us and will have to determine how to deal with the project.

PJ: Their work will feed the conversation between us, since we are going to talk. Any differences between us will amuse the students. *Vive la difference!*

PDE: Both of us we have been working on what one would call free-form expression, what can be called the

"architecture of spectacle." Certainly it is difficult to have the architecture of spectacle on a corner site in New Haven; how does a student deal with the exuberance of architectural phenomenon like the Guggenheim in Bilbao by Frank Gehry and the Victoria and Albert Museum Addition by Daniel Libeskind and the desire of architecture to be a spectacle? Is this a good thing or a bad thing? Can you still be critical and spectacular? Does one need to be critical? Does architecture

need to be a critical vehicle anymore? Perhaps it is media that demands architecture to be spectacular. It will be great for the students and for us to confront these issues; an exchange as well as a challenge. It is a once in a lifetime opportunity! ■



Cover

Philip Johnson and Peter D. Eisenman Photograph by Erica Lansner

From left

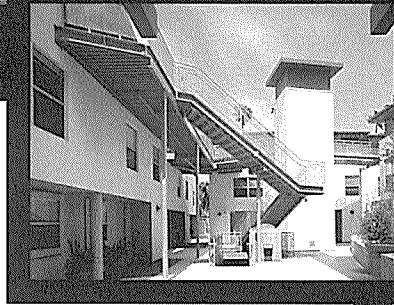
Philip Johnson, *Wiener Trio* Franz Josef Kai/Schottenring Vienna, 1996-98 Photograph by Gerald Zugmann MAK

Philip Johnson, *Turning Point* Cleveland, Ohio, 1998

Photograph courtesy of Philip Johnson

Peter Eisenman Architects, *University of Arkansas Stadium* 1998

Peter Eisenman Architects, *Freidrichstrasse Project*, Berlin, 1998



From left
Koning Eizenberg
Architecture
Signal Hill Golf
Center,
Patio/Service
Building
Signal Hill, California
1998
Photograph by
Grant Mudford

Koning Eizenberg
Architecture
5th Street Family
Housing,
Santa Monica,
California 1998
Photograph by
Grant Mudford

Julie Eizenberg
and Hank Koning
Photograph by
Benny Chan

Koning Eizenberg
Architecture
Digital Facades,
Los Angeles,
California 1998
Photograph by
Benny Chan



Hank Koning and Julie Eizenberg, of Koning Eizenberg Architecture in Santa Monica, are teaching a Spring studio at Yale. Eizenberg will give a public lecture on March 29 and their work will be exhibited in the Front Gallery from March 22-April 16. They spoke with SCI-Arc's Margaret Crawford for Constructs.

Julie Eizenberg and Hank Koning

Margaret Crawford: Your firm is known for doing interesting speculative buildings within the realities of budget constraints, client constraints and real world constraints of all kinds. Did you start off thinking about architecture that way, or did you end up that way?

Julie Eizenberg: I am not so clever that I knew what the hell we were doing. Whatever possibility came up was an opportunity to explore. When you can't find an interesting precedent, you realize that you might be contributing something of value to the system. So that was how we discovered what we are doing. And we had a very uncomfortable time with high architecture.

MC: High architecture?

JE: You see it a lot in architecture schools. It is for the educated cognoscenti and does not connect with popular culture. It is disdainful of everyday life, though it is normative within its context. Students, isolated from the real world experience, and theorists, who push this separation, do not realize how conventionalized such architecture is.

Such architectural elitism is uncomfortable for us. It provides no way in which we can connect our architectural selves with our domestic selves, who shop at the ugly drug store and go home to visit family in wallpapered dining rooms. Architecture

is not a 19th century elitist profession anymore.

There are lots of architects, like Hank and me, who grew up on the other side of the cultural tracks and who know the confines of normative cultures, whether they are our own ethnic subcultures, generic popular culture or high architecture. It is fascinating for us to contemplate how to cross over the boundaries of these conventionalized contexts — more so than working safely within one.

Hank Koning: I also came from a contractor background. My father and my brothers were contractors and I think that is why I am pragmatic about buildings: I know what goes into putting them together. The other thing is that we come from Australia, a country with more socialist leanings than the United States, so we designed affordable housing.

MC: It was the normal thing to do in Australia.

HK: It was a great avenue in Melbourne for young architects.

MC: And what will your studio project for young architects be at Yale?

JE: The studio will use the design of a school to investigate normative controlling contexts. Substitute your own middle school experience or your home environment for architecture school as appropriate. As you would expect, we want the students to question, to design conceptually engaging buildable buildings and explore how to use the space around architecture (consequently the [studio's] interest in landscape) to build relationships between things.

MC: What led you to this project?

JE: The local middle school in Santa Monica raises the hairs on the back of my neck. The architectural setting, both inside and out, is characterized by a controlling, anesthetizing conformity. I'm already apprehensive about architecture's twist towards abstract controlling environments; I want to suggest the design of a new middle school, not only as an opportunity to create a more engaging setting for learning, but also as a medium to explore new, more democratic architectural expressions.

MC: When you started your architectural practice in the early 1980s, Los Angeles was becoming known as the headquarters of the avant-garde.

HK: Oh, I didn't think our effect was that great... (laughter)

MC: Was that something against which you measured yourselves, or rejected, or used as a kind of sounding board for your own ideas... ?

JE: The issue is where you can make a difference. Also, it is about personality type. We need a fight. So treading in someone else's footsteps, no matter how wonderful those footsteps are, doesn't set up the energy we need to design.

MC: So now you use that energy in what might be called the "real world?"

JE: Well, we fight with the city a lot, which is entertaining. L.A. is a hard place to do anything. To people who don't work here, things look easy. There is a cultural freedom, but the ability to achieve any change is very limited.

MC: Do you mean in places like the building department?

HK: Sure: If you make changes to a city-approved design, you have to resubmit it at a second phase to get another approval. How do you develop a design with something that becomes locked in place so early? If you want to experiment with something, a new material or method, you don't know if it is going to meet the building code unless you have done it before. A lot of architects will do what they know. It's safer.

And maybe that is part of where we have succeeded in the real world context, by trying to bridge cultures: the architectural and the practical. We have more stamina than most.

JE: We are like a small town doctor; we do everything around here, irrespective of building type. We do a house for someone and they open a golf driving range, so we build it. Our work is commissioned by people who trust our thinking. That leads to our success crossing over into the practical aspects of architecture.

Architects are often selected by building type because the owners are afraid of architects learning on the job. So many architects conform and get no kick out of pushing it, for good reason.

MC: So you have created a situation where you can experiment and cross over borders between different types without being locked into a specialization, even in avant-garde design?

JE: People do come to us for the way that we design. But they want nuances, not statements.

MC: They don't want a signature house?

JE: They want a signature house, but their idea of signature isn't in an object, it is in an experience. Their ideals are a backdrop for living or for showing who they are or what they do. Rather than a collector's piece to hang on the wall.

MC: Are you saying that it is their signature, not yours?

HK: It is a mesh between the two. It is not an indication of an abdication of design control. We are after an

experiential quality that is just as demanding but not as formally explicit.

JE: Back to your very first question.

When we do look back, it becomes clear that what we are trying to do is bridge worlds, social contexts, so that you can read our work in two ways. That is where the nuances come.

MC: So that is your balancing act ?

JE: Yes, and the object-oriented people consider that to be wimping out. We are saying that there is more than one approach to architecture and that subtlety is something that we can use.

The viewer has to be part of the exercise, but if they don't see it that's okay. Which is a bit what the "art" in architecture is. That is why I am so attracted to Baldessari word games. Because the interpretation is not there unless you want to connect the two things. We want the relationship with the viewer to be either intellectual or experiential.

MC: It seems to me that you think that you are not connected with theory.

However, what you do is highly theorized, it just isn't couched in the theoretical language that has taken over architecture. But you have been involved with a design theory?

JE: We were ostracized for our relationship with certain kinds of theory. When we used computer algorithms in 1981, people were outraged because they saw it as taking away from design.

HK: These were "shape grammars." We worked with George Stiny and Bill Mitchell. The premise of shape grammars is that if you can distinguish an architect's work the architect must be using consistent vocabulary elements with certain spatial relations. When you analyze a corpus of buildings, you can even develop a grammar that generates the designs. We did this with Frank Lloyd Wright's *Prairie Houses*.

JE: You can also use grammars generatively by describing spatial relationships and vocabulary elements that you invent. It is a generative non-precedent-dependent design process. Grammars are powerful design algorithms that allow you to experiment with anything that you can draw, [or] describe, it doesn't really matter. There are just millions of grammars out there.

[Margaret Crawford is chair of the history and theory program at SCI-Arc and author of *Constructing a Workman's Paradise: The Architecture of the American Company Town*.]

First column

Gwathmey Siegel & Associates
James S. McDonnell Hall, Princeton University Princeton, New Jersey 1997
Photograph by Norman McGrath
Gwathmey Siegel & Associates
De Menil Residence, East Hampton, New York 1979
Photograph by Norman McGrath

Right

Charles Gwathmey and Deborah Berke
Photograph by Nina Rappaport

Last column

Deborah Berke Architect
Hope Library, Columbus Indiana 1998
Photograph by Balthazar Korab



Deborah Berke and Charles Gwathmey

Constructs met with architects Charles Gwathmey and Deborah Berke in the offices of Gwathmey Siegel & Associates to discuss their work and their studio at Yale.



Charles Gwathmey: I am looking forward to doing our studio together. If I were organizing it alone, I'm sure I would teach it in a more traditional or expected way; this seemed provocative. Teaching, which I did last at Yale in 1987, also gives one opportunities to reinforce the eye-mind connection. So from a selfish point of view this is an opportunity to give something back and to learn something. So I think your idea for the studio project is great.

Deborah Berke: The studio project is to be a museum of post-war material culture in Levittown, Long Island, on the town's main strip. I see it as interesting for Yale, since a high premium is placed on how cool and how weird your studio project can be. I don't see this as particularly cool — and I like that.

The program is something that we both can contribute a lot to. Museums are a building type that you know a lot about, and post-war material culture is a topic that I have been working on recently. And to build a museum in Levittown is a project that could only be done now, as a post-war concept, with an historical perspective. Certainly Levittown was not conceived to have a museum?

CG: The studio will hopefully ask questions of the students and provoke responses that transcend the project, to be more than a "museum", or an historical-cultural museum of a certain

period in time.

The idea is really the materiality, the graphics and architecture of the strip, what all of that means, that kind of perception and procession. In the end, the interest lies in how the selection of the subject is displayed; what is the nature of the space and the light and, if there is a transformation of the objects, how they interact. You could be very literal or interpretive and they would both work.

DB: Imagine what the students might do: They could be [Colonial] Williamsburg-y or they could be [Robert] Venturi-an; it could be paternalistic, or it could be dead pan. Here is my site and here is the street that I want to "fit in" to, to the extent that it is possible.

CG: I was thinking that it could even be an excavation, an archaeological museum, not a building. There are all kinds of possibilities that would posit a different kind of problem.

DB: One thing we will do is design a room first. We will identify the various familiar objects to be displayed and place them in the room, rather than start with the outside of the building and stuff it full of things afterwards.

One interest of mine is how after World War II, to keep fueling this machine and get women back into the home, the war-time industries were converted into making peace-time products for the home. This is described in the book *World War II and the American Dream*, (MIT Press, 1995) edited by Donald Albright that was also an exhibit at National Building Museum. The companies that made artillery later made frying pans and on down the list. Looking at this period will be educational and revelatory about how we live today.

CG: The whole idea can be seen in the example of trying to position a repetitive building that stamped itself across the landscape. It wouldn't be possible today and the question is, why wouldn't it? If it were, what would have to adjust? I am sure that Seaside, Florida, where you have built, is clearly, better than Celebration, Florida. I bet that over time, I would prefer Levittown

DB: I guarantee that you would prefer Levittown.

CG: Yes, because Celebration is a montage, a stage set that isolates and makes exclusive preconceived values of what is positive language, positive life style and positive image. It is the [Ralph Lauren] Polo version of the perfect fantasy life in a town. There is no such thing.

DB: Levittown was more sincere and naive and the streets connect to existing streets. It was more interwoven not intentionally separate, like Celebration.

CG: Something dramatic had happened in the world and Levittown was made in a response to a real vision and a real need. Celebration is made to recreate what, in some people's images, an idyllic community.

DB:...Yes, a fantasy about "town."

CG: So, there is a different genesis.

DB: I also think fifty years ago, when Levittown, was new and bare, every house was identical. Every house being identical is actually a more democratic vision than "You have Georgian and I get to have Queen Anne." You can't imagine that Celebration would transform over time the way Levittown has transformed over time because Levittown was a more of a blank slate for each person to apply their own vision to. I believe there are only two untouched houses remaining in Levittown which is actually what the studio could be about too. Do you preserve the original or not and does it mean anything at all?

CG: From my point of view, it is a learning process that is sequential. I would much rather see someone who is able to put together, however naively, the whole piece and then make the interpretation rather than the other way around, which seems to be what has dominated the methodology that I have seen lately. It is always the idea and the elusive I-will-this or I-will-that, but it has to be a building in the end.

DB: We will definitely have real buildings in our studio.

CG: Students have to learn how to make buildings and that comes down to materials and plan. Even though John Hejduk has built so little, the models and the ideas are built with such perfection; it all goes together differently than computer modeling. You don't draw a very precise plan but work on it all simultaneously, each at a varying degree. The work is thick and short rather than long and thin. That is why tracing paper is so great, you can keep seeing through it as you go rather than one computer sheet at one level.

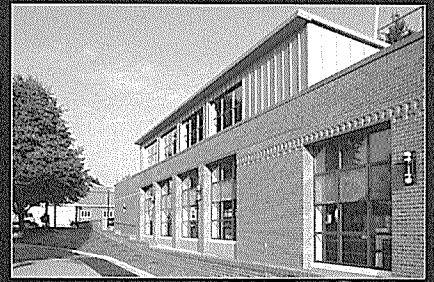
DB: [To use] the high fashion analogy: Whether you buy Mizrahi or Armani, you expect the zipper to work. It is the same in architecture, whether you have a Charlie Gwathmey building or a Frank Gehry building, you expect the rain to stay out. Pretending that to talk about buildings is to only talk about keeping the rain out distracts from saying that built buildings can have

meaning. Talking about buildings is talking about materials and composition. You can have a conversation about meaning without slicing a virus to generate your plan.

CG: In the early 1960s, I was at Yale with Alec Purves, Jack Robertson, George Buchanan, Keith Crager, Alex Cooper, Bob Stern and Der Scutt. And then Norman Foster, Richard Rogers and Stanley Tigerman were all in the Master's Class. There was an influx of people who came through Yale that was staggering. Paul Rudolph got visiting critics: Frei Otto, James Stirling, Colin St. John Wilson, Ed Barnes, John Hejduk and Shadrach Woods. We built a barn, which was published in the *New York Times Magazine*. The next group, David Sellers and Bill Reincke built the ski houses in Vermont which started the tradition of The Building Project.

DB: This attracts just the kind of students we like: makers and individuals. And weren't you there when the Art & Architecture building went up?

CG: I was a student when Paul [Rudolph] was designing the building; it was under construction when I graduated. He was so insecure about Lou Kahn, he wanted this building to be so substantially influential, that every week there would be another overwrought version of the building. When it opened and it got bad reviews,



he was devastated. Paul was so incredibly smart and a really nice man.

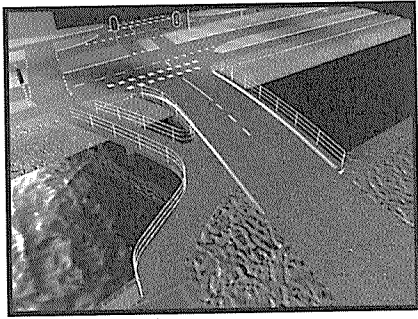
DB: I remember perhaps one of the best points in my architectural education, was when I started as a gofer at the Institute [for architecture and Urban Studie] in New York, and Peter Eisenman and Kenneth Frampton would argue so that the whole place would throb with intensity.

CG: This will be a pressure packed semester for the students. When Stirling came to Yale, you felt so obligated to make him feel positive about the time he spent there and the effort you made that you killed yourself. I think that the hope now is to generate that kind of energy again. It is less about philosophical differences of opinion then it is about talking about architecture again and doing it.



Big Soft Orange: Planning the Leidsche Rijn, Holland exhibited

November 5 - 22 in the
main gallery of the Art &
Architecture Building



With one wall painted orange, large Plexiglas models and large graphic panels, four young architecture firms from the Netherlands displayed their current work. As the first venue for the exhibit, curated by Michael Speaks, it will travel to Columbia University and the CAAC, in San Francisco. At the opening of the exhibition, the Dutch architects made presentations and then everyone convened in the gallery for further discussion in and among the models and plans. The following text is excerpted from the catalogue introduction by Michael Speaks, director, graduate program at SCI-Arc in Los Angeles.

Dutch architecture has become as prominent at the end of the 20th century as it was at the beginning of the century; perhaps more importantly, it is as responsible for developing a new approach to contemporary modernity as it was in helping to initiate the heroic period of modern architecture. Following in the wake of Rem Koolhaas's emergence as one of the most influential architects in the world today, a host of young Dutch architecture offices are now themselves gaining worldwide attention. Like Koolhaas, these offices are interested in the "BIG". They focus, however, not on

the big-building — though they are certainly fascinated by its potential — but on the possibilities offered by exploiting a new emphasis on quantity in the Netherlands and elsewhere in the world. As a result of *Vinex, The Fourth Report on Physical Planning in the Netherlands*, the Dutch government has mandated that 1,100,000 new dwellings be built by the year 2005. This is quantitatively equivalent to the entire post-war reconstruction effort in Holland. Such a turn to the BIG has necessitated in Holland the development of a new disposition towards the practice of architecture itself. There is, among these Dutch offices, for example, a de-emphasis of the kind of aestheticized form generation that dominated architecture in the 1980s and early 1990s, and a renewed emphasis on the analysis and manipulation of material and immaterial processes, logics and codes. This signals an emergent SOFT approach to the practice of architecture prevalent among all four offices featured in the exhibition.

Just such an approach guided the Rotterdam-based MAX.1 office in their urban plan for Leidsche Rijn, a development of over 30,000 houses near the city of Utrecht which is to be completed by the year 2015. In collaboration with Crimson, an office of architectural historians also based in Rotterdam, MAX.1 focused on what they called the "orgware", or organizational ware, a term borrowed from economics that refers to administrative and other policy-related factors which organize the implementation of ideas (software) and the deployment of physical elements (hardware). Analyzing and making use of orgware, they argue, is the only way to steer and direct a plan of such immense size and duration, and one seventy percent of which ultimately will be controlled not by the state but by the market. 21,000 of the houses must be privately developed. MAX.1's interest in a more dynamic, soft urbanism, is thus not driven by a set of political or

physical directives, but by a market economy dominated by the concern for quantity, the new driving force of urbanism from Utrecht to Singapore. Having discovered the orgware of *Vinex*, MAX.1 and Crimson developed their own in the form of indices (building regulations, boundaries, person-space index, mixture, distribution and program) and corresponding maps. For MAX.1, however, density, and other traditional urbanistic concerns have been reformulated and reentered into a

predetermined choices and possibilities. Part of this powder is the series of 26 bridges that MAX.1 have just completed, some of which are included in this exhibition. Because the canal waters of Leidsche Rijn cannot be navigated by large boats, the bridges are stationary with non-liftable spans.

The most poignant, the most profound examples of this soft approach, however, are to be seen in the current work Crimson is conducting on the orgware implications of Rotterdam

century architecture: Jaap Bakema (Team X, Forum), J.J.P. Oud, Philip Johnson, and Alison and Peter Smithson.

The book's title, *Mart Stam's Trousers*, comes from an interview with Peter Smithson that relates the story of a photograph of Mies van der Rohe and Le Corbusier in which a mysterious form is purported to be the trousered leg of Mart Stam, the rest of whose body has been successfully erased. That a similar such manipulation of the historical picture of Modernism has been undertaken on behalf of Dutch architecture is the main contention of the book.

Indeed, *Mart Stam's* is just one of the many stories — in interviews, photo-essays, historical correspondence, artist's pages, manifestoes, reprints, theoretical texts, timelines and storyboards — told, discussed and argued by both friends and enemies of Dutch Moral Modernism.

New Book

Mart Stam's Trousers: Stories from Behind the Scenes of Dutch Moral Modernism

edited by *Crimson* and *Michael Speaks*, designed by *Gerard Hadders* with *Gerard Fox* (010 Publishers, Rotterdam, 1999).

In the last several years, The Netherlands has successfully exported the image of a young and adventurous Modern Dutch architecture. While the rest of the world's young architects look on with envy, a euphoric and self-congratulatory atmosphere suffuses the work of young Dutch architects and critics.

