Constructs
Yale Architecture

Spring 2004

Constructs

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

A Note on the Type: Helvetica Neue R

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

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

This issue includes two additions based on selective border automation by Adam Michaels and sequential pattern recognition by Stewart Smith.

—Paul Elliman

Cover: Victoria Sambunaris, Alaska Pipeline, Alaska, 2003

Gregg Pasquarelli

Gregg Pasquarelli, a principal of the New York-based architecture firm SHoP (Sharples Holden Pasquarelli), is teaching a studio focusing on "versioning" in spring 2004. He is the first Louis I. Kahn Visiting Assistant Professor of Architectural Design. He and Chris Sharples discussed the firm's recent work and working process with Nina Rappaport and their development partner on the Porter House, in New York, Jeffrey Brown, of JBM Associates.

Nina Rappaport: With the completion of the Porter House in the Chelsea neighborhood of New York City, you now not only fabricate structures but finance them, which must give you more control over your work. Is this why you partnered with Jeffrey Brown on the project?

Gregg Pasquarelli: We have always had an interest in development, but as you say, it is about having a certain amount of control. But it is even more about believing in your product and standing by the ideas behind the design, both conceptually and financially. I don't think we are interested in spending other people's money to create images; we are interested in developing new relationships of practice. Working with Jeff as a client and partner is the ideal situation. In the marketing brochure it says that we are architects who think like developers, and he is a developer who thinks like an architect. It is that kind of integration that gives you the opportunity to make better buildings.

NR: Why doesn't it happen more often?

Jeffrey Brown: We have a real regard for the partnership relationship and how collaboration can develop that process—and we worked that way. Normally developers don't have that kind of appreciation. By having the architects as part of the development team you are getting their attention. It's a win-win situation.

NR: In your other construction and development projects, when you have an architect who is not aware of development issues, do you notice the difference? And are the projects more difficult?

JB: It does make it much more challenging. Development/design/construction work is heading very quickly toward more partnering in certain segments. So much negative energy is wasted on adversarial postures, bad communication, and surprises that you can eliminate with this approach. It is healthy, positive, and agile. The team is already in place and respectful of each other, and they can each make the contributions. You are ready for what comes, and you save a lot of time. You don't get detoured by what part of a job wasn't part of somebody's work.

NR: Does that mean that you are designing and SHoP is making development recommendations?

JB: There are no dividing lines. You can be creative and enjoy it, and then you do a better job. The collaboration made the challenges an effective process.

NR: How did you start with the design concepts on this building? Did you select the site together?

GP: We did it together from the beginning. We sat down and sketched an idea on a napkin at the corner diner. This is how we approached the building. We did the pro forma together, continually rethinking different financial structures and building

structures, and observed the impact each decision had on another.

JB: It was an experiment in trying to produce our vision among all the various sides. I negotiated with the landowner to purchase the building, but it was all, as of right. We purchased air rights from the adjacent property owners to allow us to build the maximum FAR with the cantilever.

NR: And as a developer was it a fast-track project that you wanted?

JB: The structural work was very complex, so it all had to be worked out in advance. We drove 32 piles into the bedrock and the existing building to build the floors above. We did some work out of sequence, creating a model apartment on one floor and selling the condominiums as we completed them. We raised the prices four times over the first six weeks, and we sold all the apartments at full asking price with no mortgage contingency.
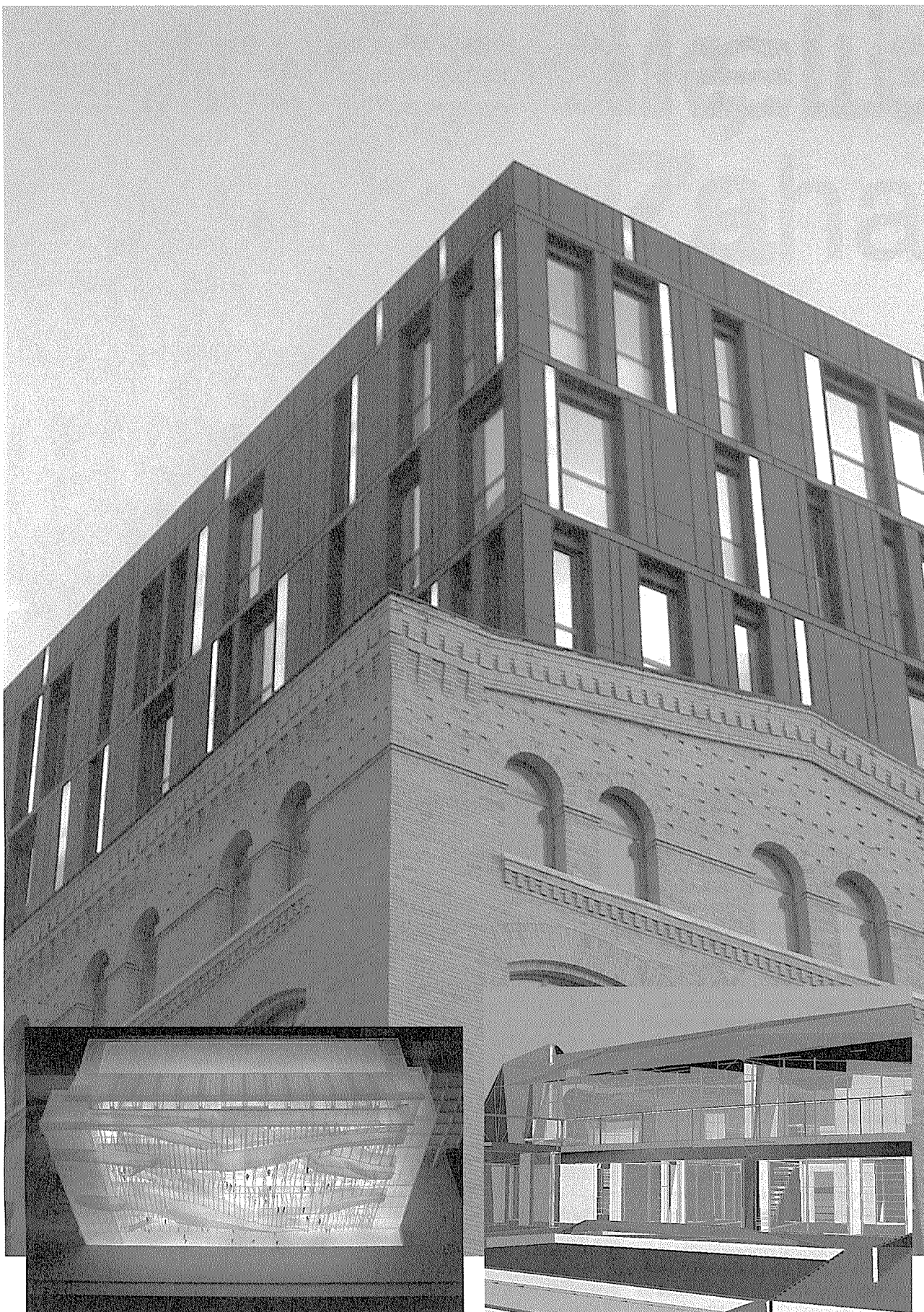
NR: Gregg, what drives your design ideas, especially in a project like this? Do you begin with a design concept, or is your work driven by technology, with an emphasis more on the process and the problem-solving than the aesthetics?

