

Constructs Yale Architecture Fall 2007

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REX

Nina Rappaport Where do you see your architectural practice going now that REX has been established independently from OMA New York for the past year?

Joshua Prince-Ramus Yes, it was about a year ago that we changed the name.

NR That is how you put it, "changed the name"?

JP-R Well, we purchased Rem's half. The New York office was always an anomalous condition within OMA, and that is why we separated. Its uniqueness started out because of legal requirements: architectural entities in the U.S. have to be free and clear of other firms. So we had to create an independent entity that was owned half by Rem and half by me. In time, what bound New York to Rotterdam was my relationship to Rem, not a larger relationship with the other partners and a need to coordinate business decisions. We would give and receive input to and from Rotterdam but were gradually becoming more and more autonomous; people were hiring us because of our own work. At one point we had a meeting to rethink our relationship. I don't think any of the partners expected the New York office to separate, but we decided that it would be best for both sides. The projects that the New York office had developed—Museum Plaza, in Louisville and the Wyly Theatre, in Dallas—stayed with us, but the Cornell School of Architecture and the New Jersey towers continue, with Rem.

NR The press was so nice about it being a friendly divorce, but is that really true? It is rare today that a young architect leaves a firm and gets the going-away present of projects to start his own company.

Erez Ella It was amicable; we're lucky that we had a peaceful separation and that Rem has been so supportive. Instead of being one company that confusingly acts as two, it is better to be two separate companies that can collaborate. Rem had never met some of our clients. It was a process that evolved naturally. But everyone does ask us the same question.

NR You have criticized the star-architect phenomenon, insisting that you are collaborators. FAT, a British firm, which is also teaching at Yale this semester, wrote about how to become famous and thus made its own fame. I find it interesting that as you are talking about authorship you are in the limelight. Did you think about it that way?

JP-R It is not that we are against fame. It is that we are for accurate attribution. If there is a project that is really done by one person, fine, but that person should get proper credit. We are obsessed with correct crediting. An incredibly complex building that involved many people should have the names on it of everyone who was instrumental, not of one lone person.

NR Such as the Seattle Central Library?

JP-R Seattle Central is a great example of a project that would not have become what it is if our partner, LMN, had not felt a sense of ownership and a confidence that they would receive appropriate recognition. But people still don't properly credit the building to OMA/LMN. It simply wouldn't be the same project without LMN. They were just as passionate and committed to it as we were. But if our profession and the media continue not to credit properly, then the quality of work is going to decrease. Who would want to give his soul to a project the next time if he learned the last time that only one, famous person would get all the credit? It was amazing how invested and committed LMN were; it would be great if they received fame for the Seattle Library too.

NR You often use the concept of first principles, which is something that engineers discuss in terms of the basic principles of Newtonian physics. What do you mean by it in terms of architectural design, and how does it make for specific projects rather than generic ones?

EE When we started the design of the Wyly Theatre, we sat with theater consultants and asked what was needed. They responded by giving us solutions, not

Joshua Prince-Ramus and Erez Ella of the firm REX, in New York, are teaching as the Saarinen Visiting Professors in the fall. They discussed their new firm and work with

constraints: "We need a stage 90 feet by 40 feet, a proscenium wall of this thickness, concrete walls around the auditorium, acoustics determined by these panels, these lights, doors that work like this." We responded, "This is already a solution to a situation.

What are the first principles? Let's say that I am a magician. What do I actually need to perform?" They then started discussing the underlying criteria: required noise levels, a person entering without noise or light infiltration, etc. We tried to think about solutions that met these requirements but did not necessarily conform to, and often exceeded, the conventional approaches. That is how we work from first-principle requirements. We are saying: there is no universal solution—we will find the specific solution for your set of issues. Sometimes the client doesn't know what the problem is or doesn't recognize it, so it must be a process—a mutual education.

NR Often it is said that architects act as psychotherapists, especially on residential projects. When you're working with a client, do you have a standard process to get to a client's real needs, whether it is looking at a museum and understanding the collections or working with your new residential client on the Lower East Side to organize a space for his specific life style.

EE This is our first residential project in New York, and it has an interesting problem in that the client said, "Right now I am a student, so I want a house that will accommodate me now. When I become a CEO of a high-tech company or when I have a family, I don't want to have to move." We were asked to design a layout that would allow him to alter the functions of the spaces as his life changes. While we are not quite psychotherapists, it is too intimate a process to think with him about where he is going to sleep and how much time he is going to spend in each space.

NR What are the ways that program then directs the office as you evaluate the basic principles?

JP-R If you dig deeply enough into a core problem, you will unearth its unconventional aspects. Cost efficiency can also generate discovery. Going back to basics leads us to the unexpected; sometimes the result is an unusual form.

NR Are you also interested in creating new typologies such as the way in which you elevated the art center in the Museum Plaza to invent a new way of using space and a new program?

JP-R If every time we engage a project we could invent a new typology, we would be really happy. Sometimes we are not sure that we can step out of our own experiences—like the library typology we developed for the Seattle Central Library—and come up with a new idea. Now that we are starting to design the library in Oslo, we cannot simply regurgitate our previous ideas, even though we had huge conviction in what we were doing at the time. The book spiral was the appropriate solution to a specific problem. This situation and problem requires a new, tailored solution.

EE It is easier to ignore the world's observations than your own. Now we need to fight what is in ourselves.

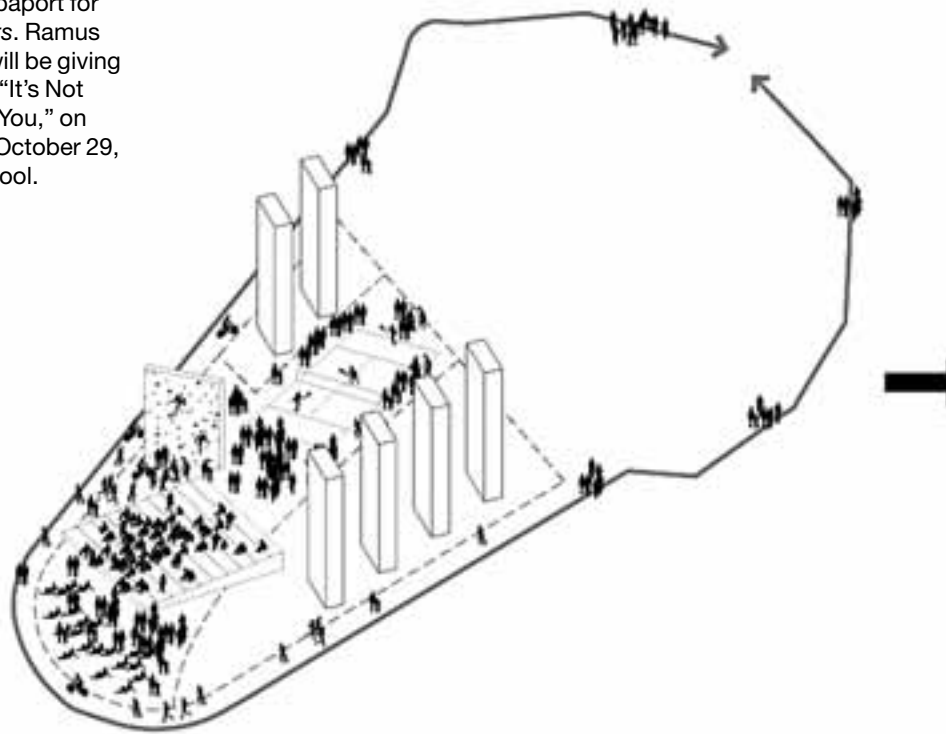
NR So you have to wipe out your internal hard drive. Do you also think about the way people would experience a new kind of space and new technologies and the potential for that experience?

JP-R That is really what we are obsessed with. We don't talk about "Wow, this is a great space," as so many architects do. We are more concerned with the person functioning in that space, how they move across it and operate within it.

NR What is your approach to the Governors Island park competition that you were selected to compete in against four other architectural teams?

EE Our theme with landscape architect Michel Desvigne was that this is not a landscape proposal; this is a development strategy. We thought, "They don't know what will happen there. How can we find a solution to an unpredictable situation?"

Nina Rappaport for *Constructs*. Ramus and Ella will be giving a lecture, "It's Not All About You," on Monday, October 29, at the school.



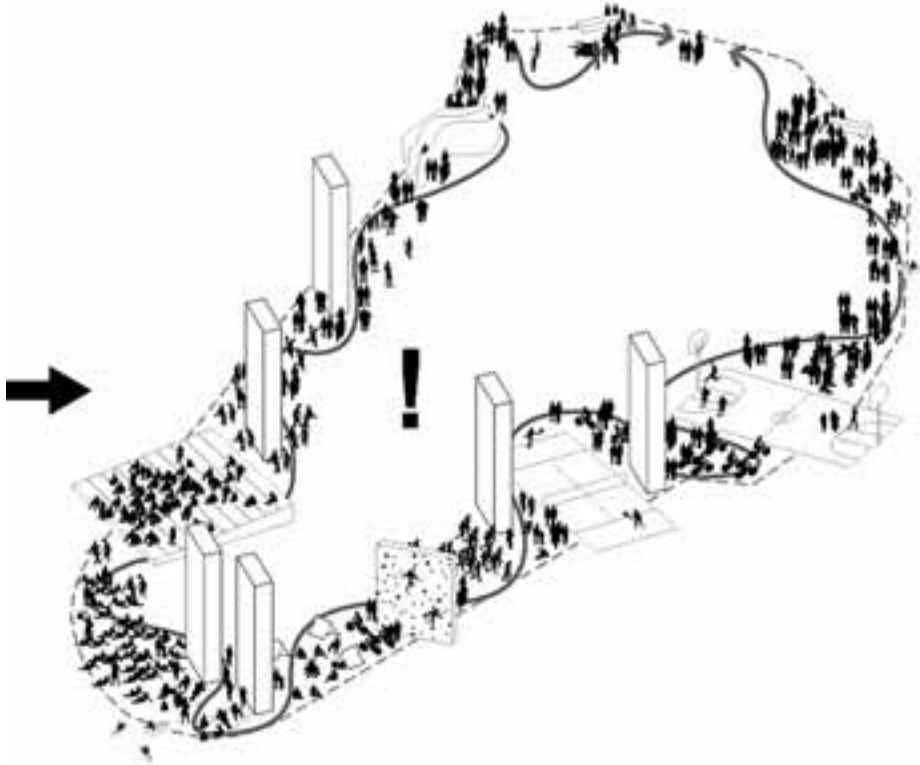
REX, development proposal for Governors Island, New York, 2007.



REX, rendering of Wyly Theatre, Dallas, Texas, 2007.



REX, rendering of Vakkö Plaza, Istanbul, Turkey, 2007.



REX, rendering of Museum Plaza, Louisville, Kentucky, 2007.



We had to define a strategy that would ensure that Governors Island would be great if A happens, and would be great if B happens, and would be great if B changes to C, and would be great if nothing happens. It had to be great no matter what. In the beginning it was going to be a landscape that could change and accommodate development. We suggested a 55-foot-by-55-foot grid that would remain coherent and clear, whatever the scenario.

JP-R Our critique of the problem is that \$200 million is an awful lot to spend on speculation, so it would be smarter to spend the money on a strategy that is based on something credible, even if development doesn't come, rather than just begin part of the development and not finish it. Our original push was very program-centric, but we weren't given a program, so the absence of program became the program.

NR If your projects and buildings are based on programmatic requirements, then how do you find that the iconic form transforms the architectural ambition, even perhaps after it is built, in terms of your design approach?

JP-R We don't have a problem with form but with anything that doesn't perform. There is reason to make something formal in order to achieve performance. In Museum Plaza, there was a discussion about form in which we argued that the client could not raise the two towers to the same height—we thought it would look like the World Trade Center. That is a formal issue but also an issue of performance. What form enables the building to perform optimally? We are not anti-form, but we also are not interested in the willful gesture.

EE We don't start by saying that it has to be tall or iconic, but that it has to establish what the problem is from first principles, take a position, and then propose solutions. The solution could be formal or aesthetic...

JP-R It could be that the best way to address the problem is through form, but we have no preconceptions about it. You can almost map a firm's confidence level by looking to its comfort with form. I once gave a lecture—while I was still at OMA—on the frame. During my early experiences with OMA there was suspicion about form, so program was usually bracketed by a frame: Jussieu, Trés Grand Bibliothèque, the Kunsthalle, even IIT were all squares or rectangles. My observation was that at some point OMA had the confidence to break free of the crutch of the frame in its programmatic explorations. Then came Haus um die Schenkung, the Seattle Central Library, and Casa da Musica in Porto. At REX we are at the beginning; we are still suspicious of form, so we are setting up brackets and working within them. We would always eschew a style.

EE Architecture is not about form and style for us. Even Modernism has become a style. Everything has a shape, but sometimes it performs, and sometimes it does not.

NR Have you ever not been restricted in terms of an existing program or been left with a project of OMA that you had to continue?

EE Our project for the Annenberg Center at the California Institute of Technology was cancelled. Two months later we were approached by the CEO of Vakko, a luxury fashion house and media company in Istanbul that had to evacuate its offices within eight months because of the city's development plans. They had bought an unfinished concrete structure for a hotel, which they wanted to make into their new project. It had to be completed within nine months! Since the existing structure is almost identical to the ring of our project for the Annenberg Center, we said that we could do it as long as we could use the Annenberg concept. It will be a headquarters with unconventional spaces for meetings and exhibitions in the center, with generic office space on the perimeter. We didn't challenge the program as we normally do. Instead, the

challenge here was to design and build a building in nine months and incorporate the existing concrete structure in a convincing way. Here, we didn't go to first principles; we used what we did know. We had to keep what was there but make it different. For the façade, we wanted to dematerialize the glass rather than have a strong structure, so someone on the team said, "Let's fold it." And with Front as façade consultants, we folded the glass panels like paper into an X-shape. So the building will have unique, slumped structural-glass panels.

NR How has the architect's role changed in terms of project control within a collaborative?

JP-R An architect has to orchestrate like a conductor who has fifty virtuosos in the orchestra and knows when to allow the musicians to express themselves and also when to rein them in. Sometimes the most exciting things happen when we haven't asserted control but still have hold of the reins. When the structural engineer takes the lead, you can let them take you someplace where you never would have gone. You still have to have an incredible knowledge base. I played French horn in the Seattle Youth Symphony, and the conductor, Vilem Sokol, could play each person's instrument and even knew each instrument's fingering well enough to say it should be played a different way. Our sense is that architects have lost this breadth of knowledge. In the early parts of our careers, Erez and I were put in positions beyond our level, where we didn't know what we were doing but could set the agenda and ask the questions and knew when to push people who did know.

EE Architects have limited themselves to being shape-makers who don't care about structure or the technical performance of a façade or lighting. Now the younger generation is trying to reclaim the profession.

NR By teaching do you hope to show them this new path? What will you bring to the students at Yale?

JP-R We haven't taught before, as we are critical of pedagogy. The most important thing is to teach students to be self-critical. Students aren't taught denial; they are taught that it is all about them. They are taught to be creative but not about constraints; creativity without constraints is not very relevant to our field. The Yale studio will design an opera house in Istanbul. Erez and I are teaching together, but we're each wearing a different hat. One of us will play the studio critic and the other the client. We won't meet the students together, so the studio will be fraught with real-life contradictions.

FAT

Nina Rappaport I have heard that Bob Venturi likes your work and writings. How have you used his work as a basis from which to project your own ideas? How did you come to reassess Post-Modernism, and where has it led you?

Sean Griffiths I wrote a review in the *RIBA Journal* a few years ago of the exhibition *Out of the Ordinary*, in Philadelphia, saying that I thought Venturi and Scott-Brown were extremely misunderstood in Great Britain, in that their work was more radical than people thought. When the Prince of Wales intervened in the debate about the National Gallery Extension, they were seen as being conservative imposters, and architects here were weary of their attacks on Modernist orthodoxy. Everybody hated that building, but of course I quite liked it. Venturi wrote a very appreciative letter to me, and I was thrilled. One of the reasons we were interested in them is because they were so unfashionable in the 1990s.

Sam Jacob The basis is that we bought books from a shop that sold used books, including Post-Modern architecture books, and ended up with a vast collection from the late 1970s and early 1980s at a fraction of the cost.

Sean Griffiths One book was by the artist Dan Graham, whose work I like, such as the altered-glass house with the mirror in the middle, which was a dialogue between a Miesian house and a suburban tract house. Graham's essays about Robert Venturi were different in terms of the attack on the Modernist orthodoxy and how radical it was to expose all of those conceits that existed within Modernist light. Graham saw the work as being parallel to what environmental artists Robert Smithson and Richard Long were doing in the late 1960s. My interest in Venturi was sort of like admitting to liking pornography, something you don't talk about in polite company. Venturi was also interested in the Pop thing, the whole deadpan approach to creation.

Sam Jacob There was a fortunate coincidence when we were finishing our studies in the 1980s, and we were trying to find an approach that could work on tiny budgets and small scale. We looked backward and saw in Post-Modernism—now thought of as the developer's style—a project that was open-ended and incredibly relevant in terms of the way people were making things in other disciplines. Our early clients were in advertising and the arts, and the Post-Modernist approach was totally different from the mainstream British approach to architecture because it engaged in the everyday and allowed us to deal with political issues. We realized that small-scale projects, like the design for an advertising agency or nightclubs in provincial English towns, could have agendas.

Charles Holland Venturi was also engaged in the American landscape, involved in Pop Art, and looked at vernacular architecture in the same way that Pop artists were. He tried to reconcile being a high-brow architect but not being exclusive.

NR Do you feel that Modernism is too conceptual and thus not appreciated?

Sam Jacob Our work is an attempt to widen the canon of architecture; references that are repeated endlessly without any theoretical backup or agenda are so boring. We were not only interested in architecture.

Sean Griffiths We started with street-based art projects, where we were putting radical interventions in familiar spaces like bus shelters, where you are just standing there waiting for a bus to engage somebody in something. We were interested in communication, how you touch an audience; and people in the art and architecture worlds said, "Hey, there is something interesting there." But being contrarian has blighted our careers ever since. We began to ask, "What the hell is radical about making some art? What is radical about a bunch of people walking around in black?" I come from a working-class background, and I would say that actually it is not radical; it is a form of entertainment for the chattering

classes, who are the sort of liberal intelligentsia. We had a house project for two writers, and we said, "Let's have a look at what people like Venturi and Charles Moore would do. Let's go to this taboo ground called Post-Modernism." There are two levels to read: on the one hand, you can be an architectural aficionado and see historic references in our Blue House in Bethnal Green, but somebody walking by on a wet Sunday morning might say, "Cute house," and smile, and it lifts their spirits for five seconds and maybe adds three weeks to their life.

NR Early Post-Modernism was often a commentary on modern architecture and society, but then it got absorbed as a style. Are you trying to go back to that transition point? Is your approach intellectual or playful?

Sean Griffiths I think a bit of both; we don't use the *Post-Modernism* word that much because it is an automatic label. If our work has a relationship with anything, it is linked to the Post-Modernism of the 1960s and 1970s, not the bastardized 1980s stuff, as you just said. There is a cycle of making an interesting beginning to something that becomes compromised, which is found not only in Post-Modernism but also in mid-century Modernism today.

NR Even your name, FAT: Fashion. Architecture. Taste, is a bit irreverent. I remember first seeing your Web site about five years ago and the discussion around this alternative architecture firm that was making fun of architects, but your architecture wasn't known at all in the United States, or maybe there wasn't any yet to speak about.

Charles Holland Architecture is a very sober profession, and it is seen as a profession, which makes it much more sensible than art, for instance. Architects are soberly dressed professional advisers to the client, and so irreverence, wit, and humor seem remarkable, but to us it seems normal. Silly is the danger, getting back to the Web site; what people perceived as silliness has often gotten in the way of the seriousness. The work is extremely serious in intent but has irreverent qualities in the way it is done. I think the point about exclusivity of audience is tricky. Most of the criteria that architectural critics might judge it by are obsolete; it becomes about experience: how do you coordinate that experience with a more narrative idea of how you use the space.

Sam Jacob Maybe the constant is an idea of content. The name was supposed to be a magazine, but we only got as far as designing the cover and a failed application from the Arts Council that left us with a name and logo. We got known through the Web site because of the one thing we wrote, "How to Become a Famous Architect," which got e-mailed around to pools of interested friends all over the world. It was a semi-autobiographical story of a ten-step plan, which was published in *Perspecta 38: Famous*. That got us famous, which was quite ironic.

NR How do you incorporate place and context in the narrative of your work? How does the concept emerge from the place rather than being imposed from the outside? For example, your New Islington project for Urban Splash was a community-based project.

Sam Jacob The work is quite journalistic. Even Sean's house, an exploration of urban loft living that inhabits leftover structures between urban and suburban, has a lot of points that are poetic in an enigmatic way. The design is not coming from within us, as a poetic vision, although the interpretation has all sorts of idiosyncrasies. It is an attempt to understand the different forces that are at work; it is that sort of tension between the familiar and the unfamiliar that we are interested in.

Charles Holland The apartment-house project, Tanner Point Housing, has a very Pop approach: we cut things up and distort them, using fragments and collage with referential material that has a particular potency based on the context. Rather than saying you should all live in clean, white boxes, this becomes a giant do-it-yourself

this fall, teaching the developer/architect studio for a site in Shoreditch, London with Nick Johnson of Urban Splash, the Edward P. Bass Distinguished Visiting Architecture Fellow.

They discussed the origins of their work with Nina Rappaport at the Blue House in Bethnal Green, London, and in their office last summer.



FAT, rendering of Tanner Point Housing, 2007.

façade on which residents can stick different windows and balconies, for example.

NR Do you see your approach to these housing projects as utopian or as more pragmatic?

Sean Griffiths Utopian projects are very difficult in today's culture, even if one wanted to do them. In a culture driven by a vision of diversity, one might think of it as a utopia where everyone is happy together regardless of race, class, and so on. Now there is a certain kind of utopian vision emerging from the environmental movement, which is promoted in particular in this city.

Charles Holland Going back to Venturi's *Complexity and Contradiction*, I always liked the idea of two things that are oppositional and incongruous coming together, which seems to be a true representation of what life is like. Formal juxtaposition plays a big part in what we do. The Tanner Point Housing project was about reinventing an original idea for the vertical city through a specific response to the East End of London, which has huge ethnic and social diversity and is short on family housing. We are adapting the standard apartment block to demonstrate how you can accommodate five-bedroom units along one side, so there was a core in the middle and half of the block would be one apartment. You would put a great big balcony along the back that a kid could ride a bicycle up and down, and you could build in a certain amount of adaptability to give residents a say in the design, which is a bit utopian.

NR How do you think your work attracted the interest of property developers such as Nick Johnson of Urban Splash, and how is development in London becoming more socially conscious?

Sean Griffiths I think there are two sides of it. An organization like Urban Splash is not your typical commercial developer. It has broken the mold of how you do inner-city regeneration. It is incredibly innovative and brave. In the last ten years there has been a much greater recognition of the role that

architecture can play, so that we can debate what good design is. In large regeneration projects developers can't just come in and buy a piece of land; they have to demonstrate what value they are adding, how they are helping to provide social housing, what are their green credentials, and what other uses and facilities are they providing.

Sam Jacob Developers like Urban Splash recognize that there are young architects who will work hard to realize a good project. It is a more optimistic scenario than ten years ago; they get a much better product because of it, as well as innovation on an appropriate scale. Developers are also much more sophisticated in conveying ideas through different media; and the market is encouraging them. Ten years ago if you told a developer that you could deliver them value, they would ask, In what way? But now they understand what you mean. That is the sort of cultural shift that has occurred.



FAT, The Blue House, Bethnal Green, London, 2005.

Nick Johnson

Nina Rappaport The interests and goals of younger developers in the new British building boom seem to focus more on design and in making cities vibrant places rather than cookie-cutter commercial projects. How has the younger generation of developers made an impact on the selection of architects in property development? How do you work with architects in general?

Nick Johnson I do think that clients are now more design literate and adventurous; and a younger architectural practice in England can get commissions from invited competitions, where there is a chance to compete on a level playing field, because the entries are anonymous and not prejudged. Some architects don't consider what it feels like to stand where they have just drawn a line. Their ability to impose rather than celebrate living is harsh. Some architects will corrupt function purely for aesthetic satisfaction, and that really irritates me.

As the client you aren't locked into any particular style. I consider architecture to be a bit like a record collection. You don't listen to the same artists or genre all the time. People have very eclectic music collections. The privilege of being a client is the ability to deliver that mixture and not be locked into a particular style or genre of architecture—for example, I would say New Islington, in Manchester, is my record collection.

NR New Islington is diverse stylistically because you broke away from your earlier projects that were smaller, more "stylish" loft developments to expand toward creating a mixed-use and variable-income community. Where does good design turn a profit, and how did you switch from being a residential developer to designing entire communities and regeneration projects?

NJ The traditional adage in the 1980s was that good design costs money, and we grew up through the punk era of the late 1970s and the nightclubs of the 1980s with visual references from the likes of Neville Brody and *Face* magazine. It was the age of design consciousness; fashion became part of everyday life. Objects started to be packaged and designed well, so we became more design literate. Design was seen in the more ephemeral, the less permanent arts rather than the built environment; it was in furniture and graphic design.

We believed that our first step was that good architectural design adds value to buildings rather than just expense. That stood us in good stead for five years. But the ability to pick a good architect to come up with a good solution gets boring, quite frankly, and it was apparent that more people were catching up with us. In the late 1990s the agenda was beginning to shift politically, and we moved from the "scorched-earth policy" of Thatcherism and the belief in the market and started to move toward a socially responsible agenda, which then was not just about design but also mixed-use and vital communities. Thus we have shifted in the last twelve years from being just a property developer to being a regeneration company with more than 250 employees for larger sites and communities.

NR What led you to start to develop large-scale, former industrial sites in downtowns, and how were the developments maintained as mixed in use and income levels?

NJ Industrial buildings were cheaper per square foot than carpet at the time, but no one would buy them. We began to explore mixed tenure, a variety of means to buy a home. We liken it to buying a car wherein you decide what car you want to buy first and then which way you will buy it—you can rent it, buy a share, or buy it outright. We also wanted to take the stigmatism out of mixed housing with apartment buildings that have a complete mix of tenure, which we called "tenure blind." The affordable-housing element is the same as property available at market value: traditionally developers would build a block of lower-quality housing at a lower specification in the worst part of the site to discharge obligations to provide it. For our projects the goal is to not even know how

Nick Johnson, the fourth Edward P. Bass Distinguished Visiting Architecture Fellow, is teaching a studio with the architecture firm FAT this fall. Johnson is deputy chief execu-

tive of Urban Splash, a property-development company based in Manchester, England. As an original founder in 1993, he has been working on local projects and is currently forming a

wider "regeneration" agenda throughout the organization. Nina Rappaport met with him, in London, to discuss his new development projects. Johnson is giving a lecture at

Yale on August 30, titled, "Profit and the Planet: Place-Making for the People."