One of the most appealing features of this "1990s Dutch Modernism" is its historical connection to what many feel to be the moral authority of

new calculus dictated more by opportunity than by obligation. But form does not disappear altogether as a concern; it just becomes one factor among many. Acknowledging the impossibility of predicting how the market will transform such a huge chunk (70%) of the program, MAX.1 reintroduces form as powder, as a field of opportunities that they insist will help retain the coherence of the scheme over time, without becoming a gelatinous colored blob on a map of

harbor and its surrounds. Crimson has pursued its research into the relatively unknown territories seen only by those attentive to orgware, because, as they write, only there will the soft, immaterial, hybrid urbanism necessary to actively intervene in the contemporary metropolis be found. In several projects they have discovered zones planned for urban irresponsibility where illicit sex and drug trafficking, fed by the seemingly irreconcilable forces of Calvinism and mercantilism,

Background image

NL Architects
Wos 8, Leidsche Rijn, Utrecht, The Netherlands 1998
Because its neutral skin and soft, organic form are constructed of a chemically inert, hyper-strong polyurethane developed for parking roofs, the pigs and cows that are now its closest neighbors are equally at home.

Top left

Max 1
Bridges for Leidsche Rijn Utrecht, The Netherlands 1998
Operating more like parallel processing traffic units, it is the soft but insistent coaxing and massaging of traffic flows that make these bridges infinitely more powerful than the hyper-designed signature bridges that have been cropping up lately in the Netherlands.

Top right

One Architecture
Plan for Judenburg-West Judenburg, Austria 1998

Bottom right

One Architecture
Six under a Tennis Court Housing Leidsche Rijn, Utrecht, The Netherlands 1998

are left to fester into new urban forms and typologies such as the toleration zones for street prostitution.

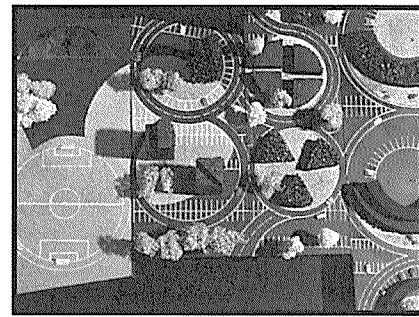
Crimson's most recent work, some of which is featured in this exhibition, focuses on how municipal authorities, urbanists, and architects can actively intervene in this newly discovered organic and landscape; and approach even the most small scale design problem as a problem of urbanism. Another, related feature of this soft approach is an avowed post-avant-garde

concerns which today are rapidly becoming the concern of huge patches of the globe.

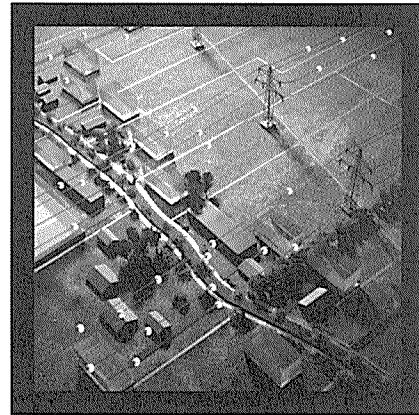
Such is the case with Amsterdam-based NL Architects who have developed a series of striking projects many of which feature the automobile as the prime player in an ongoing attempt to rethink density and urban and suburban infrastructure. NL Architects attempt to turn adversity into opportunity; they accept what is there and try to transform it, often by making

of vandalism often associated with this type of peripheral industrial building, NL thus makes use of a Plexiglas basketball window, mountain climbing pegs, a spy door, and a series of buried automobile reflectors which spell "WOS 8" to create a building that will be harmonious with the future inhabitants of Leidsche Rijn.

Employing an idiosyncratic brand of empiricism as a primary design principle, Amsterdam-based One Architecture develops a similar, "just there" approach in their Leidsche Rijn housing scheme. They accomplish this by an almost unnatural attention to certain elements that are already there. Following this logic, One focuses on and intensifies the strongly felt, but characteristically unexpressed, desire in the Netherlands for suburban life, with its emphasis on car-driven mobility, youth, sport, and consumer culture. In the Netherlands, public and private space are normally defined oppositionally. Public space is identified with both the urban and the pastoral, while private space is identified with the objectionable, though desirable, amalgam of urban and pastoral, the suburban. This is all complicated by the famous Dutch "green heart", a mythical pastoral zone encircled by the urban ring of cities known as Randstadt. There has been and continues to be considerable debate about whether or not to develop the "green heart" for housing and industry, debate which has become more heated and confused with the new Vinex requirements. One's tennis court house project intervenes in this debate and argues that the "green heart" is no longer (if it ever was) a pastoral landscape, but is already a hybrid mixture of public and private space: with the numbers of renegade vacation houses and motor traffic rising each year, it is clear that the suburban is already there, and so also is the Dutch desire for suburban life. Soberly and empirically, One set out in their project to bring these two "already there" orange realities together. In their



project, design elements such as tennis balls, nets and court surfaces, are linked together to form a series of repetitive frames—tennis ball, tennis ball lighting on power lines, orange tennis ball "sun"—which are meant to retain while redefining the categories of public and private space. It is significant that One is not interested in resolving the tension created between public and private space, but rather exploiting this tension to produce design solutions for a market-driven world in which pure public and pure private space have given way to a variety of new spatial hybrids. Ultimately, One's aim is to produce private housing with the verve



and sense of "being there" generated only by public spaces. The point, as they see it to provide the cultural, municipal, and design infrastructure that will enable individuals to make their own private decisions. As their singular visual style and enigmatic language become more direct, though it is likely we will continue to stutter. Given the poverty of real thinking in architecture today, that can only be a good thing.

The authors, artists and interviewees include Rem Koolhaas, the Rotterdam Department of Public Works, Bart Gorter, Michelle Provoost, Carel Weeber, Dolf Broekhuizen, Ed Taverne, Gerard Fox, Joost Meuwissen & Matthijs Bouw, David Powell, Philip Johnson, J.J.P.Oud, Wouter Vanstiphout, Michael Speaks and Gerard Hadders. —Wouter Vanstiphout

[Wouter Vanstiphout is an architectural historian with the firm Crimson in Rotterdam.]

early 20th century Dutch Modern architecture, which is still thought to define contemporary Dutch architecture. Unlike in the United States and in many European and Asian countries, Modernism in The Netherlands has never been threatened by Post Modern relativism. Modernism in Holland, it might be said, remained "pure." Mart Stam's Trousers, Stories from Behind the Scenes of Dutch Moral Modernism examines how this new image of contemporary Dutch architecture was constructed by carefully revisiting the original image of Dutch Modernism on which it draws. While Holland and the rest of the world want to believe in the intrinsically moral character of Dutch Modern architecture, the image of "Dutch Moral Modernism" was, in fact, artfully crafted by some of the most illustrious names in 20th

attitude accompanied by an acceptance of the market as a reality of contemporary architectural and urban practice. These offices focus very precisely on what is "just there," on the constraints and limitations of a global market which they see not as an evil to be resisted but as a new condition of possibility. They thus prefer to deal pragmatically though aggressively with the ORANGE reality of commercialism and artificialization, those two preeminently "Dutch" historical

what they find more intense. This is precisely the approach they took in WOS 8, a heat transfer station for Leidsche Rijn. Taking into account the temporal dimension of the master plan, NL treated this relatively small industrial unit with care and attention precisely because though it begins its life in the picturesque farm landscape, it will eventually find itself in the middle of a very dense suburban development teeming with youth culture. In an attempt to avoid the kind



Book Review *Number 9: The Search for the Sigma Code*
by Cecil Balmond (Prestel, New York, 1998)

Until very recently, 190 different languages were spoken in Mexico and Central America. Different groups of aboriginal peoples living in very close proximity referred to a common reality through vastly differing languages — full languages, not merely dialects. At latest count, some 4,000 languages are in use by a species whose physiology and basic relationship to the earth and the sky are essentially undifferentiated across the planet.

Our human condition, after Babel, is to both speak “differently,” (so that translation is necessary, while paradoxically and because of this “difference,” we speak about the same reality. All languages have a capacity to articulate answers to the deepest and most prevalent questions which humans have always shared — the proof being our capacity to translate poetry, even through this requires the recasting of the non-literal — metaphor — in a different language.

In contrast, mathematics, particularly arithmetic, is the most unambiguous of denotative systems, being as close to an *Ur-sprache* as is humanly possible. Numbers were traditionally perceived as possessing unequalled powers precisely through their capacity to speak “universally.” In the 17th century, however, numbers lost their symbolic power — the concreteness of the world of experience and facility — to become an abstract forms that could be manipulated and

Western society generally became resigned to the notion that there was no more poetic eloquence in numbers.

Cecil Balmond's *Number 9* questions this assumption. His meditation on the number nine is an enchanting tale that reveals a mystery at the center of arithmetic operations. In a world in which the mathematical has long since stopped being a symbol of cosmic order and become synonymous with the prosaic and instrumental, Balmond's work discloses the resonance of abstract, formal revelations within simple human truths. *Number 9* is a work of para-physical numerology that recovers the potential of plain numbers to be truly significant.

The secrets of the number nine, emerging from syntactic and logical operations that have much in common with architectural manipulations, suggest a finite world in which arithmetic recovers its concrete figurative potential through combinatorial laws that, on the surface, could appear as superficial or trivial.

The late 20th century seems designed to exploit — rather than nostalgically deny — the capacity of abstract thought to create meaningful works. Balmond reinforces our confidence in this “modern” dimension of epistemology and creativity, arguing that issues of meaning are never merely “controlled” by the individual architect; the process of abstraction must be engaged; the wager is that meaning may be disclosed. This radical objectivity, rather than “closing” the work into solipsistic expression (as might be expected from mathematical syntax), invites imaginative participation — we read into the work meanings that are intended by their absence, but not any the less real.

This work, in short, confronts us with a paradox of the greatest importance for creative action, demonstrating how the binary opposition of relative and absolute, of rational and irrational, of the unique coincidence and the predictive laws of repetition, break down through the inner logic of the decimal system. “Nine” is made to appear as a privileged site anchoring arithmetic operations, a recasting that suggests that the products of the personal imagination, aspiring to the universal, are well poised to speak to others of a mystery — a questioning of the absolute clarity of positive science, technology and reductive rationality through the absolute precision of the manipulations.

This realization reinforces our capacity to demythologize prosaic positive certainty through the clearest of languages, demonstrating that language always speaks about something rather than simply about itself — an insight invaluable for

CECIL BALMOND

architects. This is perhaps what Nietzsche expected us to do in order to continue our rational project: the questioning of old myths and values, while remaining open to the “whisper of angels” in case they may fly by. Balmond's meditation on *Number 9* does just that, thus reinforcing our confidence (always at odds with the generalized skepticism of “critical theory”) in our capacity to speak (and design) by proposing an order — a

“truth” emerging from our personal imagination — and still produce ethical work that might be truly, universally significant even in translation.

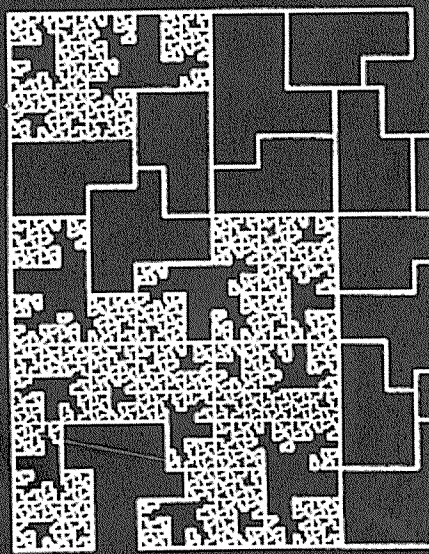
— Alberto Pérez-Gómez
[Dr. Alberto Pérez-Gómez is Professor of history of architecture at McGill University and is the editor of *Chorology: Intervals in the Philosophy of Architecture* with Stephen Parcell, McGill-Queen's University Press, 1995 and 1996. He was a guest juror in

*Cecil Balmond, a main board member of the engineering firm Ove Arup & Partners in London, taught the third year studio in the fall as the Saarinen Professor at Yale. In his October 22 lecture entitled “Conceptual Determinants,” he described his recent projects: The Lille Convention Center and the Bordeaux House designed by Rem Koolhaas, the commercial center in Arnhem by Ben van Berkel and the Victoria and Albert Museum Addition by Daniel Libeskind. Using a framework of metaphor, diagram and algorithm as the conceptual determinates, he showed the importance of rigor in the development of design. He spoke with **Constructs** about his work and the studio at Yale.*

Constructs: Why did you write the book *Number 9*?

Cecil Balmond: *Number 9* is really how I see numbers working, with their amazing patterns in our decimal systems. In a number, I see a numerate label attached to a great mystery. The simple digits have potency as symbol and manipulator and I wanted to map a picture of how that happens in our counting system. I filter the numbers, in an old Hindu approach, and look at how numbers organize themselves behind the face of arithmetic.

The book works at several levels. The first layer is just numbers. It can be fun, but out of the numbers come patterns. Ultimately, it is about the architecture and engineering of the abstract. The book is meant to illuminate anyone — from my teenage kids to grownups without any mathematical pretensions — about the joy of number. It is a hidden archetype that I am trying to bring out. With this is a belief I have of how units assemble



and get together in sequence to interact, of connectivities within us, that somehow resonate with the working of our brain-works. It filters through to something deeper.

Constructs: Does your engineering differ from a standard practice?

CB: Routine engineering concerns itself with frameworks, boxes based on Cartesian geometries. I don't deny this; I also build in this manner, but there is a way to move beyond the orthogonal. I'm not talking about free-form design based on wavy things on the computer based on a whim. I'm interested in the evolution of forms from an algorithm based on a simple rule or some other kind of internal rigor.

Constructs: How do you work with architects?

CB: Very closely and collaboratively. I participate from the beginning and influence the tectonic possibilities by not allowing structure to be a straitjacket and my interests go beyond form. I invented the tiling for Daniel Libeskind's addition to the Victoria and Albert Museum in London, which is based on a fractal geometry. We worked as a team, there was almost no division between architect and engineer.

It is the same with Rem Koolhaas. We work on the issues together and even help direct each other's studios. There is a symbiotic relationship and a mutual respect. It is not the kind of collaboration that tries to just keep a building standing up. Rather, it is an investigation into where structure acts as a catalyst and releases architecture

from preconceptions. New configurations give unexpected results.

Constructs: And the role of computers in all of this?

CB: Computers help. They allow a wider speculation and an encroachment on more complex forms. But the key thing is to move from the abstraction to a realization. It is difficult. This is hard in nonlinear shapes, but it is a skill I can help with.

Constructs: How did you do this in Yale's architecture studio?

CB: My studio at Yale, which I taught with Jane Harrison, was a direct consequence of my book *Number 9*. I was challenged to extend the numerate ideas in the book to the classic "Nine Square problem."

The students pursued a whole new way of thinking, exploring an abstract series of numbers that had self-similar properties, analogous to the 3x3 sub-domains of space that form the Nine Square problem. The students had to interrogate the data, make their own personal transformation and then translate that into a villa. They had to decide when to leave the abstraction and take the jump to the tectonic.

It is difficult to do this, but essential to learn how, if we are going to involve ourselves with nonlinear problems. Real buildings and pragmatic decision-making is what it is about in the end. The computer is only a tool that opens the speculation. I insist on a rigorous discipline, otherwise the whole thing becomes meaningless.

Constructs: You mentioned

Hinduism, how does that influence you?

CB: I have an innate interest in pattern and ornamentation, I react against the stripped-down look. The modernist hollow box of glass and steel frame leads to dead ends. There is no richness.

I argue in my work for a new Romantic, a new Gothic. It is a layering, an in-depth consolidation, a condensation. I am not uncomfortable with layering that is somehow part of my Eastern background. The Western mind seems to have been pursuing a minimalist doctrine and has an obsession with reductionism. I believe that the world is complex and multi-layered, with simultaneity being more real than a straightforward reductionist thinking.

Constructs: Then you must relate easily with chaos theory?

CB: I am very comfortable with the chaos theory — I am thrilled that the world is so rich and complex. The idea of interdependence, of one thing influencing another, seems perfectly natural to me; the idea that a small difference in [a] start point will lead to a totally different outcome, that is exciting. Why load ourselves up with preconceptions that assume we know how everything works? Better to be surprised than to be boringly predictable!

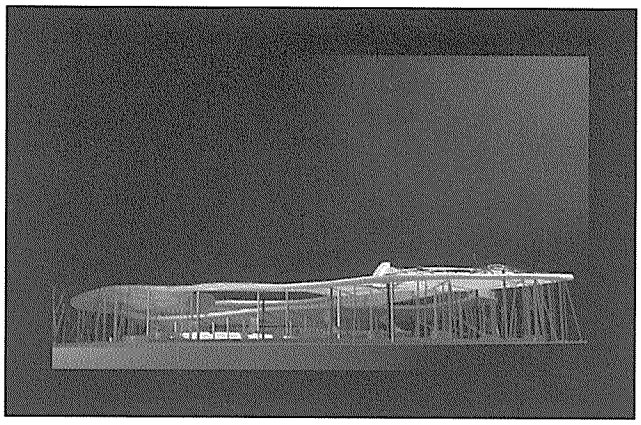
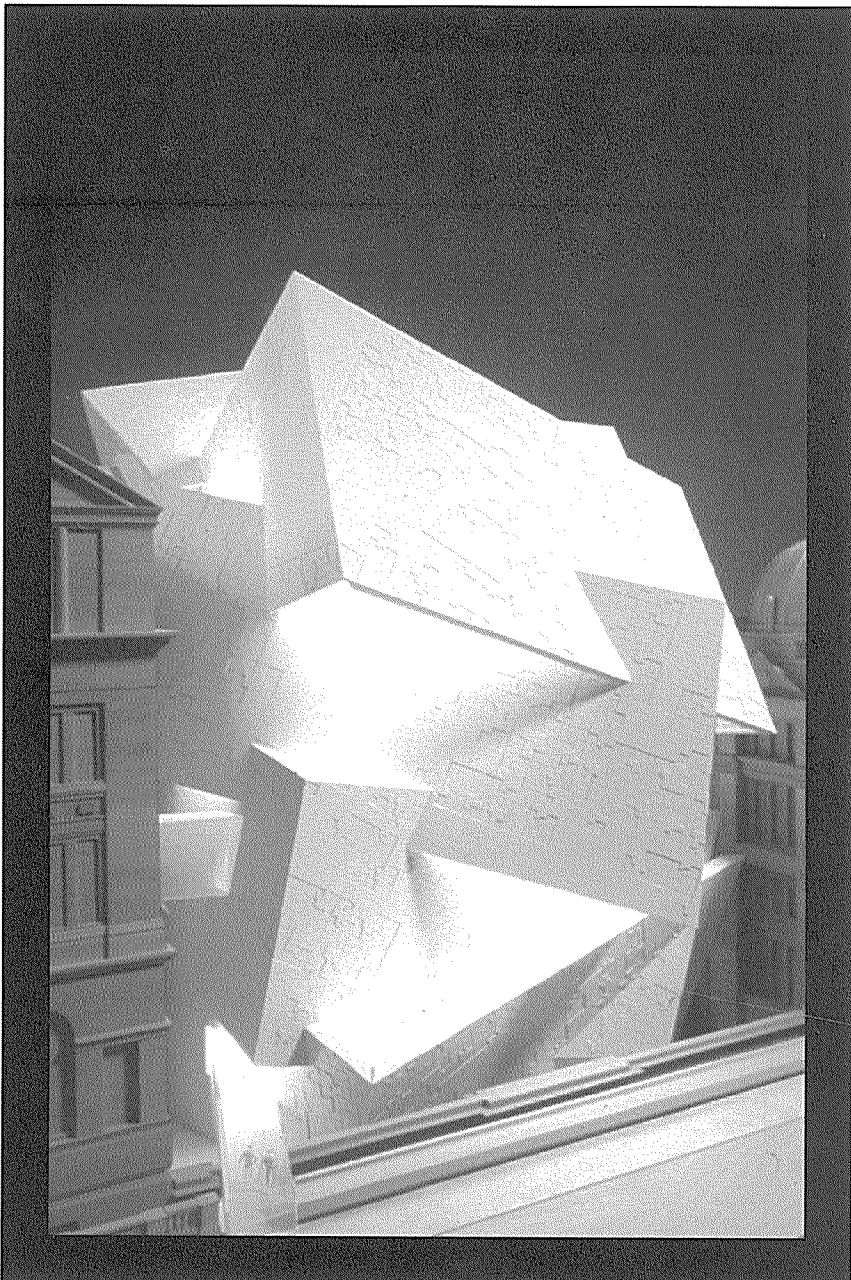
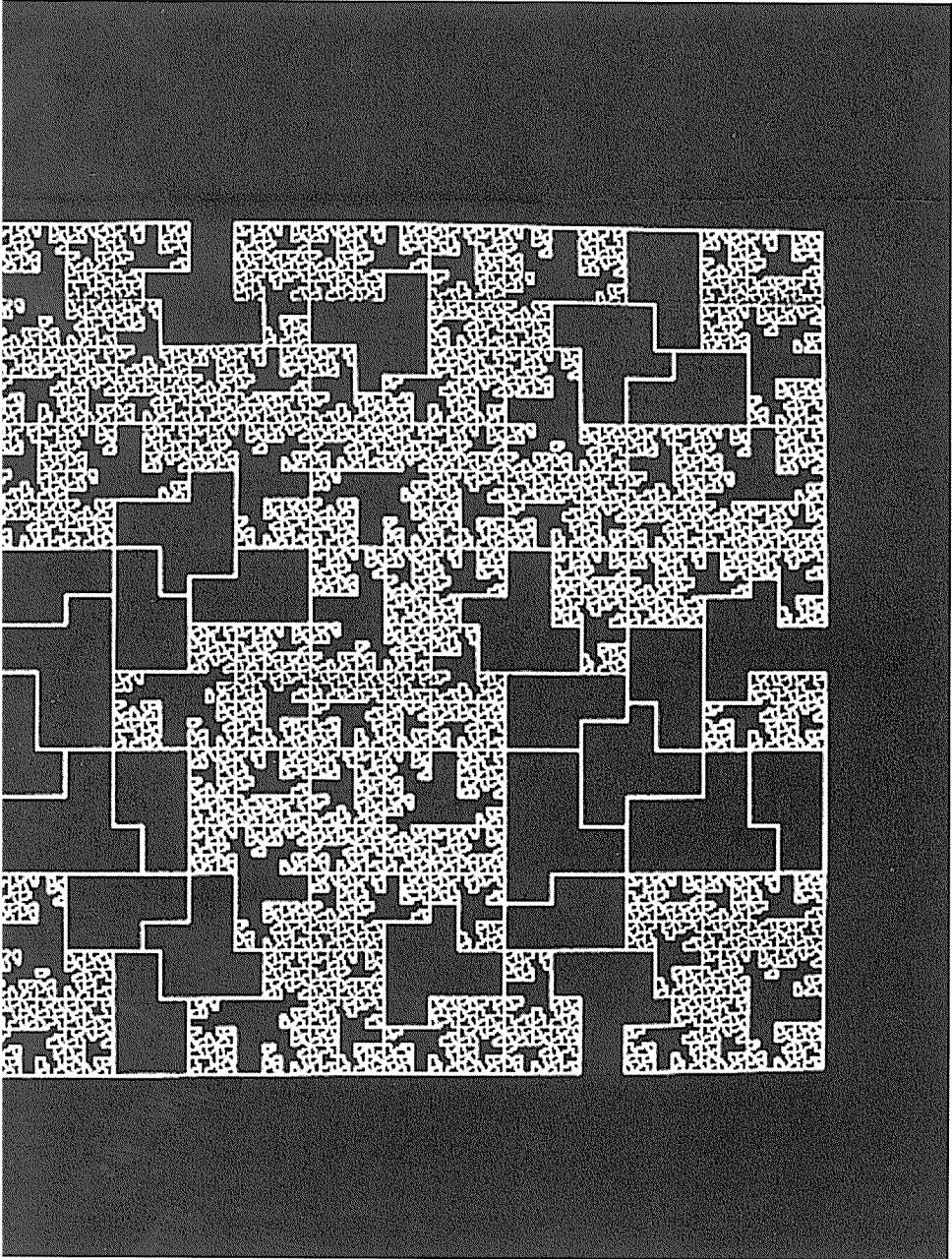
I advocate the informal — we have had years of the formal — it is time for change. But informal processes do not mean wild and random. I look for a hidden meaning.