GP: As the designer we make a gesture with the big idea of how we want to solve the problem, but there is never an aesthetic or stylistic agenda. It is like scripting your own obsolescence by being stylistic. We never want to have a Blue Period; there should be blue buildings and other buildings. We are concerned with what a project demands at a point in time with the new emergent technologies. That was what brought the five of us together to form SHoP. It was never about, Let's do Deconstructivism, or Modernism, or historicism. We really like problem-solving in new ways, but at the same time we respect space, light, materials, and construction.

Chris Sharples: We all had a similar spatial sensibility but very different backgrounds. So what drives us is that we love the process of building. There is theory involved in how we think, but it is more grounded in making than in the theory of form.

NR: What is your theoretical base, if it is not formal or about aesthetics? Your work isn't only about pragmatic solutions to construction.

GP: It is a theory of practice that relies on problem-solving, making, and having an effect. For example, in Aspen there is a closed system of contractors and designers who make a style that never really existed—the log cabin on the mythic Western mountain ranch combined with the chalet and the mining shack (which is the best of what they have). Then they blow them up to absurd proportions and sell a piece of "historic Aspen" at absurd prices. We asked ourselves, How do you make something that is authentic and work with contractors who charge a minimum of $400 per square foot for basic construction? When we designed the house in Aspen we approached the construction and stylistic restrictions of the historic district by using the computer to model a solution for a client for a corner hillside house without a front or back yard where there is traffic in front of their view of Ajax Mountain. So how do you resolve this program and its issues, including incredible snow loads, and then link that with a technology of making that overcome a closed system of $400 a square foot? The solution was a form

whether it is the ugliest project when they are finished as long as they have developed a consistent logic to argue and fabricate it simultaneously. It is a matter of being willing to learn a completely other way of thinking to combine concept and production. And like any good Newtonian, as far as you stretch one direction you must balance in the other direction and hold on tighter. That is the way we think. The more we experiment with a new kind of form and problem-solving, the more we need to hold onto how it gets put together and what the financial parameters are. This is when we think architecture gets interesting.

NR: Where do the engineers fit in—at the beginning?

GP: Day 2. We talk on day 1 to the subcontractors to ask them how to join two pieces of metal. For example, to solve a problem we might need one to be structural and the other to bend in two ways. Then I ask what kind of information is needed on the drawing to accomplish this, then we begin working on the design within these parameters, and then go to the engineers, Buro Happold, with the strategy and the techniques to make it all work. Happold then takes the ideas and brings us all to the next level of execution using the same strategy.

NR: Where does sustainability fit in with the engineering?

GP: The new building at the Fashion Institute of Technology in New York that we recently won in a competition shows how the main idea for a public space in a commuter school incorporates sustainability in a holistic way. We didn't want to make clip-on gadgets. Think about bad stereos that have gadgets all over them compared to the great stereo that has just one button. That is how I think of most sustainable issues. If you make a really smart building that performs through really subtle spatial and engineering moves, it has one button. In thinking about the program and the site, we came up with a simple building with the social condenser space above the classrooms in a thickened facade that could hold the programs and respond to the nature of the design school. The engineers came up with a structural parti and an interaction of the sustainable issues with the public space. With Buro Happold it is instantaneous, and we are right there because it is more like a think tank than traditional architect-engineer relationships. We never hand them a drawing and say, "Engineer this." It has to be complete synthesis or we don't do it.

NR: In N ew York Deputy Mayor Doctoroff's lecture at Yale in January he mentioned that SHoP is part of a team led by Richard Rogers ('61) to work on a master plan of the east side of Manhattan. How did this come about?

GP: We put together a team with Richard Rogers, Buro Happold, and others to work on a new master plan, creating a new space—potentially a Battery Park City of the East Side. Happold introduced us to Rogers, and in the design charrette we were amazed to find out that they work exactly the way we do. It was seamless— a think tank with a big open table and a menu-driven, nonaesthetic design charrette.

NR: But you haven't done that much urban design except for the Rector Street Bridge, so how do you integrate the scale of the new project with the way you work on individual buildings?

GP: We are basically unqualified for every project we have ever done—each commission has been the first time we have done that type of work. We don't ever want to become known for a type of work or a style of work. The East Side Waterfront Master Plan is thinking about the City of New York within a new paradigm while being free of architectural history and using technology to generate new relationships of urban problem-solving. We are very excited about giving something back to a city that has given us so much.

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that achieved a balance between all the requirements but used an external faceted geometry built out of Cor-Ten Steel and an internal smooth geometry made from slate tiles. We are building as much of it off-site as possible as a kit of parts that is then trucked to Colorado and assembled on-site. By making half of the building's parts in Nebraska and Long Island, we were able to drive the costs down significantly yet still get a highly specific building that could only be the result of its program and location in the historic district. It's the first Cor-Ten Victorian, I would guess!

CS: The idea of prefabrication does not necessarily have to be about making the whole project in a factory but about understanding the parameters of a system where we know what materials we need and how we can assemble them, even if we use them for only one job. So in the end we have less overhead to create standardization, and with mass customization we can do it differently on every project. Some people have asked if we are going to patent the procedures, but then you have to control the environment in which the product is built. We are not interested in that or in being a design-build firm.

NR: Can you use more mass customization in large-scale developments? And do you envision making a community of these houses with specific attributes in Colorado? It is fascinating to see this potential of mass production in terms of mass customization. Do you see making lots of Porter Houses as a way to build high-density urban housing in various cities?

GP: The Porter House fabrication system is being used for two buildings in Philadelphia and one in New York—all with Jeff. One of the buildings in Philadelphia's Old City has an unusual relationship to the Benjamin Franklin Bridge, which had foundation

problems on the Camden side so that it is actually shifted 100 feet to the south. So you have the Old City grid and the Ben Franklin trajectory at oblique angles to each other. But our rectangular site runs the long way. We developed a system using mass-customization techniques to project cantilevered volumes, like enclosed rooms that slide out like drawers in small increments and different ways. It is like an apothecary chest, so that every unit gets a view of the bridge.

NR: How is the similar construction technique being used and what does it do for the project?

GP: It is a technique that changes both the design and the financial model, which accomplishes three things: One, we are able to build the building for slightly less, so we can outbid our competitors for the property; two, it gives us a higher-quality product because we can use better materials and have a more customized, highly specific design.

CS: Three is the schedule, which is tied to the bank that is doing the financing. If we can reduce that schedule, we can save money on interest expenses, which have a larger downside risk than construction—so time is as important as details. You need to understand this.

NR: So how are these projects similar and different according to their site and context? Is there a context or need for one in your architecture? I know you are not interested in historic preservation for the sake of preserving a building or a neighborhood per se.

GP: Our work is not about traditional notions of street wall, volume, setbacks, and aesthetics but about occupying a site and space, changing the rules of occupying the space, and thinking about the operative nature of the way architecture engages the city and negotiates a new building in

an area that may or may not be part of a historic district. We would like to think that our work is more strategically performative than aesthetic.