Will Alsop's Chip, residential project by Urban Splash, New Islington, Manchester, 2007.



A new park in New Islington, Manchester, 2007.

your neighbor bought their house, nor whether it is socially subsidized rent.

NR If you make social issues part of the moneymaking equation when the standard developers only care about high-end rental potential for both residential and commercial spaces, how do you subsidize and finance tenants with these various income levels?

NJ We work with government agencies that provide funding to allow people to buy into the housing market at the entry level. We also work with housing associations, that have to provide "social rented" accommodation. Embracing the agenda of social issues also results in making more money. Traditionally, the private sector delivered profit without social responsibility. But there is no more socially responsible job than building. It is the most public of art forms. It has the capacity to influence the way people exist in a city and to bestow joy and satisfaction or instill terror and fear in equal measure.

NR How did the New Islington development project come your way? Why did you want to work on it, and how do you envision it?

NJ New Islington was a government initiative formed as a partnership between the Manchester City Council, the English Partnership, and the Millennium Community Initiative, launched by John Prescott. Our model will show that embracing social responsibility will result in them making more money. The council estate in Manchester was the most deprived, with the ring road around it and a 1980s shopping mall perched on the edge, which cut off the city. We were selected as a developer in a competition based on our philosophical approach and track record rather than an actual scheme, which is liberating. We worked with the residents to choose the architects for the master plan and short-listed the practices: Rogers, Arup, Ian Simpson, Erick van Egeraat, and Alsop. That was a defining moment in the transition of my view about architecture. When we asked Alsop about what it might be and what were the opportunities for it, he made us laugh and talked about wonder, delight, and fun, whereas the other architects were overly professional and incredibly boring.

NR Since Manchester only had a small residential population even in the industrial revolution, how do you bring people into the heart of the city to live, and what is its new identity? Your new role as chairman of the Manchester Marketing group must naturally integrate with attracting people to buy your properties.

NJ This chairmanship came about in rather an odd and typically Manchester way. Ten years ago I chaired the "anti" Manchester Marketing group, the McEnroe Group, to respond to its campaign to market the city with the tagline "We're up and going," which came about after the IRA bomb blew the heart out of the city. We described it as "mediocrity at its most mediocre" and brought about the downfall of the

organization. As chairman I'm responsible for establishing a new strategic direction for the organization, which will focus around the work of graphic artist Peter Saville, who has proposed "Manchester. Original. Modern." Peter, Tony Wilson [founder of Factory Records and the Hacienda Club], and I are big fans of Richard Florida's Pop-academic proposition that the liveliness, diversity, and soul of a city influences its future economic success. Punk music, Factory Records, and the Hacienda Nightclub, which is now celebrating its twenty-fifth anniversary, still have a dramatic effect on teenagers. Tony Wilson says that the reason that the music from Manchester is so strong is that the kids have the most eclectic record collections, and so what you hear is a fusion of eclecticism and attitude. Apart from football, it is the second-biggest export of the city. That's where the Marketing Manchester thing fits in, and if I do my job correctly we should be able to have an influence on all aspects of wealth-generation.

NR On top of all the social and cultural interests, what about the integration of environmental issues in a new development? How are you able to incorporate sustainability in large-scale projects? Is it through the infrastructure or the individual architectural units, in terms of design or the organizational structure of a site?

NJ Environmental responsibility should be integrated so that the only lifestyle choice required from purchasers or tenants is household recycling; the rest should be done by us. We should be using all of our creative capital to make what we do better for the planet. We're just in the process of establishing our own utility company to control the way in which energy is generated to ensure that it's as environmentally responsible as possible. We're going to generate energy locally from combined heat and power units, which have the capacity to generate up to 50 percent of the peak electrical load and all of the heating and cooling on a site. We're at the point where the fuel for the CHP engine will be biodiesel, so it will be carbon-neutral at the outset. Once we become part of the energy supply chain to our developments, which I see as a natural progression, then we become much more interested in how much energy our apartments and office buildings consume.

NR If cities are constantly changing in terms of population, development, and activities, where in a project can you anticipate change and build-in flexibility, what the 2006 Edward P. Bass developer/architect studio, called "future-proofing"?

NJ The key is to create a flexible framework rather than a prescriptive master plan. I even said at a recent lecture for CAFE, "Ban the master plan." At New Islington we called it a strategic framework plan. But more important were the five key moves and the establishment of a "tone" that would allow each architect to interpret in his or her own way. New Islington is a twelve-year program,

so flexible frameworks are essential to responding to societal changes over time.

NR The process to choose FAT as the architects for one section of the housing development for the Methodist Housing Association was an interesting one for Urban Splash. Why were they selected as the architects? Now that their housing units are built, how has it worked out in terms of financial and community success?

NJ The residents worked with us on all decisions, including the selection of Alsop and FAT. We ran a competition with RIBA in which the brief implied that we were a client interested in architectural adventure and expressed the residents' desire to build what they already have, since they were being relocated. We were looking for a practice that could articulate that apparent friction between our wider aspirations for design, but we didn't want compromise. We downplayed the opportunity to manage the architect's expectations. Some were put off by that, but FAT wasn't. The residents asked dead-simple but unnerving questions of the architects, which showed how much they had learned in the community workshop process. One reason FAT was chosen was that they were fun and relaxed, and they made everyone comfortable. The residents weren't that interested stylistically in what it would look like and just wanted a new home. We were delighted that our first competition was won by the agent provocateur FAT. This goes back to the record-collection idea: they were the wild card at the opposite end of the spectrum from the slick Modernism that we are known for, taking us into a different realm and challenging our own set of values about the relevancy of what we are doing. It was an intellectual test for us that I knew would aggravate and provoke the architectural world, especially in Manchester, which is locked into a perceived set of polite modern contextualism.

NR Were you concerned with aesthetic considerations in the end?

NJ The aesthetic is not irrelevant but is very cleverly worked out, and you have to be gifted to know how to balance kitsch with the profound and challenge preconceptions about what architecture is and what it should look like. FAT is intelligent enough to get that balance right. You don't read it as kitsch or Post-Modernism, but as fun, delight, and surprise.

Development in the UAE

Nina Rappaport How do you navigate your work in the UAE, and what attracted you to the place beyond its wild architectural forms?

Ali Rahim My introduction to Dubai occurred in 1988, when I stopped there to visit my brother, who was working for a U.S. investment bank. There was very little development compared to the Dubai of today. There was mostly desert with the beginnings of infrastructure toward the north. The initial development had come to the south, close to Dera, which was the original fishing village that existed in the vast desert land. The region has been trying to define its identity through architecture since its creation twenty-seven years ago. Herein lies the dilemma: the people of the Emirates have been nomads with ephemeral lives and are exploring the potential of fixed structures to provide for their settlement. They are of course finding this a challenge. The fixed structures generally collage onto them a motif that is recognizable, one that is rich in pattern but has no other association to the building. Here lies the opportunity for architecture: how can we develop the social and economic conditions into the architecture such that it alleviates some of the tension between the fixed settlement and the ephemeral mentality of the local people? There are some ephemeral factors that affect the growth and development of the city, including the economic accumulation that is occurring due to the rest of the region's instability. The emirate of Dubai has taken advantage of this and has become a safe haven for the region's wealthy. This has included a liberal banking system and change in property-ownership laws, releasing some of the earlier restrictions of land ownership to foreigners. Thus foreigners have flocked to Dubai and have put pressure on the city to catalyze its development. This pressure has placed demand on the amount of development as well as the quality of the spaces being marketed. The market pushes developers to think in ways that are not commonplace, allowing architects the freedom to determine what may or may not differentiate one building from the next. Herein lays the foundation for what is referred to as a landmark-building project in the region.

Keller Easterling The UAE is a kingdom reawakened by oil just in time to skip some of the most bombastic chapters in national sovereignty and to discover some very sympathetic forms of contemporary piracy. During the very centuries that nations have emerged as a dominant framework, so too have substantial networks of multinational and transnational business exchange. As a kingdom-nation, it reshuffles one's expectations about polity. There are partial reflections and tinctures of Western governmental institutions, but there are also significant structural differences. The UAE sometimes even thrives off of the very complications that trouble Western democracies: the contradiction between citizenship and the need for cheap labor; the curious position of public space within urbanism conceived as a privately themed spatial product; the naturalized state of exception from law in corporate paradigms, and the influence of special interest in official political representation. As if in a state of amnesia for these perennial problems of contemporary participatory democracies, the UAE seems not to perceive them. What Étienne Balibar has called "intensive universalism" nurtures in the West an evangelical assumption that the world awaits democracy and national citizenship. Already an anational society, the UAE evolves, within the legal climates of free trade, a form of commercial governance for which national and anational, democratic structures are mimicked for use in organizing dynasties.

Together with Singapore and Hong Kong, Dubai has become the world-city paradigm, assuming the ethos of a free

zone and offshore financial center for its entire territory. Indeed, the free zone is the aggregate unit of development. Dubai has rehearsed the "park," or zone, with almost every imaginable program, beginning with Dubai Internet City in 2000, the first IT campus as free-trade zone. Calling each new enclave a "city," it has either planned or built Dubai Health Care City, Dubai Maritime City, Dubai Silicon Oasis, Dubai Knowledge Village, Dubai Techno Park, Dubai Media City, Dubai Outsourcing Zone, Dubai Humanitarian City, Dubai Industrial City, and Dubai Textile City.

Now major cities and national capitals are engineering their own world-city doppelgängers—nonnational territory within which to legitimize nonstate transactions. The world capital and national capital can shadow each other, alternately exhibiting a regional cultural ethos and a global ambition. These new world capitals are newly minted cities with not only commercial areas but a full complement of programs. For example, New Songdo City, an expansion of the Incheon free-trade territories near Seoul, is a complete international city on the Dubai or Singapore model, designed by American architecture firm KPF. Similarly Astana, in Kazakhstan, is a newly minted national capital as free-trade zone.

NR How do you incorporate into your own work what you have each learned by teaching studios or conducting research about the region?

AR In the final year of the design curriculum, my concern is for the complexities of Dubai, which I have been following for nineteen years, but framed in such a way that the students are inherently addressing all the most crucial issues for the project and site without being overtly aware of all that goes into thinking some of these issues through. I tend to focus on the design problem that uses a particular set of techniques that looks at questions raised by designing anything in the Emirates. Having traveled to Dubai with my students, it is clear that the complexities on the ground are hard to grasp in a short visit. So much of the development and its attendant causes and methods are invisible. Therefore it is difficult for developers who are not based in Dubai, and therefore not versed in the nuances of the local condition, to work there. For example, our client based in New York is running into very difficult issues, from the different development models to the complexities on the ground. Clearly understanding these intricacies adds work for developers not situated in the local arena, which is why our projects are on hold. Some of the smarter students understand that the complexity is too great to understand in a few days and are able to leverage techniques to develop their ideas based on the program and spatial quality of the buildings. At the same time, the ideas and tactical deployment of the techniques resonate in the final proposal. Students who take the Dubai experience at face value are completely unaware of how to proceed once they have learned the inherent techniques and struggle to find new knowledge and ideas in their own work.

KE In my studio last spring, "High-Speed Rail," we assumed that it was crucial to have a working knowledge of the logics of duplicity rather than the practices of righteousness. We were attracted to obdurate urban problems that continually resist intelligence. Equally attractive were the consortia of parastate leaders—the corporate elite of construction, finance, and energy. Cunning forms of stupidity and subterfuge are most inspiring of all. They tutor spatial entrepreneurialism, impure ethical struggles, and a new species of spatio-political activism. While architecture and urbanism are clearly delineating some of these realms of extra-statecraft, the profession often claims to be excluded from political decision-making or claims to be "not at the table" when policy is determined.

With three spring studios (those of Zaha Hadid, Saarinen Visiting Professor; Ali Rahim, Louis I. Kahn Visiting Assistant Professor, and Keller Easterling, professor, focusing

in part on the UAE, along with Yale University's interest in establishing an arts institute in Abu Dhabi, Keller Easterling and Ali Rahim discussed the current political and

economic issues as well as those of local identity around the burgeoning developments for the rich and newly landed wealth in the region.

The good news is that the most influential policies are controlled by discrepant characters such as butlers, go-betweens, shills, and confidence men. And architects, as the classic facilitators of power, have long been seated at that particular table. Our studio swam very happily in these sneaky waters, working with fictions, persuasions, and politics that architects already have running through their fingers. Moreover, given that so much extra-statecraft juggles fiction to disguise abusive situations, we were thrilled that two can play at this game to leverage outcomes with entirely different political leanings.

NR How do architects actually participate in this process, when branding companies are actually hired to find the architects and the developers choose projects based on style? What do the vast sites offer in terms of architecture and urbanism? And how does the politics influence the architecture and the practice of architecture?

AR In Dubai people are trying to find a new way to represent themselves through architecture, and of course we should participate. The problem is a difficult one, but perhaps by developing pattern in its richest sense—for living and working—one can inherently organize these migrations and have them perform structurally and spatially, leading to an architecture that is relevant for the region.

KE I am somehow more comfortable with environments that are capricious, hilarious, and illogical. Both the United States and the UAE tutor spatial entrepreneurialism and impure ethical struggles. One doesn't rely on things like reasonable legislation or a government that resembles the participatory democracies still found in the EU. Instead there is a rich medium of subterfuge, hoax, and hyperbole that finally rules the world. As global powers juggle national and international sovereignties and allegiances to citizens or shareholders, their behavior is by necessity discrepant.

NR Has development in the UAE contributed to the way infrastructure is now considered, specifically related to the environment and humanity's überpower to move and make landscapes, islands, mountains, interior ski resorts, and oceans? Is it worthwhile, and what are its ramifications elsewhere?

KE Dubai has long been an entrepôt with expertise in storing, laundering, and smuggling goods. Because it has chosen to sustain itself on the movement rather than the retention of business, it perceives fewer problems in embracing innovation. Many economies steel themselves against legislative changes that might disrupt their hold on a market, and consequently innovation can occur only when there is low financial risk associated with the change. Western democracies often sustain very obdurate political problems with regard to transportation, energy innovation, and public health care. So it is interesting that in the UAE and in Saudi Arabia, at the epicenter of oil, one finds some of the world's most sophisticated experiments in, for instance, high-speed rail. The UAE plans to join the Arabian Railway network connecting Abu Dhabi and Dubai and eventually linking a larger circuit that rings the entire Gulf, making it possible to travel from Dubai to Damascus and Beirut to Cairo by train. The Emirates have their own internal plans for a railway that would link the coastal cities. Dubai is also building one of the most sophisticated metro systems in the world, and Abu Dhabi plans to follow suit. In November 2006, Abu Dhabi sponsored a global conference on alternative energy, and the UAE has entered into new energy partnerships with Africa.

There is incredible savvy in capturing global political sentiment concerning energy and oil. Yet the preponderance of building in Dubai and the UAE ignores energy



Immigrant workers on break in Dubai. Photograph by Elisa Lui, Ali Rahim's studio trip, spring 2007.



Dubai construction process. Photograph by Elisa Lui, Ali Rahim's studio, spring 2007.



New building with "traditional" elements Photograph by Elisa Lui, Ali Rahim's studio trip, spring 2007.



Model of Saadiyat Island Development, on display at the Emirates Palace Hotel. Photograph by Marc Guberman, July 2007.



Construction workers in Dubai. Photograph by Elisa Lui, Ali Rahim's studio trip, spring 2007.



Dubai skyline from the Grand Hyatt Hotel. Photograph by Marc Guberman, July 2007.



Left and right: View of Burj Dubai from Shikh Zayed Road. Photographs by Marc Guberman, July 2007.

when it might create global benchmarks and new economies of scale. Moreover, one is not certain about the nature of the partnerships with African countries, especially when one sees Dubai-style developments like Almogran, in Khartoum, which seems to exacerbate violence between the north and the south in Sudan.

AR Well, this question on the environment is certainly a good one. I am sure there will be ecological ramifications. To answer this in perhaps a slightly different manner, there is an arms race between two developers, Emaar and Nakheel Properties, in Dubai. One has taken the land while the other has taken over the waterfront. The negotiation between them, and the properties that have fallen between the two extremes, have been really problematic. For example, the waterfront of the marina district—or the “necks,” all the pieces of land that connect the islands to the mainland—have been overdeveloped in terms of density. There are structural issues in the Burj as well as one of the Palms. Speeding up the rate of development is definitely having negative consequences locally.

KE How does one navigate questions of taste in a kingdom, especially one that likes shiny things? For example, one of the sheikh's sons asked how I would describe the style of their palace. And Sheikh Sultan asked us what we thought of Gehry's cultural building. He beamed over Hadid's building because it simply communicates something ineffable that he can share with the most sophisticated architects in the world. It is absurd when architects try to find meaning here. The meaninglessness is the meaning.

AR You are correct in assuming that the predominant taste is shiny, but all taste that is new is shiny. Remember that the region is very new, only twenty-seven years old, and it is an oil-wealthy nation, which means that the only wealth is new wealth. All new wealth has similar tendencies and can be identified easily. New wealth can take two trajectories: remain new when it traverses generations or mature with time and become more restrained and discerning as it moves from generation to generation. We can also take two approaches here: be critical of the shiny and operate in its meaninglessness, or see an opportunity within the passing of the generations—which we can see happening: Emaar's CEO is in his thirties—and educate and participate in the development of taste. It is a challenge, but it is also great to see this as an opportunity. It requires a lot of work, but slowly they are learning from their mistakes. You can see this in evidence as they are hiring some of the better architects in the world, which is better than most places that have built at a very quick pace, such as in the Far East.

NR What formal, technological, and environmental innovations might one piggyback on such a large volume of production? Are there any bargains in trying to find new economies of scale?

KE Since we design buildings while also handling huge numbers of repeatable fittings, it is intriguing to keep an eye on the economies of the parts. In Dubai, these are the components of curtain walls. There are so many factors that would entirely alter feasibility of a repeatable component: volume, investment in new material enterprises, transportation. Knowing that certain kinds of material and formal experiments really do require economies of scale to be feasible, in the studio we tried to devise a few components like a bait-and-switch such as light-sensitive materials as shimmering luxury to build some economies of scale for a more overt energy-sensitive experiment. Sometimes I fantasize that one might have even more of the world running through your fingers.

AR Formally and technologically there are innovations taking place, less

so environmentally in the fabrication and manufacturing industry but definitely within the delivery of a project. The piggybacking of systems is a good diagram, as the outsourcing of all the products as well as the manufacturing is occurring globally. Because of easy port access, the network is both far-reaching and well coordinated, leading to local economies.

KE What is the definition of these new places as centers of capital?

AR Perhaps these new centers of capital are the indefinable hybrids for moving money out of the United States and reinvesting it that has accelerated its growth. But in another vein is an inherent tension in the development there of an identity in the projects due to the fact that the local population were nomadic tribes that are now settled. What is referred to as indigenous building is imported from Iran, as in Bur Dubai, and when the locals try and inflect an identity it is one that comes from storybooks and fantasies. What role should nomadic cultures play in the formation of a new identity for the UAE?

KE It is such an interesting question, especially since the UAE has adopted an identity that helps to mask their previous nomadic life. Even the national dress is not something that was worn by most people in Abu Dhabi or Dubai when they were lucky to have anything at all to wear. One still sees a great deal of meaning attached to the movement between Abu Dhabi and Dubai and Al Ain, the oasis to the south. Sheikh Zayed's palm-tree planting and falconry were, I suppose, outward signals of a desire to preserve that identity. As Abu Dhabi attempts to position itself as environmentally innovative with regard to landscape and experiments with alternative forms of energy, this too seems to gesture to and take pride in a native ecological intelligence. Might this be one of the flavors of regional identity, even at a moment when the most nomadic agents in the region are petro dollars and foreign direct investment?

UN Studio: Evolution of Space



UN Studio: Evolution of Space, Yale School of Architecture Gallery, spring 2007.

1. Not Pretty

It could have been called *Idea as Model*. Browsing the exhibit, you realized immediately that you were on their turf—a *Wunderkammer* of artifacts culled from the UN Studio design process and displayed in a gregariously “nonstandard” way—and it is all about thinking out loud. In 1976 a show titled *Idea as Model*, at the Institute for Architecture and Urban Studies, in New York, was also the scene of boisterous thought. Here, Gordon Matta-Clark famously blew out windows of the exhibition space with a BB gun so that he could hang his own photographs of shattered windows and urban decay in their place. In perhaps an uncomfortable clash between artistic and academic realities, Matta-Clark methodically cut and blew holes in things to make a point, even an argument. And things could be clearer for it. Lest we forget, expressing an idea, even in architecture, has been controversial and not always pretty.

2. Freedom

If Matta-Clark’s anxiety was that architecture tends to close up from the world like a hermit, UN Studio shares in this concern, which stays at the heart of its *modus operandi*—its “diagrammatic design technique.” In a blitz on the diagram orchestrated by *ANY* magazine in 1998, Ben van Berkel and Caroline Bos led a team of essayists that refreshed our views on the nature and uses of the diagram. It stated, “The diagram is a loophole in global information space that allows for endlessly expansive, unpredictable, and liberating pathways for architecture.” Holes are good. They free us, and they focus us. There is so much to see in a hole, especially when it’s a diagram.

3. Alice

UN Studio has bred herds of diagrams through its diagram work. The exhibit parades those fed and reared for architectural purposes, and not surprisingly many of these are mathematical in origin. For example, we are asked through the projects to appreciate the specific role of the asymmetrical curve, the oblique and the pivotal point. Ben Van Berkel explains, “Geometries can imbibe architectural qualities very easily. They can absorb a lot.” These thoroughbreds are awarded the rubrics of “Design Principle” or “Design Model.” While the exhibit layout may suggest the contrary, principles and models are not created equal. Design principles, we are told in an introductory chart, are decisively overarching and pervasive, and like anything that can gloss an entire argument one wonders if their dominion is not rhetorical in fact. The not quite Vitruvian “Manimal” is one of their most seductive devices since it seems to capture the genetically enhanced posthumanist state of architecture today: all-inclusive and apparently seamless. If the Manimal looks like the Jabberwocky, then you are rightfully feeling the Alice effect—UN Studio places you in a tricky exhibition space, warped with reason and riddled with holes. The display surface, which turns smoothly from the floor underfoot to pedestal height, frames curious

views of the artifacts as it crests in the air and urges the eye to bounce around from model to model.

4. Proust

How can the diagram work for you? A burning question in the late 1990s, it had academics feverishly leaping through Deleuze and Guattari. With the help of the French theorists, Van Berkel and Caroline Bos found an answer in another Frenchman, Proust. They saw his narrative structure punctured with holes, which they called black holes. They wrote, “The black holes are a literary construction that enables change. If there were no black holes for the protagonist to fall into, the landscape of the narrative would be an unrealistically smooth and timeless plan, which would make it impossible for the hero, whose character and adventures are formed by this landscape, to evolve.” Holes are good. They evolve us.

5. Black Holes

Black holes remind us of many things, such as theoretical physics and an empty computer screen. Sanford Kwinter, who can effortlessly divine the connections between science and architecture, might add that a diagram is like a black hole because it knots so much together so tightly. As he once said, it is a “complication of reality.” We are light years away from the diagram clarity of a Le Corbusier. Or are we? So much has been said about any one of the master’s scratches that it would tend to show, as UN Studio’s contemporaries would acknowledge, that every diagram can unfold into myriad consequences.

6. Stuff

This generation of diagram-makers shares the belief that the power of diagrams is not what it means. Like black holes, they are very much abstract but also material and dense. Matta-Clark had a precocious insight about this sort of conundrum: his paper cuts, his culinary drawings, his destructive building inscriptions embedded the diagram in the stuff of reality and conversely drew the diagram out from the stuff. In the exhibition there are a few process models (Wien Mitte competition in 2003) that suggest that UN Studio likes the conundrum. It displayed a few chunks of citrus-colored foam spiked by oversize steel nails to a thick white block or synched by strips of Scotch tape; elsewhere a steel mesh matrix was embalmed in skin-colored party hose. And when the skin color, citrus shades, synching, spiking, and strapping end up in the competition rendering with people on a city street to indicate scale, the conundrum is real, raw, exciting, and visible.

7. Democracy

What is a diagram? It has a few lines and a shape, but it also has a field of color and shade. It looks like a picture but is stamped with words and arrows. It looks like a sign or an icon, but it is in fact a rendered 3-D image. It could be an image, but it’s a paper model. It might be a model, but it’s scrawled over by markings and notes. This generation

An appraisal in eleven non-linear points of the exhibition *UN Studio: Evolution of Space*, a traveling show that originated at the Deutsches Architektur Museum and was exhibited at the Yale School of Architecture Gallery, February 12–May 4, 2007.

“Here is what we have to offer you in its most elaborate form, confusion guided by a clear sense of purpose.”
—Gordon Matta-Clark

of diagram-makers shares in the effort to democratize the field of semiotics, to flatten it out so that signs, icons, text, images, and even physical objects become interchangeable and combinable. Van Berkel explains the heart of their design process as “assembling and integrally organizing layers of significance, both material and immaterial,” so that the imagination can work like a computer, zapping from a visualization of construction to a visualization of organization. It is perhaps normal then that in conversation Van Berkel confuses the relationship between diagram and model, switching from one to the other. While discursively the exhibition does not use the term *model* in its traditional handcrafted sense, the memory undeniably persists through the many physical artifacts: in the age of the computer it is architecture’s special purview to “model” concepts, both virtually and physically.

8. Pop

The exhibition presents a model for the Mercedes-Benz Museum next to china tattooed with the museum’s trefoil diagram. As one critic has noted, UN Studio works across media as if in a cyber version of Andy Warhol’s Factory. Given UN Studio’s penchant for strong shapes and colors, its avowed references to classics like Warhol or Lichtenstein are almost unnecessary in reminding us that it practices in a world that Pop begot. For Van Berkel, Pop was reprogrammed by the Architectural Association, in London. Of the influences he may have tuned into, such as his onetime professor Zaha Hadid’s graphic diagrams, there is a touch of Cedric Price, to whom several generations owe their ease in combining graphics with qualitative and abstract information. UN Studio shows us how digital practice has since spoiled the designer with interminable ways of merging all kinds of semiotic registers. None of the diagrams and renderings imprinted on the folding exhibition deck challenges the 1:1 relationship with the screen, none are larger than the size of a screen, and most suffer from having a proportional resolution. Yet UN Studio’s semiotic chimeras are enticing to the eye, living iridescently on dark grounds—dark like holes.

9. Turf

In the exhibition you stand on UN Studio turf. It is underfoot and all around, even before you step up to it. Running the length of the deck, candy-colored stripes that seem lifted from a Savile Row dress shirt announce an idiosyncratic display. While the change in floor elevation occasioned by a plywood deck winks coyly at the hovering floor planes of Rudolph’s Art & Architecture Gallery, the exhibition’s original setting at the Deutsches Architekturmuseum reveals UN Studio’s intention of a total display environment. There, the installation occurred under a vaulted ceiling with an expressed structure, cupping the viewer in a striped landscape overhead while nestled among the display bands on the ground.