Constructs: How did your background influence you?

CB: I was brought up Christian in a multicultural Sri Lanka and became interested in other religions — Hindu, Buddhism and Islam. I studied comparative religions and mythology for some time and learnt of the power of symbol and archetypes around prescriptive data and ritual. In other words, my use of number, line and form should somehow be animated, have a secret life if possible. For me that is a nonlinear mind set on things.

Constructs: And what about music?

CB: In my earlier years, I played classical guitar and grew to love the power of abstraction; [the] soundless words that music gives us. For me, numbers are like musical notes. In my book, I try to do this, giving rational ideas a flavor of a greater unknown surrounding us. ■



Above left
Ove Arup & Partners
Fractile Pattern,
1996

Left
Engineer, Ove Arup &
Partners,
Chemnitz Model,
1995
Photograph by
Peter Kulka

Above
Ove Arup & Partners
Engineer, Daniel
Libeskind Architect
*Working Model for
the Addition to the
Victoria and Albert
Museum*,
London, 1996
Photograph by
Andrew Putler



Real World

Building Project

Housing Studio

There are “two broad categories of sensibility. The visionary approach urges us to dream as imaginatively as possible. Truly revolutionary advance, it argues, requires a leap away from the logic of the present. What appears fantastic from the standpoint of today will seem commonplace tomorrow; what seems inescapable today will tomorrow be scarcely remembered. Against this impulse stands the ethic of responsible pragmatism. Our shared spaces must take their form, it insists, not from the theories of the few, but from the desires of the many. Planning must be democratic, deliberate, and prudent, the architect’s chief tasks those of facilitation and implementation. But as the work presented in these pages demonstrates, the conflict between imagination and responsibility demands, not that we choose between them, but that we recognize their interdependence. Pragmatism without aspiration is lifeless, vision without expertise futile. Together, expertise becomes the scaffolding of more robust and articulate dreams, while vision crowns pragmatism with purpose and meaning. The pages that follow embody the forms of skill and modes of imagination that architects must relearn if we are again to function as relevant and responsible members of our society.”

— The Editors, *Perspecta 29*

At Yale, an architecture that grows out of the everyday aspects of life flourishes alongside one that seeks to look into the future and the art of architecture.

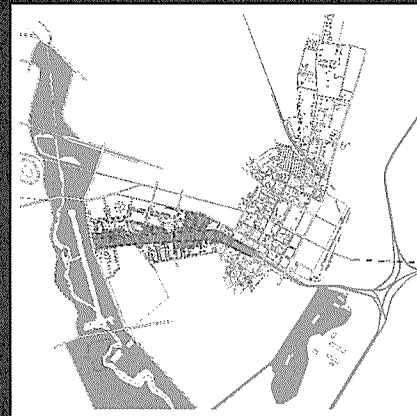
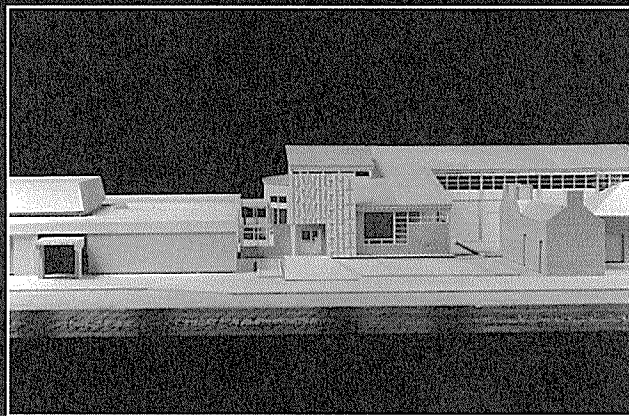
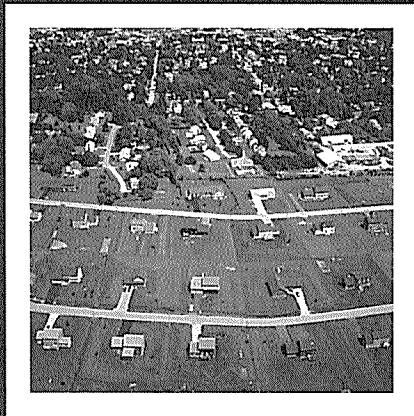
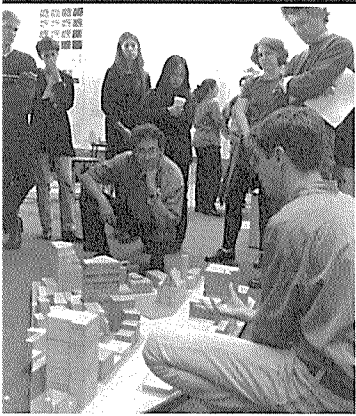
The Building Project, begun in 1972, is a core feature of the first-year curriculum, introducing students to the full process of making a building from its design to its realization on a specific site. The students evaluate community needs, zoning and building codes, and participate in an intensive design-evaluation and consensus-building process, both with each other and with the community client, after considering the archetypal forms of American house design and the specifics of an established neighborhood. At the end of the spring term, one design is adopted by the class and construction drawings are quickly prepared.

The students’ own physical labor and collaborative hands-on work provides a deeper understanding of the construction process. Their total involvement in the project, both intellectual and physical, contributes to the revitalization of the neighborhood and the understanding of the multi-faceted aspects of what it is to be an architect. As student Brian Papa puts it, “In architecture school, there is often talk about the influence of construction on design, but that’s where it ends; just talk. Unlike the rest of the first-year projects, which focus just on design, the Building Project is an experience in making: Thirty-one architecture students making a house.”

Paul Brouard directs the project, with Herbert Newman assisting on the building phase; the seven-week design course in this term will be coordinated by Louise Harpman, who will work with Turner Brooks, Jeffrey Klug and David Turnbull. This year’s project will be an affordable house in New Haven, similar to last year’s single family house at 96 Sherman Avenue in the Dwight Neighborhood, which was sponsored by the Neighborhood Housing Services.

In the second year, the Housing Studio capitalizes on several lessons of the Building Project by extending the notion that the empirical circumstances of site and local context, the detailed requirements of code and the pressures concomitant with a sense of social responsibility don’t block but, rather, liberate creativity. This studio presumes that the architectural formation of housing is concerned with two distinct scales of operation: the neighborhood and the dwelling. The sites selected in this fall’s studio, taught by faculty members Michael Haverland, Jeffrey Klug, Barbara Littenberg, and Alan Plattus, are along Greenwich Avenue in the western edge of Greenwich Village in New York City, which diagonally connects three major north-south avenues, making it an anomalous street for that neighborhood.

From left to right
 Yale Building
 Project 1998
 Photograph by
 Meegan Lloyd
 St. Albans, New
 York, 1997
 Photograph by
 Alex S. MacLean
 Urban Design
 Workshop,
 Dwight School
 Addition Model
 1998
 Photograph by
 Richard Caspole
 Housing Studio
 with Rafael Pelli
 on the Jury 1998
 Photograph by
 Byung-taek Park
 Route 34 Project
 by Andrew Mazor
 1998



Suburbs

URBAN DESIGN WORKSHOP

RTE 34i

"Now that since the 1990s, really within the last decade, more Americans live in the suburbs than rural and urban areas combined, the suburbs are a very important part of the curriculum of the urban landscape," says **Professor Dolores Hayden**. To tackle the issues raised by this inescapable phenomenon, too frequently overlooked in schools of architecture, Hayden's seminars encourage students to use a variety of tools. Not only do they consider new development and suburban sprawl, but also historic town preservation, conservation areas and the re-development of declining suburbs. Towns and regions are mapped with computer programs. Aerial photographs by well-known artist **Alex MacLean**, author of the AIA award-winning book, *Taking Measures Across the American Landscape*, are incorporated into the work, producing startling visual images of the historic and contemporary suburban landscape, such as housing patterns.

Hayden says that "the complexity of the suburban cultural landscape is a serious terrain; it requires a very sophisticated understanding for people to make any kind of intervention, [even] to understand just what it is. And people tend to think of it as *other* than a city. New Yorkers think it is something *other*. So we are looking at the Connecticut-New York Corridor, where we have the poorest cities and the richest suburbs, asking the students to compare these places and look at their economic development to show how they are connected socially, economically and physically. The students can juxtapose the photographs to learn the connections between the areas so that they understand that one doesn't design buildings in isolation from their context: there are complex social, economic and political relationships in the built environment.

[The studios' resources are available to study on the class web site: www.yale.edu/amst401a]

Tucked into the nooks and crannies of a Gothic-style house off York Street, the former home of the Fence Club, are computers, drafting tables and display panels, all overflowing with projects of the Yale Urban Design Workshop (UDW). Founded in the early 1990s as students and faculty realized the need for an increased focus on urban design and planning — abandoned in the late 1960s — the Urban Design Workshop gives architecture students experience with real world urban planning issues as they assist local communities.

Directed by associate dean **Alan Plattus** and assistant professor **Michael Haverland**, the UDW uses New Haven and the surrounding towns as laboratories for developing planning concepts and design solutions, and, as Haverland puts it, exposing students to "architecture as a service profession that engages community groups and citizens in the design of their environment." UDW programs, he says, are "products of need identified by communities and include neighborhood plans, community buildings, houses, housing, after-school programs about architecture, exhibitions and tours."

Piggybacking on the experience with real-world involvement in low-cost house construction and community development most students have in the Building Project, the UDW has real value for the school. It is "not a side line activity," says Plattus, but yet another way "to define what architecture is." Although the UDW learns from the activism of the 1960s, its approach is very different, notes Plattus. "The 1960s [ideology] requires that you abdicate the architect's role, but we are about convening the discussion of community identity and development with design. People have a passion for the physical stuff of their communities, in part due to the preservation movement, and, as a result, people value the role of the architect."

Supported generally by towns and other government entities, Haverland says "the UDW advocates community-based, bottom-up planning and design based on a concept of 'shared authority.' Community members and clients come to the table with expertise about their neighborhood and faculty and students bring expertise to yield a rich, synergistic collaboration."

Dwight School

In 1996, the U.S. Department of Housing and Urban Development granted \$2.4 million to Yale University

and the Greater Dwight Development Corporation (GDDC), a community-based nonprofit, to advance the goals identified in a 1995 UDW Community Plan. One productive idea that came out of the charrette was to build an addition to the Timothy Dwight Elementary School, originally designed in 1968, a project for which the UDW is now completing the design with a team comprising of Michael Haverland, TAMS, architects of record, and Balmori Associates, landscape architects. The UDW also engaged other Yale departments, such as the Office of New Haven Affairs for fundraising; the School of Forestry and Environmental Studies for landscape planning; the Law School for contracts and fundraising and the Department of Graphic Design for way-finding systems. Eighty percent of the \$2 million project is being funded by the State Board of Education and the GDDC is committing a portion of the HUD grant.

As designed by Haverland and his team, the 9,600-square-foot school addition, which begins construction in June, includes a multi-purpose assembly room and meeting rooms. Bold graphics identify the entrance, which leads to an elliptical lobby that acts as hub between the wings of the addition and the school.

The addition also creates an enclosed kindergarten with an entrance garden; the building's facade relates to the low-rise scale of the residential street and is enlivened with numerous windows, in contrast to the existing school.

Church Street South

Church Street South, designed by Charles Moore Associates, was one of the most artistically challenging housing projects in the 1960s. Its bold Supergraphics, intricate plan and use of stoop-like entrances were all heralded as a breakthrough departures from the housing-project stereotype of the post-war era.

A few years ago, the UDW was asked to advise the management company for Church Street South, whose HUD Section-8 subsidy expires this year. In conjunction with Community Builders, the UDW helped the residents identify their needs, which most felt would be best met by relocating the residents elsewhere in New Haven. Students in the UDW evaluated design concepts, site improvement and relocation strategies; the City of New Haven and Community Builders are in the process of funding a relocation strategy.

In the post-professional Fall studio, **Eeva-Liisa Pelkonen** and **David Turnbull** focused on the infamous empty swath created for Route 34, the "connector" that was never completed beyond the Yale-New Haven Hospital Air Rights Garage in downtown New Haven. Students were asked to suggest alternative scenarios for developing the site and their implications for the future of greater New Haven. They were required to design 250 new units of housing as part of a more extensive strategy for the distribution of buildings within the city.

In this context, building and landscape are understood as synonymous. Exploring what the instructors call "new realism," the studio is an attempt to go beyond the nostalgia that accompanies much of the critique of urban renewal by addressing the city *as it is* without flinching.

Cities like New Haven pose challenges that leave no room for a totalizing notion of urbanism. The studio speculated on the future of New Haven: Perhaps improvements to AMTRAK's North East Corridor service will make New Haven sufficiently commutable to New York to make it a viable "bedroom community" with a thriving downtown commercial area; perhaps clusters of research and science parks will be inserted into the city fabric; or the current tendency towards depopulation and de-densification might continue, provoking a radical restructuring of the city as an accumulation of low density suburban residential communities with large undeveloped zones in-between. These futures and others could unfold simultaneously, and this forces architects, planners and developers to seek out strategies that allow various uncertainties to be maintained, a goal the studio tried to reinforce.

Alexander Garvin &
Bruce Alexander

Yale Constructs

Alexander Garvin discussed Yale and its relationship to New Haven with Bruce Alexander, Yale's new Vice President for New Haven and State Affairs.

Alexander Garvin: Forty years ago, as a freshman in Yale College, I thought of New Haven as a place to go for pizza. The closest I came to recognizing that I lived in a large and busy city was when I heard that some of my classmates had been arrested for throwing snowballs during a parade. Four years later, when I became a student at the School of Architecture, the press referred to New Haven as the country's "model" city. Even then, I thought of it as foreign territory.

But times have changed and we all have come to understand that Yale and New Haven are indissolubly linked. How will your office continue to improve the relations between the two?

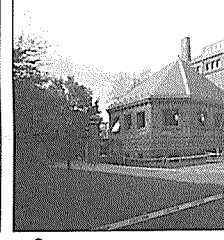
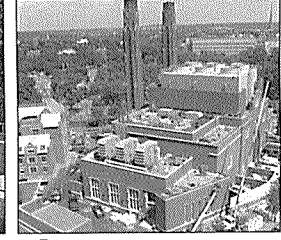
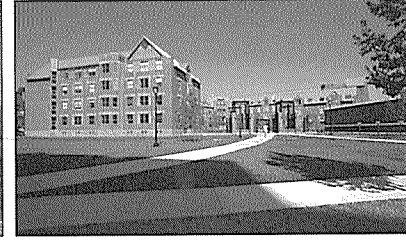
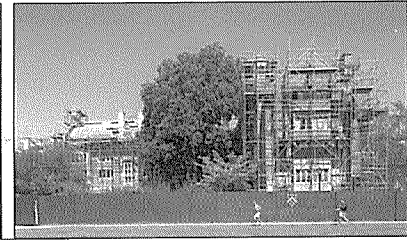
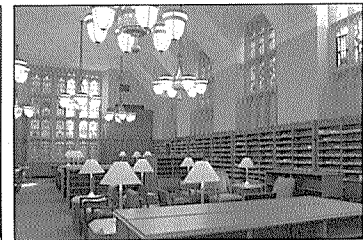
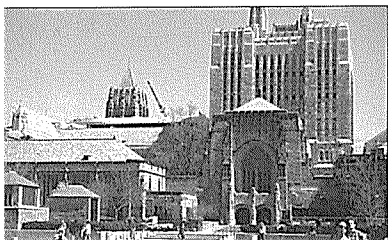
Bruce Alexander: Virtually every college or university in the country has some sort of community and government relations function, but even so, my position, by focusing solely on these issues, is unusual in American higher education. The simple fact of it underscores the seriousness of Yale's commitment and our intention to maintain this commitment for the long term, and the Mayor and other city leaders have recognized this.

AG: What will you do to improve the town and gown relationship, which has never been that good?

BA: In the past two decades, relations have improved fairly steadily and are strong and positive now. We consult with a wide range of government offices and neighborhood leaders regularly and we have extensive ties with the New Haven public schools.

AG: How does that impact on daily life at Yale?

BA: Well, on any given day, literally hundreds of Yale students, staff and faculty can be found working off-campus in New Haven, while hundreds of New Haveners not affiliated with Yale will be on campus, attending concerts, visiting galleries,



SYMPOSIUM

A weekend symposium on the history and current building projects at Yale, *Yale Constructs*, will be held April 9-11.

To enhance both the academic and residential quality of life on campus, Yale has embarked on a building campaign of master planning, historic restoration, renovation, and new construction. "In the last five years, we have spent over \$650 million on construction, primarily on renovation, and over the next ten years we expect to spend that much or more in both renovation and new construction. If the 1920s and 1930s were years of building Yale, the late 20th and early 21st centuries are those of rebuilding Yale, with new buildings and enhanced infrastructure," said University Planner Pamela Delphenich.

A consulting team led by Cooper Robertson Ltd., which includes landscape architects The Olin Partnership, is working with the university on a Framework for Campus Planning, emphasizing new growth and the relationship of the existing and expanded campus to the city. Unlike a typical master plan, it will not prescribe a specific course of development, but be more of an "owners manual" for the campus. Cooper Robertson has incorporated early initiatives of the Urban Design Workshop that provided a preliminary physical assessment of Yale's existing buildings and relationships at the edges between the campus and the community.

"We are responding to the demands of a constantly evolving institution," said partner Alexander Cooper. He explained that the Campus Planning Framework will establish design guidelines and propose standards for elements such as landscaping and lighting and relating individual projects to broader strategic investments in the area.

At the April symposium on the Framework and other building plans, Professor of Art History Vincent Scully will present the history of Yale's buildings and plan and Catherine Lynn will discuss the "Lost Yale" paying tribute to buildings that have been demolished and plans that were not realized. Architects of the many new buildings and additions being constructed will present their designs and, on Sunday afternoon, give walking tours of their projects.

[The cost of the symposium will be \$50 to the general public and free for Yale students, faculty and staff. For further information contact the School of Architecture, phone 203-432-2296 or fax 203-432-7175]

1 Cooper Robertson Ltd is developing a **Framework for Campus Planning** in which they are also evaluating the relationship with New Haven.