NR: But doesn't this then become an aesthetic? The buildings do have a certain look to them.

GP: No, not at all: It is solving a problem. All techniques have a certain look. A soufflé has to be vertical and puffy, but it doesn't mean it is about image representation— that because it looks like a soufflé it must taste like a good soufflé, or that because you are eating a soufflé you must be in an expensive restaurant. It is not about image; it is about content and execution.

NR: But take the idea that even if Maillart or Nervi are making something functional that is solving a problem, there is an aesthetic that evolves from that function, even if that wasn't the end goal.

GP: Absolutely, the aesthetic matters. And we are designers, so we pick things that we like; but we don't have a catalog of elements that we compose on an elevation. The elevation is the most worthless drawing in architecture; it doesn't solve problems spatially—you need to think three-dimensionally and procedurally at the same time.

CP: We always refer back to Renaissance master builders and the way they built models, which we do but with virtual problem-solving models. We are looking at it at the level of detail and tectonics in the three-dimensional realm. There is a false sense of security when you bring it into plan, section, and elevation that you have solved something—but you haven't solved anything.

NR: So how do you actually teach this technique, procedure, and problem-solving process?

GP: Students have to design and fabricate a model a week, and we don't care

3

Julie Eizenberg

Julie Eizenberg, of Koning Eizenberg Architects in Los Angeles, returns to Yale this spring as the Bishop visiting professor with Hank Koning. In a discussion with William Mitchell (MED '70), former dean of the architecture school at MIT and now academic head of the program in media arts and sciences, Eizenberg explains what led her to using the Media Lab as the studio project and discusses issues between technology and construction as well as education.

William Mitchell: Why are you doing a studio based on the Media Lab and technology? What were the issues that came to your mind, and seemed most interesting and important to engage, as you began to formulate the agenda for the Media Lab studio?

Julie Eizenberg: The Masonry exhibition we are participating in at the National Building Museum was an eye-opener and is probably the catalyst for me wanting to do a studio that uses an institution like the Media Lab as a case study building type to look at the potential of changing technology and design and the issues it raises. It isn't that I didn't already know that the construction industry is in a state of flux and not structured to support innovation. We had already run into that on our children's museum project in Pittsburgh: How do you get a flapping polycarbonate skin built using conventional documentation when its development requires continued interaction with fabricators? Moreover, in the buildings our office has traditionally focused on—public-bid community buildings and affordable housing—any preconstruction interaction with trades or interests in nonstandard construction makes clients nervous. This in turn makes it hard to be inventive in the building types that naturally would most benefit from invention—it has got to get easier to achieve quality within tight budgets.

William Mitchell: So the experimental aspects of the masonry exhibition allowed you more freedom in the museum environment.

Julie Eizenberg: Our task, set out by Stanley Tigerman ('61), was to design an installation that focused on the potential of terrazzo. Three other architects focused on stone, brick, and autoclave concrete respectively. Each of us was teamed with a craftsperson to design the installations. Terrazzo these days is hardly a masonry material—the matrix is plastic, and the aggregate can be most anything you want. It can even be dry-sanded. The shape of the form can also be whatever you want, as long as you can model it. It quickly became clear that the lines that distinguish trades and the knowledge needed to achieve innovation went beyond conventional knowledge bases, with huge implications for construction and architecture. The Masonry Institute (the sponsoring labor union) had recognized this when they set up the project.

Now, Bill, I have a question for you: Can you bring us up-to-date with the Media Lab? It describes itself as providing "an environment for exploring basic research at the intersection of computation and the arts." When the Media Lab started in the early 1980s that wouldn't have seemed like such an enormous universe for exploration. Now that digital technologies have become

so ubiquitous in the arts—infiltrating everything from education to visualization, fabrication, and inhabitation—what do you see as meaningful exploration for the Media Lab for the next ten to twenty years? Where do you think the richest areas of research lie for architecture?

William Mitchell: New technologies are most interesting to engage at the moment when they are in formation, and when many of the big questions about them are still very open. In the early 1980s that was the case with digital media—at least what the public now thinks of as digital media. The Media Lab was a driving force in establishing many of today's commonplace ideas about digital images, video, music, networking, user interaction, and so on. This was, in fact, a huge research universe at that point. Now that whole domain is much larger in scale but smaller in real research interest. The focus has shifted largely to more traditional research venues and to industry, and the Media Lab has shifted its interests elsewhere. Visitors are often surprised to discover that.

It is significant that the Media Lab's most recent faculty hires encompass physics, biology, and health sciences. There's a lot of excitement about exploring the relationship between information and physical and biological processes. The new NSF-funded Center for Bits and Atoms is an important manifestation of that. There's exploration of quantum computing, new display technologies, biosensing, design and fabrication of molecular-scale devices, wireless control of molecular structures, and many more such things.

At a different but related level, there's also a lot of work going on in the emerging domain defined by highly miniaturized sensing, computational, and communications devices with ideas about distributed intelligence and wireless networking. This opens up the possibility of sensate skins, structures, and spaces. I think it has enormous architectural implications. Roughly speaking, preindustrial buildings were essentially skeleton and skin; the industrial revolution added mechanical physiology (AC systems and the like), and the twenty-first century will see buildings (and other artifacts) acquiring artificial nervous systems. Kent Larson's Placelab is one very interesting pioneering thrust in this direction. As computers become part of everything they disappear into the background, and every one of our everyday actions is potentially a computer interaction. Much of this is discussed, in much more detail, in my new book, *Me++: The Cyborg Self and the Networked City* (MIT Press, 2003).

This raises a lot of questions about what things need to know, their capacity to exhibit common sense and situated intelligence, and how they might learn effectively from experience. One of my own current projects, for example, is the design of a concept car for General Motors. We'd like it to be as smart about the city, and its interactions with its passengers, as a good New York taxi driver—but maybe without the attitude. It should learn continuously about the city by experiencing the city.

I'm not sure that architecture (the way it's understood in architecture schools, anyway) currently forms a useful category for the Media Lab. But design certainly does—design thinking that cuts adventurously across scales (from molecular

structures to global networks), technologies, and functional domains. I care about whether projects are intellectually challenging, culturally interesting, and socially progressive, but I don't care whether we call them architecture.

Julie Eizenberg: Actually I think architectural education has fallen behind in what you are classifying as design. Students are good at postulating futuristic and demanding building performance (slide, glide, float and fold, etc.) but seem less interested in how such propositions happen. Over the last ten years or so I have sensed a disdain for making. Sure, students and faculty are enamored with nifty fabrication techniques that generate progressive-looking models and drawings, but there seems to be a disconnect between the architectural idea and its realization. If you talk about how to make the building, you sense a chill in the air, as if creativity is being limited. I don't think students have enough technical knowledge to enter the discussion, and instead panic that the discussion will undermine the idea. My experience in practice is that the discussion of how something is built generates more rather than less creative possibilities. As I already mentioned, at this point in time I see the whole construction industry changing. It's not just IT-based documentation/fabrication that Gehry's work exemplifies but the new materials and assemblies that don't fall neatly in the domain of the traditional trades. The whole construction industry is on the cusp of change. Nothing is as it was, and I really think architecture students need to become more aware of the implications and, most importantly, the possibilities in a more than superficial way. This Media Lab design exercise is my way of trying to help students fuse adventurous design and some working knowledge of new technologies.