10. Color

Imagine the logic, or just imagine. UN Studio gives us a Fantasy Landscape Room, much like the total landscape designed by another Dutch designer, Verner Panton, for the 1970 Cologne furniture fair. This room appeared as part of a show on psychedelia called “Summer of Love,” designed by UN Studio for the Tate Liverpool in 2005–2006. For its “Evolution of Space,” UN Studio has resurrected Panton’s warm, graded colors, folding planes, and soft textile surface to trigger our imaginations. With the persistence of branding experts, UN Studio includes the exhibition publication in the total display experience, using color to index its projects both on the page and in the display. The colors also tie each project back to one of UN Studio’s five presiding design principles, where gradations in hue show declensions of each. Like any of UN Studio’s diagrams, however, the display can’t be taken literally since the index colors and declensions don’t match throughout. If you get lost, that’s probably all in the plan, as you’ll be busy scanning the room, figuring out how things relate, and moving around. UN Studio places you in a logic that requires some imagination to resolve the gaps.

11. Felt

Shiny, chocolate-colored felt covers all the surfaces, as one of the most distinctive aspects of the exhibition. Easy to cut, clean, roll, glue, print on, and touch, felt charmingly captures Deleuze’s notion of smooth space in *One Thousand Plateaus*, a notion that architects working between blob and box have been deciphering for sometime. Vision in smooth space, Deleuze says, operates like a finger, touching what is immediately present and moving over the world as if it is a braille book, unaware of the depth of field beyond. Everything is curved toward the viewer, brought close-up to make an impression. UN Studio’s images printed on felt—in some cases with low, fuzzy resolution—are as tactile as they are visual. Almost all the working models on display are featherweight, hand-size, and easily manipulated, rarely larger than a sheet of A3 or A4 office paper. In a candid moment during his recent lecture at Yale, Van Berkel admitted his own fascination with the completed Mercedes-Benz Museum: “It’s almost as if spaces are following you.” No wonder Van Berkel predicts that “the column grid system won’t go on for the next fifty years.” From this perspective, little will separate our roofs from our floors. Will it all feel like tunnels and caves? In the UN Studio exhibit, space and its organization closed in around us. But, of course, that’s where the holes come in.

—Alexander De Looz
De Looz (Yale College ’96) works at *Mesh Architects*, in New York, and is a co-editor of *Pin-Up* magazine.

The Market of Effects

The first graduate-student symposium, "The Market of Effects," was held

March 20–21, 2007, at the School of Architecture and organized by the

students in the Master of Environmental Design program.



Crystal Cathedral Web site interface.



"The Market of Effects" focused six student papers and a keynote lecture on the architectural context for the "experience economy," a new competitive battleground for business strategy identified by Joseph Pine and James Gilmore, just short of ten years ago. Pine and Gilmore are the cofounders of Strategic Horizons LLP, "a thinking studio dedicated to helping companies conceive and design new ways of adding value to their economic offerings" (www.strategichorizons.com). A portrait on their Web site has them seated on the edge of directors' chairs, thus fashioning their self-image as "provocateurs" who challenge companies to engage in strategies that upgrade their position for the experience economy. In other words, Strategic Horizons sells experience, which it claims is "not an amorphous construct" but rather "as real an offering as any service, good, or commodity." ("Welcome to the Experience Economy," *Harvard Business Review*, July-August 1998, p. 98).

For them, experiences are no longer simply a part of subjective desire; they are valued according to their effect on price and competitive position just as the forms of capital defined the industrial and service economies in the past. So from the title of the symposium, "Market of Effects," it was clear that the guiding interest for the weekend would be the causal link between experience and capital—i.e., how the former affects the latter. Provocatively, the organizers saw this form of marketing in a much broader historical trajectory within the discipline of architecture than Pine and Gilmore did for business, and they invited speakers to address these designed effects in contexts

as diverse as Haussmann's Paris and mid-twentieth-century Greece.

Still, the keynote talk was decidedly unhistorical and curiously limited to America. Delivered by sociologist Mark Gottdiener (University of Buffalo), the lecture tackled the problem of "theming" in architecture as a core concern in this new economic environment. Drawing a sharp distinction between landmark and signature buildings as the models available for theming, Gottdiener argued that landmarks positively contribute to cities by providing familiar forms in the same way that franchises like McDonald's or Starbucks do. This approach, he continued, should be distinguished from the negative effect of signature buildings, designed by famous architects, which are necessarily flawed because their "insides are disjointed from their outsides," as in the case of the Seattle Central Library by OMA. "How can anyone think that this building means library?" Gottdiener asked. Having offended the taste of many of the architects gathered in the audience, he still concluded that the apotheosis of the modern urban experience could best be found in Las Vegas. His prime example was the Luxor Casino, a 350-foot-high black-glass pyramid that fulfills all the experiential and practical needs of its occupants by establishing itself as an identifiable landmark and providing users with all the amenities they could possibly desire in one location.

The Saturday's morning session, "Spaces of Consumption," was devoted to the student presentations and thankfully opened Gottdiener's rather facile categories to the rigorous

test of history. The abstract discourse on the marketing of experience was elegantly set into three archive-based research projects in which architectural Modernism struggled to engage the turbulent upheavals of capital. Bernard Zirinheld's (Yale) paper interrogated the effect of advertising on architecture along the Rue Réaumur in Paris. He concluded that by the turn of the century, Parisians were essentially building inhabitable posters. These were neither landmark nor signature buildings, but Zirinheld's inquiry showed that the problems of urban orientation and the invention of desire were just as fundamental to fin de siècle Paris as they are today—and fortunately do not inextricably lead to black-glass pyramids in the desert. Then Sara Stevens (MED Yale '06 and Princeton) took Vegas head-on, contextualizing the studio taught by Venturi, Scott Brown, and Izenour at Yale in 1972. Stevens's paper set the issue of architectural iconography into the contested field of billboard regulation. Through the agencies set up by the Federal Highway Act and a few court cases, she related this architecture research program to the concurrent political, legal, and economic logic of American advertising. The centerpiece of the symposium came with the final paper of the morning, given by Winnie Wong (MIT). Her analysis of "trade dress" in two warring Texan taco restaurants exposed the seemingly minor legal apparatus that will eventually force the copyright of ambience down the throat of all contemporary architecture.

If the drama of market forces, legal battles, and fights over intellectual property characterized the research in the morning session, the afternoon turned toward the methodical

documentation of three experientially intricate architectures in the aptly termed session "Spaces of Immersion." First, Grace Ong-Yan (Yale '00 and UPenn) translated the money-saving mission developed by the Philadelphia Saving Fund Society in the nineteenth century into its advertising campaign in the early twentieth century and then the design for the famous tower begun by Howe and Lescaze in 1929. Each telephone booth and doorknob in the building, Ong-Yan argued, was engineered to ease the worried bank customers back into depositing their savings in the vaults during these pessimistic years of the Great Depression. During Lydia Kallipoliti's (Princeton) meticulous presentation of the utopian schemes of Takis Zenetos, a strange, science-fiction landscape, brought the issue of experience to a virtual breaking point. Here, atrophying bodies were suspended in an endless grid of bubbles, illustrating the harsh underbelly of this extreme technophilia. But then immersive experience immediately flipped from one of total vacuum to the glistening spectacle of media coordinated under the roof of the Crystal Cathedral. Erica Robles (Stanford) led a lightning-paced tour through the history of the church, charting the radical reformatting of religious experience in the era of the automobile. Worship smoothly moved from the church interior to the surrounding parking lots and has now reached a new level of abstraction in the form of a virtual Crystal Cathedral on a Web site targeted at kids.

Yale Assistant Professor Emmanuel Petit's response to the afternoon session proposed that each of these projects was premised on strong notions of the subject, some of which echoed the most haunting projects of modernity. The danger of designing spaces of immersion, it seems, is the unproblematic erasure of an individual's critical conscience. What modes of resistance are reserved for the worshipers in the Crystal Cathedral? Designing experience as a totality may indeed have the worrisome consequences pointed out by critics of modernity. These historical repetitions are not coincidental; the symposium's participants, who set "The Market of Effects" in this broad cultural context, proved that the category was nothing new. It is, however, a powerful contemporary reframing of the commodity fetish, first theorized by Karl Marx in *Capital* as the mental replacement of a relation between men onto a "fantastic form of a relation between things." Capitalizing on experience, then, requires the realization that the commodity fetish itself has value and can be designed and sold in any form. The presentations in this symposium showed that architecture has engaged in this aspect of the market ever since the earliest of bourgeois revolutions and the consumer society. So it is critical that architects become aware of the relation between the fetish and the market, not as a new paradigm but as something they necessarily do anyway.

—Michael Osman ('01)
Osman is lecturer at Yale and a Ph.D. candidate at the Massachusetts Institute of Technology.

Delayed Gratification

From January 19–20, 2007, the Yale School of Architecture hosted the symposium “Seduction: Forms, Sensations, and the Production of Architectural Desire.” While the title includes terms associated with the branch of contemporary architecture that favors exotic form-making, digital techniques, and an emphasis on ambient effects such as mood and atmosphere, it would be inadequate to suggest that those ideas were the exclusive focus of the weekend—the scope of the proceedings was more far-reaching. As Peter Eisenman observed, the organizers picked the cast first and then proposed a common theme to unite them, instead of the other way around.

Rather than being the impetus of the event, the title emerged from the overlapping interests of the selected participants as organized by Mark Gage ('01), assistant professor at Yale. There was no opening statement, no explicit manifesto, no heavy-handed desire to fit everyone into neat polemical arguments. Instead the symposium relied on the strategy of compilation to make its point, like a mix tape. A hallmark of the generation that grew up in the 1980s and 1990s, mix tapes (now in the form of CDs and mp3 playlists) are traded between friends as a gesture of fraternal bonhomie. Mix tapes depend on balance and contrast, a little comfort and a little surprise—you need some familiar favorites, “oldies but goodies,” as well as new discoveries: “Since you like X, you might like Y.” A well-conceived mix tape needs no added explanation—the selections say it all.

The symposium should be considered as one of a larger sequence of similar events: “The Good, the Bad, and the Ugly” (UCLA), “Mood River” (OSU/Wexner), “Intricacy” (ICA/UPenn), and “Loopholes” (GSD), among others. Like a gathering of the tribes, these events bring together architects, scholars, theorists, curators, and writers from various positions, ideological and geographic, on shared ground. And though each of these gatherings have their own agendas and specific details, they are united by similar themes and often by similar participants. But if one expected this symposium to elucidate, situate, and define the term *seduction*, it may not have been satisfying; however, using the theme as a point of departure, the participants offered an effective glimpse into some of the broader issues that constitute the focus of architectural inquiry today.

I. The Objects of Affection, the Subjects of Seduction

“You talkin’ to me? Then who the hell else are you talking to? You talkin’ to me? Well, I’m the only one here.”
—Robert De Niro as Travis Bickle in the 1976 film *Taxi Driver*

In its performance, seduction has a direction of intent, from seeker to sought, predator to prey. This relationship between the seducer and the seduced was central to the contributions of a number of participants. Implicit in the discussion was the idea that in the discourses of autonomy that emerged in the 1970s, architecture had developed a reputation, perhaps not undeserved, of being isolationist, appealing only to those educated in its languages and codes. The symposium suggested that it was the role of contemporary architects to seduce a popular audience, one that presumably needed to be convinced of the relevance of architecture.

Herbert Muschamp opened the symposium by describing his former role as architecture critic of *The New York Times* during the 1990s. His style was atypical for architectural criticism. Full of pop-culture references and personal anecdotes, his entertaining, whimsical, and sometimes surreal reviews made the work of innovative contemporary architects accessible and relevant to much of the

cosmopolitan readership of the “Arts” section. Muschamp’s tenure at the *Times* coincided with what he identified as the “conspicuous emergence of a new audience for architecture.” His writings were both an effect and a driver of this trend. He proved there was an audience for architecture that was thought to be too esoteric for a mass audience, making architecture reviews into full-color front-page news.

Henry Urbach, now the architecture curator of SFMoMA, spoke of a similar goal from the standpoint of his efforts as a New York gallery director. He supported emerging practices like R&Sie, Lo/Tek, An Te Liu, Jürgen Mayer H., and Lindy Roy by exhibiting their work in a way that architecture wasn’t used to being shown: as art. Urbach’s gallery made architecture as exciting and relevant as the work in neighboring Chelsea art galleries. Both Muschamp’s reviews and Urbach’s exhibitions demonstrated that a curious and educated audience was willing to engage with contemporary architecture, but it had to be convinced and lured—in other words, seduced. Both implied that to reach a broader audience, architecture could tap into audiences that were passionate about contemporary art, music, and film by appropriating some of the tactics of those disciplines. Audiences wanted to be seduced, if only architects were willing to show some interest and ask them out on a proper date. In fact, the title of Urbach’s symposium talk, “Plays Well with Others,” could not be more fitting: as architecture learns to play better with others, the limits of its discipline are called into question.

II. Promiscuity: Interdisciplinarity and the Limits of Expertise

“There’s a gap in between. / There’s a gap where we meet. / Where I end and you begin.”

—Radiohead, from the 2003 song “Where I End and You Begin”

The definitive strategy of many of the participants was to alloy extra-architectural references with architectural ones. Almost all the speakers used nonarchitectural examples as a point of comparison, clarification, or metaphor. A parade of cultural references, high and low, were employed: Ali Smith’s novel *The Accidental*, Will Ferrell’s skit “Cowbell,” on *Saturday Night Live*, Richard Hell’s punk-rock androgyny, Delibes’s “Flower Duet,” dime-store romances, Nancy Drew mysteries, 1980s fashion, 1970s pornography, and one fervent sapphic courtship. In some cases the examples emphasized the point that seduction—as a cultural practice and an aesthetic strategy—is not exclusive to architecture. These outside references served to make the architectural descriptions more palatable, more legible, and more entertaining. But not all of them were illuminating. At their worst they confused rather than clarified, serving as a shorthand available only to the initiated or a smug inside joke. However, at their best, they were the perfect counterpoint to a description of architectural effects. One of the most successful references was Jeff Kipnis’s use of the seduction scene from Tony Scott’s 1983 film, *The Hunger*. He pointed out examples of doublings, triplings, confirmations, redundancies, and repetitions, comparing it to architectural work including Kivi Sotamaa’s PS1 entry, in which vibrantly colored perforated screens in matching colors sit on piles of sand, as if the sand had been punctured from the perforations.

The most convincing example of the aesthetic sensibility of seduction was given not by an architect but by photographer

The symposium “Seduction: Forms, Sensations, and the Production of Architectural Desire” was held at the Yale

School of Architecture from January 19 to 20, 2007, and featured architects, critics, curators, and artists.



Gregory Crewdson, *Untitled (yankee septic emergency)*, 1998 C-print, 50 x 60 inches. Courtesy of John Berggruen Gallery, San Francisco.



Hernan Diaz-Alonso, Xefriotarch, project for cell-phone display prototype.



Left and right: Servo Los Angeles, installation of Joshua Decker, *Dark Places* exhibition, Santa Monica Museum of Art, 2005.

When you got it, you got it.
/ Seduce me, baby, seduce
me.”

—Usher, from the 2005
hip-hop song “Seduction”



Gregory Crewdson, on the first day of the symposium. Crewdson, adjunct professor at the Yale School of Art, discussed his recent series “Beneath the Roses,” which, like much of his work, is heavily narrative, creating magisterial tableaux of strange situations in otherwise mundane environments. The pictures, which at first glance seem to capture quite ordinary scenes, are produced through elaborate logistics on the scale of feature filmmaking. Crewdson’s talk was compelling in part because he was able to describe with precise language the techniques he uses to generate certain sensations. Keeping everything in the frame—foreground and background, center and periphery—in hyperfocus maintains a sense of anxiety. Employing multiple framing devices like hallways, mirrors, and windows provokes a sense of claustrophobia and voyeurism. Capturing “pregnant” moments, such as a yellow traffic light, produces suspense. Much of what united symposium participants is the belief that architecture can produce ambient sensations like mood and atmosphere. Crewdson’s inclusion demonstrates that the desire to produce particular ambiances is one that other arts have made more explicit. It also explains why so many participants in the symposium chose to adopt nonarchitectural examples to bolster their architectural points. However, there was still apprehension about how architecture can maintain its unique disciplinary expertise while adopting techniques from other artistic fields. Questions regarding how one could translate Crewdson’s techniques for use in architectural work remained unanswered.

If anxiety about architecture’s encroachment upon the territory of other fields was percolating over the course of the conference, it was assuaged by Sylvia Lavin’s keynote address, “Supercharged.” Her masterly survey presented examples of architecture that, by prioritizing the production of experience, don’t quite behave like we expect them to. By including such architectural examples as Andy Warhol’s Factory, Paco Rabanne’s boutiques, Paul Rudolph’s “accumulation of décor,” and John Pierce’s contribution to the Pepsi Pavilion, at Osaka, in 1979, Lavin demonstrated that architecture has a recent history of producing sensory environments. She came closest to defining the role seduction plays as an aesthetic strategy, with instances of architectures that “operate in appetites,” that are “reflective, dazzling, indulgent.” By maintaining that contemporary architectural theory doesn’t know what to do with this material, Lavin called on theorists to develop narratives that include these historically understudied precedents. It should be noted that most of the projects were interiors, and a number of them were commercial retail spaces. The material Lavin showed provided a useful base of comparison for the presentation of work the following day.

III. Role-Playing: From Practice to Theory

“Who’s gonna play me? I think I should play me.”

—Chris Cooper as John LaRoche in the 2002 film *Adaptation*

Seduction is an act of persuasion. Its success is judged on results, regardless of the sincerity of the means. Seduction says nothing about honesty. In all seduction scenes, everyone is playing a role. As Yale Professor Keller Easterling commented at the end of the first night, “To convey truth, you can’t tell the truth: you have to give the sense that you are conveying the truth.”

Despite their varied interests and preoccupations, the four architects participating in the second-day session, “Practicing Seduction,” all discussed their work in terms of the production of atmospheric effects. The work of these architects was anticipated as a

culmination of the conference; if the symposium was going to offer examples of contemporary architects engaged in the production of ambient effects, it was going to be here. As Gage observed, all four relied on a fiction of some sort to frame their work. Sotamaa’s talk, “All the World’s a Stage,” would have been fitting as a theme for the session as a whole.

Gage and Hernan Diaz-Alonso are the two designers at the symposium most dedicated to using digital techniques to create exotic forms, though with dramatically different inspirations. Diaz-Alonso showed the work of his firm Xefirotarch which—inspired by cinematic effects from horror films and pornography—often conveys a sense of the grotesque. In contrast, Gage used the work of German Romantic painter Caspar David Friedrich to explain his desire to create an inexplicable sense of depth and infinite vastness. He offered specific examples of the techniques used by his firm, Gage-Clemenceau Architects: for instance, the extreme curvature and distortion of the horizon to convey depth of field. In his talk, “Recent Mysteries,” David Erdman, of David Clovers, presented a number of incandescent, translucent gallery installations designed by his former firm, Servo Los Angeles. Erdman is interested in using digital-display infrastructure that encourages users to interact with his installations. Sotamaa continued the discussion of the problems of representing atmosphere. Like the other participants, he resisted discussing a process, instead focusing on the types of effects he wants to create.

The organization of the symposium implied a conversation between the morning and afternoon sessions. The afternoon session, “Forms of Seduction,” gathered theorists to examine the concept from a cultural perspective. Greg Lynn, Davenport Visiting Professor at Yale, identified some of the aesthetic characteristics he finds seductive—characteristics describing some of the traits shared by the work shown in the morning session. Chrissie Iles, a curator at the Whitney Museum, described the reverse trajectory of artists whose work borders on the architectural. Roemer van Toorn of Berlage Institute and Mark Linder (MED ’88) of Syracuse University presented the subject matter from a different angle than either the architects from the morning or the speakers from the day before. Van Toorn cautioned against the abuse of sensation and argued for the need for architecture to make connections with society at large. He seemed troubled by the reliance on outside media to describe architectural work and cautioned architecture to move away from its interest in the techniques of film. Similarly, Linder situated seduction in the political arena, noting President George W. Bush’s fascination with seduction by power and former President Bill Clinton’s with seduction and power.

The juxtaposition of the morning and afternoon sessions demonstrated the awkward relationship between practitioners and theorists. Although it was not expressed explicitly, one sensed that the theorists were expected to contextualize the work presented in the morning. In one of the more transparent moments of the conference, Gage suggested that, as practitioners, he and his colleagues were making work that interested them, and that it was the role of the theorists to make sense of their efforts within the larger cultural and historical context. Lavin’s keynote address certainly demonstrated the value theory can have in contextualizing the work of architects, but it was unclear what the theorists of the second afternoon had to offer in terms of commentary on the state of design work or even its direction. (The exception would be Lynn, who, by virtue of being an architect, didn’t fit the organization of the afternoon session.) The respective “seductions” that mattered

to each group seemed not to coincide or overlap. While the architects favored an optical and experiential understanding of sensation, the theorists favored a sociopolitical reading. It’s hard to see what the four designers of the morning would do with the type of seductions described in the afternoon. This divide was illustrated poignantly by Yale Assistant Professor Emmanuel Petit’s observation that the symposium seemed to favor optical sensibilities over prolonged deep thought. He argued that seduction does not just mean “the curvy and the colorful”—there is also a seduction of intellect. He could have been speaking on behalf of most of the theorists of the latter session. But perhaps expecting the two groups to agree on the purpose and place of seduction in architecture is asking for the wrong thing. They need not look toward each other for validation; they can each play themselves and have their own distinct voice.

IV. Eisenman’s Endgame

“He speaks in your voice, American.
And there’s a shine in his eye that’s halfway
hopeful.”
—Don DeLillo, from the book *Underworld*,
2002

The term *seduction* says nothing about attainment. It describes the lure, the flirtation, the foreplay. It promises but doesn’t deliver. As a work-in-progress and as one event in a series of many, the “Seduction” symposium was aptly named. As respondent to the work of the four young architects, Peter Eisenman’s remarks were anticipated to be a blessing of the young work.

As the bridge between the morning and the afternoon sessions, Eisenman was the perfect figure to straddle the zone between practice and theory; his comments were measured and optimistic. The Louis I. Kahn Visiting Professor, Eisenman began by describing two types of seduction, the sublime and the spectacular. He claimed the work of these four to be part of a “late style,” evoking end-game strategies of chess. As a whole the work may not indicate the arrival of a new paradigm; but in that it represents a late style, it hints at a new paradigm. Like Crewdson’s pregnant moments, capturing the instant before decisive action, Eisenman seemed to say that we were seeing the prologue to a new thing. That is no faint praise. The ultimate seduction defers consummation, always leaving something more to be desired. After all, holding out, pacing, getting more than halfway, and leaving your subject wanting more is the hallmark of successful seduction.

—Frederick Tang (’03)
Tang works at Polshek Partnership, in New York, and is a project editor of the journal Praxis. He is a critic at Yale this fall.



Common Ground, Yale's New Partner

After nearly a decade of successful collaboration with nonprofit New Haven developer Neighborhood Housing Services building three-bedroom single-family houses in New Haven, the Yale Building Project has joined forces this year with national supportive-housing developer Common Ground Community

and the Connecticut Veterans Administration to provide housing for female veterans returning from the wars in Iraq and Afghanistan. Recognizing the enormous value of the intellectual and physical investment has joined forces this year with national supportive-housing developer Common Ground Community

the school sought to target a population at particular risk for homelessness. This year's Building Project is a prototype for a two-family house containing a fully accessible three-bedroom owner's unit and a single-bedroom tenant unit. For the next few years the project's studios will explore different program and site

configurations to serve as models for single- and two-family houses in other communities across the country. For *Constructs*, Rosanne Haggerty, Common Ground Community executive director, and Yale Studio coordinator Alan Organschi ('88) discuss the new collaboration.



Yale Building Project, Common Ground, under construction, summer 2007. Photograph by Reuben Herzl ('09).



Yale Building Project with Common Ground Community. Model photographs, spring 2007.

Alan Organschi Common Ground Community has gained a substantial reputation for delivering and sustaining permanent housing for the homeless and the vulnerable, renovating historic buildings such as the Times Square Hotel and the Prince George, both in New York. The Yale Building Project produces a single new house each year. Can you speak about this shift in scale and potential reach for Common Ground Community? How does this new collaboration correspond to your mission to "solve homelessness"?

Rosanne Haggerty Common Ground's mission is to solve homelessness, and that is why we appreciate the relationship with Yale. This is not an issue with a single solution but is fundamentally about two things: expanding the quantity and range of types of affordable housing and ensuring that the most vulnerable are connected to the housing they need.

Our large-scale buildings demonstrate that mixed-income housing is an important part of the solution. With 416 studio apartments, the Prince George, in New York, combines housing for a workforce earning between \$15,000 and \$30,000, with shelter for those who had been "chronically" homeless, i.e., a long time with many complicating issues. As a completely integrated building, it shows that a diverse range of people can have their housing needs met in single developments. On the other end of the spectrum is the Yale project, which will benefit two families of recently returned veterans who are in need of affordable housing. We think the important statement here is that we collectively know a lot about both what causes homelessness and what causes it to persist. Veterans are disproportionately represented among the

homeless: about 27 percent, according to the Department of Veterans Affairs. Other research shows that female veterans have a particularly high degree of trauma to contend with after military service, including homelessness. At Common Ground we are focusing substantial energies on creating replicable solutions to prevent homelessness among those we know to be vulnerable. We hope the Yale project will be a beacon in showing other communities what can be done on a small scale with a very deliberate focus—to prevent homelessness before it happens. There are not many neighborhoods that could build or absorb a 416-unit high-rise, so we must be committed to a very big vision of what the "solution" looks like. Every community can create projects like Yale's to serve returning veterans, young people leaving foster care, patients leaving hospitals or treatment programs—people very understandably in need of a community's help and a stable home to make a good transition and avoid becoming homeless.

AO The VA's representatives, both social workers, were invaluable critics in the design studio this semester. They spoke of their experiences with veterans, probed students with specific questions, concerns, and suggestions about different design solutions, the functionality of architecture for a potentially disabled parent, the sense of security spaces might provide a person wrestling with post-traumatic stress disorder, and the particular relationship between two families living within one small building. They addressed the question: What social support programs are critical to Common Ground's strategy, and how do the people who administer them typically contribute to the development of the projects?

RH When we start planning a new project we bring together the staff members who actually manage our buildings and staff from our social-service partners to help us think through how a building that will serve a particular group of homeless and lower-income households needs to work. Staff members who place homeless individuals living on the street directly into housing have been particularly helpful in educating all of us about the barriers faced by those with particular disabilities. Right now we're thinking through what type of housing we need to develop for the chronic homeless with traumatic brain injuries, who often cannot manage well on their own or socially. What we ultimately design will be driven by the experience of our social-service team, who know what people need to be successful in housing.

AO The "very big vision" that you describe entails the development of a solution at many scales and in different contexts. It also seeks strategies that are, as you say, "replicable," which you have developed into a program with international partnerships that produce supportive housing in Europe and Australia as well as throughout the United States. This year a critical programmatic shift in the Building Project studio has taken place in that the students are developing a two-family house prototype rather than a unique project: the new house on Kossuth Street could be

repeated by Common Ground in different cities. How does the design collaboration between the Yale Building Project and Common Ground contribute to your goal of replication?