2a The centerpiece of the campus reconstruction is the \$50 million renovation of the 500,000-square-foot 1930 James Gamble Rogers' **Sterling Memorial Library**. **Shepley Bulfinch Richardson and Abbott** designed the project, which encompasses the rehabilitation of the **2b Main Reading Room**, the **Memorabilia Room**, the **Manuscripts and Archives area**, a new **Exhibition Corridor** and the **Periodicals Reading Room**. The library also received new mechanical systems in the central towers to preserve the collection and provide comfort.

3 Part of the **Sterling Library** project includes the construction of an \$11 million renovation and expansion of the **Music Library**, which was partially

inserted into a 13,000-square-foot courtyard, and capped by a 60-foot high Gothic-trussed arched ceiling.

4a Another top priority is restoring the significant architecture of the residential colleges while providing sensitive renovations to some of the interior spaces to better meet current needs. Each college will receive about \$30 million in improvements. While **Berkeley College** is being renovated by **Kieran, Timberlake & Harris**, the students have moved to

4b a new "Swing Dorm," designed by **Herbert S. Newman and Partners** with **Fusco Corporation**. The dorm will serve students of the various colleges during renovations and will ultimately be a residential building for graduate students. **Branford and Saybrook Colleges** will be renovated by **Perry, Dean, Rogers**; **Branford** will begin construction this summer, **Saybrook** in the year 2000.

Herbert S. Newman and Partners also completed a major upgrade of the **Jonathan Edwards College Master's Residence** last year.

5 Along with the improvements to the infrastructure and the drainage connections to city systems, Yale's **Central Power Plant** received a major overhaul. In a necessary reverse of the usual process, utility equipment was installed and the building, designed by **Kuljian Corporation** in collaboration with **Herbert S. Newman and Partners**, was built around it.

6a Academic buildings are also being upgraded and rehabilitated. **Goody Clancy & Associates** designed the renovations of **Linsly-Chittenden**, which has new classrooms. But the glory of the project is the restoration of **6b Main Lecture Hall 101** and **Room 102**, which added state-of-the-art electric and data connections to the meticulous attention paid to historic

details.

7 Kallmann McKinnell & Wood who designed the **Bass Center for Molecular and Structural Biology**, renovated the **Sterling Law Building**, with its library, lecture halls and classrooms all receiving up-to-date telecommunications and audiovisual equipment.

8a Ellerbe Becket Architects, in collaboration with **Cesar Pelli & Associates**, have completed the first phase of the renovation of the **Payne Whitney Gymnasium** designed by John Russell Pope in 1932. Six squash courts have been upgraded with a new fitness center; locker rooms and gymnasium are now under renovation. A new lobby will link the historic gymnasium to a **8b** 40,000-square-foot brick and glass addition that will include a suspended indoor running track and four courts for either basketball or volleyball that will be completed later this year. **The Kiphuth**

Exhibition Pool is also slated for renovation and expansion to provide a world-class facility with seating for over 2,000 spectators.

Other new buildings and master plans are in the early stages of design. **The Hillier Group** was selected to provide a facilities analysis and comprehensive master plan for approximately 1.3 million square feet of science teaching and research space on **Science Hill**. **David M. Schwarz Architectural Services** is designing the **Yale Institute of Biospheric Studies**, a 98,000-square-foot addition to the **Peabody Museum** for a new interdisciplinary environmental science center. Half of the building will be devoted to collections storage, the other to laboratories and teaching facilities. At the **Medical School**, the **Congress Avenue Building** is now being designed by **Payette Associates**

AG: What about the past "bad" image of Yale and the community?

BA: The reality of our relationships are good; it's the image that's lagging behind. So we're working not only to maintain and strengthen the actual relationships — which like any human relationships can always be improved—but also to have perceptions catch up with reality. While there is no one way to do this, we're focusing on a number of strategies, including doing a better job of letting people know the beneficial ways Yale and New Haven interact, which is really something everybody in the Yale community needs to help do on a daily basis.

AG: What legacy do you hope your office will leave to Yale and New Haven?

BA: In two years, it will be Yale's tercentennial, a good time for us to consider our past and our future. It's worthwhile remembering that Yale is in New Haven because, in 1714, New Haven citizens brought it here. Our beginning was thus one of mutual cooperation, with the college growing in a supportive community, which in turn recognized the benefits of having a successful institution of higher education in its midst. Three hundred years later, much has changed, but city and University have much to offer each other. The legacy will, I hope, be an even stronger relationship between the people of Yale and our neighbors in New Haven.

AG: How will this be visible?

BA: It will be visible in a thriving downtown, noted for its cultural and residential life; an increased rate of home ownership in the neighborhoods; public schools that attract citizens to live in New Haven; and an economy of innovation and growth, based to some extent, on biomedical and other scientific discoveries emanating from Yale.

AG: What changes do you expect in the immediate vicinity of the University?

BA: Well, for example, on Chapel Street the University is negotiating with the FDIC [Federal Deposit Insurance Corporation] to purchase the properties from College Street to the Wave Gallery and two other properties nearer to the Art & Architecture building.

AG: Will a lot of work need to be done on the individual buildings?

BA: Because the FDIC couldn't make significant capital improvements, the facades, roofs and mechanical units require critical upgrades, requiring the University to invest several million of dollars to protect the building envelopes and to ensure that the buildings can continue to provide good retail and residential space. This past summer, more than five new tenants opened for business.

AG: Are there more plans for Broadway?

BA: Yes! University Properties will continue the revitalization efforts there and a new development project will capitalize on the momentum created by both the 1995 infrastructure improvements by the Investments Office and the 1997 modernization of the Yale Bookstore by the Secretary's Office. The project will include relocating some existing tenants, demolishing five small and obsolete buildings, and constructing a more modern retail building at 29-45 Broadway. It will become more of a shopping area. Alan Plattus is assisting in our design review process.

AG: Is there any way that the architecture school can be involved?

BA: The Urban Design Workshop and the first year Building Project are already working with us. UDW, for example, facilitated the Dwight Neighborhood planning process that spurred the creation of a new development corporation to lead the revitalization efforts in the area. UDW also designed an extension for the Dwight Elementary School (see article page 11) in an unprecedented partnership with the Board of Education and the development corporation, and both faculty and students participate in the Dwight Consulting Group to provide consultation to the development corporation on proposed renovations of blighted houses.

AG: How is this working?

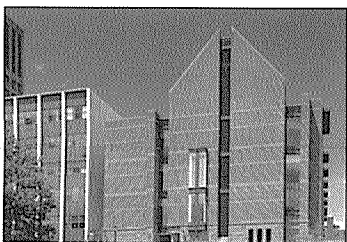
BA: This combination of planning, consultation, and design is an essential part of what the University can bring to new initiatives with other neighborhoods. Because of their intimate familiarity with New Haven and Yale, the faculty is indispensable for campus planning. They will help guide the evolution of Yale's strategies for helping reweave the city's physical fabric in ways that support human and economic development and neighborhood vitality.



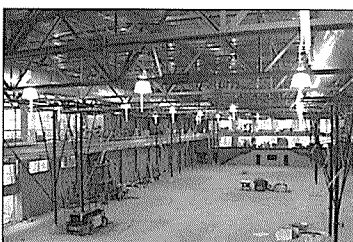
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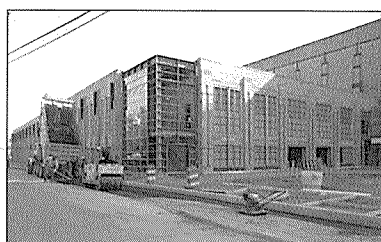
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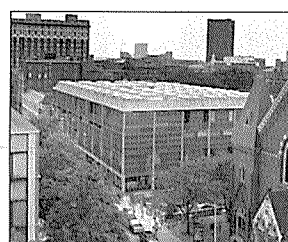
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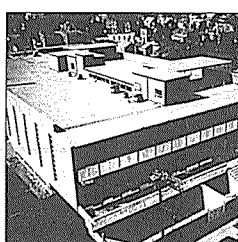
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9



10



with Venturi, Scott-Brown. The 400,000-square-foot, six-story brick and stone building with two wings joined by a multi-story lobby on Cedar Street is expected to open in 2002. It will contain laboratories and a magnetic resonance imaging facility with student teaching spaces for first and second year medical students. The school's new 22,000-square-foot brick clad octagonal Harris Building is nearing completion. It was designed by Centerbrook Architects as an expansion of the Child Study Center in the Sterling Hall of Medicine, housing offices, auditorium, conference rooms and observation areas.

9 On January 23, the Yale Center for British Art reopens after a meticulous renovation of the roof and interiors by Gregg & Wies Architects, who also renovated Beinecke Library. Because it was necessary to remove its 56 skylights for the re-roofing, the British Art Center closed

and its permanent collection was sent on tour to Australia. According to Marshall Myers, the architect who had taken over the original job from Louis Kahn, the museum has taken particular care to match all of the materials, especially the linen wall coverings and carpets.

The Polshek Partnership is evaluating the needs of the university's various arts programs: the Yale University Art Gallery, the Department of History of Art, the School of Architecture, the Arts Library, the Digital Media Center and the School of Drama. An Arts Area advisory committee, headed by deputy provost for the arts, Diana Kleiner, includes all the arts programs as well as the Yale Center for British Art.

Polshek's work began in 1994 with a report presented in 1995 that has already led to the formulation of an overall Arts Area

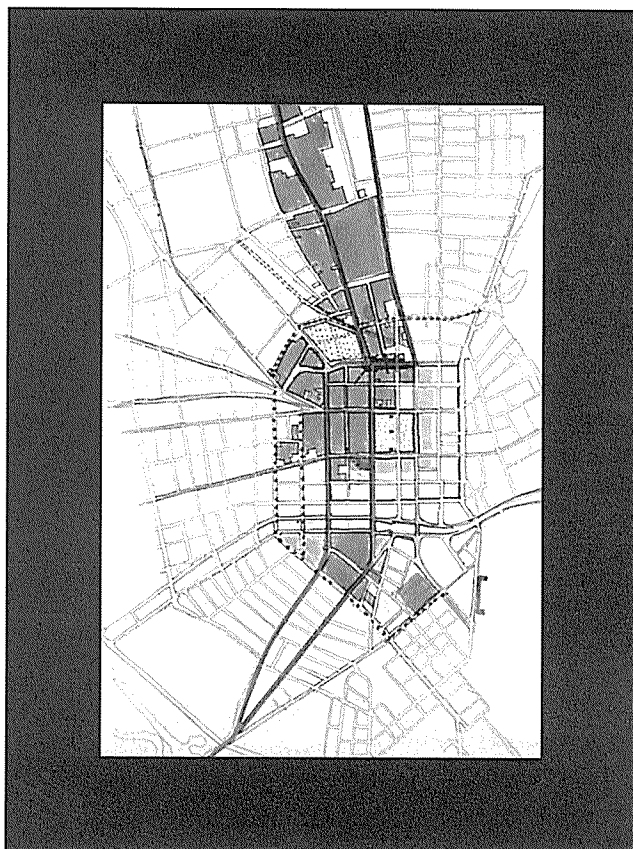
Plan. This plan is being expanded in the spring. Polshek's analysis led to the relocation of the School of Art from the Art & Architecture Building across Chapel Street to 10 the former Jewish Community Center facility, which is being renovated and expanded by Deborah Berke Architect.

Demolition of the 75,000-square-foot interior began in November and a new 50,000-square-foot wing will extend to Crown Street. Berke vows to be "responsible to the site and the street and responsible to the history of the building. History will provide the texture and character for the big spaces, rather than be obliterated." The former gym will be transformed into the Graphic Design Department. With new light monitors between the trusses, the two lower level former handball courts will become a part of a public gallery space and the former swimming pool will serve as a large

photographic studio. For the Drama School, the auditorium will be transformed into a theater with appropriate support spaces. In the 30,000-square-foot brick and glass curtain wall addition, there will be individual painting studios for graduate students and the printmaking

department as well as a double height crit space with light monitors.

— Nina Rappaport



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**Exhibitions at
the Yale School of
Architecture
Front Gallery 1999**

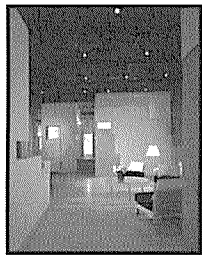
**This schedule supersedes
previously published listings**

George Ranalli
Buildings and Projects
February 1 - March 5
Reception February 4

**Koning Eizenberg
Architecture**
Recent Work
March 22 - April 16
Reception March 29

Deamer + Phillips
Work/DETAIL
April 19 - May 14
Reception April 19

**Graduating Student
Exhibition**
May 17 - May 31
Reception May 22



**Architecture of the
Everyday**

*Edited by Steven Harris and Deborah Berke
(Princeton Architectural Press/Yale
Publications on Architecture, New York, 1998)*

Eschewing happy endings and miracle cures, the standard fare of manifestos, *Architecture of the Everyday* argues strongly for re-engaging the architect's work with political purpose and common experience. Citing the rootless vacuity of "brand" architecture and the shrill posturing of today's box-office star system, it presents works from the margins and the marginalized notable for grounded vitality and quiet self-assurance. The book then argues for both the recognition that would de-marginalize such work and the ideological resistance that would save it from co-option into the commodity cycle.

In many respects, the book offers an detailed response to the questions raised at a lecture series at Yale held in 1994. *Architecture of the Everyday's* illustrated essays, which range from synthetic photo works to documentary pieces and theoretical excursions, are topped and tailed by essays from the editors. Steven Harris sets the scene with an account of significance of Henri Lefebvre's writings on the everyday as a key critique of the commodity-consumption cycle and as a locus of architectural engagement with a theory. (Lefebvre's 1972 essay *The Everyday and Everydayness* appears in a translation by Christine Levich.) Deborah Berke closes with a series of aspirational criteria that would inform an architecture of the everyday. Harris and Berke then leave the body of the argument to their co-contributors: The everyday is to be an exploration, a work in progress, and not be institutionalized as a movement. All the same, as the book unfolds, essay by essay, instances of the marginalized and disenfranchised — the curtain wall, Levittown, Long Island; the direct action constructors,

works by Robert Venturi and Albert Kahn — set some markers for strategy.

The various essays adopt one of two tones. The first, confessional, pursues a kind of testimony, perhaps a kind of oral history; the second, discursive, challenges the academic project of totalizing theory on its home ground, that of scholarship. However, both delineate a common territory, concerned with such themes as the avant-garde, the incremental ("building is a verb" as Mary-Ann Ray puts it), play, desire, the body, the domestic, territorialization, the ad hoc, etc.

Most notable of the first tone is Margie Ruddick's disarming chronicle of her response to her neighbor's developing garden, and her recognition of her neighbor's indifference to public reception as part of what gave integrity to his project. Indeed, she comes to accept that the surety and bluntness of his "private" actions give more to the public realm than the more obviously contrived displays that usually define suburban community.

Transitional in tone are two important essays that deal with de-physicalization of architectural space. Ernest Pascucci projects the situation comedies of his childhood into the streets of New York to develops a highly effective critique of Richard Sennett's arguments on the loss of the public realm, while Pat Morton, visiting the WomEnhouse website, demonstrates the porosity of public and private worlds and of "gendered space" as they become electronically re-engineered through the Internet.

The heart of the book lies in four discursive essays by Joan Ockman, Deborah Fausch, Mary McLeod and Peggy Deamer dealing with the historical and theoretical situation of the everyday. These writers present the most rigorous definitions for an everyday that is not nostalgic or liable to co-option. Ockman and Fausch, respectively, scrutinize the everyday as normative corporate architecture, as seen in, say, the

work of Skidmore Owings & Merrill and as pop as witnessed in the reception of Venturi and Scott Brown's *Signs of Life* show.

Mary McLeod's essay frames and shades the development of Lefebvre's thought on the everyday, drawing a line through art and architecture movements from Dada and Surrealism to the Situationists and the '68 *evenements*, a time line that is very well complemented by Peggy Deamer's inquiry into the "visionary" architectural movements of the 1960s. Deamer's discussion of the strategies of Archigram, Superstudio, Hans Hollein and others, brings into focus the impact of the theories of Marshall McLuhan and Herbert Marcuse on that generation. In particular, she underscores McLuhan's identification of the festival as the state of the everyday. Lefebvre proposes for an urban architectural key, and aligns this heightened "everyday" with Marcuse's demand that the everyday of sensuousness and desire should take back the body, not just in play, but in work. That individuals should go on from this model to take back the night, take back the city and take back joy, emerges as the basis of a manifesto, in which Deamer posits an environment that makes no distinction between the constructors and possessors of the built.

Architecture of the Everyday is a quiet manifesto, but contains a powerfully transformative challenge in the strength with which it reveals the everyday as an effective structure and guide to the interpretation of recent history. As Ockman points out, the vanguard's function is not to undermine but to look ahead, and the everyday is an equally convincing vantage point from which to either identify or circumvent the impasses of that past.

—Gavin Hogben

[Gavin Hogben is a Lecturer at the Department of Architecture University of Cambridge, England and a Fellow at Magdalene College. He taught at the Yale School of Architecture from 1985 to 1988.]



George Ranalli

George Ranalli Buildings and Projects will be on view February 1 - March 5 at the Front Gallery, Art & Architecture Building.

Architecture is widely held to be in crisis. Threatened on one side by the burgeoning of virtual space and on the other by the instability of convention in the anything-goes climate of Post Modernity, architecture risks being frog-marched to the frontiers of irrelevance.

What to do? Certainly the discredited attempts at universality — with their imputations of totalitarianism — can never again be. As alternative, many seek to recharge architecture by expanding into adjoining fields: landscape or development or consumer design or the galaxy of simulacra that everywhere offers to substitute for space. But, whatever the excitement or appeal of such excursions, the transformation of the historic practices of the physical into the seductive ineffabilities of the virtual is a formula for disaster for architecture.

The survival of architecture rests on the constant rejuvenation of its real territory of necessity. It is the glory and the substance of architecture that human life and the human body lie at the center of its purposes, that buildings shelter us from the elements, mediate between us and an environment they help to invent, and make beautiful settings for the social life of direct encounter. Only in pursuit

of such values does architecture progress as architecture.

George Ranalli's larger project is unabashedly architectural: the investigation of the congruencies of the tectonic and the social. His individual projects are uniformly undergirded by a sense of the dignity — the nobility — of the kinds of exchange only possible in the direct encounter of bodies in space. An acute observer of the panoply of small rituals that make daily life rich, his architecture never deviates from a faith in the expressive primacy of the arts of living. Whether in his lapidary domestic spaces, his spaces for education, contemplation or recreation, Ranalli's idea of the social is filtered through a compassionate politics of the normal, never through the polemical representation of the extreme.

Unlike so many contemporary practitioners, Ranalli does not seek to heighten the cultural contradictions of architecture but to overcome them. His clear and frank indebtedness to tradition — to a line that includes Frank Lloyd Wright, Louis Kahn, Carlo Scarpa, Paul Rudolph, and Raimund Abraham among others — is an important part of this. In identifying with their collective fundamentalism of light and shade, of tectonics and construction, of complexity and clarity of assembly, Ranalli time and again demonstrates both his commitment to an idea about refinement and his passion for the density of the architectural object.

Spike Lee calls his films "joints," a word that — in one branch of the vernacular — means a project, a coming together of agents and ideas. Ranalli (an ex-jazz musician) also produces such "joints," but with added physical meanings of connection. It seems very relevant to me that Ranalli's work not simply engages both society and gravity, but that it expresses its project of connecting the two with some of the most scrupulously attended to joinery in contemporary architecture. The exquisite deployment of fasteners and couplings that gives this architecture such solidity also speaks volumes about Ranalli's feeling for bringing people together in space, and in doing so, creates a space in which architecture returns to its primary task of building environments with loving care.

— Michael Sorkin

[Michael Sorkin is the principal of Michael Sorkin Design in New York. He is director of the Institute of Urbanism at the Academy of Fine Arts in Vienna. His most recent book is *Wiggle* (Monticelli Press, 1998).]

Left to right
George Ranalli
Architect
K-Loft
New York, 1998
Photograph by
Paul Warchol

George Ranalli
Architect
*Model View, Student
Union Addition,
Queens College,
Queens, New York
1998*

George Ranalli
Architect
*Model View,
Stonington Library
Archive, Stonington
Connecticut 1998*

Turner Brooks
Architect
*Lombard/Miller
House*
Westby, Wisconsin
1994
Photograph by
Cervin Robinson

Turner Brooks
Architect
*Peek/Denison
House*
Monkton, Vermont
1990
Photograph by
Scott Frances/ESTO

Deamer + Phillips
Works/DETAIL
Exhibition
Photograph by
Jonathan Wallen

Deamer + Phillips
Rich House
South Hamilton,
Massachusetts
1998

Book Review

Turner Brooks: Work with essays by Ross Anderson, Kent Bloomer, Turner Brooks, and Jonathan Schell (Princeton Architectural Press, 1996, New York)

Turner Brooks' architecture is the stuff of which dreams are made; haunted by the dimly remembered images of places we seem to know that turn out to be, upon waking, the concrete forms of buildings that only Brooks could imagine. In this, his work shares a surprising kinship with the work of the late Italian architect Aldo Rossi, who was similarly able to fuse something like a collective architectural unconscious with a thoroughly personal taste for the sensuous particularity of place and material.