William Mitchell: The difficulty for architecture schools lies in their tendency to take technology as a "given" that is out there, somewhere, just waiting to be appropriated. But technologies are continually evolving and transforming intellectual constructions. They are framed within particular cultural contexts, they embody very specific values and ideological positions, and they are actively constructed through processes of invention and critical discourse. To engage effectively in the process of technology formation, you cannot just sit around and theorize from a safe distance. You have to get your hands dirty with research and invention, and you have to be actively engaged where the important action is at the research frontiers. Most architecture schools, unfortunately, aren't.

NURBS modeling software provides a clear example. It evolved within the computer-graphics community and in close relationship with the automobile, aerospace, product design, and animation industries. After decades of this, when it was nicely packaged into closed,

user-friendly commercial software systems, it finally penetrated into architecture schools—where it has mostly been employed, in a mindlessly uncritical way, to produce blobby-looking building shapes. But such packaged software is, in fact, highly conservative. It strongly reinforces (while sometimes simplifying and trivializing) practices that it was explicitly designed to support, while marginalizing potential alternative practices. It has already, I think, produced a pretty rigid new orthodoxy.

We're seeing a similar thing today with the complex of technological developments related to wireless networking, sensor technology, and highly miniaturized low-cost electronics. It will eventually frame the way we create nervous systems for buildings. It's very exciting right now, and very fluid, but eventually we will get locked in to a set of successful commercial products and associated design and construction practices. At that point, I suppose, architecture schools will begin to wake up and take notice.

All this sounds pretty cranky and negative, and maybe it is. But my experience is that architecture students are actually tremendously inventive and can hold their own with anyone, if they are provided with the intellectual formation, facilities, and opportunities to engage technology in a more serious way. That's an exciting path to the future, and some of the more adventurous and progressive schools will probably find a way to take it.

Julie Eizenberg: I agree that architecture students are inventive. I also know that discussions with junior faculty here at Yale make me very optimistic. The studio system itself is key to it. And by the way, it didn't surprise me that Media Lab space closely resembles architecture studio space. Which gets us back to the creation of spaces and places for a new Media Lab. The issue of what that looks like fascinates me. It seems to me that it is a moving target, given that an entity like the Media Lab is about always being at the forefront. Can something that projects progressiveness today look progressive 20 years from now, or is a timeless framework the way to go? And what is that? Or is the key to the Media Lab in process rather than product? I am really curious about how the students will tackle this issue. It puts the discussion of how architects perceive the depiction of "the new" front and center.

Above:
Koning Eizenberg, Masonry Variations, installation, National Building Museum, Washington, D.C., October 18, 2003–April 4, 2004.

Diana, Frank, Leo, Lise Anne, Zaha
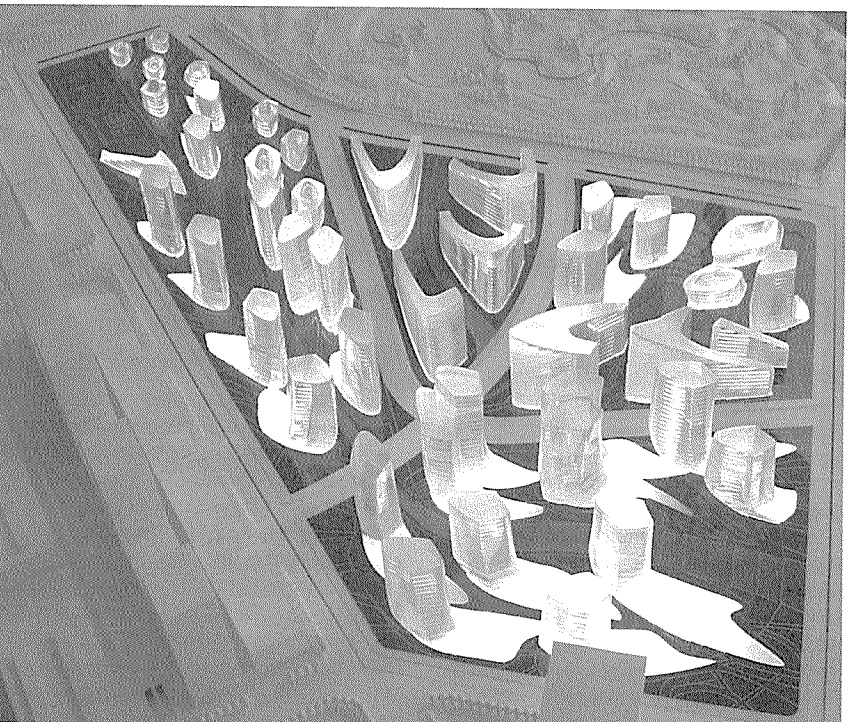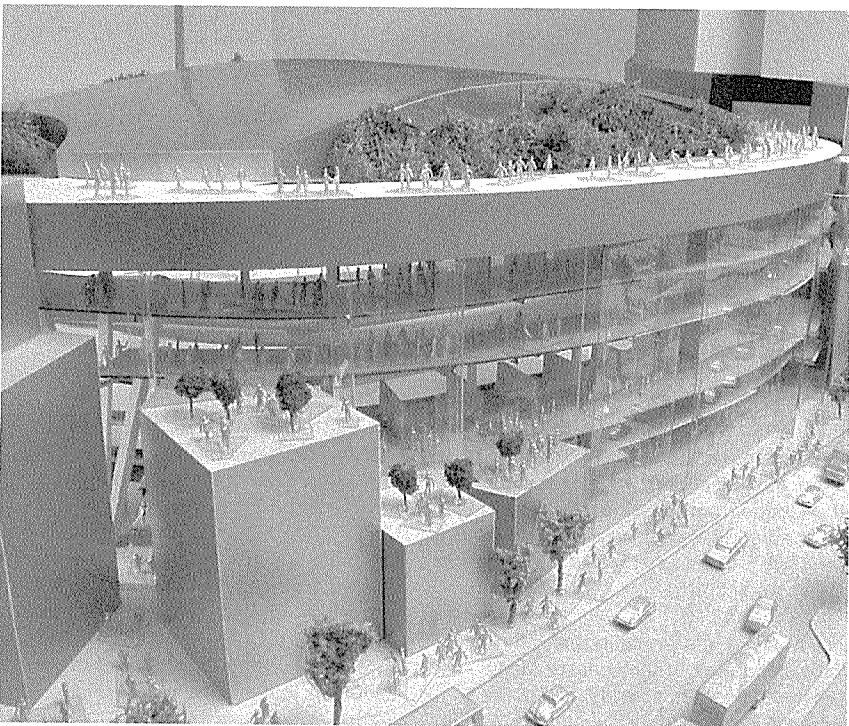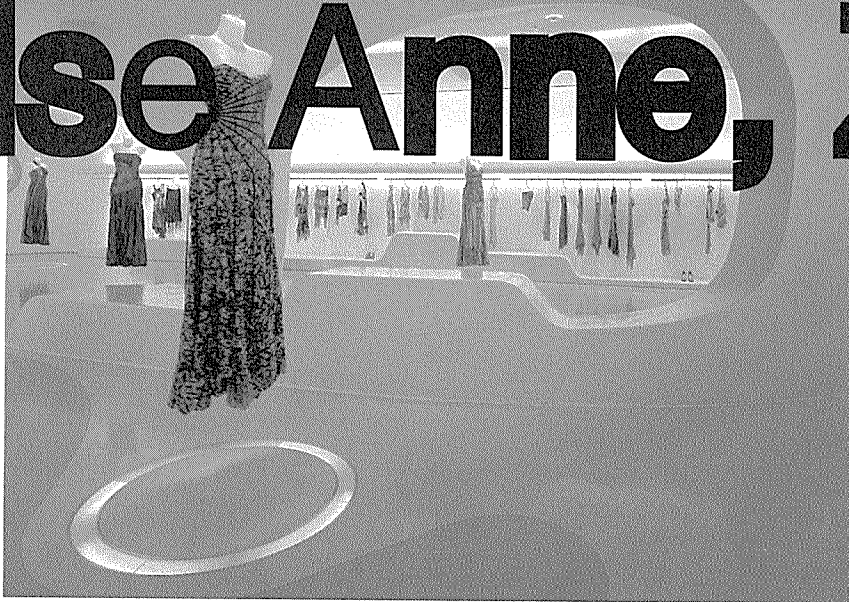
Frank O. Gehry, Zaha Hadid, Leo Krier, and Lise Anne Couture ('86) with Diana Balmori are all returning as visiting professors this spring to teach advanced studios along with associate professors Keller Easterling and Joel Sanders.