RH We view this as the first of what we hope will be many uses of this model to create homes for those who are homeless or struggling to secure housing. The Kossuth Street design is an in-fill solution that can work in a number of communities. We have already had inquiries from two other communities, and we are thinking ahead to other New Haven sites that we could work on with Yale in the future. There is an opportunity to have a large impact on the issue of homelessness among vets with a series of small projects that provoke thinking by their very straightforwardness.

AO Five student teams developed designs for this year's Building Project house. The model we ultimately selected for construction created two distinct entrances around a common court at the street and, in doing so, provided two distinct building identities for the inhabitants within a single building that sits comfortably in the streetscape. The interior spaces feel secure and yet are full of daylight, with good views of the street and yard. Both units appear to solve the demanding functional requirements of housing for the disabled while providing a variety of interior and exterior spatial experiences. How important is good innovative design to the work you do?

RH Good design—especially design that responds beautifully and comfortably to particular requirements of those who are not served by the mainstream housing market—is one of the pillars of our work. We're not interested in innovative design for its own sake but as a way of solving some of the challenges of providing a secure and dignified home for vulnerable people. The Building Project house accomplishes that with the thoughtful and practical gestures you describe. The design of all of our buildings responds to the particular group that will live there. We designed our "foyer" program for young people coming out of foster care and facing homelessness to resemble a college dormitory. A project now in construction, the Schermerhorn House in downtown Brooklyn, which will provide affordable housing for artists and the formerly homeless, is built around a black-box theater.

AO Common Ground has demonstrated a real commitment to innovation in architectural design, welcoming unconventional ideas and solutions from the students. What design experiments and ideas would you like to see come out of a longer-term collaboration with the Building Project?

RH We are interested in innovations in design and construction practice that can lower the cost of producing housing, speed the pace of development, create appealing new living arrangements that make housing accessible for the full range of homeless people, and reduce the environmental impact of buildings. We see it as a fundamental part of our mission to be innovators in both program and building design.

AO These innovations must carry some risk for the nonprofit developer, who

faces not only the obvious constraints of tight schedules and demanding budgets but also the "not in my backyard" concerns of neighbors, organizations, and city administrations reluctant to be a part of such an experiment. This year the students wrestled enthusiastically with a more difficult program than in past years: a three-bedroom house with an additional one-bedroom rental unit. The program configuration was complicated by the VA's request that both the owner's and the tenant's units be entirely accessible for veterans with long-term disabilities. The obvious solution would have been a one-story building, but many outside of the studio expressed concern about placing such a building on an urban site characterized by higher density and larger houses. So innovations in program design (providing accessible houses for the disabled within the city) and in development strategy (adding rental income for the homeowner provided the needed subsidy to make the financing work) generated a building form that was, in the minds of some, "unsuitable" in its traditional context. After some discussion we arrived at a compromise that placed the tenant on the upper floor of a two-story building.

RH The question of how to reconcile the desires and competing concerns of all stakeholders in a project is a difficult one. The particular issue we face as developers tends to be about tenant mix, not building form. The fact that we exist specifically to create housing for those typically excluded from the mainstream generally requires neighborhood education. Having been around for seventeen years now—with many successful projects and many happy neighbors to attest to the quality and contribution of our buildings—that education process is usually effective, but we've learned we need strong partners in a community. We have received important help in those education efforts from faith-based groups and community organizers. I think we should develop similar relationships with colleges and universities. In Boston and in Denver they have enlisted students to help with community-wide education efforts. Beyond dealing with the stigma faced by people who have experienced homelessness, we face the same challenges of every developer: concerns about density and whether a building is contextual enough. Much NIMBYism, we find, is generic antidevelopment sentiment, for which good design is critical to overcoming.

In the Field

Third Rotterdam Architecture Biennale

Near the end of Keller Easterling's inaugural "Power Talk" at the 2007 International Architecture Biennale Rotterdam (IABR), on the explosive transformation of Dubai, she was asked whether the city and its new breed of urbanism could offer any "Machiavellian wisdom" to her design students at Yale School of Architecture. She pithily responded that the success of Dubai shows that in today's world "you must be too smart to be right," which could easily serve as a slogan for the biennale itself.

The third installment of the IABR, *Power: Producing the Contemporary City* (May 24–September 2, 2007), focuses on the current condition of cities throughout the world—largely grim and chaotic—and asks whether architects can or should do anything about them.

The Rotterdam Biennale echoes many of the themes raised by last year's Venice Biennale, *Cities, Architecture, and Society*, and is likewise primarily devoted to research and analysis rather than current work from architecture studios. However, while the research itself was the main event in Venice, the ambition of the Rotterdam Biennale is to use the research to produce concrete solutions and strategies for change.

In choosing power as the theme, the organizers of this year's biennale, which include George Bruggmans and the Berlage Institute, have created an opportunity for architects to examine the complex interaction of political, economic, and social forces that underlie the city and at the same time to critically analyze their own role as agents in the process. In this sense Easterling's comment is very appropriate. The IABR aims to provoke a response to the contemporary city that is too comprehensive to propose simple answers, yet too engaged to avoid taking a position.

A driving question behind many of the projects is whether "city" is still a good term for the new urban manifestations developing rapidly throughout the world. More and more it looks like the term is inadequate or simply outdated.

For example, Dubai is full of cities and yet is nothing like what we typically expect from a city. There is Dubai Internet City, Dubai Health Care City, Dubai Silicon Oasis, even Dubai Humanitarian City, among many others. None of these are cities in the conventional model of urbs and polis. Instead they are "zones" where various types of economic activity are concentrated and liberated from the obstacles to profit found elsewhere. The liberal attitude toward corporations coupled with an openly partisan political system make Dubai a prototype of what is becoming a leading form of twenty-first-century urbanism: the corporate city.

At the other end of the spectrum, as defined at the IABR, is the "informal city." The first thing you see in the *Visionary Power* exhibition, at the Kunsthalle Rotterdam, is an incredible chart informing you that 150,000 people leave their rural lives daily for a city. That means every five days another Rotterdam, every three months another Lagos or New York. Even more incredible is the fact that the majority of these people arrive in random but dense places, rapidly growing areas broadly defined by the word *informal* in that they often lack managed infrastructure, law, order, or a viable economic base.



Slums of Caracas, Venezuela, UTT Caracas.

Informal cities include the sprawling slums in São Paulo, as documented in the IABR by the young Brazilian firm MMBB, and the explosive, transnational region that straddles first-world San Diego and third-world Tijuana, depicted by architect Teddy Cruz. There is a strong sense of urgency in the discussion of these cities. One has the feeling that unchecked urbanization is to these architects what global warming is to the environmental movement: the primary threat produced by modernization, which is spiraling out of control faster than anyone can do anything about it. The informal city also illustrates that in the contemporary city, "power" often works both ways: it is a force both wielded by the few who typically produce cities (bureaucrats, financiers, and sometimes architects) and by the human tidal wave that threatens to overwhelm all efforts to contain it.

Surprisingly, between the grim realities of the informal city and the unchecked growth of free-trade zones, there is a lot of beauty at the IABR. Easterling appears to derive something akin to aesthetic satisfaction from the corporate city, with its sparkling newness, cleanliness, and almost mythical appearance, created in an eye-blink from nothing: desert magically transformed into hotels and theme parks.

Beauty is also a big part of a display by Alexander Sverdlov that addresses the "aesthetic crisis" of a design for four hundred prefabricated towers, in Moscow. The project echoes Stalin's dream of forty wedding-cake towers for the city, of which seven were realized. According to Sverdlov, Moscow's architectural crisis is the result of an ongoing building boom that lacks formal cohesion or any clear idea about how all the new construction can come together to form a new city.

The towers are a response rooted in the closest thing to an architectural pedigree belonging to contemporary Moscow: the typically brutal and often boring aesthetic of the Soviets. As a result, all the towers are identical and constructed with only one type of mirrored glass panel that has no articulation either at the ground or the top. They are pure mirror from top to bottom and in their emptiness aim to produce an identity for Moscow simply by reflecting what is there.

Despite the beauty and good intentions in the projects of the IABR, one leaves with the impression that no one actually knows what to do with the modern city or even has a handle on what it really is. Clearly we can observe its apparitions—the slum, the free-trade zone, the offshore casino—but there seems to be no underlying logic or rule that ties these together other than the unmitigated expression of commercial self-interest.

It is no accident that there are no manifestos or big ideas presented at the IABR. The contemporary city appears too massive, chaotic, and inconsistent for any architect to be foolish enough to give it a cohesive theory. What we have instead are a collection of episodes, conditions, and clever solutions. If the IABR is any indication, the urbanism of tomorrow will certainly be passionate and political but tempered by skepticism of whether the city can ever again be considered a collective and common project.

—Jonah Gamblin
Gamblin ('05) works at OMA in Rotterdam.

Architectural Innovation in Chicago

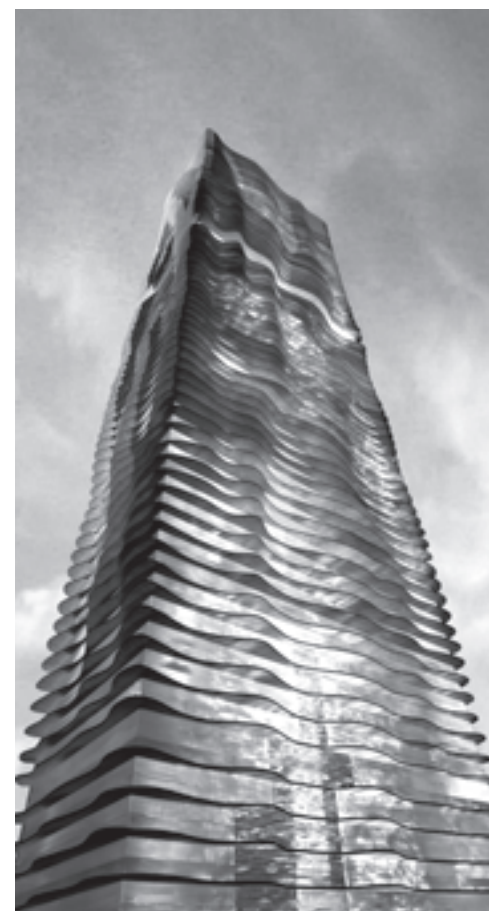
Chicago's architectural community was energized in April of this year when the U.S. Olympic Committee chose the city over Los Angeles as this country's proposed site for the 2016 Games. Skidmore, Owings and Merrill (SOM) developed a master plan, with consulting architects Jeanne Gang, Kahn Visiting Assistant Professor Spring 2005, Doug Garofalo ('87), Jim Goettsch, Brad Lynch, John Ronan, Ben Wood (Yale College '54), Joe Valerio, and David Woodhouse designing preliminary plans for Olympic venues. SOM's design partner, Ross Wimer (Yale College '84), authored the Olympic Village proposal, with consulting architect Stanley Tigerman ('61) weighing in from time to time. The Olympic Village scheme as proposed to the USOC is being updated for submission to the International Olympic Committee (IOC); but according to Mayor Richard M. Daley, it will be built. The committee will make its final decision in 2009, which coincides with citywide plans for centennial celebrations focusing on the Chicago Plan, developed by Daniel Burnham.

In April the Chicago City Council ratified the Chicago Plan Commission's approval of Santiago Calatrava's design for what would be the tallest tower in the United States—and clearly the iconic form associated with Chicago. The corkscrew design eschews conventional rectilinear towers, which over time have progressed from shear walls to tubes (Hancock) to bundled tube towers (Sears), all designed to resist lateral loads.

Construction on two major mixed-use projects in Chicago's Central Business District is well under way. The first, innocuously labeled "Block 37," has a less-than-laudatory history in discounted land sales through many decades of art-of-the-deal land-trading schemes (see Ross Miller's book *Here's the Deal*). After many false starts by developers long gone, Ralph Johnson's large mixed-use development is at long last under construction.

In addition, the newest Trump Tower is rising majestically alongside the Chicago River. Former SOM partner Adrian Smith has produced a skin and building image entirely undeserved, if one looks at the schlock bearing the Trump name in casinos as well as all over New York City. Perhaps it's the Chicago tradition of excellence or the structure's proximity to Mies van der Rohe's IBM tower neighboring its site, but something has produced a visible halo on this well-proportioned, beautifully detailed behemoth.

In the condominium arena, Chicago *Tribune* architecture critic Blair Kamin's (MED '84) usual roughing up of architecturally second-rate housing proposals seems to have eased considerably as exceptions to his rule continue to populate the city's skyline with welcomed frequency. The sleek, nearly complete John Hejduk-like residential tower and town homes rising on the Gold Coast—by architect Laurence Booth, working successfully with the developer Bill Smith of Smithfield Development—joins a list of recently completed condo towers that gives the lie to the Kamin condemnation of anything residential accomplished in recent years in Chicago.



Jeanne Gang, rendering of Acqua Tower, Chicago, 2007.

Jeanne Gang's brilliantly designed, undulating residential tower proposal, for the former architect and current developer Jimmy Loewenberg, is yet another example of a structural departure superimposed upon a conventional rectangular box that is unheard of in recent residential tower designs in the United States. These examples join two other unique condo towers by Lucien le Grange's firm.

Recently re-elected Mayor Daley's efforts in "greening" Chicago have anointed him the "Daniel Burnham of the twenty-first century." Ahead of the curve of any of his national counterparts, Daley's efforts at making Chicago the most sustainable city in the nation are exemplary. His appointment of environmental activist Sadhu Johnston as the Commissioner of the Environment has not gone unnoticed. It seems that soon a building permit will be denied to any proposed project that is not LEED-certified (as a spot-on minimum requirement).

According to the turnout it seems that the recent "green" fest at McCormick Place was a huge success. And Chicago's Museum of Contemporary Art hosted the successful *Massive Change* exhibition, curated by Bruce Mau, together with a show in which a number of Chicago architects—Doug Farr, Jeanne Gang, Elva Rubio, Helmut Jahn, Adrian Smith and Gordon Gill, Stanley Tigerman, and Martin Felsen and Sarah Dunn—presented projects in various stages of completion that focused on sustainability.

Finally, a number of recent personnel changes augur well for Chicago's move into the twenty-first century. Joe Rosa has taken over John Zukowsky's role as chief curator of the Architecture and Design Department at the Art Institute of Chicago. And Rosa's appointment of the well-regarded Zoë Ryan (formerly of Van Alen Institute in New York) as curator of design has only added to the luster of the institution. Sarah Herda, formerly director of the Storefront for Architecture, in New York, was recently appointed director of the Graham Foundation for Advanced Studies in the Fine Arts, replacing the esteemed Richard Solomon (MED '69), whose untimely death saddened us all. Bruce Mau has joined the faculty of the School of the Art Institute, together with Ben Nicholson (recently of IIT), while Annie Pedret has moved from IIT to UIC.

It seems that the state of the art of architecture is alive and well and at home in Chicago.

—Morris Lesser
Lesser is a freelance architectural and cultural critic from Chicago.



This image series shows the new gallery and studio art complex designed by Kieran Timberlake for the Yale Sculpture Department, where the School of Architecture is being

temporarily housed during the Gwathmey Siegel renovation of the Art & Architecture Building.

A 3,000-square-foot gallery space clad in glass with a wood

rain-screen wall and a green roof, is connected by an urban passage, facing historic Edgewood Avenue. Mid-block, the 51,000-square-foot studio building, a

four-story structure, is enclosed by a high-performance curtain wall that envelops fourteen-foot-high studios on the upper levels and shops and teaching space on the first floor. An

underground ramp joins the studio and gallery buildings. Four new mid-block pedestrian paths are landscaped to connect the new complex to surrounding streets.



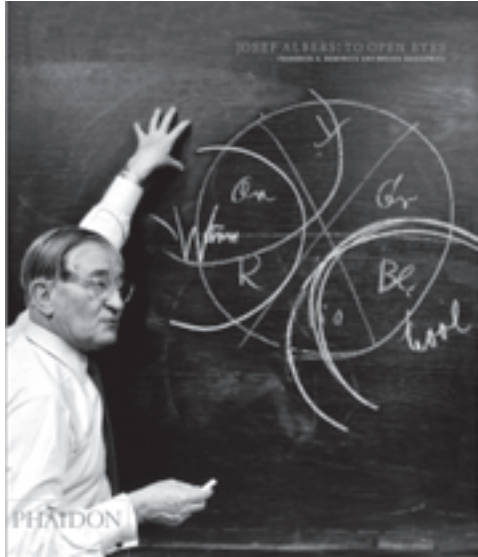
Facing Howe Street, a four-story, 280-car garage houses ground-level retail space temporarily used as class rooms and offices for the School of Architecture.

The new studio building is LEED-Silver certified using a displacement ventilation system that introduces air at low velocities and at higher-than-usual supply temperatures,

for increased energy efficiency and improved thermal comfort. To maintain a transparent envelope, without compromising the building's high level of energy perform-

ance, a curtain wall of triple glazing and insulating, translucent spandrel panels has been combined with an exterior sun-shading system to reduce solar heat gain in the interior.

Book Reviews



Josef Albers: To Open Eyes—The Bauhaus, Black Mountain College, and Yale

By Frederick Horowitz and Brenda Danilowitz, Phaidon, 2007, pp. 288.

When Josef Albers was invited to Yale in 1950 to head the design department, his pedagogical technique, already codified, created a dramatic shift in the structure of the school. In *Josef Albers: To Open Eyes*, Frederick Horowitz and Brenda Danilowitz present a compelling portrait focusing on Albers's teaching methods and novel approach to education, highlighting his formation and evolution as an instructor against the backdrop of his life and the institutions at which he taught.

The book is a comprehensive portrait of Albers's teaching career. Although the circuitous rehashing of certain events in his life tends to be confusing, the photographs and illustrations redeem the biography, especially the abundant sampling of student studies, sketches, and course assignments that allow the reader to visually understand Albers's approach.

Danilowitz, chief curator of the Josef and Anni Albers Foundation, writes of Albers's life before he arrived at Yale and paints a picture of his later years. For example, as is widely known, Albers's teaching experience at the Bauhaus is shown to have clearly influenced his work at Black Mountain College, where he taught after his immigration to the United States in 1933. The utopian atmosphere of the school eased his family's transition from Germany to America. Albers knew little English and frequently resorted to drawing on the blackboard to make his ideas clear. The authors note that, after ten years of teaching at the Bauhaus, Albers had established a magnificent classroom presence along with a well-established series of drawing exercises designed to challenge how students saw their surroundings. At Black Mountain College, Albers continued to develop both his Bauhaus pedagogy of "opening eyes" and his engaging classroom performance. Danilowitz and Horowitz convey both of these elements with quotes from students, such as a recollection of Albers teaching a drawing course on the verandah of one of the school buildings. "What do you see in these chairs?" he'd ask, demonstrating with his hands and body movements the gestures of the chairs. "Are they dancing teenagers? Sedate oldsters? Flying horses? These chairs aren't just sitting there. Look at them. They are dancing."

As a former student of Albers's at Yale, Horowitz also provides insight from the student's perspective. The design exercises are revealed as rehearsals, preparation for making art that is distinctly not art. Albers gave students tools to find new perspectives rather than having them slavishly copy a style or the work of others. Precise and demanding, he required his students to develop

acute analytical and observational skills, not just beautiful images. Several animated photographs of Albers in front of a group of transfixed students underscore how passionate he was as a teacher. Albers's tenacity and integrity persevered and had a lasting effect on the curriculum even in his later years at Yale when his controversial opinions clashed with other strong-willed educators such as Paul Rudolph. Danilowitz and Horowitz in this collection of quotations, reminiscences, archival research, creative design, and beautiful images demonstrate Albers's belief in the relationship between a material and its final form as a kind of destiny.

—Elizabeth Bishop
Bishop is an MED student at Yale.



From a Cause to a Style: Modernist Architecture's Encounter with the American City

By Nathan Glazer, Princeton University Press, 2007, pp. 310.

Nathan Glazer's disenchantment with Modernist architecture reflects his own intellectual odyssey: from youthful days in the left-wing milieu of New York's City College to influential social essayist writing from a perch at Harvard. Once enamored by the social potential of Modern architecture, Glazer has come to see Modernism as merely a pretentious style. In his introduction to this collection of essays, he writes: "It had broken free from its origins and moorings, drifted away from the world of everyday life, which it had hoped to improve, into a world of its own."

From a Cause to a Style organizes eleven essays into three parts (many published previously and others substantially revised from public lectures). In part one, "The Public Face of Architecture," Glazer takes on modern art, assailing Richard Serra for crudely undermining public open space in Manhattan; asserts the unsuitability of Modernism for monuments and memorials, particularly in Washington, D.C.; and delivers a well-deserved encomium to the late New York Senator Daniel Patrick Moynihan, who championed quality in public architecture. In parts two and three Glazer turns his gaze to design and development in New York City and laments the loss of "social vision" in city planning.

Glazer's appeal is his folksy, "aw, shucks" attitude toward the heady and inventive forms of Modernist design and its contemporary expressions. For him, ornament is not a crime. On the contrary, it is the clearest mark of value in the public realm. In his reenactment of the social and even moral evacuation of Modernist architecture, Glazer reveals his preference for the richly encrusted architecture of the Belle Époque. He is convinced that classicism—familiar, legible, clearly symbolic of something important—is still the best choice for public buildings today, and he chides "star architects" for designing beyond the aesthetic comprehension of the general public. What emerges is more than just a polemic on taste. *From a Cause to a Style* charts a narrative of national decline, a kind of "slouching toward Gomorrah,"

where modern art and its highfalutin defenders are only specious provocateurs bent on "subverting the context," and Modernist public buildings expose our collective disregard for a meaningful public realm. To illustrate this point, in his first essay, Glazer points to Philip Johnson's 1972 addition to the Boston Public Library, criticizing it as "bare and functional." The original Renaissance-style palazzo from 1895, designed by McKim, Mead, and White, certainly set a high standard, featuring the stunning contributions of artists such as John Singer Sargent, Augustus Saint-Gaudens, and Daniel Chester French. Some critics may appreciate Johnson's fresh adaptation of the palazzo block, abstracting with some elegance the basic organization of the original's design without reproducing its detail. In this way the second building accentuates the impact of the first, heightening the revelry of its meticulous ornament. Others may join Glazer in his longing for craftsmanship at a human scale, a quality often lacking in the worst Modernist architecture of the 1970s. But Glazer's critique of Johnson's design detracts from the building's forceful contribution to the public realm. He also does not explain the fact that in 1972 the Boston Public Library was assigned valuable downtown real estate to expand its operation. If pressed, Glazer might admit that the public quality of a building is not secured by virtue of historical gimcracks, but rather by factors more elemental, such as accessibility, porosity, and sheer space.

In his provocative essays on the design of memorials, "Monuments in an Age without Heroes," Glazer laments the "muteness" of minimalism and the "draining of overt meaning and communication from monuments." He is on the wrong side of the argument when he subtly maligns Maya Lin's Vietnam War Memorial, in Washington, D.C. "The fact that it asserts nothing, in contrast to the monuments of the past, undoubtedly helps make possible its universal popularity." But consider that the greatest memorials are mute, and so stimulate human response without patronizing didacticism or pointless triumphalism. They complement and encourage our depthless capacity to feel—a capability now greatly tested in an age of media saturation and preprogrammed emotional response. Glazer likewise targets Peter Eisenman's Holocaust Memorial, in Berlin. But why enter Eisenman's labyrinth? Precisely to slip the clockwork of Berlin toward a sea of muteness and to find the physical and emotional space to grieve.

Glazer is less persuasive as a critic of Modernist design than he is when writing about New York as a tolerant observer of the city's social geography, leading us on a journey through the subway system and a long walk across East Harlem. In a critique of high-rise housing estates in that neighborhood, Glazer condemns the Modernist attitude toward city planning that could not perceive legitimate forms of social life in chaotic urban environments. The Modern housing movement began with good intentions but ended in a misguided crusade that confused neighborhoods for slums. The acknowledgment of this mistake in the late 1960s hastened a retreat from the hubris of planning professionals. Glazer thinks the profession has retreated too far. His recent experience with planners has been exclusively procedural, and he hopes the profession will engage again with a strong social vision. But he could be more charitable. City planning today is more complex with respect to advocacy, social justice, advancing multiple interpretations of modernity, and accepting broadly the notion of a locally produced, undesigned public realm that rejoins the bejeweled spectacles of our great monuments.

—Elihu Rubin
Rubin (Yale College '99) is the inaugural Daniel Rose Visiting Assistant Professor of Urbanism at Yale.



Gritty Brits: New London Architecture

By Raymund Ryan, with an essay by Iain Sinclair, Carnegie Museum of Art, 2007, pp. 120.

For the exhibition *Gritty Brits* (January 30–June 3, 2007), at the Heinz Architectural Center of the Carnegie Museum of Art, in Pittsburgh, curator Ray Ryan ('87) has compiled a companion catalog that is a compelling amble through the canals and streets of today's London, engaging the reader in a walking tour of thirty projects on the city's horizon by six architectural practices: Adjaye and Associates, Caruso St John Architects, FAT: Fashion. Architecture. Taste, Niall McLaughlin Architects, MUF, and Sergison Bates architects. The spatial and temporal context in which these projects are situated is considered carefully, allowing the reader to appreciate them relative to the scale of the city, its architectural history, and its cultural legacies. The projects celebrate interstitial spaces that are too small, unimportant, remote, or unique to attract the attention of developers.

A departure from vitreous showcases for privileged living, the more humble approach emerging from these design studios is evidenced by their material palettes, social agendas, and site strategies. Photovoltaic panels and wind turbines sprout from the ground as beacons of self-sufficiency, collaborations with artists enrich the public realm, and premanufactured elements ease financial concerns. Each project is described briefly and represented by a series of photographs and renderings, and, in some cases, orthographic drawings and models. While the majority of these projects are successfully depicted, a few fall short in quality and scope of images. And the departure from the convention of "North is up" in the plans frustratingly deprives the reader of an understanding of the changing quality of light captured within the spaces.

Author Iain Sinclair wrote the introductory essay, "A City Revised: Purple Clouds and Ladders of Glass," in which he evokes a London of shortsighted, paranoid fashion victims, a cacophony of urbanism cobbled together over the centuries where catastrophe was a catalyst for change. He attributes the overscaled and underdesigned occupation of London's frontiers to the free-market planning dominance under Thatcher.

The variety of scale, tenor, and program in this collection of projects is well composed. Each, from FAT's utopist rococo parking lot to Niall McLaughlin's marine living-machine Houseboat and Adjaye/Associates postindustrial Lost House, is responding to the city's changing landscape as it resolves its future with its past. As commerce rapidly replaces industry, the population continues to grow, immigration exacerbates a multiplicity of social issues, global environmental issues come to the forefront, and London prepares to host the 2012 Olympics, architects have the burden and the privilege of instituting change in the city's built environment. London is therefore a perfect laboratory for architecture and herein is presented thirty experiments.