This kinship may seem direct enough to appear coincidental if we begin with Brooks' wonderful little gremlin of a building-object, conceived in Rome and christened *Il Risorgimento*. Can this be the younger and unruly American cousin of what is perhaps Rossi's exemplary ephemeral monument, the *Teatro del Mondo* for the Venice Biennale of 1979? Although at first the relationship seems more straightforward: While Rossi's *Teatro* floats serenely across the lagoon, entering into serious and substantial conversaciones with its more monumental architectural peers among the islands, Brooks' upstart Yankee fireplug motors around the Eternal City at the undignified pace of a Vespa, flapping its improbable wings for attention.

Of course, it seems too easy to fall back on the critic's trick of comparison that passes for interpretation, especially when the differences are as fundamental as any similarity. Among others, within the contexts of both his own work and the Venetian skyline, Rossi's *Teatro del Mondo* derives much of its poignancy from its ungainly mobility relative to the primary role that Rossi theorized for the urban monument: to stand still while all around it changed. Brooks' Roman folly and later "hovering

creatures" that are its spawn are simply the more explicit realization of a long-standing will to motion, a barely controlled urge in most of his projects and drawings. Indeed, that urge is a constant theme in this book. The hovering creatures are described, irresistibly, as: "inherently furtive and restless like their ancestor, they like flitting and hovering over newly cut hayfields like fireflies... Migrating between city, suburb, and country, they enjoy both urbanity and rusticity. On cold winter nights, they have been known to enter a house and draw up close to the hearth in front of a crackling fire. There they will stretch and flounce their wings, jostle each other in a kind of merry camaraderie, and one wonders, if with the warming of their blood, they are experiencing some wistful vision of the sunny, warm Mediterranean climate, and the old civilization in which their ancestor cavorted about not so long ago."

Now one doesn't have to know Turner Brooks to suspect (shades of Rossi again), that his creations are painstakingly crafted, joyously liberated alter-egos set free to travel the same paths that structure the architect's peripatetic life, but then, as good work always does, just when civilization and convention seem too close and constraining, to light out for the territories. It is, I think, Brooks' willingness to embrace, cohabit with, and "draw up close to the hearth" in the company of the familiar and the conventional, and to then, at the critical moment, push it rather rudely aside to get up and walk out the door, leaving familiar form upset, that distinguishes him from more easy-going contemporary tendencies.

That is not to say that Brooks' buildings are not sociable after a distinctively New England fashion. One need only think of our young friend, "Sorgi," introducing himself around Rome. But even more impressive is the ability of Brooks' slightly gruff forms to effortlessly insinuate themselves into a rather constrained site at the College of

the Atlantic in Bar Harbor. Shapes, and a vocabulary apparently born and bred in the North Country, have come to town quietly, but resolutely, anchoring the center of this special little campus and managing to seem like the first rather than the latest building on the site. When they are compared to some rather good adjacent buildings by Brooks' pal, Dan Scully, and a more recent addition by Roc Caivano, one can immediately see the difference. Brooks' architecture is, as always when it is at its best, tougher, leaner, less self-indulgent or inclined to the fashionable gesture; never quite clubbable, as they say.

We must be clear about this critical difference, which seems to make Brooks' work an unlikely candidate for a Princeton Architectural Press monograph, even if the images had been more crisply reproduced. But even in photographs, the differences that distinguish this work within its context in recent history make themselves felt. For example, the juxtaposition of Brooks' *Glazebrook House* of 1972 and Charles Moore's 1971 *Klotz House* in Vincent Scully's 1974 essay, *The Shingle Style Today*, can now be more clearly seen to represent more than a line of descent from teacher to student, but also practices of proximate origin headed in rather divergent, if still sympathetic directions.

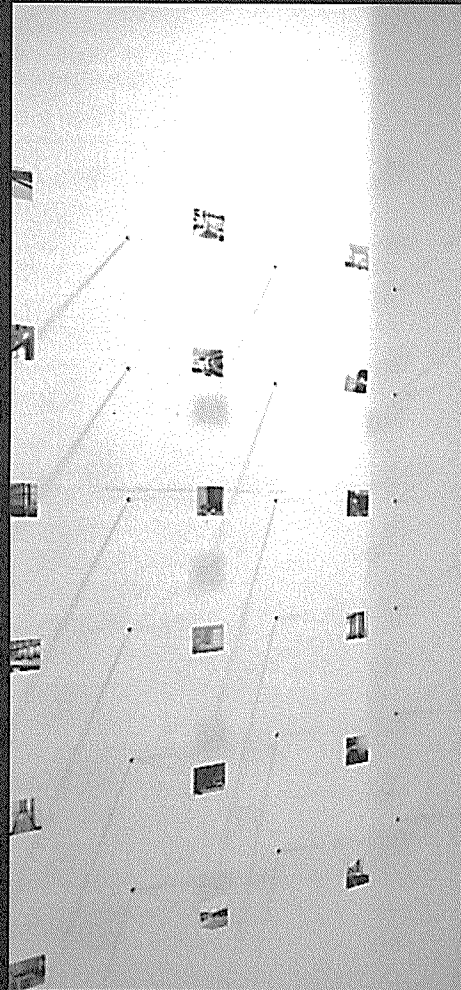
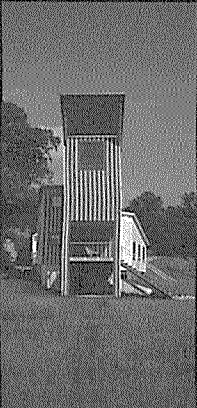
Even in the beginning, Brooks' buildings had an edge to them those of his interlocutors lacked or consciously eschewed. Quite apart from his tendency to write about beasts, bodies, and machinery, rather than indulge in historical citation, there is a willful awkwardness and distortion that undercuts the tendency of other work involved with the rediscovery of vernacular American domestic architecture to pass into the realm of pastiche including, not infrequently, the original "Shingle Style" itself.

Not that Brooks is some sort of unsophisticated primitive, without rhetoric or style. There is plenty of both, but the practical work of the rhetoric is to foreground

gesture, space, materiality, tectonics, and that which is almost automatically cast as background in most architecture, namely landscape. It is this set of issues, not the past, about which Brooks is most hopelessly and delightfully romantic.

— Alan Plattus

[Alan Plattus is associate dean of the Yale School of Architecture.]



Art Exhibitions at Yale

The Yale Center for British Art re-opens on January 23 these exhibitions continue through March 21, 1999.

Henry Moore and the Heroic: A Centenary Tribute

Francis Bacon: A Retrospective Exhibition

Lucien Freud Etchings from the Paine Webber Art Collection

The Yale University Art Gallery

Portraiture and the Harlem Renaissance: The Photographs of James Latimer Allen January 19-April 11

Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks February 2 - June 13

Closing: The Life and Death of an American Factory February 9 - June 13

Flora and Fauna in Asian Art March 23- June 13

The Un-Private House at MoMA

The exhibit **Un-Private House** at MoMA, New York, June 30-October 15, highlights eighteen recent dwellings that provide an insight into not only broader aspects of contemporary architectural theory, but current attitudes

towards privacy, domesticity, and the many cultural issues with which it is intertwined. The premise of the exhibition has two sources. The first premise can be discerned from the words of Jean Hellon: "All of architecture is colored by the problem of the house." The second is that architecture can be interpreted not only in terms of its own autonomous discourse but also in light of larger cultural concerns. As such, the exhibition focuses on a small number of projects, built and unbuilt, that reflect the ongoing architectural transformation of the private house in light of the changes in its relationship to the media, the nature of work, and the definition of family. Projects included are Herzog and De Meuron's *House for a Video Collector* in California; Rem Koolhaas's house in Bordeaux; the *M House*, Tokyo, designed by Kazuo Sejima; *WorkHouse* in Los Angeles, designed by Guthrie+Buresh Architects; MVRDV's *Double House* and Ben van Berkel's *Mobius House*, both in Utrecht.

—Terence Riley
[Chief Curator Dept. of Architecture & Design MoMA]

Deamer + Phillips Works/Detail

Deamer + Phillips Works/DETAIL will be on view from April 19 - May 14 at the Front Gallery, Art & Architecture Building.

In the Deamer + Phillips exhibition, **Works/DETAIL**, it is not just the work but the rigorously conceived exhibition that merit our serious attention. The installation is both an architectural intervention in the gallery space and a conceptual investigation into how to represent architecture.

The exhibit, last presented at Parsons School of Design, has been expanded and reorganized for the narrow space of Yale's Front Gallery. In **Works/DETAIL**, Deamer + Phillips set a waist-high shelf of project descriptions on one wall and 216 images of projects on the other. The descriptions provide only skeletal information about the projects, shifting the focus to the wall of gridded, multiple 2" x 2.4" black and white photographs affixed to Plexiglas rods set into metal eyelets in the wall. As the point grid dematerializes the gallery wall and creates a second wall, the eye skitters across a new, glimmering surface. The fluid movement of one's gaze naturally draws attention to the variations among the photos instead of on individual images or individual projects.

The images limit investigation. Often cropped from larger photographs of the firm's projects, they may depict only

the architectural details. Adding to this lack of context, the photographs are not arranged by project or type. The viewer must discern an order from the gestalt of the details.

These details are not only the central theme of the exhibition but of the projects as well. In both, the influence of Shaker architecture is strongly indicated. Deamer + Phillips' attention to the logic of construction, the contrasting use of materials, and the luminous potential of wall surfaces yields spaces, like those of Shaker communities, that are both abstract and grounded in tradition. Likewise, the repetitive use of certain details — cabinets, cabinet knobs, picture rails, sconces, openings, mullions, — bring rhythm and pacing to spaces that might otherwise seem to be merely functional.

In their exhibition, then, Deamer + Phillips have created an environment that asks the viewer to experience the effect of their architecture without giving too much of that architecture away. It is a strategy that is both modest and powerful as well as elusive and immediate and transforms the experience of an exhibition from one of visual consumption to one of active encounter.

—Adam Griff

[Adam Griff ('98), is a practicing architect in New York City and writes for Oculus.]

The program for the *“Lightning Field” Studio* is very simple: a shelter for six people for 24 hours. The site of the *“Lightning Field” Studio* is clear and uninflected: a desert landscape containing Walter de Maria’s *Lightning Field* — 400 stainless steel poles, set 220’ apart, in a field approximately one mile by one kilometer. But a complex set of cultural and spatial considerations are inherent in both, as well as in their combination, and make this program perhaps the most terrifying and provocative that I’ve taught.

The peculiarity of the physical space lies in the fact that the *Lightning Field* site is both oddly real and abstract. The desert landscape is real: visceral, sensuous, beautiful and particular; the art work is abstract: conceptual, perfect, placeless. But the real/abstract inversion also invades the site and the art work individually. The desert is so immense that scale, reference and proportion are inoperative, rendering the site seemingly limitless, if not exactly abstract; in turn, the art work is oddly domesticated by the landscape, becoming subdued, familiar and neighborly on the one hand and sensuous, specific and bodily on the other.

And these are merely the visual site inversions. Equally important is the Dia Foundation’s coordination and control of a visitor’s experience, which marks the site as visually impure and culturally inscribed. In the middle of the New Mexico desert, *Lightning Field* can only be accessed by booking a 24-hour stay at the Dia cabin adjacent to the project and being taken there by a Dia driver. Cameras are not allowed: all photographs are copyrighted by the Foundation and Walter de Maria. The artificiality of the circumstances of a visit — precious, controlled, unspontaneous — renders the natural beauty of the site oddly contextless.

The Dia cabin contributes its own set of inversions. In relationship to the *Lightning Field*, the refurbished “found” cabin is completely indigenous in and to the landscape and so doesn’t participate in the abstraction (and conceptual perfection) of the lightning rods. On the other hand, the cabin and the rods are completely dependent on each other. Not only would there be no reason to be at the cabin if there were no *Lightning Field*, but the cabin is the seating area for the visual “performance” of the field. Confirming Michael Fried’s observation that conceptual art is inherently theatrical in rendering art “spectacular” through the conceptual separation of viewer from aesthetic object, the porch of the cabin becomes the space from which you watch, not participate in, the *Field*.

But the cabin itself, divorced from its relation to the *Field*, has its own internal set of inversions. Refurbished by the minimalist artist Robert Fosdick, De Maria’s primary construction assistant for the *Field*, the shelter’s perfect tastefulness — logs from other log cabins in the area were used for the addition; the bathrooms and kitchen are new but perfectly unpretentious, the Mission furniture is

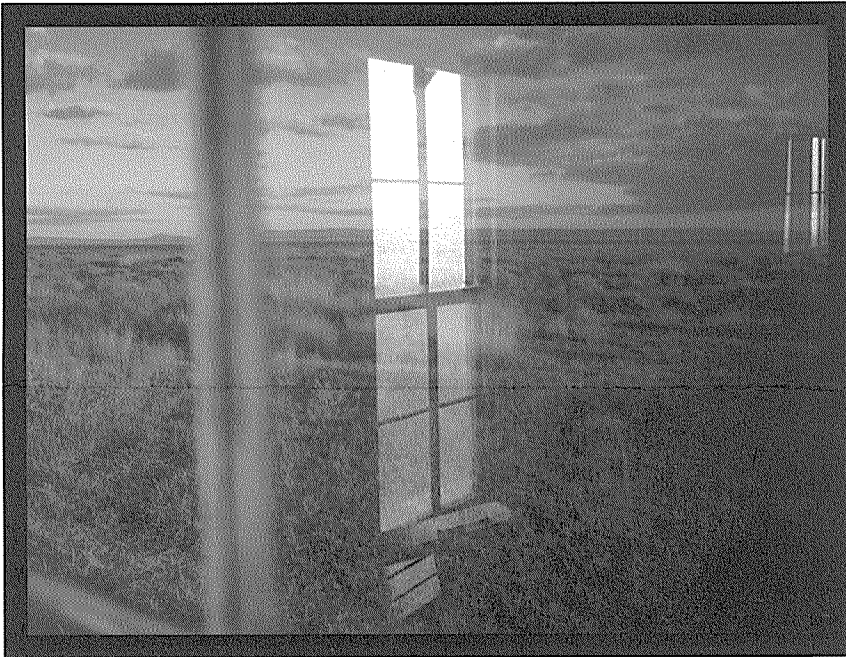
discretely sparse with blue checked towels and red Canadian Army blankets — exhibits an extremely self-conscious unself-consciousness. Likewise, the six individuals at a given stay are likely not to know each other, adding the negotiation of their public and private co-existence in the middle of nowhere to the “event” of the *Field*. The components of daily life — the dinner, the snacks, the breakfast, the soap, the towels, the snacks, etc. — appear magically and unobtrusively in the appropriate bins with no indication (say, a half-used stick of butter) that anyone else has been or will be there. A visit thus becomes as divorced from a temporal context as it is from a spatial one.

The studio that takes on this complex network of contradictions is destined to be difficult. Inherent in assuming the demise of the existing cabin in order to design another is the realization that “architecture” — studiously avoided in the “found” cabin — will intrude on and compete with the *Field*. Likewise, all of the contradictions listed above make it impossible for a student to conceptualize the nature of the problem on a single level or at a single scale. But even more difficult is determining the method of working. Because the New Mexico site is so real, specific, and spectacular, working in New Haven leaves two equally compromised choices. Designing in traditional forms of architectural representation (scaled models, drawings, etc.) is awkward because the *Lightning Field* is so resistant — indeed, inherently antithetical — to representation. Working analogically (using real materials at full scale in the real space of the Rudolph building) is also unsatisfying because of the profound difference between there and here. And our visit to the *Lightning Field* only seemed to worsen matters: Whatever cynicism was engendered by any part of the *Lightning Field* — Dia’s control, De Maria’s (and conceptual art’s) pretension and paranoia, the desire to make the cabin “disappear” as an issue — was overcome by the thrill of the place.

None of this has resolved itself in the semester. No lightning bolts have struck to show us the true means of operating architecturally in this situation. Nevertheless, the task continues to feed the imagination; the discomfort of the process becomes its own reward. It ultimately guarantees that whatever is produced, the experience — of both the struggle and the place — will be its own education. And the studio’s products just might indicate that in this situation, architecture need not survive at the expense of art; that architecture does indeed have a place at the *Lightning Field*.
— Peggy Deamer

[Peggy Deamer, associate professor of architectural design and theory and director of the Advanced Studies Program.]

The “Lightning Field” Studio



Top to bottom

Lightning Field
View from Cabin
New Mexico, 1998
Photograph by
Yoonhie Choi

Lightning Field,
Landscape with
Cabin,
New Mexico, 1998
Photograph by
Kenya Hannens

Group photograph
of studio trip
Fall 1998
Photograph by
Becky Katkin

Multi-Media comes to Yale

At the fall opening of the Yale Digital Media Center for the Arts (DMCA), a high-end multimedia facility to develop interdisciplinary programs in architecture, art, drama and music at 145 York Street, a teleconference was set up between the Yale School of Drama and the St. Petersburg Academy of Theatrical Arts in Russia. This was no ordinary exchange; it was an interactive rehearsal that united a Yale actor and director David Chambers at the DMCA with a Russian actor rehearsing his lines in St. Petersburg.

The intercontinental rehearsal is just one of the potential uses of the new classrooms and recording studios at the DMCA, which are outfitted with high-powered computers and equipment. Students can combine mediums to make interactive CD-ROMS and digital videos using computer modeling and rendering techniques that cross over many disciplines.

For architects, "The DMCA can extend the vocabulary of the way architects communicate about spaces, including time-based elements," said Carol Scully, the DMCA director, who for the last seven years was the manager of video production services at the Yale School of Medicine. The Visual Studies class videotaped five places on campus, made perspectives of sites and analyzed the spaces using diverse visual tools. Now architecture classes can use the fast Rhinoceros software and classes can be conducted in studios outfitted with instructor work stations, ceiling-mounted projection units, digital white boards and TV/VCR systems.

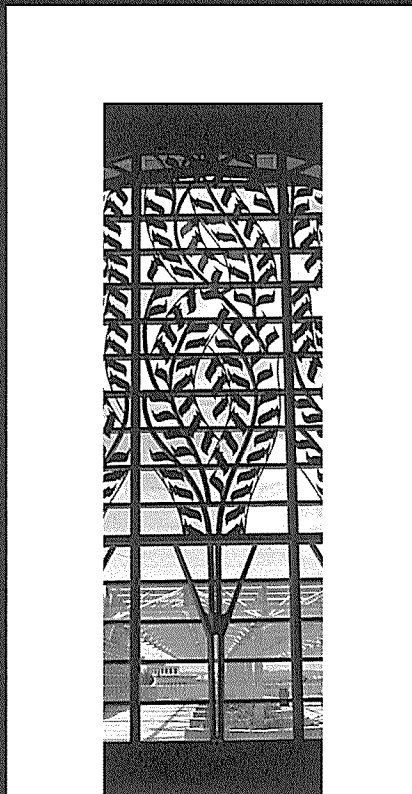
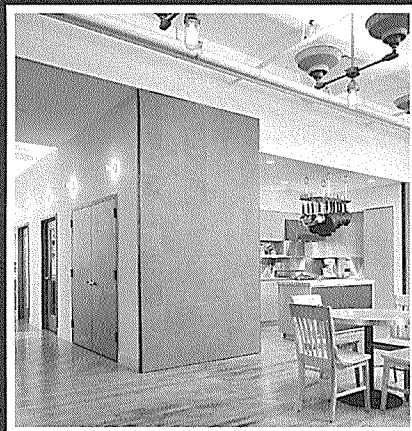
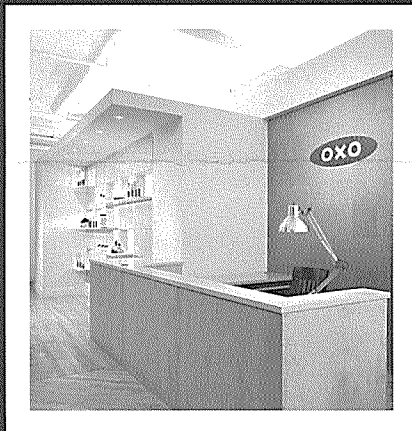
Other projects at the DMCA are a World Wide Web-based teachers' resource guide to the Yale University Art Gallery's collections, and a 3-D Virtual Museum for the British Art Center. New applications developed at the DMCA will be detail on the center's website, which can be accessed at www.yale.edu/dmca.

Faculty in the news

Peggy Deamer, associate professor, presented a talk at a panel discussion, *Art and Architecture: Resonance and Reverberations*, sponsored by the New Museum of Contemporary Art and the Architectural League of New York. Organized by Carole Rifkind, the round table took place on November 18 at Cooper Union. Other panelists were Vito Acconci, sculptor; Dan Cameron, senior curator at the New Museum of Contemporary Art; Sheila Kennedy, architect; Silvia Kolbowski, artist and writer and Mark Robbins, curator of architecture at the Wexner Center.

Alexander D. Garvin, adjunct professor of urban planning and development, published an article, "A Mighty Turnout in Baton Rouge," in the October 1998 issue of *Planning*, the magazine of the American Planning Association, and the article, "Is the New Urbanism Passe?" with commentary by Andres Duany, in the Spring/Summer 1998 issue of *Lusk Review*.