Frank O. Gehry Studio Project

Gehry's studio is the design of a concert hall in Lisbon, Portugal, about which he says, "While it's complicated, the design of a concert hall does touch every muscle, every nerve, every part of one's body as it were, in trying to create a place for listening to music. ...It is the mayor of Lisbon's dream to build a 2,200-seat concert hall at some time in the future, although there is no money for that since they do have a 1,400-seat theatre which is very good, but not adequate for big Mahler and Beethoven pieces that they would like to have played there. So in a sense it's a real project. ...One basic issue is: Are concert halls anachronistic since they are built for listening to eighteenth- and nineteenth-century music? Is there a new paradigm for the new generation? Should we be looking to develop a twenty-first century model?"

Zaha Hadid Studio Project

Hadid's studio focuses on the design of a cluster of villas located in a valley alongside the Great Wall of China, near a development called the "Commune by the Great Wall," which comprises 12 buildings by Asian architects that received a prize at the 2002 Architecture Biennale in Venice. Currently the developer, Soho China, is building more villas that extend the ensemble further along the same valley. Since contemporary architecture no longer relies upon traditional typologies and tectonic principles, the studio will use the opportunity to test the initial results of biomimetic research, exploring the organic world as a source domain for analogical transferences into architecture in a series of tangible design proposals placed into this competitive context.

Leon Krier Studio Project

Krier's studio is a redesign of Yale's campus, focusing on the neuralgic spot of York and Chapel streets to become a true urban forum, with all the buildings reborn around new (car- and traffic- free) public spaces, along the lines of an urban master plan that Krier has set out. The students will use the contrasting and interdependent relationships of the vernacular and classical within a given language of traditional architecture, asking what role this dialectic plays within the design of a single building in order to create meaning through contrast and how it articulates the large urban context into a readable and enjoyable artifact.

Diana Balmori and Lise Anne Couture Studio Project

Diana Balmori and Lise Anne Couture recast the traditional view of buildings as distinct and bound artifacts in the landscape and conceive of a new kind of continuum that is multi-scale, extending from the interior to the building, to the site, and finally to the city and the vast system beyond. Here, landscape is understood as transcending the dividing line with architecture to form a new territory in the abandoned frontier between the two. Liberated from conventional notions of typology and program, this collapse reverberates concentrically, both inward and outward, affecting the entire breadth of the continuum. Using the site of the Fondation Pinault's museum planned for the Ile Seguin, the former Renault industrial plant, the Park Museum presents a new kind of interface that will enable a critical perception not only of art, culture, and media but also of architecture, landscape, and the city.

Top to bottom:
Lise Anne Couture/Asymptote
Asymptote's flagship store for Carlos Miele is based on an abstracted reading of the clothing designer's Brazilian culture, landscape, and architecture, while also being a contemporary Manhattan experience. A large floor-to-ceiling sculptural form is an 'altar' element for both seating and display fabricated from lacquer-finished bent plywood over a rib-and-gusset substructure.

Frank O. Gehry
Scheme for Forest City Ratner Company's proposes a multi-use urban arena, Brooklyn Atlantic Yards, to house the New Jersey Nets as the centerpiece of a large-scale development near downtown Brooklyn. The multi-use complex will include housing, commercial and office space with a 44-story office tower, and a park on the arena's roof.

Zaha Hadid
Zaha Hadid and Patrik Schumacher have designed a scheme for Soho City, Beijing on the southeast corner of the fourth ring, at Beijing Logistic Port, as a fluid city that casts this aspiration toward urban vibrancy into a dynamic architectural form. This method of generating unity from diversity creates a strong sense of urban character and identity that is legible from every point within, as well as when viewed from a distance.

Diana Balmori Associates
Proposal for the Equestrian Venue for 2012 Olympics, Staten Island. Rendering of an aerial view of the main stadium and warm-up areas sited on a capped landfill that integrates architecture and landscape into a seamless single entity.

5

Big & Green

Toward Sustainable Architecture in the 21st Century

The exhibition *Big & Green*, curated by David Gissen ('96), assistant professor of architecture at Penn State University, and organized by the National Building Museum, will be on display at Yale February 16–May 7, 2004, after its run at the Museum of the City of New York last fall.

Many cities around the world are experiencing intense, even explosive growth that often poses a significant threat to the natural environment. The skyscrapers and other megastructures that are commonly built to accommodate such growth consume enormous amounts of energy in their construction and day-to-day use, place great burdens on water and sewer systems, and typically isolate occupants from natural light and air.

Nonetheless, many architects, engineers, and planners believe that large, densely packed urban buildings, when properly designed and constructed, represent an inherently sustainable, or "green," form of development. That is, they can actually minimize negative impacts on the environment while protecting the health and well-being of their occupants. To achieve these goals, building professionals are increasingly resurrecting strategies that were routinely employed in smaller structures in the past—such as natural ventilation and shading devices to reduce heat gain—and adapting them to larger and more complex buildings. Meanwhile, they are exploiting new technologies, from solar power cells to sophisticated wind turbines,
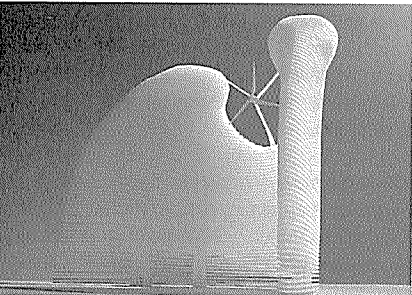
to create a new breed of large-scale buildings that are both comfortable and environmentally benign.