Ryan's approach to the show as an impetus for discussion is pertinent as its host city, Pittsburgh, struggles to find its own post-industrial identity. But one of my favorite

things about the catalog is that it stands on its own as a retrospective, making only brief mention of the exhibition. I appreciate the author's casual approach, as highlighted in the hand-marked map of central London, photographs of unkempt canal scenes, reverence for the urban weed and the butterfly bush, and in the quality of the paper on which the book is printed. Vacant lots filled with car tires are just as worthy of mention as fussy window details because they show true insight into the urban condition. Gritty is cool.

—Genevieve Fu
Fu (*'06*) works for Heneghan Peng Architects, in Dublin.



Louis I. Kahn: Beyond Time and Style

By Carter Wiseman, W. W. Norton & Company, New York, 2007, pp. 288.

Principal among the merits of this recent study of Louis I. Kahn (1901–1974) is the information obtained by author Carter Wiseman, lecturer in the Yale School of Architecture, through interviews with people close to the architect. Previous writers have made Kahn's work the nearly exclusive subject of their investigations, which have generally led to the consensus that he was one of the most illustrious designers of the twentieth century. Wiseman agrees, but in arriving at that assessment he devotes a comparable amount of attention to Kahn's character and personal relationships, as derived largely from the recollections and opinions of clients, business associates, and family members, as well as independent observers.

Thus while we read Wiseman's formal critiques of Kahn's pivotal accomplishments—such as the Yale University Art Gallery (1951–53); the Richards Medical Research Building, in Philadelphia (1957–64); the Jonas Salk Institute of Biological Studies, in La Jolla (1959–65); the Indian Institute of Management, in Ahmedabad (1962–74); Sher-e-Bangla Nagar Capitol Complex, Dhaka, Bangladesh (1962–83); the Phillips Exeter Academy Library, in Exeter, New Hampshire (1965–72); the Kimbell Art Museum, in Fort Worth, Texas (1966–72), and the Yale Center for British Art (1969–77)—we learn of the vital role Salk played in the La Jolla design; of a remark by Abba Tor, an Israeli engineer who sat through Kahn's many declamations about asking bricks what they want to be: "Lou, what was it the wall said to you the last time you spoke to it?"; and of the warning issued to Kimbell director Richard Brown by Charles Sawyer, Kahn's former client at the Yale Art Gallery: "You must be prepared to sit up all night working with [Kahn], for otherwise you will find that he has changed his mind while you were sleeping." That tendency to labor obsessively on designs, sometimes even after construction of the original plans were under way, is cited in Wiseman's account as one of the key elements of Kahn's personality. Not unrelated is the discussion of the architect's relations with women, which were just as compulsively driven and as elusively motivated. In 1930 he married Esther Israeli, who bore him a daughter, Sue Ann. Without

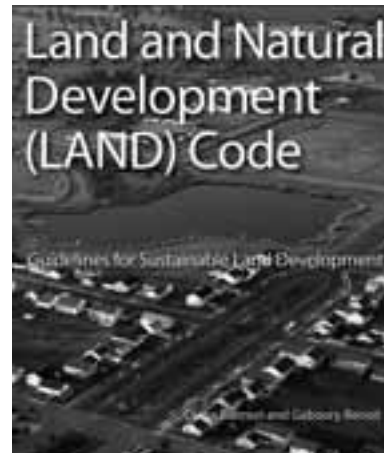
benefit of divorce, Kahn later engaged in a romance with colleague Anne Tyng, who, referring to her subsequent pregnancy, recalled, "I tried discussing the problem with Lou, who offered no suggestions. If he didn't want to deal with something, he simply clammed up." A daughter, Alexandra, was born in Italy.

Another affair followed, with landscape architect Harriet Pattison, resulting in another out-of-wedlock child, named Nathaniel. Wiseman reports that relations between Kahn and his children were less than smooth. But in a happy turn of fate, a resurgence of Kahn's lofty reputation can be traced to Nathaniel, who produced a film about his father, *My Architect* (2003), which was not only comprehensive and informative but as affirmative as one might expect from an affectionate son. The documentary is the source of many of the intimate facts of Kahn's life that Wiseman fleshes out.

Wiseman's candor about Kahn's personality is matched by his full treatment of Kahn's architecture. One of the worthiest aspects of the narrative is the importance given to each of the various stages through which a design moved. Playing an integral part in the process was one of Kahn's consulting structural engineers, August Komendant, who altered some of the architect's original ideas and ultimately affected the final shape of the Richards Medical Research Building and the Salk Institute. In Fort Worth, Kahn listened carefully, and with substantial eventual rewards to Richard Brown, who wanted natural light to play an important part. In the chapter "Light Unleashed," Brown is quoted as saying, "The effects of changes in the weather, position of the sun, seasons, must penetrate the building and participate in illuminating both the art and the observer." One of the most memorable qualities of Kahn's final design is the silvery light that descends into the galleries from the vaults that he cunningly devised in response to Brown's request.

In a single sentence in the chapter dealing with the Salk Institute, Wiseman summarizes his view of the architect: "If structure had been his main concern in the Yale University Art Gallery and the Richards labs, space (both interior and exterior) and light now began to play equally important roles. Here were all the elements that would distinguish Kahn's best future work: a profound interest in the way a building was made, a fascination with the manipulation of natural light, and a commitment to the role of architecture in the support of institutions that could have a positive impact on the human condition."

—Franz Schulze, Ph.D.
Schulze is the Betty Jane Schultz Hollender Professor of Art, Emeritus, at Lake Forest College, and the biographer of Mies van der Rohe and Philip Johnson.



Land and Natural Development (LAND) Code: Guidelines for Sustainable Land Development

By Diana Balmori and Gaboury Benoit, Wiley, 2007, pp. 256.

To codify the interaction of water, air, soil, and all things built: this worthy aim orients the book by Diana Balmori, Ph.D., who is on the faculty of Yale School of Architecture, and Gaboury Benoit, Ph.D., who is on the faculty of Yale School of Forestry & Environmental Studies. A collaboration between a landscape designer and a hydrologist, the work lays out what should become a common currency for design and engineering practitioners as well as planners and developers in the emerging landscape of applied ecology.

Well-known contributors to the field are acknowledged, such as Herb Bormann, whose studies on the ecology of temperate woodlands, meadows, and wetlands (often with Gene Likens, president of Institute of Ecosystem Studies) transformed the field of ecosystem studies. The example of clear-cutting Hubbard Brook forest made ecology immensely practical and intrinsically dynamic, as research on ecological development about similar control sites, compared to quantified disturbance. This has made the best of learning from destruction and regeneration.

Land and Natural Development assumes the foundations of ecology, but these are not under discussion. Instead, the code is grounded in a cohort of just less than two hundred references, by and large peer-reviewed comparative studies covering and quantifying a suite of sustainability effects. These range from air pollution removal by urban forests to assessing the economic viability of construction and demolition waste recycling to compost organics effects on highway embankments, urban wetlands degradation thresholds, and xeriscaping.

Coverage is comprehensive for a book of 240 pages. The simple language is at times a mite dry. This work has a compelling purpose: management practices are needed to couple infrastructure and the built environment with ecosystem services. Built structures must work with nature. Operative principles here must be so self-evident that all builders can recognize and incorporate them. They are needed now.

No color spreads dress up the book's layout; instead, pointed, focused black-and-white photos and figures frame stories of hydrologic cycles, hundred-year storms, berms, geotextiles, vegetated swales, and water courses. This work assumes that sustainability has a geometry, a form we can all recognize across scales ranging from sidewalks to buildings and blocks to landscape interactions across whole watersheds. One hundred and fifty images demonstrate how to conceive and solve problems sustainably. From this, landscapes, water features, building designs, and development options emerge that lead to efficiencies measured in

soil, water, and air quality, as well as performance criteria to evaluate how well we work with any given site.

With virtually no rhetoric, this book sets out to make sustainable development green in multiple dimensions. Many of us have been disappointed to see the highest LEED-standard buildings reach exquisite strata of technological accomplishment but incorporate no tangible features of an aesthetic perhaps intrinsic to human beings. Since the last ice age, a thousand generations, we have lived with visions of woodlands, savannahs, and water-bodies, perceptual experiences that still move us beyond words. How to conserve this in a sustainable future?

By an amazingly simple technique of basing the LAND Code on a multiple-point system grounded in comparative ecological and environmental engineering studies, the interactions of human constructions with the biosphere we all inhabit can be redirected. The one-point metric of LEED certifications is noted as an apparent weakness, but LAND does not harp on the self-evident, that LEED is therefore one-dimensional for any specific criterion. Instead, this work unfolds a method for getting multiple dimensions on the same site-design map.

The hope of this reviewer is that the exact quantity of LAND Code points for a given practice is argued and contested. If multiple measures, including carbon capture, are incorporated into the framework, we will have a new instrument for guidance on the path to sustainability.

—Paul S. Mankiewicz, Ph.D.
Mankiewicz is executive director of the Gaia Institute which combines ecological engineering with integration of communities in natural systems.

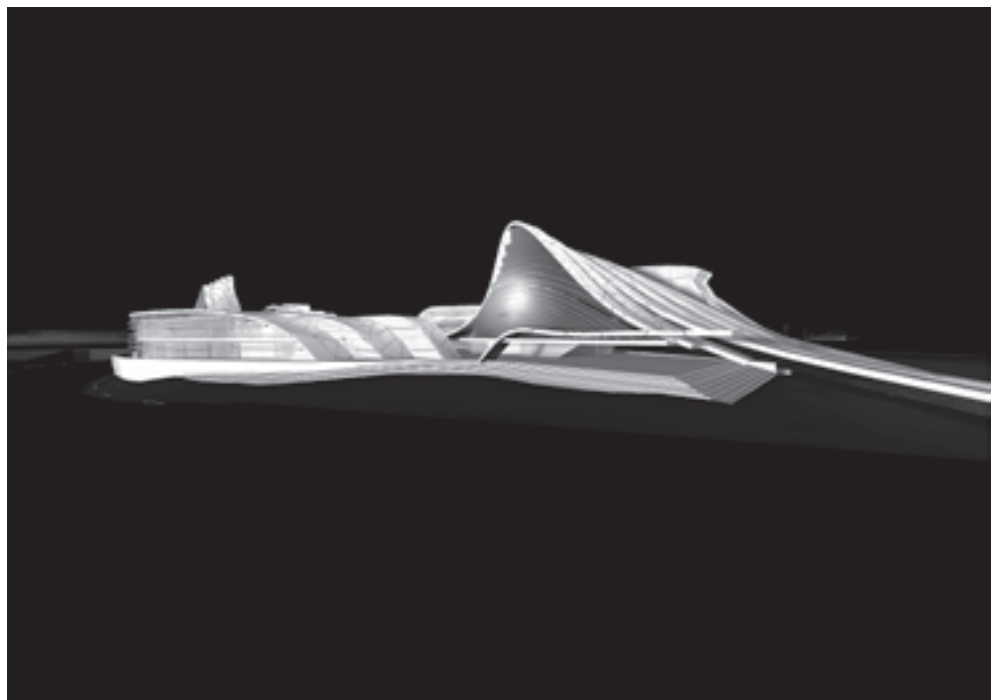
Fall Events

Constructing the Ineffable: Contemporary Sacred Architecture

The Yale School of Architecture will sponsor the symposium "Constructing the Ineffable: Contemporary Sacred Architecture," on October 26–27, 2007. Jointly sponsored with the Yale Institute of Sacred Music and Yale Divinity School, the symposium seeks to explore

ways of widening the circle of discussion about the nature of the sacred in relation to architectural and urban space.

"Constructing the Ineffable: Contemporary Sacred Architecture" seeks then to open a discussion about contemporary sacred architecture by addressing the following concerns: in what ways do architects today seek to shape concepts of transcendence through material and built form? How do they conceive of their design as having a broader public function beyond serving explicitly religious functions? How do they understand architecture to contribute to recent discussions on the nature of religion and reason? This symposium is largely focused on the contributions of architects who have recently designed or built sacred buildings, with respondents from the fields of architectural history, theology, philosophy, and religious studies to help reflect and amplify on the significance of this important cultural discussion within the wider university.



Zaha Hadid, proposal for the Grande Mosque, in Strasbourg, France, 2000.

While religion is a motivating force behind many political and social movements in the world today, questions of faith are often discussed only cautiously in the academy. Yet the building of religious spaces such as mosques, synagogues, churches, and memorials has engaged and challenged the creative capacities of the most prominent architects of the late-twentieth and early-twenty-first century. The relative marginalization of religion from issues in architectural debates, however, has limited the discussion of the role these works play in forming ideas of citizenship, culture, and identity. The intention of this symposium, organized by Karla Britton, lecturer at the School of Architecture, and Jaime Lara, Yale Institute of Sacred Music, is to open a discourse between architects, sociologists, philosophers, and theologians by engaging an international and interfaith audience in the consideration of the powerful influence religion has come to exert in contemporary civic life and the concretization of that role in the design and construction of prominent religious buildings.

Giving convincing expression in built form to the ineffable or the transcendent is arguably one of the most difficult forms of representation. Moreover, beyond serving as houses for the faithful, buildings of sacred architecture play a significant role as public monuments and vehicles of collective memory within the urban environment. The historiography of modern architecture, however, has largely ignored discussions of the evolution of this building type. Issues related to sacred space—the investigation of new forms of structure and material, religious institutions as patrons of the arts, and the search for the purity of abstraction—have largely been discussed only within more specialized circles.

The symposium begins Friday afternoon, October 26, on the theme of "Memory and Identity," with participants Karsten Harries, Moshe Safdie, Miroslav Volf, Stanley Tigerman, Peter Eisenman, and Mark Taylor and a keynote address by Vincent Scully. Saturday's sessions begin with "Constructing the Immaterial," with Jaime Lara, Thomas Beeby, Rafael Moneo, Fariborz Sahba, and Emilie Townes. The final session, on Saturday afternoon, will focus on "The Language of the Ineffable," with Robert Nelson, Richard Meier, Kenneth Frampton, Diana Eck, Steven Holl, Kishwar Rizvi, and Paul Goldberger as the symposium respondent.

Also, on October 25 and 26, the Institute of Sacred Music will hold a pre-symposium conference on "Sacred Space: Architecture for Worship in the 21st Century." Speakers will include Robert Schuller, of Crystal Cathedral Ministries; Friedhelm Mennekes, SJ, of St. Peter's Church in Cologne; and architects Michael Crosbie, Joan Soranno, Trey Trahan, and Duncan Stroik. Additional information is available online at www.yale.edu/ism.

Exhibitions

A Field Guide to Sprawl

The exhibition *A Field Guide to Sprawl*, organized by the Hudson River Museum, in Yonkers, New York, and curated by Bartholomew Bland, is based on the eponymous book (W.W. Norton Press). This collaboration between aerial photojournalist Jim Wark and author Dolores Hayden will be on display at the School of Architecture, in the Sculpture Building, 32-36 Edgewood Avenue (between Howe and Park streets), from August 31 to October 19, 2007.

The project is a devil's dictionary of the bad building patterns that define sprawl verbally and visually in America today. From "alligator" to "zomburb," the show includes fifty color aerial photographs conveying the impact of excessive development. Hayden's essential vocabulary includes not only familiar terms such as *subdivision*, *highway*, and *parking lot*, but also the more exotic growth-machine category: *killer*, *privatopia*, *tank farm*, and *tower farm*.

An urban historian and architect, Hayden is professor of architecture and American studies at Yale University. Wark is a photographer whose images show the excesses of the built environment categorized by type of sprawl rather than by location. Exploring the impact of increasing traffic, development, and density in the United States, the exhibition highlights the often overwhelming social and physical changes of the country. *Sprawl* is visible in the constant new construction at the fringes of cities and suburbs, coupled with a lack of investment in older downtowns and suburbs.

In conjunction with the exhibition, Dolores Hayden will give the lecture "A Field Guide to Sprawl," on Thursday, September 20, 2007, at 6:30 p.m. On Friday, September 21, 2007, from 10 a.m. to noon, there will be a panel discussion on "Photography and the Built Environment," chaired by Laura Wexler, professor of American studies, chairman and professor of women's, gender and sexuality studies, Yale University, with speakers Jock Reynolds, Henry J. Heinz II director of the Yale University Art Gallery, Martha Sandweiss, professor of history and American studies, Amherst College, and Jim Wark. Both events will take place in Linsley-Chittenden Hall, 63 High Street, Room 102.



Gridlock, photograph by Jim Wark from the exhibition, *A Field Guide to Sprawl*, 2004.

Ecology. Design. Synergy

Ecology. Design. Synergy: Behnisch Architekten + Transsolar ClimateEngineering, an exhibition that originated at the Aedes Gallery, in Berlin, in November 2006, and then traveled to Stuttgart, London, and Manchester, with support from the Institute for Foreign Cultural Relations, Stuttgart, will be shown at the Yale School of Architecture Swing Space Gallery, 32-26 Edgewood Avenue, from October 29, 2007–February 1, 2008. The show displays the collaborative works of Behnisch Architekten and Transsolar ClimateEngineering.

Stefan Behnisch, Yale's Saarinen Visiting Professor in fall 2005, spring 2006, and again in spring 2008, and Transsolar's Thomas Auer, who is a visiting critic at the school, have collaborated in the search for sustainable and responsible architectural solutions that reach beyond those reflected in the basic point system of U.S. LEED certification. Their joint projects range from projects in Germany, such as the Norddeutsche Landesbank, in Hannover (2002), the Therme Bad Aibling (2007), and the Ozeaneum Stralsund, along with a recent crop of projects in the U.S. such as the designs for the Harvard Allston Science Complex, in Boston, and the RiverParc Development, in Pittsburgh.

The exhibition and graphic designer, Frank Ockert of Stuttgart, has organized the material into themes based on bio-physical basics of temperature, air, sound, light, materials, and human scale in boldly colored panels that are juxtaposed with projects. Architectural models, plans, and photographs with texts describe the buildings' designs as well as scientific issues relating to consumption of natural resources. The collaborative sustainable projects promote the belief that a high-quality built environment can be achieved with use of fewer natural resources, that is typical, and moreover that sustainable design can be achieved through a combination of cutting-edge technology and holistic design encompassing interdependent comfort issues, building systems, and components. In joint projects, they seek to integrate the factors of daylight, natural ventilation, air temperature, and acoustics, maximizing the interdependence of the built and natural environments rather than sole energy conservation. Breaking the vicious energy cycle of our tempered "artificial environments" by inserting a more natural climate into contemporary buildings directly impacts the comfort and well-being of users as well as their productivity.

This synergistic collaboration between architects and environmental engineers has resulted in a series of innovative solutions adapted to various needs, broadening the meaning of responsible and sustainable architecture to a more interconnected relationship between man and nature.

Thomas Auer and Stefan Behnisch will share the lecture platform at Yale in conjunction with the opening of the exhibition, on November 1, at 6:30 p.m., in the McNeill lecture hall at the Yale Art Gallery. Their lecture, is titled, "Contesting Expectations."



Behnisch Architekten and Transsolar ClimateEngineering, scheme for Riverparc, Pittsburgh, 2006.

Yale Books Celebrated

Architecture at the Whitney Humanities Center

In fall 2007 the Whitney Humanities Center at Yale University will host a series of events examining the place of architecture in society today. Centered around the selection of world-renowned architect Santiago Calatrava as the 2007 Tanner Lecturer on Human Values, the program will bring together architects and architectural critics from around the world for both formal presentation of ideas and open discussion of the topic. All events will be free and open to the public.

Appointment as a Tanner Lecturer is a recognition for uncommon achievement and outstanding abilities in the field of human values. The lectureships may be elicited from philosophy, religion, the humanities, the sciences, the creative arts, and the learned professions or from leadership in public or private affairs. The lectureships are international and intercultural and transcend ethnic, national, religious, and ideological distinctions. The purpose of the Tanner Lectures is to advance and reflect upon scholarly and scientific learning related to human values.

Calatrava's lectures will take place over two days. On October 3 at 4:30 p.m. he will give a talk, "Wings and a Prayer," and at 6:30 p.m. the next day his lecture is titled, "A Collection of Pearls." Both lectures will be delivered at the Whitney Humanities Center Auditorium (53 Wall Street). On the following Monday, October 8, at 6:30 p.m., John Donatich, director of Yale University Press, will chair a panel discussion, "Writing about Architecture," with Luis Fernández-Galiano, Franke Visiting Fellow, Whitney Humanities Center; Kurt Forster, Vincent Scully Visiting Professor in Architectural History; Peter Eisenman, Louis I. Kahn Visiting Professor, and Dean Robert A. M. Stern.

In conjunction with Calatrava's appointment, the Whitney will also welcome Luis Fernández-Galiano, architect and editor of the distinguished Spanish architecture journal *Arquitectura Viva*, as the 2007 Franke Visiting Fellow. Fernández-Galiano will be in residence for the fall semester at the Whitney Humanities Center and will live on campus as a fellow in Calhoun College. In addition to taking part in campus life, he will deliver a public lecture, "Thinking with Images," at the Whitney Humanities Center, on October 24.



Building Project Book and Event

A panel discussion to celebrate the publication of *The Yale Building Project: The First 40 Years*, by Richard Hayes ('86), will take place at the Architectural League, in New York, at 457 Madison Avenue, on Tuesday evening, October 9, at 6:30 p.m. Participants include the organizers of the Building Project as well as young Yale graduates who have been influenced by their work as students in the program.

The Yale Building Project is the first comprehensive history of one of the most important educational initiatives of the Yale School of Architecture. Every year since 1967, first-year graduate students have designed and constructed a building for a community-based client. This hands-on experience has been a special achievement in American architectural education. Begun under the leadership of Charles W. Moore (1925–1993), the program originated in the intense social activism of the 1960s.

The Building Project has also been a mirror for changes in American society during the past forty years. Initially Yale students traveled to impoverished rural Appalachia, where they built two community centers, a health clinic for an area afflicted with black-lung disease, and a recreation center on a lake in the coal-mining region of Kentucky. During the 1970s and 1980s, students built pavilions and recreational structures throughout Connecticut. Recently the project has returned to its socially conscious roots, and students have designed and built affordable housing in New Haven in conjunction with Habitat for Humanity, Neighborhood Housing Services, and currently with Common Ground. The organization and writing of the book, with a team of students and graduates, has uncovered a trove of archival material. In addition numerous interviews were conducted with School of Architecture alumni. The book documents each of the forty building projects and includes two historical essays that situate the program in its historical and educational context. Published by Yale School of Architecture, it is now available through Yale University Press (www.yale.edu/yup).



Bass Distinguished Visiting Architecture Fellowship Book Event

A panel discussion will be held at the Center for Architecture, 536 LaGuardia Place, in New York, on the evening of November 2, at 6:30 p.m., to celebrate publications documenting the first two terms of the Edward P. Bass Distinguished Visiting Architecture Fellowship: *Poetry, Property, and Place: Stefan Behnisch/Gerald Hines* and *Future-Proofing: Sir Stuart Lipton/Lord Richard Rogers/Chris Wise/Malcolm Smith*.

Poetry, Property, and Place is the first of the Edward P. Bass Distinguished Visiting Architecture Fellowship series that describe the collaborative process between architects and developers. In a Yale advanced studio students designed projects that would transform Garibaldi Repubblica, a neglected site in central Milan, into a vital urban place. The book includes interviews with Bass Distinguished Visiting Fellow Gerald D. Hines, Saarinen Visiting Professor Stefan Behnisch, and those professionals who participated in the studio research process. Published by the Yale School of Architecture in fall 2006, it is distributed by W. W. Norton & Company.

Future-Proofing is the second book in the Bass series with Visiting Architecture Fellow and developer Sir Stuart Lipton, of Chelsfield; architect and Davenport Visiting Professor



Lord Richard Rogers, and Chris Wise, of Expedition Engineering, as well as Malcolm Smith, of Arup. The studio offered students the opportunity to build a contemporary urban environment in Stratford City, in east London, site of the 2012 Olympics, as a new community around a high-speed international transit hub. The projects addressed environmental, sustainable development in both master-planning and individual building designs, as well as "future-proofing" strategies for a minimum of one hundred years, exhibiting robust thought processes in new urban design concepts. The book is published by Yale School of Architecture and will be distributed by W. W. Norton & Company in October.

For event information please see www.aiany.org.

Building a New Europe: Portraits of Modern Architects

The book, *Building a New Europe: Portraits of Modern Architects* by George Nelson, with an essay by Kurt W. Forster, was published in September by Yale School of Architecture and Yale University Press (www.yale.edu/yup).

Architect, designer, and architectural critic George Nelson (1908–1986), who was a graduate of Yale College in 1928 and Yale School of Architecture in 1932, was a fellow at the American Academy in Rome when he undertook to write a series of articles published in *Pencil Points*, 1935–36, about the state of European architects and their work during the politically and artistically crucial years that he lived in Europe. A great feat for a young aspiring architect, Nelson wrote twelve essays on the architects whom he personally interviewed: Marcello Piacentini, Italy; Helweg-Moeller, Denmark; Luckhardt Brothers, Germany; Gio Ponti, Italy; Le Corbusier, France; Ivar Tengbom, Sweden; Mies van der Rohe, Germany; Giuseppe Vaccaro, Italy; Eugene Beaudouin, France; Raymond McGrath, England; Walter Gropius, Germany, and Tecton Architects, England.

In addition to Nelson's essays, *Building a New Europe* includes a provocative essay by Kurt W. Forster, the Vincent Scully Visiting Professor in architectural history, situating Nelson in both an architectural and a cultural context. The publication is a significant contribution to the scholarship of Modern architecture because it includes the well-known architects Le Corbusier, Mies van der Rohe, and Walter Gropius, as well as presents the work of many lesser-known architects in the politically and economically turbulent inter-war period, when many lives and careers were cut short. It brings to light the period from the perspective of an outsider who worked to bring European Modernist architecture to an American audience. The book is published with the assistance of Herman Miller Inc. and Vitra AG.

Upcoming Book

Layered Urbanisms features the work of the first three Louis I. Kahn Visiting Assistant Professors endowed in 2004 to bring young innovators in architectural design to the school. The book will include the projects of the advanced studios of Gregg Pasquarelli in Versioning: Privately Owned Public Spaces; Galia Solomonoff in Brooklyn Civic Space, and Mario Gooden in Global Typologies. It will be published by the School of Architecture in the late fall and distributed by W. W. Norton.



The following are excerpts from the spring 2007 lecture series.

Spring Lectures 2007

Roger Madelin



William McDonough



Belinda Tato and Jose Vallejo



Susan Fainstein



Adrian Geuze



Zaha Hadid



Ali Rahim



Aine Brazil



Urbanism & Urbanscapes

Roger Madelin
Edward P. Bass Distinguished Visiting
Architecture Fellow
“Building a New Piece of City”
January 11

I have the best job in the United Kingdom. What other activity can change the social, economic, and physical environments as much as development? The number of people and the different sectors and the involvement you have in various areas of life is absolutely huge.