Specht Harpman Design's proposal for a World's Fair to be held on Governors Island was selected by the Municipal Art Society in New York for their entry in the 100 Great Ideas



for the Future of New York Centennial of Greater New York Exhibition. Louise Harpman, a partner in the firm, is a critic in architectural design at Yale.

Specht Harpman Design's Manhattan headquarters of the companies Good Machine and OXO were featured in March and October 1998 issues of *Interior Design*, and their designs for Good Machine and Funny Garbage, a new media company, received a Design Distinction Award in *ID's* 1998 Annual Design Review.

Dolores Hayden, professor of architecture and urbanism and professor of American studies, received a Graham Foundation Grant for a photography project on the shapes of the American suburb; the project is a collaboration between Hayden and aerial photographer Alex MacLean.

Fred Koetter, former dean and currently professor of architecture, and his firm, Koetter, Kim & Associates, is currently designing a new destination city in Egypt, to be a comprehensive and economically self-sustaining urban entity for a target population of 800,000 that references traditional Egyptian settlement patterns. Another of their large-scale urban plans is for a new 60-acre, 8,000,000-square-foot development, the Victory District, in Dallas.

Former dean Cesar Pelli will be the Eero Saarinen visiting professor at the school in the fall. His firm, Cesar Pelli & Associates in New Haven, is completing corporate and medical work around the world. They are now designing the Chung Kong Centre in Hong Kong and the Biwako Hotel in Japan; the Taussig Cancer Center and the Eye Institute at the Cleveland Clinic Foundation; and the Cameron Pavilion and Renovation at Duke University among numerous other projects, which include the renovation of the Payne Whitney Gymnasium at Yale (see article page 12).

David Turnbull, critic in architectural design, received a Graham Foundation Grant for his project, *Fast Cities, the Accelerated Space of Advanced Capitalism*, which explores the paradoxes in the Asia-Pacific region between the new developing cities and the slower preexisting communities.

Donald Watson, visiting professor of architecture, edited the seventh edition of *Time-Saver Standards for Architectural Design Details*, published by McGraw-Hill last year. Other contributors include Yale faculty members, Martin Gehner, professor of architectural engineering and Donald Baerman, lecturer in architectural practice. Watson is now compiling an inaugural series, *Time-Saver Standards for Urban Design*, for which Associate Dean Alan Plattus is senior editor.

Raimund Abraham

In the fall, architect Raimund Abraham, visiting Davenport Professor, taught an advanced studio, entitled *The Poet's Odyssey*. The studio took an imaginary odyssey to an unknown landscape and people. During this journey, he wanted the students to have "a desire for delirium." Each student brought to the studio the innocence of a poet and a desire to challenge obstacles and were asked to inhabit the space of a writer of his/her choice, then test the translatability of literary space into architectural space. Each student became their writer and created a dwelling for their work.

Abraham's current work includes a new bank in the city of Graz, Austria; a music studio retreat in Germany; the Austrian Cultural Institute, now under construction and the Film Anthology Archive, both in New York.

Kent Bloomer

Kent Bloomer, who has been teaching at Yale since 1963, and wrote the book, *Body, Memory, and Architecture*, (Yale University Press, 1977) with Charles Moore, was featured in an article on his current work in the November 1998 *Art in America*. In his upcoming book, *Ornament, Rhythm and Metamorphosis*, to be published by Norton Press this year, he writes:

"Unlike the vocabulary and grammar of rational language, the figures and linework of ornament do not attempt to denote or refer directly to anything usually found in scientific encyclopedias or in the halls, backyards, and woodlands of antiquity. But the nonsense of visual ornament does evoke, suggest, and allude to fragments or real shapes and activities that exist in the world while occasionally permitting an ordinary figure or portrait to erupt out of the carnival of ornament's narration. As the special figures of ornament become our conscious and memorable property, they achieve a peculiarly public intelligibility. In music, dance, poetry, and ornament the unintegration and hybridization of evocative and fictional beings seem appropriate in the texture of rhythm. Thus ornament, far more than being limited to a particular culture, a particular iconography, or a period of history, is more basically a natural level of human expression which, like language in general, is both specific and universal. A specific vocabulary may mark a particular context while its universality is located in its compositional capacity to keep on admitting and rhythmizing any number of contextual elements into the liminal space of objects."

Top to bottom
Specht Harpman
Design
OXO International,
Entry Desk
and Display Wall
New York, 1998
Photograph by
Michael Moran

Specht Harpman
Design OXO
International,
Lunch/Meeting
Room
New York, 1998
Photograph by
Michael Moran

Kent Bloomer
architect,
Ornamentation,
National Airport,
Washington D.C.

Faculty Round Table

A Faculty Round Table will be held on April 8, 1999, at 6:30 p.m. in Hastings Hall. Faculty members Deborah Berke, Turner Brooks, Peggy Deamer, Peter de Bretteville, Steven Harris, Barbara Littenberg and George Ranalli will describe their current architectural projects.

Barbara Littenberg of the New York-based Peterson/Littenberg Architects will present the Stewart House in New Canaan, Connecticut, which amalgamates different building elements including a main house, covered arcade, garage, and painting studio to define a complex of separate exterior spaces: a forecourt for cars, a cloistered court connecting house and studio, a two-story porch and a terraced garden. The house celebrates the post-and-beam construction of New England farms and their pure rectangular geometries.

Peterson/Littenberg is also working on the design for the new Piermont Public Library in Piermont, New York, which will be located on the west side of a new public square opening north to the Hudson River with distant views to the Tappan Zee bridge. The building will act as the functional and formal transition between Piermont's main street and the square, connecting the historic village to a newly reclaimed waterfront. In addition to the adult and children's collections, a special room will be dedicated to a collection about

the Hudson River, its history and ecology.

Turner Brooks Architects with **Eeva-Liisa Pelkonen** and Michael Curtis won the invited competition for the design of the new Yale Gilder Boathouse last year. The building negotiates a narrow site on a steep river bank of the Housatonic River below Route 34.

The main entrance has a sliding "oar door," with a heraldic clustered frieze of aluminum oars, leading to a porch and a generous stair that spills down to the docks and water below. The stair and deck are used for team meetings and lead to the locker rooms with clerestory windows and an in-between, divisible visiting team space. In order to provide for ample maneuvering of the shells on land, a gently sloped ramp leads to the boat house. An upper level viewing room/lounge with a large fireplace and memorabilia installations provides views up-river to the races and connects to an open deck with a judges platform at the finish line.

Peter de Bretteville transformed a 50-foot diameter, 25-foot high 1907 concrete water tank into a unique residence, carving out windows and adding glass walls and bays to form a cylinder flooded with light. The house is featured in the January issue of *House Beautiful* magazine.

Situated on the south ridge in Hamden overlooking New Haven, the house is reached via a stair on the east side that rises nine feet to the base of the tank. An entrance porch leads to a two-story high library bounded by four columns and lit by four circular skylights. The living room, located within the two-story bow to the south, opens out to a porch shaded by a stretched canvas roof. The kitchen and

eating area are on the east and the studio on the north has a two-story high glass wall. On the second floor, bedrooms, with bathrooms on the north, flank the upper library. The deep, existing concrete walls provide space for window seats on the east and west; glass is set into the walls on the north and south. A pre-existing hexagonal stair tower leads to a roof deck. As part of the renovation, the tank was insulated and re-stuccoed; the new interior construction is in wood.

Steven Harris and Associates of New York recently completed the interior of Lower East Side Film, which was featured in the March 1998 issue of *Interior Design*. For the fast-track project, the architects used sidewalk scaffolding to divide a loft space into two 7-foot high levels to create three office spaces. The scaffolding's flexibility also allows for different arrangements and future expansion. The open main loft area is divided into two offices, with gray industrial felt for walls, and is wrapped in a skin of translucent structural plastic.

For a composer's modest 1790s farm house in Oldwick, New Jersey, Harris added a wing to the main house and a series of small buildings: a pool house, a dovecote with a writing studio, and a garage. The main building is the center from which the buildings spin off to create a square plan with one open side. Traditional wood clapboards are used and variation is created in the patterns of shingles. A low stone retaining wall, holding a gently sloping lawn and forest, runs along the fourth side of the complex; a formal boxwood garden was designed by landscape architect Margie Ruddick.



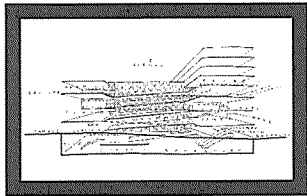
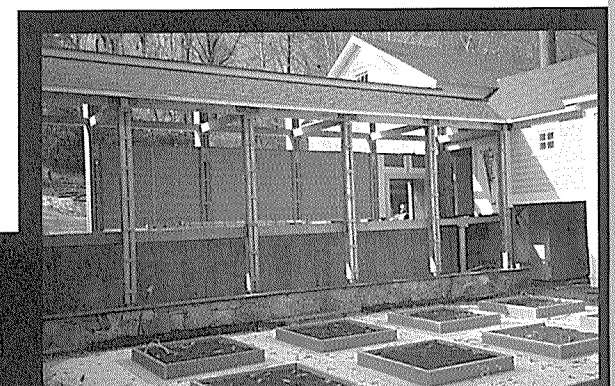
Above and below
Peterson/Littenberg
Stewart House
New Canaan,
Connecticut 1998
Photograph by
S.K. Peterson

Opposite top
Left to right
Peter de Bretteville
Architect
Cistern
Hamden
Connecticut, 1997

Steven Harris &
Associates
Boxwood Farm
Oldwick, New Jersey,
1998
Photograph by
Jason Schmidt

Opposite bottom
Left to right
Turner Brooks, Eeva-
Liisa Pelkonen and
Michael Curtis
Model of Competition
Entry for the Yale
Gilder Boathouse
1998

Steven Harris &
Associates
Lower East
Side Film
New York 1998
Photograph by
Scott Frances



Tschumi

Bernard Tschumi, dean of the *Columbia School of Architecture*, *Planning and Preservation*, will deliver the *Paul Rudolph Lecture* on January 18. The lecture, "Skins and Arrows," will present the double

strategy used to design the nearly completed 225,000-square-foot Lerner Student Center at Columbia University, which Tschumi designed in association with Gruzen Samton Architects, a building that both respects the spatial and volumetric logic of the almost century-old master plan of McKim Mead and

White and the materials. The scheme provides an innovative programmatic space as a student "city" within the more formal "city" of Columbia University in the City of New York, allowing the building to be "a quiet building on the outside and a stimulating building on the inside" simultaneously, Tschumi says. The student center will act as a major social space, containing theaters,

"Of course, you



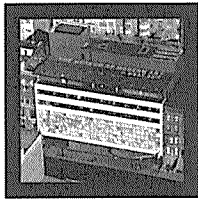
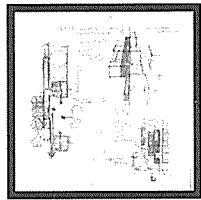
Viñoly

Rafael Viñoly will give the *Gordon Smith Lecture* on March 22.

Viñoly will present his work, finished and in progress, that he has done since the completion of the Tokyo International Forum in 1996. He will undertake the "re-

evaluation of some ideas (and the confirmation of others) after six years of working in Japan." Issues relating to scale, the importance of the fabrication process and the relevance of conceptual consistency continue to evolve in the definition of his practice. "The consideration of these topics is constantly affected by the changing state of the discipline, which we see as a field

that the present



Riley

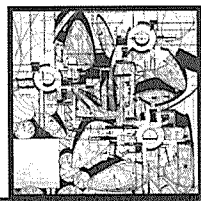
Terence Riley, Chief Curator, Department of Architecture and Design at MoMA, will deliver the *Brendan Gill Lecture* on February 8. "Rethinking the Modern" about the museum expansion and the selection which resulted in architect Yoshio Taniguchi's selection. "The title of this lecture is

meant to be understood in two ways," Riley says, "as a reference to the rethinking of the conceptual as well as the physical structure of The Museum of Modern Art.

"The Museum must be a place of many places, that is, a heterotopic institution. While our primary purpose should be to provide the best-possible environment for an individual to see works of art, the Museum cannot be characterized by one single type of space or experience, nor programs be homogenized into a singular form or space." He notes

that the present

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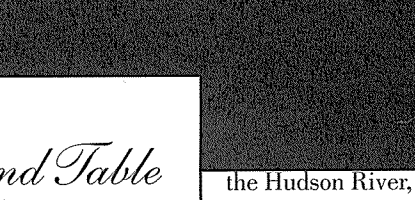
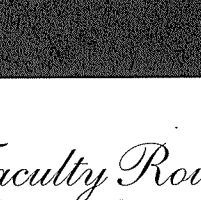
Sorkin

In his *Timothy Lehman Lecture* on April 5, **Michael Sorkin** will address seven troubling questions:

1 Will the city dissipate into virtuality?
2 Into extent?
3 Will the manifold means of motionless communication conspire to immobilize us?
4 Will the heartfelt suffusion of the metropolis by memory be short-circuited by theming and simulation and other grim tactics of cultural control?
5 Must everything be the same everywhere or does real difference still have a chance?
6 Will the atmosphere — fueled by a billion cars — simply warm to oblivion?
7 Can democracy manage if we're denied the happy urban propinquities of the face to face?

that the present

that the present



From left Top to bottom

Sorkin
Shrooms
Michael Sorkin
Studio, 1998

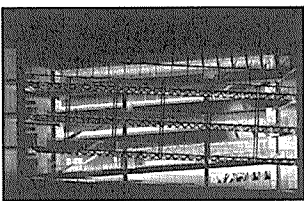
Neurasia
Michael Sorkin
Studio, 1998

Riley
A page from Yoshio Taniguchi's sketchbook showing conceptual site plans and perspectives. of MoMA
Photograph by David Allison

Aerial view of the MoMA c. 1942
Photograph by Andreas Feininger,
Courtesy the Museum of Modern Art Archives

Viñoly
Rafael Viñoly
Architects
Fortabat Museum BA, model photograph 1998

Rafael Viñoly
Architects
Design for the Regional Performing Arts Center, Philadelphia
The Center will house an adaptable hall, seating up to 1,200 people, and a new 2,500-seat concert hall. The 200,000-square-



the building is that it does not need to be of one style, of one aesthetic, of one sensibility. It is to say we made this building simultaneously the norm and the exception."

Tschumi cites Columbia University's request that the building follow the Flemish bond brick pattern of the historical McKim, Mead & White building and says, "We did not object to McKim's 'law,' in the same way you do not object to driving on the left while in England. What interested us most were the interstices of the law, the gap between the two McKim solids indicated in the master plan.

Moreover, our point was that neither the normative nor the exceptional was to be about 'form.' We avoided 'designing' this building in the compositional sense, i.e. vertically or horizontally, fragmented or continuous, projecting or receding, sculptured or minimalist, abstract shapes or figurative ones.

"Of course, you

foot building is planned for completion in 2002.

Tschumi
Tschumi/Gruzen Samton Associated Architects,
Lerner Student Center, Columbia University, New York 1998

Tschumi/Gruzen Samton Associated Architects,
Diagram of the Lerner Student Center, Columbia University, New York

cannot not use forms as you build: everything eventually has a material form. But we see architecture as the materialization of a concept, not as the materialization of form. The materialization of the concept leads to a carefully developed technology, rather than as an imagistic assembly of shapes. Hence the two solids follow the normative images of McKim, the ramps use the tensile capabilities of contemporary glass and steel."

lounges, mailboxes, and gathering spaces, all accessible from The Hub, the main circulatory system of the building, with an innovative glass wall and series of ramps. The Hub, Tschumi emphasizes, "is void (the void of McKim) and a route. During the day, light filters through the suspended glass ramps and at night, as light glows from the inside, figures in movement along this route will appear as in a silent shadow theater."

Tschumi is convinced that this project is a building that will likely be attacked by critics from the right and from the left: "The conservatives will say its large expanse of glass is a heresy within the historical 'context.' The progressives will say its use of 'mimetic' granite, bricks and cornice is a disgrace to the idea of progress, newness and creativity. Both may consider that the building is a compromise that offends their respective sensibilities. Some may even question the relevance of the new computer-driven technology used in the making of its glass wall components, as it contradicts the conventional building techniques for the rest of the building."

"Yet it all has been exactly our intention from the onset: To show that you can design a building that is simultaneously generic and specific; the whole point of

receding from its position of leadership in the development process," he says. "In our view, this situation is the result of multiple causes, which are both external as well as internal to the practice of architecture itself. The chances for the reversal of this trend depend on a variety of actions that architects, designers, and city planners must undertake to increase the significance and understanding of architecture within the social discourse. That process must begin in the schools, the same place where the weakening of architectural leadership began, and where the basics of a new ethics of the practice can be established."

Museum dedicates less than thirty percent of its space to galleries; the expansion addresses this deficiency. "People come to look at art and to conduct research; they also come to read about art. A good number of people, five hundred approximately, come to work. The Museum is also a social space. Many different kinds of social transactions occur within these walls. Yet it is also a place that is non-social: a place to be alone."

In his discussion of how the expansion will work with the current structures, Riley cites Carlo Scarpa's *Museo di Castelvecchio* in Verona, which "manifests what I would consider to be a profound understanding of the idea of the past and the idea of the present, a profundity that goes beyond either the blank slate or the preserved artifact, a profundity beyond both the realm of the futurologist and that of the preservationist."

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Architecture, Art & the Public Realm

Siah Armajani, Richard Meier, Mary Miss, James Turrell, Robert Irwin and Sol LeWitt will be participating in a seminar born out of an interest of the Post-Professional students, "Architecture, Art and the Public Realm." Many of these visiting artists and architects, all of whose work deals with the public realm, will give a lecture the evening before they work with the class. There will also be a special session restricted to the students at Sol LeWitt's studio. The seminar will be led by landscape architect, Diana Balmori, a faculty member at the Yale School of Forestry, and will confront the enormous possibilities that exist between the relationships of person and place: How do we perceive space? How do we react to the spaces that we exist in? How do we, as architects, create spaces that engage us?

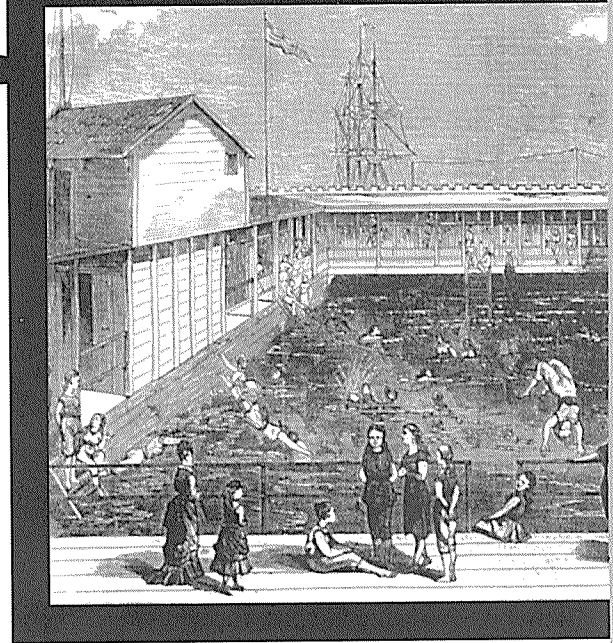
The topics for discussion will encompass strategies on how to approach working within an existing site and to what level the public (viewer/user) is a factor. Chip Benson, dean of the School of Art, and Jock Reynolds, director of the Yale University Art Gallery as well as University Provost Alison Richard are co-sponsors with both academic and financial support.

The current schedule for the public lectures, to be held at the Yale University Art Gallery is as follows. Please check with the school for additional schedule information.
January 21 - Mary Miss
January 28 - Siah Armajani
February 11 - Robert Irwin
March 25 - James Turrell

Unclear

critical assessment. Not just concerning the origins of the design and its construction, but of the users over time," Woell said. Woell used Ezra Stoller and Esto photographs to present a visual genealogy of Rudolph's projects, emphasizing the intimate dimension of Rudolph's work that Woell became aware of on a visit to Rudolph's Beekman Place apartment in 1993: The spaces that Rudolph had created for himself in stone, steel, glass, leather, fur and silk and their "spatial complexity and unconventional programming engage issues of gender, sexuality, decorum, class and privacy that were shocking for his time and still challenging for us today."

Andy Reeder ('90), a Los Angeles-based art director whose credits include *Star Trek: Deep Space Nine* and *Austin Powers: The Spy Who Shagged Me*, spoke about his three years working in the entertainment industry. His lecture, "From Script to Screen: Art Direction for Feature Film and Television," outlined the various departments and individuals involved in a typical film or television production, then presented his work on several recent projects, including a CBS variety special, a *Star Trek* theme environment now under construction in Dusseldorf and *Star Trek: Deep Space Nine*. Reeder emphasized the process an art director goes through in carrying a production forward as he showed slides and clips of early concept paintings, models, completed sets and scenes from each production.



economic development, and eliminating blight on a grand scale. The 'mules' are the adequate day care programs, healthcare initiatives, education programs and jobs. As valuable as land is, [by itself] it is useless to those without the means to develop and sustain it."

Winters' work has included renovating 57 units and constructing eight units of subsidized housing in the Hill section of New Haven with the Hill Development Corporation, a project made possible by low income housing tax credits. In Elm Haven, near where Winters had worked as an architecture student in a youth development program, the community received an urban re-development grant in 1994 to develop a revitalization plan in partnership with Yale, the New Haven Housing Authority and the city. Existing housing is being replaced with fewer and more varied units, including special needs housing.