Big & Green explores five categories of issues that design and building professionals are addressing to reduce the deleterious environmental impact of skyscrapers and other megastructures: "Energy," "Light and Air," "Greenery," "Water and Waste," "Construction," and "Urbanism." Through in-depth profiles of approximately 50 contemporary green projects worldwide, along with a broad examination of global ecological and economic forces, the exhibition demonstrates the transformative powers of sustainable design—focusing on large-scale buildings such as skyscrapers, factories, stadia, apartment complexes, convention centers, shopping complexes, and other megastructures. Projects by architects such as Norman Foster, Fox & Fowle, Thomas Herzog, Kiss + Cathcart, William McDonough, Richard Rogers, MVRDV, Robert A. M. Stern Architects, and

Ken Yaeng, among others, are featured. Through thoughtful design and careful management of the construction process, even the largest structures can further the cause of a more harmonious integration of built and natural environments.

Big & Green was made possible by Jeffrey and Rona Abramson and the Abramson Family Foundation; the Durst Organization; the U.S. Department of Energy, Office of Energy Efficiency and Renewable Energy; the U.S. General Services Administration, Public Buildings Service, Office of the Chief Architect; and many other generous donors. The Yale exhibition was made possible with the additional support of the Connecticut Architecture Foundation/AIA Connecticut Committee on the Environment. The exhibition catalog, edited by David Gissen (Princeton Architectural Press, 2003), was reviewed by James Axley in *Constructs* (spring 2003).

High Performance

Held in conjunction with the exhibition *Big & Green*, organized by Professor James Axley, the symposium "Numbers Count: Simulation and High-Performance Building Design" is to be held at the School of Architecture on April 2–3, 2004.

The symposium "Numbers Count: Simulation and High-Performance Building Design" will explore the increasingly important role of thermal, airflow, air quality, lighting, and acoustics simulation in the preliminary and design development phases of high-performance green buildings. Recent and ongoing projects will be presented by teams of architects and their consultants, including Yale lecturer Patrick Bellew, of Atelier Ten; Stefan Behnisch and Buro Happold; Laura Hartman; Tim Christ, of Morphosis, and Erin McConahey of Arup-Los Angeles, on the new San Francisco Federal Building; Yale lecturer Thomas Auer, of Transsolar; and Rafael Pelli on projects in Battery Park City, among others.

The imperatives of sustainable building design have placed a high premium on thermal, energy, and lighting performance and shows their impact on occupant comfort, health, and productivity, demanding comprehensive and more quantitative consideration of these issues than at any other time. Responding to these imperatives, federal, state, and professional research organizations have sponsored the development of computational tools to meet these needs. In the structural field, these tools first became available in the 1950s and 1960s, found their way into professional practice during the 1970s and 1980s, and in the past two decades have emerged as tools that, when put in the right hands, drive innovation. The maturation of energy, acoustics, lighting, and airflow simulation tools appears to be following a similar trajectory, with evidence of their impact on architectural innovation now emerging in larger high-profile sustainable building designs.

This symposium will examine a selection of the most important of these projects and consider, through expert

panel discussions, the role that these simulation tools have now—and should have in the future—on building design and the building-design process.

—*James Axley*
Axley is a professor at the School of Architecture.

Black Boxes

In an effort to educate, spark debate, and inspire further action regarding the issue of race and the built environment, the symposium "Black Boxes: Enigmas of Space and Race" was held January 16–17, 2004. It was organized by Jennifer Newsome ('05).

From slavery-era plantations and the Jim Crow separate-but-(un)equal South to present-day ghettoes and street corners, America is a land formed, bounded, and delineated by policies predisposed by racial beliefs. In recognition of this, it is necessary to examine architecture as the embodiment of various ideological institutions such as freedom, domination, capitalism, and democracy within a culturally inflected lens. As the distinguished scholar Cornel West has noted, "The less we consider architecture as an embodiment of these structures, the more these structures begin to control our discourse." "Black Boxes" will investigate how architecture can reinforce or serve to deny these existing power structures—establishments in which black architects are not powerless subjects but active participants in a framework with its own specific lineage and traditions.

If ever there was a time to examine these complicated issues, it is now. For the past few years a pressure has been building as young designers, faced with the intricacies and hybridism of modern life, have widened the field of scholarship on race and its effect on what and why we build. Texts such as *Architecture in Black*; *White Papers, Black Marks*; *Sites of Memory: Perspectives on Architecture and Race*; and *Appendix: Culture, Theory, Praxis* have set the stage for future investigations of this complicated subject.

Among the specific topics "Black Boxes" will explore are African-American architectural history, from postdiaspora vernacular influences to contemporary currents in design; the social implications of the black built environment; the intersection of cultural theory and architectural practice; and the unique ways in which black identity might find formal expression. Participants in the symposium include, among others, Michael Henry Adams, the historian and author of *Harlem: Lost and Found*; Darell Fields, associate professor at the Harvard Graduate School of Design; and Mabel Wilson, associate professor at the California College of the Arts.

Engaging Louis I. Kahn

A Legacy for the Future

The symposium "Engaging Louis I. Kahn: A Legacy for the Future" will be held at the Center for British Art Lecture Hall on January 23–24, 2004. Sponsored by the School of Architecture, the Yale Art Gallery, and the Yale Center for British Art, it is organized by Sandy Isenstadt of the art history department and Carter Wiseman of the School of Architecture.

With Louis I. Kahn's first major building, the Yale Art Gallery, celebrating its 50th anniversary, and his last building, the Yale Center for British Art, about to celebrate its 25th, a joint symposium between the two institutions to honor Kahn's life and works seemed appropriate for 2004.

As the extraordinary recent film *My Architect*, by Kahn's son, Nathaniel, has reminded us, Kahn's relatively brief career as an independent architect produced an uninterrupted succession of masterworks, from the Salk Institute, in California, to the Exeter Library, in New Hampshire, to the government center for Bangladesh. Kahn was also a significant figure at the School of Architecture, as he taught here 1947-57. But even as time has passed, the architect's work has remained uncannily current. And in a period when theory and technology have opened the form and purpose of architecture to inquiry as never before, Kahn's combination of historical resonance and programmatic relevance remains a touchstone for anyone who takes architecture seriously.

The Yale symposium may be marking two architectural birthdays, but it is also bringing together the most recent scholarship on Kahn's work by such prominent figures as David De Long, Robert Bruegmann, Sarah Williams Goldhagen, David Van Zanten, and Peter Eisenman. The event will also include personal reminiscences by many of Kahn's former clients and colleagues, from Anne Griswold Tyng and Duncan Buell to Harriet Pattison and Moshe Safdie. Together they can be expected to examine Kahn's work and its meaning, as well as the challenges of preserving it and other works of Modern architecture for future generations.

Enclave

"Enclave," a conference sponsored jointly by the School of Architecture and the Initiative on Cities and Globalization, will take place March 26–27, 2004, at Hastings Hall. Organized by Associate Professor Keller Easterling, it will be a colloquium in the Initiative's "City Worlds" series, which looks at groups or networks of global cities.