Development is not just about designing and delivering buildings, leasing them and selling them, and all of those kinds of things. It is about building a consensus, because all of you guys who design buildings have a huge responsibility, you are going to physically intrude upon and hopefully benefit society with your monstrosities and lovely additions to the landscape. Of course everything needs to be scrutinized and understood, and a consensus must be reached. If not, you aren't going to be able to do it. It is as simple as that. So we spend a lot of time and effort building consensus.

At King's Cross what we are trying to do is ensure that if you arrive there you will be guaranteed that there will be something going on. You will never have to buy *Time Out* again.

King's Cross has got to feel like a new piece of London, not an alien arrival; it is going to have streets and spaces that can exist only in London. They will still be urban and gritty, and that is our challenge.

William McDonough
“Cradle to Cradle:
A World of Good Design”
February 12

We are designing as if we don't know where we are going, and the endgame appears to be climate change, global warming, persistent toxification, ocean acidification, heavy-metal contamination, and so on. If these are our plans, if this is our design, then we are doing great. If this is not our plan, then what is our strategy, because these strategies have now become strategic. If we don't take alternative paths, we have to say that our culture has adopted a strategy of tragedy.

I work principally in commerce at a conceptual level, where you realize that if you are a businessperson, if you have a strategy that is tragic, it is time for a strategy of change. This requires great humility because we don't know what to do, and it's unfortunate that the word *architect* and the word *humble* have not appeared in the same paragraph since *The Fountainhead*. If we want to achieve design humility, all we have to do is recognize that it took us five thousand years to put wheels on our luggage—we are not that smart.

The two urgent matters for design are how to get the carbon out of the air and sequestered into algae or calcium carbonate for construction, so that we develop a nutrient flow from that carbon instead of having it destroy our air quality, our water, and our food source. The other ubiquitous form of global energy is solar.

It will come down to a question of fairness. As we move forward and realize that eighty percent of the population will be in cities, we have to think about our cities by design.

Belinda Tato and Jose Luis Vallejo
“Recycling the Non-City:
The Work of Ecosistema Urbano”
April 2

We are inspired by the infrastructure of the highway. We believed that we could create a new kind of five-star service area, so that people would not stop in the previous one or in the next one but in this one. We would use the existing information infrastructure to announce the kind of activities taking place and at what time. So this would be a particular service area that offers much more than the conventional one. . . . It would be a place where you can go to a concert, stay for one night, do some sports, and rest. The service area would be an infrastructure not only for the clients that drive the highway but also for people from the city.

We do urban actions for fun because we think they are important, but we also develop sustainable construction projects. We would like to do cities and larger-scale work. We don't believe that everything must be profitable. There are some projects that finance others.

Susan Fainstein
“The Just City”
Eero Saarinen Lecture
March 26

All this critique of planning and of major efforts toward redeveloping cities produced quite a bit of modesty in recent views of planning and what it could accomplish. At the same time planning. . . really grew out of a vision. It was utopian in many respects. So I would argue that underlying most planning is still a vision of an equitable and just city, a democratic city. However, as a product of this new modesty, this vision is rarely made explicit. I am just trying to make the criteria of planning explicit.

The issue of participation is very tied into the issue of who benefits. How then do we find the appropriate criteria for public policy in regard to redevelopment? Can we justify whatever public policy we choose? How do we reconcile the contradictions among them? Would more popular participation produce a different outcome?

The term *justice* has tended to slide out of the vocabulary of architecture and planning. So the first thing we need to do is to change popular discourse and by doing so change the boundaries of action, transforming the dialogue so that the demands for equity are no longer marginalized so that it does not seem like it is some fringe group that holds demonstrations in Seattle, but that it is always part of the discourse when we are talking about urban programs.

Adriaan Geuze
Timothy Lenahan Lecture
“Lost Paradise”
April 23

The first topic is protest. We were kicked from paradise, and that was because the woman took the fruit and gave it to the man. Since then we have had to invent our own paradises. I think that's the whole story about landscape architecture. And the Dutch, we have to create our own country because we live on the seabed, and we have a wonderful landscape, which is close to paradise. . . . Now we are losing our entire countryside and cultural landscape, and Holland is adapting to a sort of Los Angeles kind of city, although it is in none of the landscape strategies. There is a large group of young architects and planners who protest against this.

When I was a student, my professors bombarded me with soil mapping, and I was completely lost, because I am from an engineering family. My grandpa was a dike engineer, so he made new lands; he made paradise from the sea: he created Holland. And there was in my education a complete, strange mental disconnection always; then finally, when I was in my thesis, I got a clue: if you are an architect, you use the water of the building as a gray-water circuit, or you make an energy-efficient building. This is very normal, you don't need to talk about it, we do these kinds of things these days. It's part of the engineering of our process. I am a landscape architect, but I am trained as an ecological engineer, so from day one I introduce soil, water, evaporation, maintenance—it's part of the deal. And what I hated was the cliché of landscape architecture that claims landscape should be ecological landscape. It's like architects claiming that their buildings should be accessible for handicapped people. Come on, this is silly. This should be part of the discipline automatically.

Practice and The Object

Zaha Hadid
Eero Saarinen Visiting Professor
“Current Work”
January 12

What I think is very interesting in the office now is the variety of scales and dimensions, which we actually tackle equally, in terms of research, in a very interesting way. Nothing is really perfect. People always thought and still think that you do a doodle, and somebody goes and builds it. But of course it is not like that; it is a connection between the invention of ideas. And you know it is not about construction, but it is about how this leads to a different kind of spatial experience. My early work was really mostly about how—first through a proposition, juxtaposition, and layering, and then also bifurcating and crossing lines—you can make planes with projects such as Vitra, where the idea of volume and space emerged as a way of moving forward. In the last ten years that research has really focused on a different kind of repertoire and also on a spatial experience that also makes you feel or use space in a different way.

There are many layers. One of them that I think is the most interesting, apart from the plan explosion and the idea of deconstructing, is that the elevators and cores make it a fragmentary nature of the interior, so that the project took on really fluid ideas about organization and fluid form. The study of the ground, which at the beginning was about carving and how the displaced mass becomes a different kind of space, led to this new idea of the ground: how do you multiply the ground to make a civic space? I think the connection between the idea of multiple ground and ground investigation led to ideas of civic spaces or zones that allow the public to use them in a nonfortified way—in a fluid way. In very simple terms, the concept is to move away from the idea of the perimeter block as a kind of sealed mass and more toward a fragmentary mass to allow porosity of the ground, connecting every kind of building to the city.

Ali Rahim
Louis I. Kahn Visiting Assistant Professor
“Catalytic Formations”
January 18

The notion of process in my work is incredibly particular. It is not process-based work; process is due to a particular goal in a project, and that goal develops the research. It's really about design research, not about experimentation. How my work situates itself is that it develops techniques. For example, here is an image of the Battle of Britain. What is important about this image is that the difference between the technical, technology, and techniques is crucial in the way I understand it for my work. The technical here is the horsepower of the engine, how big the engine is, the airplane; the technology is in its context, and the technique is how to maneuver and operate the airplane. What's crucial for me is that the technology or the technical will not save your life in this position; if you don't have the correct techniques, you're dead. So techniques are really crucial to the development of technology. How does that happen? Once techniques are outmoded in a situation and your adversary begins to recognize what techniques are used to move out of these situations, they learn those techniques and shoot you down anyway. Techniques will only get you so far, but it's a crucial point at the feedback between technique, the technical, and the technological. That is, as soon as your techniques are outmoded, there consistently occurs further research to develop larger engines for the same air plane, and it situates that larger engine back into the original chassis. You've all probably seen the image where you put in an engine, and the engine flies out of the chassis, but the chassis doesn't move at all.

Aine Brazil
Gordon H. Smith Lecture
“Pragmatic Creativity:
The Structural Challenge”
January 29

I want to talk about one aspect of my philosophy, which I believe defines me as a structural engineer and, to some extent, Thornton Tomasetti as a structural engineering firm. I call it pragmatic creativity. What do I mean by that? Looking back to the early days of building major structures like the Parthenon, Hagia Sophia, or Brunelleschi's Dome, what was the process used in designing such projects? I think there were the essential ingredients: a patron or benefactor with vision and time, as well as a creative person who was very often at one time the artist, the engineer, and the builder. Today the process we use to design buildings involves collaboration among many professions. There is no longer one artist-engineer-builder but a team consisting of the architect, the engineer, the contractor, and sometimes a lawyer. The process can be quite complex, but the owner still has a vision, usually with less time to accomplish it. This vision is tied to a budget, a schedule, and a defined program.

If there is a pure, simple solution, I say let's find it. If we need to be heroic, let's do the heroics. I am totally in favor of doing the heroics required to achieve something, but I don't believe in creating a heroic solution to something that can be achieved in a simple manner. That is a very important aspect of how we look at something when we start designing.

Raphael Moneo and Peter Eisenman



Peter Eisenman and Rafael Moneo

In Conversation

February 1

Peter Eisenman What is also really important—and is the moment of realism entering in, the moment of pragmatism toward capital and mass culture, which is not that of Frank Gehry and Pop architecture—is the mass culture of many of Koolhaas's attacks on mainstream architecture.

Rafael Moneo In *Delirious New York*

Koolhaas looks at the skyscraper and the city, and he says that the city has been built without architects. It has been rationality that has been the true builder. With this conviction it is in the hands of the builders and those who are developing the cities to determine what the true logic of architecture and the city is. This means a change in Koolhaas's approach.

Peter Eisenman I think there's a general uneasiness, and it is a situation that we all are in, in terms of being teachers or working. Although it seems to me that the uneasiness today is very different from which brought about 1968. Then there was clearly something to struggle against—whether it was the institutions, the dying of Modernism, or the monumentalism of corporate practices—and there was a cohesive energy in philosophy, in architecture, in the arts, against those things. What is it that a young architect today struggles with and against?

Rafael Moneo You seem to give the answer rather easily, and we need to be against where we are. In a way the enemy is us. To resist the inconsistent world, I wish college students would recover the relationship between what they are able to design and what they are able to build, to bring something in for the benefit of the society as a whole.

Kengo Kuma

"Anti-Object"

February 19

Today I would like to talk about my philosophy, "anti-object," which is not a simple philosophy. My basic idea is to combine nature and architecture together. To meld architecture into nature is a goal of my buildings. My idea is the opposite of the normal monument: I call it an anti-object. Normally the building is an isolated object in the environment, but I would like to make it whole in the environment.

I designed the Water Glass Villa, just next to Bruno Taut's Huga Villa. I tried to use the same ideas for the terrace, but I made a terrace of water instead of bamboo to create continuity between the Pacific Ocean and the building. . . . The detail of the terrace is very important, that the edge disappears to create the continuity between the environment and the building.

For each project I try to have a blank-paper situation. My method starts from talking to the neighbors and the local craftsman, which gives me a hint about the project. Before I designed the Bamboo House I had no experience with bamboo, but I met a very good craftsman who taught me how to treat the material—so without having met him I could not have done the project. Some architects, for example, Tadao Ando, keep to their methods and purify them, but I always learn a new method from the site and the place.

Deborah Berke

"This Time and That Place"

February 22

It is not an era of manifesto writing. Pity. There is an optimism to even contemplating writing a manifesto. Of course, I'm not a writer either, but if I were writing one it would say, "Make no buildings that cannot be forever anchored to the place on which they sit. They can be made of anything you wish and in any way you wish but once they are complete, you are gone, and they must be more of the place and less of you. This does not mean that they cannot be totally recognizable yours, it just means that they would not be whole if they were anywhere else."

This position of sitedness emphasizes the importance of place-specificity and denies interchangeability. Interchangeable means so often a dumbing-down, a one-size-fits-all approach. If something can work everywhere/anywhere, this is because it has reduced all those places to their most common elements, inevitability eliminating their unique ones. . . . My desire for buildings to be of a place is not so that they can be quaint, old-fashioned, or nostalgic, but so they can be anchored. This quality is the antidote to too many places being placeless, interchangeable, and unrecognizable, though seeming completely familiar.

Kengo Kuma



Deborah Berke



Charles Rose



Mack Scogin



Ben van Berkel



Charles Jencks



Gwendolyn Wright



Ljiljana Blagojevic



Charles Rose

"Liberation and Deliberation:

Recent Work"

February 26

The various legacies of Paul Rudolph obviously had a profound effect on architecture in the second half of the twentieth century, even as we in some ways lost our way during the Post-Modern era, where so much of the tactile qualities of architecture and even the joy of the architectural section was lost. My firm has always looked to Rudolph with respect for his methods of construction, spatial richness, and spatial complexity.

In a piano-theory book called *Liberation and Deliberation*, the idea was that when your technique became really good you could be quite free to express yourself in your playing. And I think in a way we are playing with that theme in our work, where we are trying to work in a free and sculptural way and approach it with a kind of rigor that is quite deliberate. You have a liberated set of forms coupled with a precise architecture, precise tectonics. That is at the core of our work right now.

Mack Scogin

"The Rhinoceros Next Door"

April 5

We have discovered over these years of working in architecture that it is absolutely never neutral, and it asserts itself through this kind of resonating condition between the purpose it serves and the character it expresses. Sometimes that resonance is quite evident as you start a project, and sometimes it's not. What we also know is that architecture can sponsor uncompromised difference, and lastly that architecture with all of its conditions can deal primarily with paradox. And that some of the best of architecture is somehow the result of dealing with that paradox.

This is a new school of architecture at Ohio State. . . . It is all about a kind of efficiency, a utilization of space. Most of the architecture is actually invested in the interior, in the section. The exterior form of the building is literally an extrusion of the site; we filled up every square inch. . . . The building is all about an efficiency of the application of systematic conditions of materiality and infrastructure. In other words, it's made of concrete, gypsum board, and glass, and that's it.

The main strategy of investing in the sectional experience inside was to bury the floor plates and vary the structure.

Ben Van Berkel

"Everything Is Curved"

Paul Rudolph Lecture

April 12

Some of our work has played with the idea of how one can utilize what you could call equal potential organizations—those that have a regular quality as opposed to organizations that have a more meandering, fluid capacity. We are not choosing one particular geometrical stylistic quality. We are more interested in the transformative aspect of geometry.

Another interest we developed was when we discovered that mathematical models are equally interesting compared to a gridlike organization. It adapts very easily to construction and distribution of program, and it adapts well to way-finding, infrastructural entities, and so on. The diagram is a way to bring it into the process, whereby we don't sketch but rather experiment with how unexpected aspects might come out of the instrumentalization of the diagram. We don't use these diagrams as a reductive design technique; we don't believe you have to simplify the principle of the diagram and build the diagram. What we believe is that you need to unfold the diagram and put imagination into it to see the proliferation of what can come out of it.

Modernisms

Charles Jencks

"Critical Modernism"

April 16

This lecture is about the "S" in Modernisms, and the idea that we live in a modern culture under modernity, faced by hypercapitalism and all the rest of it, including globalization. I want to start from the largest spectrum possible in speculating about it. I want to get out of architecture and look at the global situation, because I think it is modernization that is the engine of Modernism. It is important to see that first before other things.

My argument is that *alle ist modern*. Everybody is a Modernist: Prince Charles is a

Modernist; Osama Bin Laden is a Modernist. Failed modernization has in a sense brought together Modernism and anti-Moderns into an almost totalistic system—and it is an economic system.

In "Critical Modernism" I am attacking this white elephant that still exists. . . . Modernism has ceased to be critical, which is why it is an oxymoron. Whether we agree or disagree on this is another question. We have to expand criticality.

Gwendolyn Wright

"Permeable Borders:

Modern Architecture in America"

February 15

When we think about Modern architecture, we tend to have a notion of a big idea, of an aspiration from the turn of the last century that was driving architects to want to make a break with the worlds that existed and to create a major new change. Those changes were to some extent always varied, and we often say pluralistic, but there is an important difference to strike between pluralism and diversity, because pluralism is one of the critical aspects to look at in American history. That is, Americans often feel that they are many different people, but they are basically all treated equally; all architects have the same opportunities, and all groups or individuals have the same opportunities, and that's called pluralism—essentially that you can choose among many of these: what to buy, who to hire, what to do, where to live. But of course there are inequalities within that, and it is important to understand that the term *difference* is simultaneously a way of looking beyond one hegemonic or dominant culture and also a celebration of cultural differences and individual particularities. But it can very easily mask differences that are inequalities. . . . In looking at the variety in Modern architecture and, in this country, between clients for modern architecture as well as the architects themselves, it's important that we bear in mind this sense of difference in its various connotations.

Ljiljana Blagojevic

"New Belgrade:

The Capital of No-City's Land"

April 9

In the thirty-year period between 1918 and 1946, the terrain upon which New Belgrade was founded had gone through a substantial change from a no-man's land between the borders of empires to the central political space of a new ambitious and modern socialist state. The forces engendering transformation of this space with no previous urban history or any other quality of function beyond the military were those of war, conquest, and violence. It is these forces that set the course for the initial planning concepts of New Belgrade to be based on the premise that empty sites represent, as Henri Lefebvre defined it, a homogenous abstract space, a tabula rasa, its use value being predominantly political. . . . New Belgrade strongly reflected an ideological and political construct of a new beginning, that is, of building socialism on a clean slate in a suprahistorical time constellation.

According to historical sources, some 10,000 out of 32,000 transit-camp prisoners lost their lives at the former Belgrade fairgrounds until July 1944, when the camp was finally dismantled. What consequences to the story of the new city does this history bring? New Belgrade is a war child; it was brought into the postwar world as a city of the republic, which was politically initiated in 1943, in Bosnia, on democratic and federal principles as a state union of equal rights by the antifascist Council for the National Liberation of Yugoslavia. The site, or rather the zone of distinction between the city and the no-city's land, provided ground for the notion of a capital of a new republic to be distinctly separated from historical Serbia and Belgrade. To paraphrase Agamben, this threshold alone, which is neither a simple natural site nor a site of urban life but rather that of a camp, is always a present and operative presupposition of the city.

—Completed with the assistance of Marc Guberman ('08), Zachery Heineman ('09), and Alek Bierig (Yale College '07).

Advanced Studios Spring 2007

A snapshot of the Spring 2007 advanced studios at Yale.



Seung Hwan Namgoong, Roger Madelin and Demetri Porphyrios Advanced Studio, spring 2007.



Weston Walker, Deborah Berke Advanced Studio, spring 2007.



Sallie Hambright, Greg Lynn Advanced Studio, spring 2007.



Dana Getman and Michael Powers, Zaha Hadid Advanced Studio, spring 2007.



Rusam Mehta and Thom Moran, Keller Easterling Advanced Studio, spring 2007.



Jeff McBride and Julia Suh, Diana Balmori and Joel Sanders Advanced Studio, spring 2007.

Zaha Hadid

As the Eero Saarinen Visiting Professor, Zaha Hadid, with Patrik Schumacher and her assistants DaeWha Kang ('02), Simon Kim, and Simon Koumjian III, challenged students to design cultural and performing-arts centers on Saadiyat Island, in Abu Dhabi. The master plan designed by Gensler and Skidmore, Owings & Merrill, includes an urban grid with culture buildings along the waterfront site and fifteen event pavilions in a strong figure-ground contrast. Instead the students designed both the master plan and cultural buildings to investigate the field-figure dialectic using parametric modeling to build symbiotic relationships between the icon and the urban fabric.

After a trip to Dubai and the site in Abu Dhabi they returned to design schemes both rectilinear and undulating that flowed from ground plane to building forms. In some projects icons emerged as objects from holistic forms that became entwined with the urban situation, while others unified surfaces with material and structure. Experimenting with effects of pleating from the parametric modulations, or pushing the parameters of the potential for a figure to emerge from a field, students conceived of new typologies in contrast to traditional gridded urban plans. They presented their projects in teams to the final review jury of Alisa Andrasek, Peter Eisenman, Mark Gage ('01), Sulan Kolatan, Greg Lynn, Bill MacDonald, Ali Rahim, Brett Steele, and George Stiny.

Roger Madelin and Demetri Porphyrios

Roger Madelin, the Edward P. Bass Distinguished Visiting Fellow, taught a studio with Demetri Porphyrios, Davenport Visiting Professor, and critic George Knight III ('95) for London's King's Cross Central (KXC), a 54-acre site with former industrial buildings that is currently undergoing a major redevelopment with Madelin's firm, Argent LPC. After a trip to London and meetings with Argent, the students designed individual buildings in dialogue with four contiguous districts within the actual master-plan designed by Porphyrios Associates in collaboration with Allies and Morrison. The studio engaged in a conversation between the developer and architect addressing the adequacy of the master-planner's framework to establish a place, and whether the character of the architecture and the public spaces can define the identity of a new urban quarter.

As students planned streetscapes, public spaces, and buildings within the four districts, they transformed the former industrial area

into a series of vital mixed-use districts. Some students employed strategies such as cantilevered building corners, urban street arcades, skewed building orientation, and curtain-wall sequences to direct the flow of pedestrian and vehicular movement; others integrated infrastructure, viaducts and grade changes to develop new terrains. In pairs, students presented to a final review jury of Thomas Beeby ('65), Patrick Bellew, Peter Bishop, Ben Bolgar, Paul Finch, Richard Henley, Graham Morrison, Alan Plattus, and Jaquelin T. Robertson ('61).

Deborah Berke Studio

Deborah Berke, assisted by Noah Biklen ('02), assigned students the design for Reykjavik Center for Contemporary Music in Iceland, a 40,000-square-foot complex dedicated to production, performance, and musical education. The project proposed to advance the spatial organization of contemporary music venues to be in synch with today's technology and deterritorialization of music culture, since music can now be manipulated and exchanged by both author and audience, thus recharging live performances. The students traveled to Reykjavik and then designed projects that explored the haptic experience of performance spaces through atmosphere, texture, and materials.

Some students created innovative ambiances where sounds could play-off the building surfaces into a constructed landscape with a field of objects: speakers, lights, and mechanical systems. Structural form influenced the design of other projects, from habitable and flexible honeycomb cells, to floating bars of technology, iconic tower cubes with a double skins, or concrete bookends with trusses to support performance and studio spaces. Others proposed atmospheric effects underground or with fluctuating surfaces that respond to the wind, and media projections on geothermal steam vapors. The architectural projects, representing in their physical form, new musical experimentation, were presented to jurors, Thomas Auer, Taymoore Balbaa, Diana Balmori, Marlon Blackwell, Roger Duffy, Jeanne Gang, Margrét Haroardottir, David Hays, Kyna Leski, Frank Lupo ('83), Joel Sanders, and David Turnbull.

Greg Lynn

Davenport Visiting Professor Greg Lynn, with Associate Professor Mark Gage ('01), tested the student's skill in the design of manufacturing facilities for the lightweight, energy-efficient, high-performance Tesla electric car. Located on a 50-acre site in Silicon Valley,

the project provided a combination of design studios, manufacturing assembly lines, driving arena and a test track, with a visitors center, show room, and supporting spaces for the Tesla Center.

After visiting Tesla's design studios, the students focused on a program and branding concepts that incorporated visual and spatial effects. Some students designed large open spaces from modular and cellular components with sustainable aspirations creating a holistic form. Other projects were iconic, influenced by shapes in nature such as rock formations, volcanoes, or golden lightning bolts as they incorporated the public showroom adjacent to the production spaces within a structure that could serve as the company's identity. Security combined with a desire for visibility became an issue as students created an architecture that represented, and thus served as a brand for the high-tech machine. The final review jury included Thomas Auer, Lise Anne Couture ('86), Hernan Diaz-Alonso, Zaha Hadid, Graham Morrison, Ricardo Scofidio, and Brett Steele.

Ali Rahim

Louis I. Kahn Visiting Assistant Professor, Ali Rahim, asked students to design a mixed-use high-rise building for Sheikh Zayed Road, which connects Dubai to Abu Dhabi, and examine the effects that exceed the sum of individual parts using digital techniques and generative algorithms to design patterns in architecture, making it scaleless. A trip to Dubai permitted the students to experience the intensity of the current development and building climate, and learn about the complex relationships between two prominent local developers (Emaar and Nakheel).

Students combined digital modeling techniques to produce intricate, stereolithography sculptural models for high-rise schemes, some based on natural occurrences such as magmatic flow and lava solidification, iron oxidation for a cubic lattice of tiling modules, or layers of subsystems with variation. Many projects were drawn to Arab culture of pattern-making, which could lead to new production techniques while others looked at field conditions broken by regular rhythms in intricate sections, with a honeycomb typology that responded to external climate conditions. The students' final proposals, demonstrating a finesse with architectural effects, were presented to the final jury of Lise Anne Couture ('86), Hernan Diaz-Alonso, Evan Douglis, David Erdman, Mark Gage ('01), Hina Jamelle, Bill MacDonald, Cliff

Pearson, Patrik Schumacher, and Kivi Sotamaa.

Keller Easterling

Keller Easterling's studio, "High-Speed Rail," focused on the interdependence between the interests of high-speed rail lines, oil-rich economies, and multinational corporations. In pairs, the students designed two scales of projects on unlikely sites of rail innovation in the United States, China, and Saudi Arabia. Shifts in a student project's development, from a detail to a regional landscape, were transformed by political or economic scenarios and incorporated both facts and student inventions. First the studio went to Japan, where they visited Hitachi, the train manufacturer, and learned how the company collaborates with the government and corporations.

Some projects deployed large-scale interventions of railroads following the infrastructural operations of warehouses, shipping mechanisms, and big-box stores. One team designed modular structures linking major western border towns where new casino cities could develop under a flexible roof. Other projects forecasted how companies such as Virgin Group, Wal-Mart, and hospitals could operate railways, using design to generate profit, while other projects employed technical details of sustainability over vast building sites to create an identity as well as a functional system. In the final presentations to a jury of Andrew Benner ('03), Arican Duta, Jeffrey Inaba, Keith Krumweide, Arian Lourie, Chris Marcinkowski ('04), Reinhold Martin, Detlef Mertins, Pietra Moriza, Michael Osman ('01), Joel Sanders, and Mark Wasuda, the student design concepts demonstrated the multinational corporations's planning and design of territories.

Diana Balmori and Joel Sanders

Diana Balmori and Associate Professor Joel Sanders's studio focused on the remediation of a capped landfill and garbage transfer station, located off Route I-95, in New Haven, where Mayor DeStefano has expressed interest in the potential for ecological revitalization. Architecture students worked in parallel with students of the new joint-degree program of the School of Forestry & Environmental Studies, and took a joint seminar. They conducted research together for three weeks on water, soil, flora, fauna, and potential new energy sources for the site. Then separately the architecture students traveled to Japan to visit integrated landscapes, such as the Kyoto Gardens, Tadao Ando's Benesse Art

→
Jejon Yeung, Ali Rahim
Advanced Studio,
spring 2007.



Sir Colin St. John Wilson

A Eulogy

The most scholarly and thoughtful British architect of the late twentieth century, Sandy Wilson (March 14, 1922–May 14, 2007) will be fondly remembered and deeply mourned not only in England, where he was a cherished mentor to the British art and architectural community, but at Yale University. A visiting critic in 1960, 1964, 1983, and 1985, he shared the William Henry Bishop Visiting Professorship in 2000 with MJ Long ('65), a prominent teacher at the School of Architecture and his personal and professional partner.