Constance Adams ('90), a space architect/human factors engineer for NASA, kicked off her discussion of "Space Design" by defining the two Japanese words for "space," neither of which mean "outer space," but denote "volumes of space" or "metabolism" (the support systems of a building) and "space that you move through" or "choreography" (the program). Adams then went on to use the definitions to point up what she sees as the goal of architects: "To identify the cogent structural and support functions and the social/programmatic components of any project."

The ultimate challenge for this process, the NASA architect argues, "is the design of human habitats for long-duration space and planetary exploration ... [places] where the cost restricts non-essential formal elements and the environment offers none of the ingredients essential to human life."

For the 800-day Mars Reference Mission and Mars Landing, NASA is developing two projects: *BioPlex* is a prototype for a Mars planetary habitat, where Adams cites the need "to minimize volume lost to the proliferation of mechanical systems" by designing the chamber to have a harmonious flexible interior volume as one of the major challenges.

Unconventional Practices: Lectures given in Fall 1998 by Andrea Warchaizer, David Gissen, Constance Adams, Regina L. Winters, Charlie Lazor, John Woell and Andy Reeder.

Often architectural school graduates leave school considering only the classic architectural office job. But as Adjunct Associate Professor in Architectural Design Steven Harris points out, "Architecture is a discipline that teaches one how to think in different ways, not just make buildings. It encourages visual skills and seeing; making other careers also possible or [able to be] combined with architecture."

The fall lecture series, **Unconventional Practices**, organized by Harris, presented recent Yale School of Architecture graduates describing their current projects in some of these "alternative careers:" a timber-framer, an exhibit curator, a community activist, an outer space designer, a furniture designer and manufacturer, a writer and a film set designer. And, as the graduates pointed out, many of these careers can be pursued at Yale, by incorporating courses in set design, media imaging, and business management in conjunction with the standard curriculum.

The first of the lecturers was **Andrea Warchaizer ('90)** of Springpoint Design, who discussed her work as a traditional timber-frame designer and builder. Using heavy timber with traditional mortise-and-tenon joinery, she designs and builds barns, community buildings and housing. Based in Alstead, New Hampshire, Warchaizer conducts seminars throughout the country, teaching design and traditional building techniques to individuals and communities, helping people to learn to shape their built environment.

Coincidentally, when she went to Yale, the Building Project was a traditional barn. At the time, however, Warchaizer "wasn't so interested in older building types. But then, living in New England I came to appreciate the traditional building types and their construction, how this form of building references the modernist aesthetic in its purity. It is truly 'form follows

typically more fluent in descriptions of activities and relationships that favor designation as a single entity. We are most comfortable with artistic products that have representational currency or with organizations which can be optimized into a single functionality.

Though new electronic infrastructures and computational equipment vividly model the operatives of active organizations in terms of network architecture, contemporary interest in network interplay often seems scripted by an unconscious revival of mid-century desires for cybernetic or recursive organization and, though intrigued by network architecture, the architect with such new computational tools is often more attracted to the software environment's visuals or behaviors than to the invisible network architecture behind the screen.

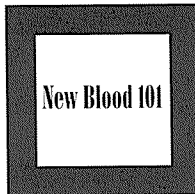
Our work with these tools sometimes reinforces a rather conventional notion of site by allowing the elaboration of an object to substitute for real organization.

While architects may be accustomed to resolving spaces according to aesthetic or geometric principles, some of the most common and powerful means of altering space might be best described as simply organizational expressions of spatial arrangements. The generic specifications for assembling offices, airports, highways, or other kinds of franchises are explicitly calibrated according to protocols for timing and interactivity, privileging not the formal, morphological attributes of building, but rather a repertoire of operatives affected by time, patterns of connectivity and changing populations of multiple components. These organizations, formats or protocols are themselves sites of spatial change.

These generic formats and active organizations with powerful spatial consequences. They are, all at once, generalized solutions, universal attachments and franchisable management styles. And while the generic is heir to preconceptions about banality, monotony and conservative practices, and generic formats are usually introduced by conservative claims of optimization, these often quickly become impossible within the comedies of the marketplace. These sites of spatial production become attractive because they are loud, excessive and hilarious, creating temporary pockets of what might be called public space and fueled by mistakes and risks we can choose to treat opportunistically. Though we think of these shifts as small, tactical, ephemeral and untraceable, they are also caused by deliberate inventions that find some way of tripping the lock and entering the

marketplace, where, amplified by a large volume of consumers, their effects can be gigantic. These "antigens" constantly creating volatility, difference and conflict within the system are smart, and act as the wild cards in the system.

Yet, since these commodified formats are designed to absorb wild cards and jokes of the marketplace and are capable of tolerating more circumstances than rules, they may continue to be more responsive to salesmen and artists than to planners. If the most powerful of such sites have an essentially improvisational repertoire, responsive to the circumstantial changes of anarchical organizations, they are also suggestive of an active and inventive practice of architecture within some of the most common development protocols in America. ■



Reflections on an exhibition, New Blood 101, recent work by young Los Angeles-based architects, exhibited at the Main Gallery of the Art & Architecture Building last September.

The exhibition **New Blood 101** was brought to the Exhibitions Committee's attention last Spring. Initially, we were skeptical. What could be so interesting about what seemed to be a simple "portfolio" of new work from L.A.? But as the Fall 1998 semester began to gear up, **New Blood 101** seemed the right show to begin the year, a way to pump life into the Exhibitions Program: A show that was clearly about passion against adversity could be provocative. So, with limited funding, we brought

half of the original exhibition to our Main Gallery. An original intention of **New Blood 101**, as envisioned by its initiator, architect Bernard Zimmerman, was to bring the best work of L.A.'s next generation of the design community to the public's attention, a task he had previously undertaken during the early 1970s, when his exhibit **L.A. 102** included then relatively unknown names such as Cesar Pelli and Frank Gehry. Again working with his belief in young talent, Zimmerman assembled a group of ten designers and architects, including co-organizer Nick Seierup, asking them to each recruit ten other individuals so the show would have 100 participants (according to Zimmerman he is number 101). As Joseph Giovannini said in his April 2 review of the original exhibit in *The New York Times*, "By inviting designers in other disciplines, Mr. Zimmerman and a selection committee

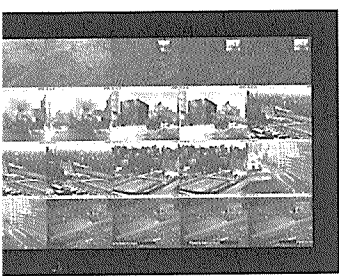


also make the point that the architects are part of a larger interdisciplinary pool in which the boundaries between graphics, fashion, photography, landscape, industrial design and video are liquid." Perhaps motivated by their hunger for establishing clients and attracting media attention, the participants in **New Blood 101** at Yale seemed refreshing in their up-and-coming optimism, diversity, passion, and energy. A good portion of the exhibitors' ethnicity reflect L.A.'s multi-cultural population. At the same time they shared an architectural culture: most work or have worked for architects such as Frank Gehry, Eric Owen Moss, Michael Rotondi, Thomas Mayne, DMJM, etc. Some viewers

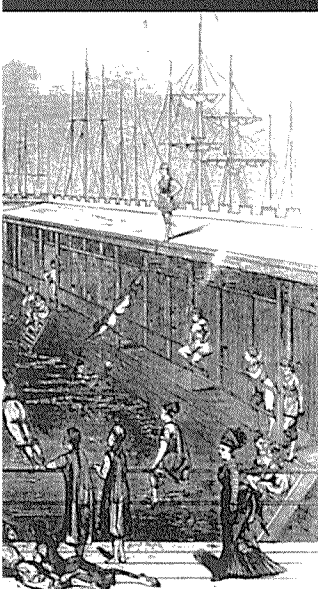
Wild Cards

Keller Easterling, assistant professor, gave a lecture, Wild Cards in the fall. She is also working on a book of the same title, to be published later this year by MIT Press.

The design professions have encyclopedias full of very specific nomenclature related to form and geometry, but unlike geology, biology, music or mathematics, architecture has few common terms for describing spatial organizations with active parts, temporal components or differential change. Architects are



Conventional Practices



The other program, *TransHAB*, is the first human-rated inflatable spacecraft, slated to be the International Space Station's crew's "hab" module. Adams calls the light-framed structure, to be launched in the Space Shuttle and inflated in orbit to four times its launch volume, "a cross between 'Bibendum' — the Michelin man — and a Faberge egg." The interior will be outfitted with compact rooms that serve the essential functions of living and storage — inflatable supports to accommodate over 1000 cubic feet of stored items in standard packaging units. "TransHAB is being designed not just metaphorically but literally as a living exoskeleton," she said.

function, as the structure is revealed." With a small office and a simple lifestyle, Warchaizer tries to make "form follow fun," using her relative freedom to integrate the things she likes to do with her work with a social agenda. In the spring, Warchaizer will help raise a frame for a women's shelter in Lexington, Virginia, and she has built a preschool and community center in her local community using donated materials and labor.

David Gissen ('96), architect and curator, discussed his recent exhibition, *Floating Baths of New York City*, at the Tenement Museum in Lower Manhattan, which includes the history of the baths, drawings, photographs and a large model. Gissen says he strives to "portray the 'life' of users as opposed to the 'authorship' of architects. I can discuss patterns of behavior or 'lifestyle' that would be, in turn, megalomaniacal or naive to propose in architecture projects. *The Floating Baths* exhibition portrays how people use the river as opposed to 'how architects allowed people to use the water.' He also demonstrated ways that architects, performance artists, writers and curators can get at the internal life of architecture with transformative qualities, illustrating the projects with slides of Vito Acconci's recent work, and the changes the inhabitants have made at Le Corbusier's Workers Houses at Pessac. With photographer Barbara Police, Gissen is recreating Edward Steichen's *The Family of Man*, which was originally designed by Paul Rudolph for the Museum of Modern Art.

Regina L. Winters ('94), an architect and community planner with Diversified Technology Consultants in North Haven, Connecticut, presented her work in "Community Building or Forty Acres and a Mule." Winters emphasized ways to improve urban environments and "resuscitate our cities to spark revival at the scale of the neighborhood," rather than relying on "big bang" developer-driven projects.

"In essence," the architect said, "the 'forty acres' are the capital improvement projects and major revitalization initiatives geared toward increasing tourism, promoting

According to Lazor, "The high-end market is saturated with high-end stuff but better designers aren't looking at the market of modest incomes." To keep costs down, Blu Dot experiments with materials and production and computer-driven machinery, he said. "We can develop a computer file to direct the tooling head to cut wood panels, plywood and metal at the manufacturers, so we are very close to the production process as [a type of] 'remote manufacturing' from our office." Such techniques eliminate the misinterpretation between drawings, shop drawings and machine operators common with conventional production and enables the mass production of high quality parts. This strategy raised another question to grapple with, Lazor said: How much of Blu Dot's production should be handcrafted or mass manufactured?

John Woell ('95), an architect and writer, presented research he and some of his fellow Post-Professional colleagues had done on the history of Yale's Art & Architecture Building. "It is our intention to present the story of the building through the voices of those who have been intimately involved in its continual physical transformation and [through the] constantly changing

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The possibility of the projects that make up *An Ordinary Evening* is that the "breakdown" of the various

called the show more of an advertisement than an exhibition of rich content and **New Blood 101** could easily be viewed as such on the surface. Aside from the bloody red gallery walls and screaming graphics, each of the 50 or so exhibition panels attempted to communicate, often in great detail, its author's design agenda. But on the other hand, what design portfolio isn't presented without marketing in mind? The work must still speak for itself and, in this case, does. For those who understand the difficulty of making it in the field of architecture, an exhibit like **New Blood 101** will always have an audience. — Dean Sakamoto

Edward Mitchell

Ordinary Evenings was a lecture given in the fall by Edward Mitchell, adjunct professor at the Yale School of Architecture.

"Reality and an unreal are two in one: New Haven before and after one arrives." — Wallace Stevens

In his poem *An Ordinary Evening in New Haven*, Wallace Stevens searches for a common or ordinary language that is neither mimetic nor transcendent of reality, but which is an active construction of the real. Ordinarity works within the limits of all that can be said and all that might be possible to construct a new New Haven, one "folded over, turned around." The larger project for *Ordinary Evenings* was initiated with the group Architecture Theatre in order to respond

to Stevens' quest for the common. The project, presented as a tour or guide book to New Haven, consists of multiple entries to historic sites, actual commissions, overheard conversations, myths and rumors and possible architectural projects. *Ordinary Evenings* is a map for a new Model City. Stevens warns us that the nostalgia for meaning and form reduces the "common" to an abstraction or a generalization. New Haven, both an ideal city and a "grim reality," is the tangible artifact of the paradox of the common. The most ordinary image of New Haven, after all, is the "common," or green, the center of the Nine Square civic plan constructed when New Haven once defined its own image. But the green, Stevens reflected, is

an effete, historic artifact. *An Ordinary Evening in New Haven*, in contrast, has no plan. Stevens replaces the common or green with the constructive act of "greening" — a language renewed at every moment. "Greening" makes an event of language as a vital common order, putting the materials of a grim reality back into circulation. Stevens' exemplary figure is the *ephebe*, or solitary walker, who ancient Greek custom sent out of the home and ordained to walk the city for one year before becoming a citizen. The *ephebe* exists outside the legal structure of the city, yet moves within its physical limits. Like Michel De Certau's concept of the walker, the *ephebe* may be a model for constructing a public architecture as an everyday or ordinary

spatial practice. De Certau noted that planned urban utopias similar to New Haven, based in the laws of the 16th century, were determined by rational organization, synchronic systems and the creation of a universal and anonymous subject. While minor instrumentalities caused the decay of these conceptual structures, minor practices like "walking" have always eluded disciplinary systems while they are exercised within the civic field. Walking is an example of the kind of counter-performances that are characterized by timely and discrete actions that initiate contacts and have the ability to modify territories. The laws of the older "concept city" assigned "proper meaning" or "codes" to objects prior to their use through

geometry; walking, in contrast, offer "tours" comparable to turns of phrase. As opposed to conventional architectural practices, which mark property to create "the law of the land," walking lacks a place. It has no order prior to timely construction. Meaning is formed by allowing signification to emerge through practical use. Walking forms a complex phenomenology of both bodies and concepts that effects how we might think the public domain. As the walker's boundaries can only be distinguished by phatic contacts, hostile or amorous struggles, bodies are the outcome of programmatic encounters rather than predetermined by proper geometry. Spatial stories, then, are a form of schizophrenic body production, linking and forming bodies as aggregations while breaking down conventional notions of the individual subject. Consequently, we

cannot think of ourselves as individuals, but to borrow from Deleuze, as "dividuals" moving in a timely manner. A body can only be distinguished as a public entity or a private self by "greening" or enacting a complex series of becomings. The methodology is not without problems. While we need stories, recourse to the old order of myth is nostalgic, if not intolerable. The ability to "fold" is a breakdown of both habit and of legal limits. Furthermore, because spatial stories are simply tactical "interventions," they do not propose to overturn the systems of power characteristic of the "concept city," which opens up the possibility that these breakdowns can construct territories in which the new disciplinary orders become even more insidious.

The possibility of the projects that make up *An Ordinary Evening* is that the "breakdown" of the various

machines, concepts and narratives are able to "get it right" by failing to instrumentalize the city while offering the means towards mobilizing and creating still other engines of culture. ■

Above from left
5th Street Floating Bath, exhibited at the Tenement Museum New York (Frank Leslie's Paper 1870)

TransHAB, International Space Station
NASA 1998

Blu Dot Magazine Rack
1998

Below from left
Keller Easterling Project 1998

Opening of the Exhibition *New Blood 101*
Photograph by Byung-Taek Park

Ed Mitchell Projects, 1998

Alumni News

Please send us your news so that we can stay in touch with our alumni. Send your up-to-date information on new projects, commissions, awards and publications to Alumni News, Yale School of Architecture 180 York Street, New Haven, CT 06520-8227 Please also register your email address with the Alumni web page on the school's web site: www.architecture.yale.edu.

To 1969:

Hugh Newell Jacobson ('55) will have a retrospective of his work at the National Building Museum in Washington, D.C., from January 30-August 15 and will give a lecture there on April 18th at 4 p.m. On display will be photographs, drawings and models of his work, which includes an addition to the U.S. Capitol, the restoration of two Smithsonian museums, houses and university buildings.

James Stewart Polshek ('55) of the Polshek Partnership completed the *Mashantucket Pequot Museum and Research Center in Connecticut last year. Now under construction are additions to the Museum of Natural History in New York including the new Hayden Planetarium. Two new commissions are the renovation and expansion of the Smith College Fine Arts Center for the Museum of Art, the art department and art library. They are also completing the Arts Area Plan at Yale (See article page 12). The firm's New York Times Printing Plant and the Queens Borough Public Library Flushing Regional Branch won numerous design awards last year.*

Thomas L. Bosworth ('60), of Thomas Bosworth Architects in Seattle, received the Seattle AIA Honor Award (Commendation) for an Observation Tower in the San Juan Islands that anchors a small complex of buildings on a hillside. The "playhouse" is a 192-square-foot cedar shingle-clad tower that contains a bunkhouse for children and a reading loft with views. In June, he was a visiting research fellow at Kobe University in Japan.

Stanley Tigerman ('60), of Tigerman McCurry in Chicago, is currently working on The Ounce of Prevention Child Care Center in Chicago, to be completed this spring. The 24,000-square-foot facility will

accommodate up to 150 children as a nationwide model for early childhood education in underprivileged urban communities. The firm's Chicago Children's Advocacy Center is in the design development phase for a 23,000-square-foot facility with two interior courtyards.

George Buchanan ('62), of Buchanan and Associates, Architects, of New Haven, is currently working on the historic renovation and conversion of two New Haven buildings into low income housing; a former YMCA into a 148-unit SRO with offices, youth athletic and social services; and an apartment house into 58-units of Mutual Housing. In Branford, Connecticut, he added to and renovated the Blackstone Library and renovated the Town Hall.

David Childs ('67), a Partner at Skidmore, Owings & Merrill is working on the designs for major projects in New York City: Columbus Centre, a 2.4-million square-foot mixed-use development at Columbus Circle; the expansion of Pennsylvania Station in a redevelopment of the James A. Farley main post office building; JFK Airport International Arrivals Terminal; and One Times Square, a 48-story office and retail project at Broadway and 42nd Street.

William H. Grover ('69), **Jefferson B. Riley ('72)**, **Mark Simon ('72)** and **Chad Floyd ('73)**, four of the five partners at Centerbrook Architects and Planners in Connecticut, received the 1998 Connecticut AIA Firm Award. Their recent projects include a 70,000-square-foot science building for Phillips Exeter Academy, a hotel and headquarters for the United Church of Christ in Cleveland, the Yale Child Study Center, and the addition to the Norton Museum of Arts in West Palm Beach.

1970-1979

Jim Righter ('70), **Jacob Albert ('80)**, and **John Tittmann ('86)**, of the Boston-based firm **Albert, Righter & Tittmann, Architects**, recently completed houses there, in North Haven, Connecticut, and in Northeast Harbor in Maine. They received the commission to design an addition to **Henry Hobson Richardson's Ames Library in North Easton, Massachusetts**, in association with **Schwartz Silver Architects**; as well as for an addition to the **Ferguson Museum on Fishers Island, New York**.

Richard Nash Gould ('72) was commissioned by the Municipal Art Society to create a proposal to redesign **McKim, Mead and White's James A. Farley Post Office building** to become a passenger rail center and complementary civic and commercial space adjacent to the existing Pennsylvania Station for the Pennsylvania Railroad Redevelopment Authority plan to redevelop part of the building for rail service. They have hired **Skidmore Owings and Merrill** with **Hardy Holzman Pfeiffer** to create a project.

Frederick Bland ('72), at Beyer Blinder Belle of New York, is working on the designs of a new 470-room 42nd Street Hotel as a component of the Forest City Ratner Company's development project above the commercial complex which the firm is also designing. Part of the project is the historic Empire Theater which was moved down the block last year to accommodate an AMC cineplex. The firm is also designing a new 30,000-square foot building to house the rehearsal studios and offices for the **Mark Morris Dance Group** in Brooklyn.

Buzz Yudell ('73), whose firm, **Moore Ruble Yudell**, won first place in the National Design Competition for the new United States Embassy in Berlin, a 18,600-square-meter building on **Pariserplatz**. Under construction outside Berlin is their master plan of a new town, **Karow**, a 98-hectare site on the **Weissensee** with 5,000 housing units, mixed uses and institutions. Closer to home, they won the 1998 AIA Honor Award for architecture

for the **Powell Library Restoration at JCLA**, a renovation, addition and seismic upgrade of the 162,000-square-foot library. Also at JCLA, they completed the renovation and new addition to the **Hugh & Hazel Darling Law Library**.