The world's ports are the site of a new species of global city, based not on high finance but logistics. The logistics city is made when specialized enclaves, or "parks," aggregate in large conurbations around seaports and airports that typically offer legal and political exemptions.

The logistics city is not sited in its locality but rather positioned within a global network of similar enclaves serviced by infrastructure. It streamlines customs and labor processes in special economic zones (SEZ), even trading on these loopholes and benefits transnationally to, for example, launder the identity of a product or utilize inexpensive labor. If the global financial center is organized vertically by the elevator, the global logistics center is organized horizontally by automated devices that continually convey and sort material from container shipments. The logistics city attracts not only warehouse space but intelligent office space, export processing centers, IT campuses, calling centers, conference/exhibition centers, and other programs that thrive in the slippery space between national jurisdictions. Moreover,

some global companies develop similar installations all around the world with a peculiar form of sovereignty that brings to mind the mercantile companies of another time.

Although spaces of exemption, as they become pawns in regional rivalries, these SEZs ironically land in the crosshairs of political and territorial conflicts. Moreover, the sea, carrying 95 percent of the world's trade, is now no longer the peripheral territory of the state. Nowhere is this more clear than along the Asian coast and South China Sea, where transnational "growth triangles" like SIJORI are part of a complex political game. Many of these new logistics conurbations develop in archipelagic formations that are already fraught with legal and territorial disputes over claims to the ocean's oil riches. Piracy, terrorism, tourism, refugees, tax sheltering, labor migrations, and labor exploitation also haunt these formations.

There is a bit of piracy in global operators of all sorts, for empire and counter-empire, and on both sides of the law. Orgmen, diplomats, hackers, resisters, and terrorists share a similar repertoire and borrow one another's disguises. Most fly many flags, leveraging advantages in the differential values of labor and currency, brandishing national identity one moment and laundering it the next, using disguise to neutralize difference. While professions sometimes harbor a hermetic expertise, the conference rehearses the possibility of a fluid research about the wide world and about the tools available to the cultural practitioner to marshal the texts and mechanics of the urban environment to

reflect a particular political motive.

The conference will open on Friday, March 24, with a keynote talk by Allan Sekula, a photographer and author who teaches at Yale. Saturday includes three sessions: The first, "Enclaves and Infrastructures," looks at the political and infrastructural networks serving new enclave formations. The second session, "Case Studies," looks at cultural and architectural research conducted on the ground in a number of global ports, including Mumbai, Hong Kong, Shanghai, and Rotterdam. The final session, "Piracy and Exception," asks whether an additional set of regulators, wild cards, and masquerades, loaded with unorthodox political powers, might be tools for practitioners sensitive to the political composition of an urban landscape. Participants include David Joselit, Yale history of art; Carol Breckenridge, director, Yale South Asia Program and adjunct associate professor of history; Vyjayanthi Rao, postdoctoral associate and associate chair, Initiative on Cities and Globalization; Steven Graham, author with Simon Marvin of *Splintering Urbanism: Networked Infrastructures, Technological Mobilities and the Urban Condition* (Routledge, 2001).

Xiameng Chen, professor of sociology, University of Illinois at Chicago; Bankaj Joshi, Partners for Urban Knowledge Action and Research; Manuel Delanda, adjunct professor at Columbia University and author of *A Thousand Years of Nonlinear History*; Stephano Boeri, architect, artist, urbanist, and member of the Spanish group Multiplicity; Joseph Van Lieshout, architect and artist from Atelier

Van Lieshout; Ingo Gunther, artist and journalist; Arjun Appadurai, William K. Lanman Jr. professor of International Studies and Anthropology and provost, New School for Social Research.

—Keller Easterling
Easterling is associate professor at the School of Architecture.

Opposite page: Ventiform, Foster and Partners, 2001 (unbuilt)
Background image: Michael Hopkins & Partners, Courtyard of New Houses of Parliament, London, England, 2000.

This page:
Dock infrastructure in Rotterdam photographs taken by Andrew Moddrell ('04) on Easterling's spring 2003 advanced studio trip.

7

The symposium "Architecture and Psychoanalysis" was held at Yale on Friday, October 24–Sunday, October 26, 2003. Organized by associate dean Peggy Deamer, it brought together architects, analysts, and theorists to explore areas in which architecture and psychoanalysis overlap. The conference was funded in part by a grant from the Graham Foundation for Advanced Studies in the Fine Arts and the David W. Roth and Robert H. Symonds Memorial Fund.

The symposium "Architecture and Psychoanalysis" demanded an unusually high level of concentration and stamina from its audience. This was due to its one room—there was no escape to other sessions—and to its subject matter. Psychoanalytic material is strangely familiar: It compels the intellect even as it remains elusive. I kept thinking that the message of this conference to its audience lay not in the papers, nor in the summary of the papers we should expect to find in a review such as this one, but in something that happens in between—something that emerges precisely because the papers do not cohere. The intensity of the conference was matched by that of the space, Hastings Hall: artificially lit, long, perspectival, focused gray chiaroscuro drawn in bush-hammered concrete bisected by a horizon of its own making, underground. The meeting space contrasted with Dean Robert Stern's elegant, light, glassy loft in downtown New Haven, where participants were invited for dinner and drinks both nights.

The title "Architecture and Psychoanalysis" suggests that the two disciplines share the same space (they are together, not one without the other). But writing seems to be an important qualifier. To acknowledge the significant fact that every presenter read a paper, we might amend this claim: architecture and writing about psychoanalysis.

The road has a provenance in psychoanalytic literature. In *The Interpretation of Dreams* ("A Dream Is the Fulfilment of a Wish"), Freud describes his work as a trek through difficult terrain. The theory of the interpretation of dreams was rough going, and working through it was like emerging into a clear view after struggling through a defile. In *Freud and the Scene of Writing*, Derrida takes Freud to task for this metaphor, and brings it back not to speech—which is the locus of analysis—but to writing, writing on the psyche. "Pathbreaking" is the central metaphor in Freud's first, unpublished, incomplete work, *Project for a Scientific Psychology* (1895). For Freud memory is a trace; it is constituted by a kind of "pathbreaking (*Bahnung*), breaching, tracing of a trail" through the neural wheat field. Writing reappears in Freud's account of memory in "Notes on the Mystic Writing Pad."

In Seminar 3: The Psychoses ("The Highway and the Signifier 'Being a Father'"), Lacan invokes the highway as a metaphor for the master signifier. He asks his students to look at a road map and image how they would navigate with it. Just as the highway collects development and lesser roads around it, organizing the landscape with a hierarchy of development, so the master signifier, what he elsewhere

calls the name-of-the-father and the symbolic phallus, organizes other signifiers into "bundles," and by so doing, organizes a joined-up, nonpsychotic mental life. (Lacan seems to get the metaphor from Lévi-Strauss, the signifier mapping the world, for which see his *Introduction to the Work of Marcel Mauss*.)