Already in the 1960s Wilson challenged the assumptions of orthodox Modernism, championing then-unfashionable northern Europeans, especially Alvar Aalto, who offered a more organic and nuanced view than establishment figures such as Gropius and Mies, whose abstract formalism often eclipsed the sensual, representational, and emotive possibilities that architecture can embody. Toward the protean Le Corbusier, Wilson was less critical; his early housing for the London County Council was, like that of most of his contemporaries, influenced by Corb's ideals—and he even employed the Modulor. Nevertheless, in a land at that time besotted with Corb (think New Brutalism), Wilson stood out by practicing an architecture more caring of user and context, reintroducing traditional materials in tune with Britain's physical and psychological climate. In addition to the example of Scandinavia, the heritage of English figures like Soane, Pugin, Ruskin, Waterhouse, Lutyens, and Adrian Stokes shaped not only Wilson's work but his revelatory insights, enunciated in lectures and published as *Architectural Reflections* (1992) and *The Other Tradition of Modern Architecture* (1995).

Two buildings, contrasting in size but similar in spirit, must stand for Wilson's career in this brief notice. The British Library, the largest commission realized in London since 1775, occupied him for thirty-six years. And while its first phase, completed in 1997, was a triumph for his careful and sensitive approach, its long gestation meant regrettably fewer executed works. Still the library is complex, including many buildings in one serving myriad public functions; further expansion is under construction. Comprising luminous reading rooms, generous exhibition and conference spaces, intimate rooms for special collections, a roof terrace, an exterior plaza, an inviting entrance, multilevel cafés, and an exquisite reliquary housing George III's gift of volumes that established the original institution, the library offers an array of somatic and visual experiences that are constantly varied and renewable.

Its miniature counterpart is the extension to the Pallant House Gallery, in Chichester (2006), designed in association with the firm Long & Kentish and winner of several awards. Both buildings are primarily brick on the exterior, to complement their respective settings. Characteristically, neither is limited to a single exhaustible image but resembles a palimpsest appreciated primarily in movement and over time. At Pallant House the sequence of serene and knowingly lit galleries displays the contents to stunning advantage, particularly felicitous since Wilson and Long donated part of the collection. An admitted *peintre manqué*, Wilson satisfied his passion by collecting an impressive group of paintings, sculpture, and preparatory sketches, many by personal friends whose studios he and Long designed. Tellingly, in view of the nature of Wilson's architecture, the works are predominantly figurative rather than nonobjective and constitute a unique and precious survey of twentieth-century British art.



Colin St. John Wilson, as Yale Bishop Visiting Professor, 2000. Photograph by Nina Rappaport.



Colin St. John Wilson, Pallant House Gallery, 2007. Photograph by PeterDurant / arcblu.

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Colin St. John Wilson, Architect, British Library, London, 2000. Photograph courtesy of the British Library.

William West, Thomas Beeby Advanced Studio, spring 2007.

Center, and Isamu Noguchi's Mure park, on the island of Shikoku.

Ambitions to take on more than the local brownfield site inspired students to use the project as an opportunity to rethink green building, designing a sustainable interface between landscape and architecture. Jurors Patrick Bellew, Deborah Berke, Claude Cormier, Lise Anne Couture ('86), Winka Dubbeldam, Keller Easterling, Mickey Friedman, David Hayes, Peter Reed, Bill Ryall, Ada Tolla, Charles Waldheim, and Marion Weiss ('84) offered their critique of the projects and site strategies. Projects varied as some students foregrounded ecological programs by using recycled materials, influenced by Japanese gardens, and others envisioned new typologies such as a naturalistic cemetery beneath landscaped terraces, a truck stop with a nature park, or big-box retail topped with landscaped grasses. Interest in weaving two systems of landscape and infrastructure together was seen in perforated roof treatments, and layered undulating pathways.

Thomas Beeby

Thomas Beeby's studio addressed current modernization challenges in federal courthouse design to incorporate security, sustainability, existing historic buildings, larger courts, and new offices for judges. This particular program was the proposed expansion of the Chicago Federal Center designed by Mies van der Rohe (1959–74), as well as a way for the city to make a profit with new retail and commercial space.

After visiting Chicago and meeting with the General Services Administration (GSA), some students designed individualized skyscraper icons while some sought to contextualize new construction within the existing hybrid streetscape, adding a mix of residential and commercial buildings for the local district along with public amenities. Some students focused on Chicago's tradition of structural innovation; others embraced the diverse and messy streetscape, and still others incorporated a classical vocabulary that contrasted with the Miesian universal flexible space. The work was presented to final review jury of Peter Bishop, Kent Bloomer, Ben Bolgar, Turner Brooks ('70), Peter de Bretteville ('68), Judy DiMaio, Peter Gluck ('65), Richard Henley, George Knight ('95), Jonathan Levi ('81), Dietrich Neumann, and Robert Theel, (of GSA).

Some words the ever-generous Wilson penned about James Stirling's posthumous No. 1 Poultry are perhaps more appropriately applied to his own work: "Forms steeped in memory, kindled to life by wit, imaginatively interpreting the nature of the site"—and one may add, living in their place and our minds for the *longue durée*.

—Helen Searing, Ph.D.

Searing is emeritus professor of art history at Smith College.

A Reminiscence

Much has been written about Colin St. John "Sandy" Wilson and his recent passing. What more can one add at this distance but to recount a personal memoir. It concerns my arrival at Cambridge, England, in early September 1960. It must have been only two days before Sandy was to go, as he put it, "out to America" (as if on some Wild West stagecoach), when in reality he was going to Yale to be a visiting critic—pre-Davenport, as Jim Stirling had been the year before. I would not be who I am today if it were not for the circumstances surrounding Sandy Wilson and this visit to Yale.

At the time Sandy was first-year master at Cambridge, and on my arrival, only weeks before Michelmás, or the fall term, was to begin, they still had not found a replacement for him. Enter the "noble savage" (as the other Colin—Rowe—would refer to me), who never had any idea to teach. As happens in life, I became the first-year master, and Sandy could leave for Yale comforted by the fact that his students (numbering among them Richard MacCormac, Barry Maitland, and Anthony Vidler) would be energetically cared for by the American.

Fast-forward to December of that year. Upon his return, Sandy generously gave me a book as a token of his appreciation for my last-minute pinch-hitting. That book, which was to begin my compulsive book-collecting, was a mint-condition original copy of Alberto Sartoris's *Introduzione alla Architettura Moderna*, published in 1944. There for the first time I saw Terragni's Casa del Fascio, Asilo Infantile, and Giuliani-Frigerio, as well as Cesare Cattaneo's Casa d'Affitto, in Cernobbio. The rest is a history that Sandy

could not have foreseen. Nor was I ever able to properly acknowledge his crucial role either in person or in writing; hence this short note.

Over the years Sandy and I saw each other occasionally, but we essentially drifted apart. His untimely death has spurred me to write this brief note of belated thanks. During those years at Cambridge, Sandy came to embody what it meant to be an architect. That alone says everything.

—Peter Eisenman

Eisenman is the Louis I. Kahn Visiting Professor at Yale.

Teaching Fund Honor's King-Lui Wu

King-Lui Wu's son, Loli Wu (Yale College '89), and his wife, Vivian Kuan (Yale MFA, '62) have established an endowment at the Yale School of Architecture, the Professor King-Lui Wu Teaching Fund, in his memory. One of the school's most distinguished and beloved faculty members for more than forty years, Professor Wu inspired many students with such memorable courses as "The Art of Chinese Gardens" and "Daylight and Architecture."

Once announced, the Wu Teaching Fund attracted a group of his former students, colleagues, and friends who also contributed their own gifts, more than doubling the original principal of the endowment. This tremendous response is a wonderful testament to the Yale community's respect for this great teacher and human being.

The intention of the fund, the first of its kind, is to maintain Professor Wu's spirit and commitment to the school by recognizing and encouraging outstanding teaching. Each year the school will select one or more outstanding teachers. Dean Robert A. M. Stern ('65) has initiated a process through which graduating students are invited to nominate a faculty member for this honor. At this year's commencement ceremony in May, it was announced that professor Thomas H. Beeby ('65), former dean of the School, was selected as the first faculty member to receive the award.

Faculty News

Michelle Addington, associate professor, was featured in the May 20, 2007, Web issue of the *New York Times Magazine*, and interviews with her appeared recently in the books *Open House* and *Women in Green*, written by Lance Hosey ('90). She also contributed chapters to two recent books: *Soft Space* and the ACSA architectural education publication *The Green Braid* (Routledge, April 2007).

James Axley, professor, will publish the paper "Embedded Detail: Microscopic Models of Rooms within Macroscopic Models of Whole Building Systems" (co-authored with D. H. Chung, '06) in the 2007 *International Journal of Ventilation*. Axley was a sustainability consultant for two urban-design projects, one for the East 125th Street Harlem Competition with the Urban Design Workshop (UDW), which included faculty members Alan Plattus, Ed Mitchell, Keith Krumwiede, and managing director Andrei Harwell ('06), for a mixed-use perimeter-block development surrounding an ecopark with underground parking. He is also working on design strategies for a sustainable master plan, in Aktau, Kazakhstan, for half a million residents, in collaboration with Koetter, Kim & Associates. The plan will mitigate environmental hazards while providing site-appropriate landscaping strategies, microclimatic modification, and renewable energy production. Axley is cochairing, with Professor Stephen Kellert of the Yale School of Forestry and Environmental Studies, a search for junior faculty to be shared with the Yale School of Architecture.

Turner Brooks ('70), adjunct professor, is designing housing and educational facilities for autistic children at the Center for Discovery, in Harris, New York. The project, which consists of nine residences and three classroom buildings, began construction in the summer. Undergraduate student work based on the project, from Brooks and Adam Hopfner's ('99) studio, will be presented at a conference on autism and design in fall 2007. Brooks also has a few projects under construction, including a small residence on the Delaware River, in Easton, Pennsylvania; the renovation of a historic Victorian barn into an arts facility, in downtown Hamden; the conversion of a barn into a study and guesthouse (an outbuilding to Charles Moore's Stern House), in Woodbridge; a project for the Yale School of Forestry in the Myers Forest, of northeast Connecticut, that includes the expansion of seasonal bunk-room buildings, a new open-air classroom building, as well as a master plan and design for expansions to the Cold Spring School, in Fair Haven.

Patrick Bellew, lecturer, with his environmental engineering firm Atelier Ten, is working on a sustainable resort community at Bozbuk, Turkey, with Robert A. M. Stern Architects and on a new town on the Cape Verde Island of São Vicente with Lab Architecture Studio. In the United Kingdom the firm is working on new high-performance residential buildings with developer Nick Johnson of Urban Splash, who is the Bass Visiting Fellow in fall 2007, and on a new University of the Arts for London with Yale's spring 2007 Bass Fellow, Roger Madelin and his Argent Group. Bellew is on the founding board of the UK Green Building Council and has been appointed strategic sustainability adviser to the Crown Estate, Regent Street quarter, in London, and to the University of Oxford for the new Radcliffe Infirmary Project (with Rafael Viñoly Architects).

Mark Foster Gage ('01), assistant professor, with his firm Gage/Clemenceau Architects, is working on a multinational collaborative competition for Les Halles in Paris, residential projects, and a restaurant in Manhattan. His office's MoMA/PS1 Young Architects Program proposal was exhibited as a finalist at MoMA's Louise Reinhardt Smith Gallery from June 27 to September 8. The firm's project "Biological Resplendence" was

exhibited at the Bridge Gallery in Manhattan, May 10 to June 29. The firm's work was also included in the exhibition *Figuration* at the Art Institute of Chicago. In the spring Gage participated in the conference "Azul Rey," at the University Tecnológico de Monterrey, in Mexico City. He lectured at the Häfele Gallery, the New Jersey Institute of Technology, the Pratt Institute, and the Congress of International Modern Architects and participated in the roundtable discussion "Six Firms/Six Positions" at the Center for Architecture in spring 2007.

Deborah Gans, critic in architecture, with her New York firm, completed a restaurant for Varietal, in New York. The project includes a handmade chandelier using wine glasses and was featured in *Architects Newspaper* in February 2007. Gans and Jelacic is currently designing a master plan for the Graham School, founded by Mrs. Alexander Hamilton as the first orphanage in the United States, in Hastings-on-Hudson. With James Dart Architect, Gans's office is building 150 housing units in New Orleans on adjudicated properties for nonprofit developer Acorn Housing. Gans spoke at the Slought Foundation and Penn School of Design's *Evasions of Power* conference on March 31 and at the *Shrinking Cities* exhibit, at the Pratt Manhattan Gallery, on January 30. Her essay "Unbearable Lightness" will be published in the fall in *Good Deeds Good Design 2*, edited by Bryan Bell ('88) (Princeton Architectural Press, 2007).

Dolores Hayden, professor, was a fellow in 2007 at the Center for Advanced Study in the Behavioral Sciences at Stanford University, where she gave the talk "Reading Everyday American Landscapes." She also lectured on landmarks of labor history, women's history, and ethnic history and gave a poetry reading from a book in progress. Hayden's lecture "Where Poplar Crosses Cotton: Interpreting the Urban Landscape in Macon, Georgia" was published as a monograph by the Urban Studies and Planning Program at the University of Maryland. "Broadwater: Floating Folly," her opinion piece on the liquid natural-gas floating-storage and regasification unit proposed for the middle of Long Island Sound, appeared in the *Hartford Courant* in February 2007. Hayden's forthcoming work includes essays in *Architecture West* and several books on urbanism. Her poems have appeared or are forthcoming in *Palimpsest*, *Mezzo Cammin*, and the *Yale Review*.



nArchitects, model of medical campus, Buffalo, New York, 2007.

Mimi Hoang, critic in architecture, with her office nArchitects, received an AIA New York 2007 Design Honor Award in architecture for the project Windshape, in Lacoste, France. The firm was selected as one of twenty-four prequalified by New York City's Department of Design and Construction to work on small projects (under \$10 million) as part of the Design Excellence Program. Hoang and her firm were invited to participate as finalists in the Living Steel International Competition for Sustainable Housing, in Wuhuan, China, and are designing a streetscape and public spaces for a 100-acre medical campus, in Buffalo, New York. The firm's work was exhibited in the Architectural League's *New York: Fast Forward* show, from March 31 to May 5, and the AIA Design Honor Award exhibition at the Center for Architecture, from April 9 to July 7.

Andrea Kahn, critic in architecture, founded DesignCONTENT, a consulting practice offering strategic presentation and communication expertise to design professionals. Kahn co-edited *Constellations: Constructing Urban Design Practice* with Charlie Cannon, Phu Duong, and Els Verbakel (Columbia University GSAPP, May 2007). Grounded in more than ten years of design-based research by the MSAUD (Masters Science in Architecture and Urban Design), the book argues that to effectively shape cities, urban designers must engage a broad array of physical forms, development models, infrastructural networks, and social agents.



Koetter Kim & Associates, rendering of New Aktau City, Kazakhstan, 2007.

Fred Koetter, adjunct professor, with his firm Koetter Kim & Associates (KKA), has developed a new master plan for the expansion of New Aktau City, located along the Caspian Sea, in Kazakhstan. Driven by its oil and natural gas industry as well as its central location, New Aktau City will be transformed from desert into a place of convergence in Central Asia. Michael Grogan ('06), Namil Byun ('06), as well as professor James Axley, are working on the Aktau project. KKA won an International Design Competition for the ChunCheon G5 Project, in Korea. Covering 560 acres including the United States Army Camp Page site and the adjacent waterfront and island for a mixed-use, environmentally appropriate expansion of the city that maximizes the potential of the lake and islands to create a cultural, ecological tourist/leisure complex. In 2006 KKA established specific building configurations, heights, massing, and setbacks for the mixed-use development of Block 118 at the northern end of the Martyrs Square Corridor, in Beirut, Lebanon.

Ed Mitchell, assistant professor, with his firm Edward Mitchell Architects, is completing construction of residences in western Connecticut and working on large-scale planning projects in New York and Connecticut, as well as building proposals in New York City and Bucharest. Mitchell participated in the Harvard University Graduate School of Design symposium "Studioscope" on April 13 and the UCLA CityLAB symposium "Fast Forward: Toward a Design and Politics for Metroburbia" on May 18. In addition, he lectured on his work at the Knowlton School of Architecture at Ohio State on April 18.

Herbert S. Newman ('59), critic in architecture, with his firm Herbert S. Newman

and Partners, received the Encompassing Art Merit Award from the AIA Connecticut chapter for the design of the Engleman Hall Sundial, at Southern Connecticut State University.

Eeva-Liisa Pelkonen (MED '94), assistant professor, was on sabbatical during the spring 2007 semester. In February she presented a paper titled "Alvar Aalto's Architectural 'Humanism' and Finland's Geopolitical Dilemma During the Cold War" at the annual conference of the College Art Association, in New York. In March she lectured on Eero Saarinen at the "Late Modern Architecture" symposium organized by the Museum of Norwegian Architecture and the art history department of Oslo University in conjunction with the traveling exhibition on the architect's work. In April she spoke on "Alvar Aalto and the Cold War" in a symposium, in Berlin, organized to commemorate the fiftieth anniversary of the Hansaviertel. A book Pelkonen co-edited with Esa Laaksonen, *Architecture + Art: New Visions. New Strategies*, was published in January 2007 by the Alvar Aalto Academy.

Ben Pell, critic in architecture, with his practice Pell Overton, was one of six architects invited to participate in the redesign of the Urban Assembly Academy for Design and Construction, a New York City public high school. Construction of their project for a Science Lab began in June, and will open in September. Pell Overton is also working on a penthouse and loft renovation in Tribeca, a salon and spa in Brooklyn, and commercial and residential projects in Manhattan. The firm's recently completed "Valley" spa in Manhattan was featured in the February issue of *Metropolis* magazine. The student research and design work produced in Pell's Yale seminar "Ornament and Technology" was exhibited at the Urban Center in New York.

Nina Rappaport, publications director, has written the book *Support and Resist: Structural Engineers and Design Innovation*, which focuses on issues of design and collaborations of structural engineers. The book will be published by the Monacelli Press in the fall. For her research she received grants from the Graham Foundation and the New York State Council on the Arts. She gave a talk, "The Structure of Nature," at the symposium, "Life and Poetry in Technological Structures: The Contribution of Santiago Calatrava," at the Fu School of Engineering, Columbia University, in March. Rappaport was a panelist at "Simple, Protean, and Spontaneous: A Symposium on the Legacy of Yona Friedman," sponsored by the Drawing Center, in New York, on February 18. Her article "The Engineers Moment" appeared in *Architectural Record* in August. Her project *Long Island City: Connecting the Arts* will be a topic of a panel discussion in the fall, in Pittsburgh.



Joel Sanders, Yale Art Gallery Media Lounge, New Haven, 2007.

Joel Sanders, associate professor, and his firm Joel Sanders Architects (JSA), collaborated on the Mix House with Ben Rubin (Ear Studio) and Karen Van Lengen (KVL) for the Vitra Design Museum exhibition *Open House: Architecture and Technology for Intelligent Living*, on display at the Art Center College of Design, in Los Angeles, from April 14 to July 1. JSA is working on a project for Campbell Hall at the University of Virginia School of Architecture. The firm's Yale Art Gallery Media



Studio Mumbai Architects, rendering of Hope House Kolkata, India, 2007.

Hope House Kolkata

Lounge was featured in *Architect's Newspaper* and *The New York Times* (December 2006), *Artforum* (February 2007), and *Architect* (April 2007). Sanders has participated in several conferences, including the Museum of the City of New York's "Home Design in New York" and the Museum of Modern Art's "Home Delivery," both in April.

Robert A. M. Stern ('65), dean, and his firm Robert A. M. Stern Architects, completed the Rafael Diaz-Balart Hall, the new home of the Florida International University College of Law, in Miami, Florida, in the spring of 2007. The firm announced designs for the Museum for African Art on Museum Mile, in New York City, the Greenspun College of Urban Affairs at the University of Nevada at Las Vegas, and started work on the Jonathan Nelson Fitness Center at Brown University, in Providence, Rhode Island. Dean Stern received honors including the Connecticut Governor's Award for Excellence in Culture and Tourism in the Field of History, the Board of Directors' Medal from the Institute of Classical Architecture & Classical America, the Athena Award from the Congress for the New Urbanism, at its annual meeting, in Philadelphia, on May 17, where he gave the keynote address. He has also been elected as to fellowship in the American Academy of Arts & Sciences.



Barry Svigals, ornamental aluminum frieze at the Beecher School, New Haven, 2007.

Barry Svigals ('76), lecturer, has been made a fellow of the AIA for his contribution to the profession, specifically for reawakening the tradition of handmade sculpture integrated into his firm's architecture. In April Svigals received the Mayor's Green Award from New Haven and the 2007 Connecticut Building Congress Project Team Award for successfully completing two LEED-certified laboratories at Yale. The design by his firm, Svigals + Partners, for the Beecher School, in New Haven, opened on April 23. It includes a 500-foot-long ornamental aluminium frieze of dancing children, which has been featured in several publications, as well as an 18-foot-high sculptural steel caryatid that supports the main entrance.

In Kolkata (formerly Calcutta), India, more than seven thousand women and girls work as prostitutes in the red-light district. Together with Ross Kauffman, Zana Briski went to live among them and document their harsh lives. To empower the children, Briski instructed them in photography so they could document their own world. The resulting film, *Born into Brothels*, won an Oscar and an Emmy.

This project continues through the nonprofit organization Kids with Cameras, which sends artists to teach photography to children in marginalized communities around the globe, encouraging them to find beauty in their lives, discover their voices, and recognize their worth. Kids with Cameras called upon Studio Mumbai Architects, established in 2005 by Bijoy Jain and Tom Zook ('95), to envision a school and home called Hope House, where 150 children from Kolkata's red-light district could live, learn, and grow in a stimulating environment. These children will receive a free, first-rate education through high school, provided by the Buntain Foundation, which owns and operates eighty schools in India.

On a suburban site thirty miles from the center of Kolkata, the proposed design attempts to address some of the social issues associated with orphanages in India. By visiting orphanage schools and speaking with adults who were raised in them, the architects found some very simple ideas that might change the way children live in institutional settings. Envisioning a project that reflects neither the chaos of the brothels nor the sterile organization of the typical boarding school, Studio Mumbai created a place where all the classrooms and living spaces communicate visually across a central tree-filled space. Circulation among different school activities overlaps on south-facing verandas, which give optimum shading and cross-ventilation to the interior. Sleeping rooms open directly onto communal activity areas to foster the irregular and personalized atmosphere of traditional Indian communities.

Though families visit and remain connected with their children who live there, the school requires tight security to prevent parental break-ins. But instead of the requisite barbed wire fence, an impossible-to-climb living landscape wall cants outward to afford the interior topography a privileged position above the surrounding streets.

The design for Hope House was unveiled at a benefit dinner at Tabla restaurant, in New York, on February 11, 2007. The event helped raise more than \$300,000 toward the purchase of land and construction of the home. Studio Mumbai Architects contributed all efforts pro bono, and project completion is expected by fall 2008.

—Tom Zook ('95)
Zook is a critic in the undergraduate program of the School of Architecture.

Fabrication, On Display

The exhibition, *Fabrication, On Display* at the Architectural League of New York, from May 15 to July 28, 2007, with a grant from Elise Jaffe + Jeffrey Brown, featured the work Ben Pell's Yale seminar. Using a range of digital fabrication technologies, the assignment led to seven installations by students Sean Bailey ('07) and Audrey Young ('07), Todd Fenton ('08), Aaron Taylor ('08), Ben Smoot ('08) and Stephen Nielson ('08), Isaiah King ('09) and Patrick Lun ('09), Minna Colakis ('08) and Sheri Meshkinpour ('08), and Wes Walker ('07) and Greg Heasley ('07)—many of which were a contemporary take on decoration. The idea of display became merely a jumping-off point for many of the projects, which also served to display themselves.

The works ranged from Walker and Heasley's pink laser-cut Plexiglas picture-frame array that interlocked as it spread across a wall to King and Lu's folded rubber system that grasped items softly in the place of rigid shelves. Games of representation and reference—the picture frames use a computer-mouse motif for decorative effect—add to the diverse materials and intelligent commentary that emerges throughout the different pieces. This seems to have come from the focus of the class lectures and discussions: in addition to analyzing historic precedent, the group studied industrial design, art, decoration, and ornament as well as architecture.

The projects in *Fabrication, On Display* employed what Pell describes as "a variety of spatial maneuvers (e.g., hanging, bending, enveloping)" and are proof that an architect's work can infiltrate that of industrial and interior designers in creating decoration. I wonder, however, if future projects might begin to more actively engage architecture in a way particular to the architect? What would it mean for these works to leave the walls upon which they are dependant or carve them out or redefine them? The students investigated techniques of fabrication and display to consider not only how architects can produce effective contemporary decoration (and ornament), but also how they—as people engaged in the making of space—should affect decoration.

The exhibit is also notable for what is missing from it: the desire to overbuild, overthink, and "overarchitecturalize" what is essentially a decorative problem—this is exactly what distinguishes it from the typical work of architecture students. The restraint mixed with wit, aesthetic awareness, and technologically slick execution in many of the installations made it a delightful show. I heard a remark at the opening that a few of these works were commercial-ready, and I would agree.

—Emily Abruzzo
Abruzzo is an architect and an editor of the architectural journal 306090.

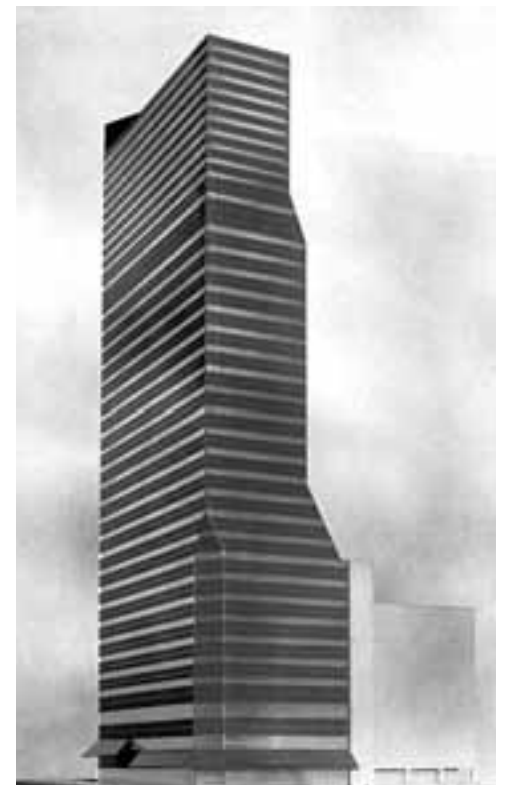
Roche Dinkeloo's One United Nations Plaza Hotel and Office Building, New York, 1969–1975. Courtesy of Yale Manuscripts and Archives.