Sara Elizabeth Caples ('74) and **Everardo Agosto Jefferson ('73)**, whose New York-based **Caples Jefferson Architects** were honored in 1998 by the Architectural League of New York in the "Emerging Voices" series, are completing the **Child Care Center** at the Borough of Manhattan Community College, a six-room preschool for different age groups in Tribeca; the **Marcus Garvey Community Center** in Brooklyn and the **Heritage Health and Housing Offices** in West Harlem.

John M.Y. Lee ('63) & **Michael Timchula ('74)** Lee/Timchula Architects in New York are designing the **Shenzhen City Center Urban Design**, a 150,000-square-meter civic, commercial and residential zone designed to rework the Chinese city's outdated urban plan. To display the dimensions of the project, they created a full-size mockup using hydrogen filled balloons over the area. The project is expected to be completed in 2000.

Elizabeth Plater-Zyberk ('74), of **Duany Plater-Zyberk**, is dean of the University of Miami School of Architecture. She is also involved with the **American Film Foundation** to complete a PBS special about art historian **Vincent Scully**. With **Andres Duany ('74)** at DPZ they are working on the **Biscayne Nature Center** in Key Biscayne, and a 40-unit transitional housing project in Miami Beach.

Louise Braverman ('77) of **Louise Braverman Architect**, is designing a renovation of two connecting buildings on **West 17th Street in New York for an SRO/low-income housing project with 18 units and community spaces for the Project Return Foundation**. **Braverman's 300-foot-long installation on the 42nd Street side of Grand Central Terminal, Maps + Movies**, a light installation with translucent maps and cinematic stills in the storefronts, won "Best of Category" in **Environment for the 1997 ID magazine annual design**

awards. In 1996, she was selected as one of the **Architectural League of New York's "Emerging Voices."**

David M. Schwarz ('78), of David M. Schwarz Architectural Services Inc. in Washington D.C., completed the 2,100 seat, multi-purpose **Nancy Lee and Perry R. Bass Performance Hall** in Fort Worth, Texas, in May. His firm also received the commission for the 750,000-square-foot, 18,500-seat **Dallas Arena**, to be the new home for the city's basketball and hockey teams as well as for circuses, concerts and ice shows. The firm is also completing the **Yale Institute of Biospheric Studies** (see article page 12).

Jon Pickard ('79), founded **Jon Pickard architects** in 1997 in New Haven and is currently working on numerous corporate commissions: The new headquarters building for **Wachovia Corporation** and the **Pinnacle**, a 25-story office tower for **Merrill Lynch, Paine Webber and Morgan Stanley**, both in North Carolina; **Braldecar**, a 40-story office tower in **São Paulo, Brazil**; and the **Dato Hamdan Mohamad Residence** in **Kuala Lumpur**, among others.

1980-1989

Alexander Gorlin ('80), who taught at Yale College and the School of Architecture from 1980-93, is a visiting professor of architecture at Cooper Union. His firm, **Alexander Gorlin Architect** in New York, received the 1997 New York State AIA Award for **Ruskin Place House** in Seaside, Florida.

Brian Healy ('81), whose Boston-based **Brian Healy Architects** is working on the conversion of an 85-foot-tall water tower in **Tannersville, New York**, into painting and writing studios. is also renovating and adding to the 1956 **Lincoln Street Garage** in downtown Boston to create retail shops, open air parking and offices.

Daniel Rowen ('81) of **Daniel Rowen Architects** in New York, received a **1998 Business Week/Architectural Record** award for the design of the **Zen-inspired Osho International**, a New York City publishing house.

Aaron Betsky ('83) is the curator of architecture at the **San Francisco Museum of Modern Art**, where he has put together **23 exhibitions, doubled the collections in architecture and started a new area of collecting: digital projects. He will chair this year's International Design Conference Aspen on Digital Design. His most recent book is Queer Space: The Spaces of Same-Sex Desire (William Morrow, 1997); he is editor-at-large for Architecture magazine and a contributing editor for Metropolitan Home, ID and Blueprint.**

Robert J. Taylor, Patricia F. MacDougall and Carol J. Burns (all '83), are working at **Taylor MacDougall Burns Architects** in Boston, where they completed the renovation of the **Harrington Performing Arts Center** at the **Bancroft School** in Worcester, Massachusetts. The new "audience chamber" there was conceived as a drama festival tent suspended in an existing box. Their 15,000-square-foot local limestone addition to the 1895 **Grace and Holy Trinity Cathedral** in **Kansas City, Missouri**, creates two major new spaces, interconnected by a new colonnade: a 300-seat social hall and a paved outdoor court.

Corvin Alstot ('84) has been named senior associate at the **Planning Design Research Corporation** in Houston, where he has been working as a project architect for five years. His current project is a global resource trading building at **20 Greenway Plaza** in Houston.

Bruce R. Becker ('84) of **Becker and Becker Associates** in New Canaan received the **Gold Medal for the Rudy Bruner Award for Excellence in the Urban Environment** for **The Times Square** a former SRO transformed into supportive housing with 652 efficiency apartments. The firm completed **Urban Horizons**, the adaptive re-use of the **Morrisania Hospital** in the Bronx for housing and healthcare, which won the **Maxwell Award** from the **Fannie Mae Foundation**.

Marianne Weiss ('84) is a principal at **Weiss/Manfredi Architects of New York**, who have received three new commissions: the **Campus Center** at **Smith College**; additions and renovations to the **Columbia University Business School**; and the **Performing Arts Center** at **Trinity College**. They also completed the **Women's Memorial and Education Center** in **Arlington, Virginia**, which received the **New York State AIA Excellence in Design Award** and the **New York City AIA Award**.

Madeleine Sanchez ('85), of **Madeleine Sanchez Associates** in New York, participated in the **October symposium Speaking of Architecture: A World View** at **Smith College**, where she presented her pavilion for the exhibition **Dream Houses: Three Latino Constructions**, on display at **Hostos Community College** in the Bronx last spring and traveling during the year. Also participating in that symposium were art historian and Yale faculty members **Vincent Scully** and **M. J. Long ('64)**.

Claire Weisz ('85) and **Mark Yoes ('85)** of **New York** completed the **Visitors Center** for the **Museum of Jewish Center** at **Battery Park City** last year which is featured in the **January issue of Architectural Record**. They have completed a house in **The Springs, New York** and **Claire Weisz** is finishing the design of the **National Headquarters** for **Teach for America** in **New York**. She teaches in the **Urban Design Program** at **Columbia University**.

David Harlan ('86), of **David Harlan Architects** in **New Haven**, is working with the **Hines Development Company** to develop a master plan and design three public buildings for a new community near **St. Augustine, Florida**. The plans center on a dense mixed-use "Village Center" with a central public park.

Lisanne Couture ('86), a principal at **Asymptote**, was one of the architecture firms featured in **Equal Partners**, a fall exhibition at **Smith College**, curated by **Professor of Art History Helen Searing**. **Asymptote's** current work includes a virtual model of the **New York Stock Exchange Trading Floor** and a virtual **Guggenheim Museum of Art**.

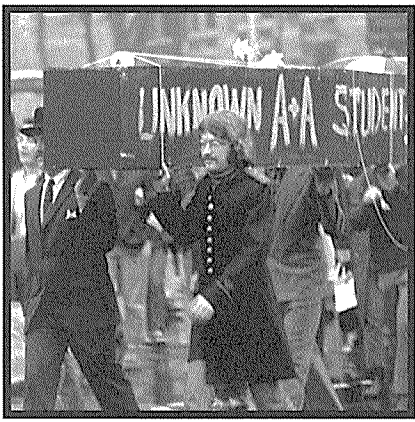
Maya Lin ('86) had her first solo exhibition, **Maya Lin: Topologies**, 15 works in glass, wood and wax interpreting the earth's surface at **New York University's Grey Art Gallery** last fall. They were adapted from computer-enhanced imaging, microscopy and aerial views. The exhibit had her recent furniture designs. one of her current projects is the **Bronx Community Paper Recycling Plant**.

NEWS ITEMS

Yale affiliates including Dean Robert A.M. Stern, Prof. Vincent Scully, Paul Goldberger, Maya Lin, and Brendan Gil were prominent among the experts interviewed on Ken Burns' "Frank Lloyd Wright" aired in November on PBS.

For a book honoring Professor Vincent Scully to be published by Montacelli Press, please provide stories, or other memories to Alexander Gorlin ('80), 137 Varick Street, New York, NY 10013 or send a fax to: 212-206-3590.

Eric Vogt, a M.E.D. student at Yale with Marianne Khoury-Vogt, won an architectural competition to create a gateway to New London, Connecticut that reinforces the urban character of its downtown by re-establishing Bank Street as a major entrance to the central business district. Their scheme includes 85-units of courtyard housing with a public park and parking. The award includes a \$5,000 prize; all the entries were exhibited last fall.



Perspecta 29

Perspecta 29: Into the Fire
 edited by William Deresiewicz, Garrett Finney, Sam Kirby and Clay Miller. (MIT Press, Cambridge, MA 1998)

Perspecta 29 is a mere 100 pages long, which is refreshingly concise in comparison with some of the more recent *Perspectas*, and returns the magazine to an important aspect of its original tradition (*Perspecta 6*, for example, which came out in 1960 and contained Charles Moore's famous *Hadrian's Villa* essay, was also exactly 100 pages in length). This seems particularly apt for *Perspecta 29* because the magazine is about the conflicting desires and demands of the 1960s and about contemporary work that builds on that legacy. The format promotes a pithy and densely packed magazine which also includes the entire transcript of the 1992 conference, *Rethinking Designs of the '60s*, conceived and coordinated by Clay Miller, and various historical documents.

Perspecta 29 takes as its central motif the night of June 14, 1969, during which Paul Rudolph's recently completed and widely acclaimed Art & Architecture Building at Yale caught fire and burned. The fourth, fifth and sixth floors were gutted and the remaining floors were severely damaged; no cause was ever definitively determined. The building was never subsequently occupied in its intended complex, interpenetrating form, making the fire an ever-present, though seldom understood fact of life at the school. This extraordinary event serves as the fulcrum for intellectual investigation for *Perspecta 29* because it provides the leverage by which many otherwise barely open doors of that period can be swung wide.

The editors, William Deresiewicz, Garrett Finney, Sam Kirby and Clay Miller, strive to define a contemporary "architecture of engagement," deploring the "formalism and baroque theorizing" of recent times. They

seek a socially transformative approach to design, which is discussed under two broad categories of sensibility: the "visionary approach" and that of "responsible pragmatism." In either event, the core desire, in the editors' view, is for "relevance" within a profession suffering from a "massive loss of credibility within the larger society."

Thomas Fisher's *Nietzsche in New Haven: How One Philosophizes with a Hammer* serves as the central article of the visionary side. It analyzes Rudolph's first mature masterpiece in terms of its modernist "will to power," a reflection of Nietzsche's Dionysian paradigm, the "overflowing vitality" of its hyperactive interior of surveillance and prematurely archaic, bark-like hide. The building appears visionary, in retrospect in that its provocative qualities and defiant character provoked its own fiery completion, the "ripping away of the mask," in Nietzsche's earlier phrase, so that the edifice looked, as Fisher accurately reports, "even more like itself than it had before" the conflagration. The mask, for Fisher, is the mask all buildings have periodically been challenged to shed by an historicizing culture in order to return to a time before "time" was a self-conscious construct of history. What this primeval condition permits is an architecture that is "a product of nature rather than of history," a Darwinian rather than Hegelian sense of time.

This yearning for nature runs through the radical strain of architecture in the 1960s like the grinding of the Earth's tectonic plates. What is visible, of course, takes a wide variety of forms, many of which vary greatly from the earthquake itself. William McDonough in *Design, Ecology, Ethics and the Making of Things*, a

lecture given in 1993 to celebrate the centennial of the Cathedral Church of St. John the Divine in New York, asks that we "accept our place in the natural world" and calls for a "natural design" movement founded on the use of non-synthetic materials, "solar income" (energy "borrowed" for construction must be returned through recycling, re-forestation etc.) and bio-diversity. The implications of this approach are persuasively set out and the ethical dimension is one that can be argued as such, not only as a metaphor (as in the phrase "the honest expression of construction," etc.). The basic sense of this piece is summed up in the question of whether one is making "a machine for living in, or a machine for dying in" — whether one supports the natural order or is hastening the apocalypse.

Virginia Scharff, in her e-mail exchange with the editors (*Appropriate Technology*) takes the small-is-beautiful side of McDonough's Gaia-like argument, calling for that which is "small, conservative of resources, controllable and wise" and arguing that "large-scale technologies are anti-democratic." Scharff equates the "AT movement" with the civil rights movement and puts forth an eco-feminism in which sexism and the exploitation of the planet are related and parallel evils. The



editors are out of their depth in this exchange, in which one sees only too clearly how political correctness can be an impediment to objective criticism.

In Michael Sorkin's *Future Zones*, we have an eleven-part manifesto for an urban environmentalism viewed as an antidote to the "the 'new' urbanism" (of Seaside, Florida, etc.), made necessary because "we suffer from a poverty of vision" that would stimulate "fresh fantasies of urban desirability [and] happy futures." The overall approach shares some similarities with Aldo Rossi's "critique of naive functionalism" in *The Architecture of the City*, but has a more anarchic, perhaps delirious and certainly New York edge, calling for an "urban erotics," a kind of Rousseauian state of nature in the urban jungle: Emile meets e-mail.

Interspersed with these related philosophical thoughts

are a number of recent projects. The underlying idea of nature certainly informs the work of Doug Michels, whose *Blue Star Project* consists of a 250-foot water sphere floating in space with dolphins and humans cavorting in a Saturn-ringed "think tank." It is in the line of earlier visionary modernist projects, such as those of Bruno Taut's 1913 *Alpine Architecture* (his metaphoric glass/glaciers, heralding an industrial utopia, have melted into an equally metaphoric space/ocean, informing us of a coming ecotopia).

Unsurprisingly, the three projects of Emilio Ambasz included in *Perspecta 29* propose the greening of large modern urban programs, such as department stores and trade centers. The buildings have conventional commercial plans and sections, but an extravagant encrustation of trees, rocks and greenery have taken the place of architectural ornament in providing visual interest and meaning, both on its stepped, mountain-like exteriors and Shangri-La-like interiors. It is an environmentalistic rococo, an updated romantic classicism, referring back to such projects as Carl Friedrich Schinkel's wildly stepped and architecturally forested *Schloss Orianda* in the Crimea.

The other conceptual half of *Perspecta 29* is devoted to the

more incremental. In achieving this end, the architect should strive to a) develop an "art of coordination as much as creation"... and to be "humble and less imperious;" and b) "take the lead in replacing our national desire for novelty and consumption with an ethic of maintenance... convert, adapt and repair;" and c) seek "architecture and not mere construction... pay far greater attention to the spiritual impact of the work."

This sense of the importance of process over object is addressed by Susan Piedmont-Palladino in *Building Alternatives*, a discussion of "Design/Build" generally, and of the work of Steve Badanes and Jim Adamson's Jersey Devil in particular. By "Design/Build," the author does not mean the now all too prevalent "Design/Build/Develop," in which the architect can frequently be reduced to little more than a subcontractor whose work may be "value engineered" into oblivion. "Design/Build" in the less common parlance used here is set in a genealogy that extends from the Middle Ages through Vasari, the pattern books, and the Ecole des Beaux Arts to the William Morris vs. Walter Gropius/Arts and Crafts vs. Machine Production conundrum. "Design/Build" grapples with some of the same problems desiring a "neo-medieval process of making" with "mediation between society and technology" to make buildings responsive to an "environmental consciousness."

Jersey Devil's work is used to expand upon and illustrate these themes, and, as Steve Badanes says, the work is not primarily about form, but about "a process of learning." The *Fremont Troll* that Jersey Devil built in Seattle shows, on the one hand, how effective such interactive approaches can be, especially in public spaces, and on the other hand the extent to which the mysterious power and autonomy of form can never be underestimated.

One may very well compare this grouchy but likable *Troll* with the unpleasantly vacuous Sphinx that serves as the entrance to the Luxor Hotel and Casino in Las Vegas, discussed by Robert Goodman in *Still Learning from Las Vegas: the New Face of Urban Redevelopment in a Scavenger Economy*, which chronicles the extent to which Las Vegas, due to its frantic urban growth rate, has prompted a Music Man-style political culture,

where "gambling ventures have been one of the leading models of urban redevelopment." Naturally, Goodman is opposed to this trend, but he conflates this with the original *Learning from Las Vegas*, in which Robert Venturi and his co-authors developed a theory of architectural narrative that counterpointed the language of architectural form developed in Venturi's earlier *Complexity and Contradiction in Architecture*. The social consequences of casino gambling have nothing to do with the theory of the "Decorated Shed;" still, the article piously sums up with the admonishment: "[T]he next generation of architects would do well to look beyond themed architecture and ironic formalism ... to build centers of prosperity for a real future and real people."

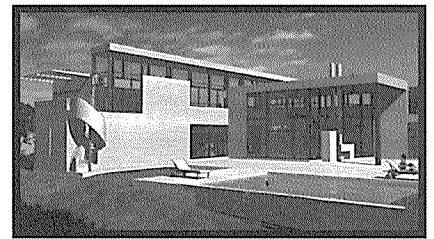
Some of the other projects used to illustrate the process-oriented "pragmatic" side of *Perspecta 29* are the off-the-grid "Earthships" of Michael Reynolds, Solar Survival Architecture, the sustainable design projects of Pliny Fisk and the Center for Maximum Potential Building Systems, and the whimsical and holistic work of David Sellers.

In general, the contemporary projects of all kinds illustrated in *Perspecta 29* are disappointing. The peripheral nature of these projects does not seem to be offset by the intense intellectual experimentation that being at the edge should theoretically allow. They are alternative without being radical.

However, the dialogue sustained in the written pieces is more satisfying and the opposing forces of nature and society, object and process are coherent within the framework the editors, using the Art & Architecture Building as a focus, have set out. And it is in this tragic building that it is finally possible to understand one central contradiction of the 1960s: When Nietzsche's "mask" remains in place, then radical social demands in architecture will inevitably go unrequited, but if the mask is violently removed, the whole concept of social "progress" is annihilated and the object reigns supreme, outside time.

— Gavin Macrae-Gibson
[Gavin Macrae-Gibson, author of The Secret Life of Buildings, American Mythology for Modern Architecture (MIT Press, 1985) is the principal of Macrae-Gibson Architects in New York City.]

BOOK REVIEW



Alexander Gorlin Buildings and Projects
 with an introduction by Paul Goldberger and an essay by Vincent Scully (Rizzoli, New York, 1998).

Architecture today is arguably in a Mannerist period. We realize that something remarkable looms ahead but lack the alignment of social, political, and technological factors necessary for artistic alchemy and are left to mostly manipulate the existing language in order to comment and reflect on this condition. (Would Corbusier only have been a "good" architect had he lived today?) Perhaps this is why so many current arguments are ultimately about style. *Alexander Gorlin Buildings and Projects* unapologetically addresses this issue and, in doing so, raises relevant questions.

At first glance, the book seems to be divided into two distinct and unrelated stylistic parts — the traditional and the modern. To see it solely this way is simplistic. That which is common to the projects outweighs the stylistic. This is architecture rooted in plan, section and elevation, and which both understands and loves history. It is reductionist, deceptively simple yet simultaneously rigorous. In accepting this commonality, we are left asking ourselves, "Why do I prefer one style over the other?" And by extension, we must ask this same question of the current architectural scene.

The question should be, "Is this good architecture?" I believe that it is. This is serious and quirky talent. There is both modern and traditional historical notation as a layering of an idea rather than being the idea itself. The substance is more important than the style. It does not scream, "Look how much I know." One senses an ongoing work in progress rather than the propagation of a single-minded style — investigation versus dogma.

That is rare, particularly in someone so young in his career. In exploring fundamental architectural ideas in multiple stylistic languages, there is sincere examination and chance taking. The risk, no doubt, will be equal to the reward. I look forward with pleasure (and with one eye always open) to the next phase of this enviable exploration.
 — Robert Kahn

[Robert Kahn, ('80) is the principal of his own firm, Robert Kahn, Architect, in New York. He is a recipient of a Prix de Rome and has taught at Yale, where he shared the Davenport Chair. His work has been featured in numerous publications. He is also the editor of the forthcoming Smart Guide.]

Top left
 Image used in *Perspecta 29* of Students carrying a coffin representing the death of the Arts programs at Yale, *Yale Daily News*, April 1969
 Photograph by James Volney Righter

Top right
 Alexander Gorlin Architect, *House of Glass Spine*, New Jersey, 1997

Middle
 Image used in *Perspecta 29*, Jackie Kennedy, shopping for an architect to design the JFK Library, tours the A+A Building with Paul Rudolph June 11, 1964
 Photograph by Peter Casolino

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Spring 1999

Mondays at 6:30PM

Hastings Hall
Art and Architecture Building
180 York Street

Doors Open to the
General Public at 6:15PM

Save the Dates
April 9th-11th
"Yale Constructs"

- 1.18 Bernard Tschumi
1.25 *Thomas H. Beeby*
2.1 **PETER EISENMAN**
2.8 **TERENCE RILEY**
2.15 Philip Johnson
3.22 Rafael Viñoly
3.29 Julie Eizenberg
4.5 Michael Sorkin
4.8 **FACULTY ROUND TABLE**
4.12 **Charles Gwathmey**



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