Roche Donates Archives to Yale

The architect Kevin Roche, who won the Pritzker Prize in 1983, has generously agreed to donate the archives of Kevin Roche John Dinkeloo (KRJD) Associates, of Hamden, Connecticut, to the Yale Manuscripts and Archives. The gift follows his donation of Eero Saarinen and Associates' archives to Yale in 2002.

Both Roche and Dinkeloo worked for Saarinen and were charged with the responsibility of completing some of the firm's major work after his untimely death in 1961. Roche was in charge of design and Dinkeloo of production, until they founded their own firm in 1966. KRJD came into its own when Roche and Dinkeloo convinced the city of Oakland, California, not to drop the firm from an art museum competition after Saarinen's death, resulting in their first commission. From the late 1960s KRJD has worked for many similar types of clients as Saarinen had: corporations, the U.S. government, and universities. Some of the firm's best-known works include the recently demolished Veterans Memorial Coliseum (1965–72) and the Knights of Columbus Building (1965–69), both in New Haven; the Ford Foundation, in New York (1963–68); the Creative Art Center for Wesleyan University, in Middletown, Connecticut (1965–73); One United Nations Plaza Hotel and Office Building, in New York (1969–75), and the master plan and extension of Metropolitan Museum of Art, in New York (1967–2007).

Assistant Professor Eeva-Liisa Pelkonen (M.E.D. '94) will lead a multiyear project toward an exhibition and publication assessing Roche's work from the mid-1960s through the mid-1980s. She will teach a seminar on the subject in spring 2007, during which students will start conducting research in the Roche Dinkeloo archive at Yale Manuscripts and Archives.



Alumni News

Alumni News reports on recent projects by graduates of the school. Please send your current news to:

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1950s

Russell Johnson ('51) and his firm, Artec Consultants Inc., which specializes in design and planning services for performing arts facilities, completed modifications to the 1917 Salle Pleyel Concert Hall, in Paris. The interiors feature two levels of new side balconies, improvements to the concert platform area, and a new near-horizontal ceiling. In 2006 three new concert halls with more than two thousand seats opened, including the Segerstrom, in Costa Mesa, California, and the Knight Concert Hall and Ziff Ballet Opera House, in Miami, Florida. Pelli Clarke Pelli was the architect on these projects.

Robert Kliment ('59), with his partner, Frances Halsband, recently completed a number of education buildings and two federal courthouses, in Brooklyn, New York, and in Gulfport, Mississippi. Under construction are an apartment building bordering the close of the Cathedral of St. John the Divine, in New York City, and a new high school on the Monroe High School campus, in the Bronx. Projects currently in design include further work on the Sterling Divinity Quadrangle at Yale, the renovation of Gilman Hall at Johns Hopkins University, the New Academic Building at SUNY, Old Westbury, and a new arts and performance building for the Zen Mountain Monastery in Ulster County, New York.

1960s

Tai Soo Kim ('62), with his firm Tai Soo Kim Associates, received a 2006 Design Merit Award for the design of a middle school, in West Hartford, Connecticut.

Theoharis David ('64) focused his spring 2007 graduate studio at Pratt Institute on new visions for a new community center in Nicosia, the capital of the republic of Cyprus. The final projects were exhibited in May at Cyprus House, the Consulate of the republic of Cyprus, in New York.



Peter L. Gluck & Partners Architects, Little Ajax Affordable Housing, Aspen, Colorado, 2007.

Peter L. Gluck ('65), with his New York firm Peter L. Gluck & Partners Architects, received a 2007 Architecture Merit Award from the AIA New York chapter for work on Little Ajax Affordable Housing, in Aspen, Colorado. The project was developed, designed, and constructed for the city of Aspen by Peter L. Gluck & Partners Architects and ARCS Architectural Construction Services.

1970s

William H. Grover ('69), Jefferson B. Riley ('72), Mark Simon ('72), and Chad Floyd ('73), partners at Centerbrook Architects and Planners, in Connecticut, are all heading up projects around the country. Grover on an Upper Campus for Cold Spring Harbor Laboratory, on Long Island; Riley on the design for the School of Public Health at the University of Michigan, the TD Bank North Sports Center, and the Student Center at Quinnipiac University; Simon on a new Campus of History for the James Buchanan Foundation and the Lancaster County Historical Society, in Pennsylvania; and Floyd on the expansion of the Addison Gallery of American Art at Phillips Academy, in Andover, Massachusetts, new academic buildings for St. Mark's School, in Dallas, Texas; additions

to the Tower Hill Botanic Garden, in Worcester, Massachusetts; and a new Varsity House and reconfiguration of Memorial Stadium, at Dartmouth College.

Jeremy Scott Wood ('70), of Elkus Manfredi Architects, in Boston, is designing the Emerson College Paramount Center Project that will transform the historic Paramount Theater and the Bijou into an innovative student center on Washington Street, in Boston.



Charles G. Loring House, Pride's Crossing, Massachusetts.

Stephen R. Holt ('72) acquired initial funding to purchase and preserve the General Charles G. Loring House, (c. 1883), in Pride's Crossing, Massachusetts, designed by William Ralph Emerson. Vincent Scully first published some of E. Eldon Deane's drawings of the house in his book, *The Shingle Style*. Holt is currently seeking additional funds to commence preserving the house and creating the Vincent J. Scully Jr. Center on Shingle Style Architecture. Information on the history of the Loring House as well as photographs taken by Steve Rosenthal (Yale College, '62) can be found at www.loringhouse.org.

Buzz Yudell ('73), with his firm Moore Ruble Yudell, received the 2006 American Institute of Architects Firm Award, the highest recognition the National AIA can bestow upon a firm.

Gavin Macrae-Gibson's ('79) design for a house on a lake in Quebec was featured in *Architectural Digest* (September 2006). The firm's A Taste of Art Gallery, in Tribeca, New York, won the 2006 SARANY Design Awards Award of Excellence. The firm's entry for an addition to Asplund's Stockholm Public Library International Architecture Competition was awarded a Chicago Athenaeum 2007 International Architectural Award for Best New Global Design. Its renovation of public spaces at 11 West 19th Street in Manhattan has begun construction. In addition, Macrae-Gibson Architects was awarded a two-year contract with the New York City School Construction Authority for construction of new schools and has completed ten school renovation projects in 2006 totaling \$37 million, including the new swimming pool at PS70, in the Bronx.

John Yuan ('79) is design director in Beijing of Canadian firm Roggeo Design Associates Inc.

1980s

Jacob Albert ('80), James Righter ('70), and John Tittmann ('86), with their Boston-based firm Albert, Righter & Tittmann, received a Palladio Award honoring architectural excellence in traditional design for work on a house in Northeast Harbor, Maine, also published in *Period Homes* (summer 2007). The firm's design of a house on Cape Cod received a 2007 Architectural Design Award from *Cape Cod Magazine* and was featured in its April 2007 issue. A farmhouse outside Boston designed by the firm was published in *Kitchen Trends* (October 2006), and its lakeside guesthouse was published in *Trends Home & Living* (June 2006).

Turan Duda ('80), with his firm Duda/Paine Architects, completed the design of the First Citizens Bank Headquarters, in Columbia, South Carolina, in 2006. The 175,000-

square-foot building received a Columbia Choice Design Award.

Alexander Gorlin ('80), of New York, was quoted in the April 2007 issue of *Architectural Record* concerning the size of offices in relationship to architectural quality and the struggle to maintain a high level of design within a large office and on projects of increased scale.

Jonathan Levi ('81), with his Boston-based firm, received the top prize in the first stage of the 21st Century Project competition of the Association of College and University Housing Officials International for the design of a residential facility. Levi's scheme features a media wall, movable storage units, and Murphy beds. In the summer, second stage competition entrants will build upon the first stage to design at the building scale. In the third and final phase of the competition a site will be identified.

David Chen ('82) was made principal at Pelli Clarke Pelli Architects (PCPA) in 2006. He is currently the design team leader on two projects under construction in China. The Lu Jia Zui X2 Development, in Pudong, Shanghai, is a six million-square-foot mixed-use project that includes two towers, two five-star hotels, and a retail podium to be completed in 2010. The other is the International Finance Center, in Beijing, which is 2.4 million square feet and consists of two mid-rise towers with a large winter garden to be completed next year. Chen's work on the 80,000-square-foot Grinnell College Athletics Center will be completed in 2010. He is currently working on the design of a tall multi-use tower in Osaka, Japan, in collaboration with PCPA Japan/Jun Mitsui ('84) Associates and the Takenaka Corporation.

Bruce Becker ('84), of Becker and Becker in New Canaan, is designing the largest green building in downtown New Haven at 745 Chapel Street.

Andrew Berman ('88), with his firm Andrew Berman Architect (ABA), has been awarded three public projects through New York City's recently established Design Excellence Program: a fire station in Long Island City for the FDNY, which started construction this summer; a New York Public Library branch, in Staten Island, and an entry building for the PS1 museum, in Long Island City, are in design development. ABA will design children's reading rooms for two New York City Public Library branches under a privately funded program. Other commissions include a writing studio and library on Long Island, a rooftop addition and gardens in Manhattan, and reconfiguration of a house overlooking the Hudson River. Berman was recognized as a "2007 Tastemaker" in *House & Garden's* April issue.

Erik Maran ('89), and his firm Smith Maran Architecture & Interiors (SMAI), completed illustrations for John Wiley & Sons' eleventh edition of *Architectural Graphic Standards* and the first publication of *Landscape Architectural Graphic Standards*, producing more than 4,000 drawings. SMAI was the winner of Arcity's 2006 Peepshow International Pavilion Design Competition, in Calgary, Canada. The firm's entry, MAST, is a mobile audio stage that serves as a platform for art.

1990s

Garrett Finney ('90), of Faro Studio, was featured in *House & Garden* in June 2007 for his work on a 1,900-square-foot guesthouse, in Louisville, Kentucky, as well as his design collaborations with NASA as a senior architect at the Habitability Design Center of the Johnson Space Center, in Houston, where he works on designs for the Habitation Module of the International Space Station. Finney is currently working on schematic designs for lunar living quarters.

Alisa Dworsky's ('92) graphic prints were featured in the exhibit *Between the Lines*, at Two Rivers Printmaking Studio, in White River Junction, Vermont, April 6 to May 1, 2007. This was her first of four shows in 2007; her installations commissioned by the Fleming Museum at University of Vermont and the Brattleboro Museum will open in the fall. Dworsky and her husband, Danny Sagan ('92), lectured and attended final reviews at the Glasgow School of Art's Architecture Program MAC, in May 2007. Sagan is currently assistant professor at Norwich University School of Architecture and Art.



Hester Street Collaborative, Ground Up, New York, 2007.

Morgan Hare ('92) and Marc Turkel ('92), cofounders of the New York-based architecture firm Leroy Street Studio and the not-for-profit Hester Street Collaborative, created the design-build education program Ground Up in 2004, bringing together local artists, activists, public school students, and teachers to work directly with architects on campus- and community-improvement projects. On April 28, 2007, Ground Up held its first annual outdoor classroom garden day, where volunteers from the community contributed to improving public spaces. Through the program, Hester Street Collaborative is transforming a derelict community garden at PS134, in the Lower East Side on East Broadway and Grand Street, into an outdoor classroom for hands-on learning.

Louise Harpman ('93) and Scott Specht ('93) were named "Tastemakers of 2007" in *House & Garden* magazine's annual design review (June 2007). Specht Harpman won a Texas Society of Architects design award for zeroHouse, a completely self-sufficient, off-the-grid, housing prototype. zeroHouse was featured in the *Wall Street Journal* throughout the past year as part of DuPont's campaign to support materials innovation. The firm maintains offices in New York City and Austin, Texas, where Harpman is associate dean for undergraduate programs at the University of Texas.

Charles Lazor ('93) and his FlatPak House were featured for the second time in the National Design Triennial, in *Design Life Now*, at the Cooper-Hewitt, National Design Museum, in New York, December 8, 2006–July 29, 2007. His firm's 20-foot-by-24-foot Pocket FlatPak House, sponsored by Interface Flor in 2004, was exhibited at the Pacific Design Center for the Los Angeles Museum of Contemporary Art (February 28–May 20, 2007) in the continued travels of the *Some Assembly Required* exhibition, which was on display at Yale in fall 2006.

David Gissen ('96), a recently appointed assistant professor in the department of architecture at the California College of the Arts in San Francisco, is working on his Ph.D. at University College London. He recently published essays including "Exhaust and Territorialization at the Washington Bridge Apartments" for the *Journal of Architecture*, "Drawing Air: Bio-politics and Visual Culture" in *Models to Drawings: On Representation in Architecture* (Routledge, 2007), edited by Marco Frascari and Jonathan Hale, and "Technology, Interiors and the Production of Nature" in *Design Ecologies*

(Princeton Architectural Press, 2007), edited by Lisa Tilder.



Super-interesting LLC Architecture & Design, concept rendering for In(out)side House, 2007.

Kian Goh ('99) is partner with filmmaker and designer John Bruce in a multidisciplinary practice, Super-interesting LLC Architecture & Design, which is based in Dumbo, Brooklyn, and focuses on site and program frequently involving issues of pop culture, history, and behavior. The firm's recent projects include renovations for three residential dorm buildings at Barnard College; a green roof project in Brooklyn; a country house near Woodstock, New York; and ongoing interior-design and graphics/marketing work with Kidfresh, a children's food store on New York's Upper West Side, featured in GDR Creative Intelligence's "Global Innovation Report." Goh is also working on planning the new headquarters for the Audre Lorde Project, a center for lesbian, gay, bisexual, and transgender people of color. Her research project, "The New Nature of Affordable Housing," involves case studies, new concepts and materials, and new housing models. The firm's project for a single-family house on an urban Atlanta site, called the In(out)side House, was published as part of *Business Week* online feature on the "Open Architecture Network."



Lettuce, Buffer House, West Los Angeles, 2007.

Kara Bartelt ('99) and Michael Chung ('01), of the firm Lettuce, were featured in *LA Weekly's* annual "People Issue," in May 2007. Their residence, the Buffer House, in West Los Angeles, was recognized with a Spark Design Award.

Raphael Sperry ('99) received the AIA San Francisco Chapter's first Young Architect award in recognition of his projects undertaken through Architects Designers Planners for Social Responsibility to have architects boycott prison design and through San Francisco Planning and Urban Research (SPUR) to make green building and solar power more widespread in San Francisco.

2000s

Ghiora Aharoni ('00), of Ghiora Aharoni Design in New York, was featured in *The New York Times Magazine* (April 15, 2007) for the design of his own 550-square-foot apartment in the West Village, highlighting removable swinging doors, integrative flooring, and a dropped ceiling for storage. In the bathroom Aharoni installed a narrow stainless-steel sink, the result of a class assignment at the Yale School of Architecture.

Goil Amornvivat ('00) and Thomas Morbitzer ('00) established TUG Studio in Brooklyn, New York, in 2007. Amornvivat, who was recently featured on Bravo Network's *Top Design*, has been selected by the Royal Thai Ministry of Commerce to participate in a conference featuring Thai designers with international practices. TUG Studio designed the exhibition *Making a Home: Japanese Artists in New York*, which opens at the Japan Society on September 28, 2007. Both Amornvivat and Morbitzer have taught studios in architectural interior design at Parsons School of Design since 2004.

Ben Bischoff ('00), Oliver Freundlich ('00), and Brian Papa ('00), with their Brooklyn-based firm MADE, were featured in the March-April issue of *Men's Vogue*.

Don Johnson ('00) is living in Pittsburgh and teaching architecture at Carnegie Mellon.

Hannah Purdy ('02), of hhpurdy design, in collaboration with Green Street Consulting and Construction, completed the renovation of a brownstone on 128th Street in New York. The project, known as the Harlem House, was featured in *Dwell* magazine's first Web series, "Building Green in Harlem," in which a tour of the process discusses how to make green choices on a budget. The house will be published in *Nest* and *Dwell* in fall 2007.

Todd Reisz ('03) is working at OMA-AMO in Rotterdam and recently contributed essays in the book *AI Manakh*, edited by Rem Koolhaas, Mitra Khoubrou, and Ole Bouman and published by Archis. The book documents development Gulf coast from Kuwait to the United Arab Emirates and is based on, "The Gulf" exhibited in the 10th Architecture Biennale in Venice.

Peter Arbour ('04) is working as a façade architect for RFR Consulting Engineers, in Paris, France. His current projects include the Grand Museum of Egypt, in Cairo, with Heneghan Peng Architects, and La Tour Phare at La Défense, in Paris, with Morphosis Architects. He is a guest critic for Columbia University's Paris/New York program as well as at the Versailles School of Architecture, where he will give a public lecture on the integration of architecture and engineering.

Jessica Niles DeHoff ('04) is living in Tokyo and freelance writing about design in the Pacific Rim region.

Dana Gulling ('03) is teaching at the University of New Mexico and running an architecture practice, T+G Studio in Albuquerque with her husband, Sean Tobin (Yale College '96).

Noah Shepherd ('05) is working in the New York branch of the Office for Metropolitan Architecture on the design of 111 First Street, a 1.2 million-square-foot development, in Jersey City, New Jersey, which will include apartments, a hotel, artist live/work studios, a gallery, and retail spaces. Construction is expected to begin in spring 2008.

Travel Reports

The Architectural League of New York published a boxed book, *Travel Reports*, of the projects funded by the Deborah J. Norden Fund from 1995–2005. Each young architect awarded a grant used it for travel to see architecture as part of extensive research projects. Included in the "book box" are three Yale graduates: Ameet Hiremath ('02), who traveled to technology parks in South India; Ruth Gyuse ('05), who traveled to Kainji Dam, Nigeria; and Abigail Ransmeier ('06), who studied slums in Mumbai, India.

The Public Role of Centers for Architecture



Kids building models at a center for architecture, in Chicago.

One evening this spring the New York City Center for Architecture sponsored a well-attended talk about Barcelona's dramatic post-Franco transformation as part of the *Barcelona in Progress* exhibition in its public mezzanine gallery.

Meanwhile, upstairs in the library, a group of approximately forty sixth-graders were having their own, less formal talk about Barcelona. After touring the architectural models, renderings, and photographs in the gallery, the group debated whether their version of the city, which they were creating with paper and pencils, should have an opera house. Where should they put the power plant? And who'd want to live in Gaudi's "weird" buildings anyway?

The center not only serves its members but extends its reach to the city—to children, the public, local politicians, and related trade organizations. Similar storefronts are popping up around the country, creating a new model for what local chapters of the AIA as well as the architectural community as a whole should do: take architecture to the streets and engage the public.

For example, the Chicago Architecture Foundation holds tours to support itself, with more than ninety different walking, biking, and bus tours year-round. The organization also teaches young people about architecture, using a hefty portion of its \$7 million budget for school field trips. They are also writing a high-school textbook that focuses on architectural literacy, guiding teachers about how to teach design using the built environmental as a learning resource through workshops and a 500-page curriculum manual, *Schoolyards to Skylines*.

"We're not trying to make architects out of everyone," says Jean Linsner, vice president of youth education for the Chicago Architecture Foundation. "But these children will become adults who recognize that the built environment is a part of us, of who we are." They will also become tomorrow's planners, journalists, government officials, and politicians, which leads to another service that centers for architecture can provide: a place for neutral debate and exploration of the various issues that shape our cities.

The Boston Society of Architects sponsors civic forums and public-design and planning discussions that produce visible results. In 1994 a design charrette called Boston Harbor Visions engaged the public in planning for accessibility to the harbor and its islands. The result is the newly constructed Boston Harbor Walk, which connects the public to the restored harbor.

At New York's Center for Architecture this role is especially important, in light of the new construction in Lower Manhattan. New York New Visions, a coalition of planning and design organizations, including AIA NY, came together following 9/11. The group focuses on issues surrounding the rebuilding process and provides consensual recommendations to state and city leaders. Over the past six years, hundreds of local architects have been involved with the effort, and the center has served as a meeting place, a forum for debates, and an exhibition space.

All of this is a far cry from what many AIA chapters used to be: a bastion for self-serving clubby architects who gave themselves awards. The San Francisco chapter of the AIA, which opened its Center for Architecture + Design in October 2006—probably the newest architectural storefront—connects its young members with social events and opportunities for community service. There are also lectures and a film series. As a result, the new center crackles with energy and new ideas. Each September the center is home to "Architecture and the City," a month-long celebration that honors San Francisco's design community with tours, films, exhibitions, and design lectures.

For New York's center, involving related design and industry organizations means more participation and broader resources. It has now become home not just to the AIA but to Architecture for Humanity, the Illuminating Engineering Society, the American Society of Landscape Architects, and the Structural Engineers Association, as well as the Center for Architecture Foundation, which focuses on education.

We all know that architecture is a collaborative effort. Without engineers, contractors, suppliers, manufacturers, vendors, consultants, and developers, all the architect has is a good idea and a handful of drawings. Only when these allied professionals come together is architecture relevant and accessible, making these new storefronts places of public education about the built environment.

—Walter Hunt

Hunt (Yale College '62 and YSoA '67) is vice chairman of Gensler. He was president of the board of directors of New York's Center for Architecture in 2004–05, and served on its board for five years.

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

Volume 10, Number 1
ISBN: 978-0-9790733-3-2
Fall 2007

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PO Box 208242, New Haven, Connecticut 06520

Telephone 203 432 2296

Web site www.architecture.yale.edu
Cost \$5.00

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

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

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Cover images Behnisch Architekten, Therme Bad Aibling, Germany, 2007.

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

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US Postage
PAID
New Haven,
CT
Permit No. 526

Calendar Fall 2007

Lectures, Symposia, and Exhibitions

For 2007-2008, while the A+A Building is undergoing renovation, the Yale School of Architecture is located at 32-36 Edgewood Avenue (between Howe and Park Streets), New Haven, Connecticut

Lectures

Lectures begin at 6:30 p.m. in the Art Gallery's McNeil Lecture Hall (enter on High Street) unless otherwise noted. Doors open to the general public at 6:15 p.m.

Nick Johnson
Edward P. Bass Distinguished Visiting
Architecture Fellow
Thursday, August 30
"Profit and the Planet:
Placemaking for People"

Tom Wolfe
Peter Eisenman, Louis I. Kahn Visiting
Professor
Monday, September 10
"From Bauhaus to Our House:
A Conversation"

Dolores Hayden
Thursday, September 20
"A Field Guide to Sprawl"
Linsley-Chittenden Hall, 63 High Street,
Room 102

Panel Discussion

"Photography and the Built Environment"
Bartholomew F. Bland, Curator
Dolores Hayden

Jock Reynolds, Director,
Yale University Art Gallery
Martha Sandweiss, Professor,
Amherst College
Jim Wark, Photographer
Moderator Laura Wexler, Professor,
Yale University

Friday, September 21, 10:00 a.m. to noon
British Art Center Auditorium,
1080 Chapel Street
Cosponsored by the Yale American
Studies Program

Pier Vittorio Aureli
Brendan Gill Lecture
Monday, October 1
"The Project of Autonomy"

Santiago Calatrava
Tanner Lectures on Human Values
Wednesday, October 3, 4:30 p.m.
"A Collection of Pearls" and Thursday,
October 4, 4:30 p.m. "Wings and a Prayer"
Presented by Whitney Humanities Center,
53 Wall Street

"Writing on Architecture"
Moderator John Donatich, Director, Yale
University Press
Luis Fernandez-Galiano, Franke Visiting
Fellow, Whitney Humanities Center
Kurt Forster, Vincent Scully Visiting
Professor
Peter Eisenman, Louis I. Kahn Visiting
Professor
Robert A. M. Stern, Dean
Monday, October 8
Presented in conjunction with Whitney
Humanities Center

Reinhold Martin
Myriam Bellazoug Memorial Lecture
Monday, October 22
"Islands and Worlds: Postmodernism After
Globalization"

Luis Fernandez-Galiano, Franke Visiting
Fellow, Whitney Humanities Center
Wednesday, October 24, 4:30 p.m.
"Thinking with Images"
Presented by Whitney Humanities Center,
53 Wall Street

Joshua Prince-Ramus and Erez Ella
Eero Saarinen Visiting Professors
Monday, October 29
"It's Not All About You"

Stefan Behnisch
Thomas Auer
Thursday, November 1
"Contesting Expectations"

Kate Orff
Timothy Egan Lenahan Memorial Lecture
Monday, November 5
"On the Ground"

Homa Farjadi
Monday, November 12
"Contingent Localities"

The fall lecture series is supported in part
by Elise Jaffe + Jeffrey Brown, the Myriam
Bellazoug Memorial Fund, the Brendan Gill
Lectureship Fund, and the Timothy Egan
Lenahan Memorial Fund.

Symposium

Friday-Saturday, October 26-27, 2007
Constructing the Ineffable: Contemporary
Sacred Architecture
Art Gallery, McNeil Lecture Hall (enter on
High Street)

This symposium, jointly sponsored by the
Yale School of Architecture, the Yale Insti-
tute of Sacred Music, and the Yale Divinity
School, seeks to explore ways of widening
the circle of discussion about the nature of
the sacred in relation to architectural and
urban space. The intention is to open a
discourse between architects, sociologists,
philosophers, and theologians by engaging
an international and interfaith audience in
the consideration of the powerful influence
religion has come to exert in contemporary
civic life, and the concretization of that role
in the design and construction of prominent
religious buildings. The symposium will be
held in conjunction with the Yale Institute of
Sacred Music conference "Sacred Space,"
Thursday-Friday, October 25-26, 2007.
[www.yale.edu/ism/events/
sacredspacesconference.html](http://www.yale.edu/ism/events/sacredspacesconference.html)

Friday, October 26, 2 p.m.
Karla Britton, Peter Eisenman, Karsten
Harries, Moshe Safdie, Mark Taylor, Stanley
Tigerman, Miroslav Volf

Friday, October 26, 6:30 p.m.
Keynote Address
Vincent Scully

Saturday, October 27, 9:30 a.m.
Thomas Beeby, Diana Eck, Kenneth
Frampton, Paul Goldberger, Steven Holl,
Jaime Lara, Richard Meier, Rafael Moneo,
Robert Nelson, Kishwar Rizvi, Fariborz
Sahba, Emilie Townes

The Yale School of Architecture is a
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Institute of Architects Continuing Educa-
tion System. Credit earned by attending
"Constructing the Ineffable: Contemporary
Sacred Architecture" will be reported to
CES Records for AIA members. Certifi-
cates of Completion for non-AIA members
are available upon request.

Exhibitions

Exhibition hours are Monday through
Friday, 9 a.m. to 5 p.m.; Saturday, 10 a.m. to
5 p.m. The Architecture Gallery is located
at 32 Edgewood Avenue.

A Field Guide to Sprawl
August 31-October 19, 2007

Ecology.Design.Synergy
*Behnisch Architekten + Transsolar Climate
Engineering*
October 29, 2007-February 1, 2008

Exhibition publications produced by the
School are supported in part by the Kibel
Foundation Fund, the Nitkin Family Dean's
Discretionary Fund in Architecture, the
Paul Rudolph Publication Fund, the Robert
A. M. Stern Fund, and the Rutherford
Trowbridge Memorial Publication Fund.