The problem with the road map is that it presupposes a stable ground that might be navigated and controlled. It is an unfortunate metaphor for Lacan also because it leaves unacknowledged the role of landscape when, in the case of a conference on architecture and psychoanalysis, it is precisely the ground that is in question. Arguably there will never be stable ground between architecture and psychoanalysis, which might be exemplified by Piranesi's Carceri, whose foundations fall away as more rafters are installed above (if Daedalus was the first architect, Piranesi was the first analyst). And if these papers form a network, it will be an incomplete and tenuous project, more like Constant's New Babylon, whose cut-up city fragments were reformatted continuously for 20 years across heterogeneous media and scales, than the homogeneities of the road map (Route 80 from Maine to California). The locals on the coast of Maine used to say when the summer people asked directions: "You can't get there from here." It is precisely because there is no common ground and no productive form of mastery that it is productive to bring psychoanalysis and architecture to bear on each other in the form of conferences, writings, and projects.

To bring you into the work presented in the papers, I have summarized them in the order of the conference program with my commentary following.

Keynote Speaker: Richard Kuhns
Department of Philosophy, Columbia University, "Constructive and Destructive Passion: Architecture and Psychoanalytic Thought"
This is the keystone: Architecture is a defense against, and an enactment of, destruction. Architecture is a boundary condition: It is the site of conflict and of creativity (see Winnicott, *Transitional Objects and Transitional Phenomena*). As a boundary condition it is the model for the relation between science and culture, between the methods and practice of interpretation, between conscious and unconscious processes, between an inner world (consciousness) and an outer world (the object). It is the place or container of what Kuhns calls enactment; culture is the tradition of enactments. Architectural enactments are transitional objects. Architecture presupposes destruction in the unconscious fantasy life of the architect. The unconscious destroyed survives in the built (see Ibsen's *The Master Builder*). We believe we can loose the bounds that tie us to our own destructiveness through building.

Opening Remarks
Peggy Deamer opened the conference with a brief outline of the questions it was intended to address. Architecture, with its seeming lack of content and its compulsion over the subject—its occupant—is the most complex art, and most in need of a thorough scrutiny of its subject-object relations. Since psychoanalysis has deeper ideological rifts than architecture, a consideration of space and architecture may be the site for common ground. This conference was, Deamer concluded, a personal project. She has a long-standing research interest in Adrian Stokes, her Ph.D. dissertation topic at Princeton, and she gathered around her intellectual kin and colleagues in this symposium.

Session One, Saturday Morning

The Creative Subject: Architects/ Architecture
Juliet Flowers MacCannell, Department of English and Comparative Literature, University of California/Irvine, "Breaking Out"
According to MacCannell, the "big box"—the shopping mall—is a defense against the infinitizing gaze of commodity capitalism and the infinitized horizon of the instantaneous global network. The "fully containerized environment" of big-box space entails denegation, the damming up of libido, and impotence (something is dammed up; her model is Freud's *Project for a Scientific Psychology*). Less pathological responses include Gehry's Bilbao Guggenheim, which she characterizes as an "expression of forces from within," and Emilio Ambaz's Forest House, which deconstructs inside/outside.

Suely Rolnik, Department of Social Psychology, Catholic University of São Paulo, "Creation Quits Its Pimp to Rejoin Resistance"
Creation quits the pimp of capitalism to rejoin resistance: Rolnik discussed the divisive effects upon the subject of what she called "integrated world capitalism." It produces "trash-subjectivity"—subjectivity stripped of its "ready-to-wear identity" by a capitalism that has moved on. Her paper was one of the few that harked back, tacitly or otherwise, to the hydraulics model of Freud's Project: Energy enters the psychic system, is processed by the psychic apparatus—and is discharged. This paper indicated how art practice might resist capitalist pressure and its effects of ghettoizing subjectivity while leaving the elaboration of these strategies to others.

James Krantz, Organizational Consultant, "The Psychodynamics of Architectural Practice"
James Krantz brought together ideas of social and formal containment: containment by a group and by architecture. "Buildings are containers; so are organizations." The mother-infant relation (container/contained) forms a feeling/thinking unit, which becomes a template for joined-up integrated thinking. Organizations (nursing units in hospices) create structures, which both create and contain anxiety.


Robert Gutman, School of Architecture, Princeton University, "Design as an Organizational Asset"
Gutman's paper dealt with the ambiguous and problematic position of the designer in the big office, and the destructiveness of the design process upon the designer (the fragility of his/her skin, internalized critique, tearing down of drafts and the office (s/he destroys the identity and cohesion of the office even as s/he raises its design profile). "A design language that resolves the designer's inner conflicts does not resolve the inner conflicts of anyone else." And: "The process of creation is injurious, humiliating, and destructive." A recent article about Denis Lasdun's dark moods by his son exemplified Gutman's comments about the insecurity of the designer ("The Master Builder," *The Guardian Review*, November 29, 2003).

Session Two, Saturday Afternoon

The Object: Building/City
Stephen Kite, School of Architecture, Planning, and Landscape, University of Newcastle upon Tyne, "Adrian Stokes and the 'Aesthetic Position': Psychoanalysis and the Spaces In-Between"
Space for Adrian Stokes is located in a series of dualities derived from the object-relations theory of Melanie Klein. This was reflected in Stokes's reception of the Palazzo Ducale, in Urbino, where the desire to see but not be seen—which must be the spatial trope of the ego—is enacted by circumnavigating the hanging garden and its ancillary spaces. These in-between spaces are like Winnicott's space of the transitional object; they offer respite from oceanic space (Freud, *Civilization and Its Discontents*). Architectural space lies between the subject's paranoid-schizoid relations to the part-object and its depressive relation to the mother (the whole object from which it has separated).
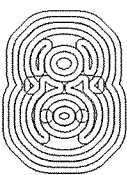
Peggy Deamer, *Yale School of Architecture*, "Adrian Stokes: Surface, Form, and (Dis)Content"

Stokes was not interested in space, and he denigrated the plasticity of Modernism, Le Corbusier included. He surveyed the buildings of Venice in photographs, which reduce space and material to the surface of visual contemplation. Stokes's aesthetic preference for the surface relates to the psychoanalytic model of the subject as a surface upon which the subject's parts-objects are represented. This was bore out by Stokes's references to Melanie Klein's elaboration of the ego/id in terms of the thin specular surface (the image) and the thick, fluid surface (swarming body parts, objects of lust). We relate to architecture as surface, not space; as surface it engages us.

Sandro Marpillero, *Graduate School of Architecture, Planning, and Preservation, Columbia University*, "Urban Operations: Unconscious Effects"

The unconscious of the city was worked through a series of models and diagrams (Marpillero is an architect). The possibility of montaging Freud's diagrams of the ego/id and of the forgetting of "Signorelli" onto images of New York suggests how the repression of sex and death are mapped onto the proper names of places and people. (Freud's diagrams can be found in *The Ego and the Id* [1923] and the chapter "The Forgetting of Proper Names" in *The Psychopathology of Everyday Life* [1901], respectively.) These operations depend upon understanding the city as a body, one whose image could be put in relation to the bodily image that constitutes the greater part of the subject's ego. Freud's archaeological metaphor of ancient Rome, which is for the greater part invisible to us (*Civilisation and Its Discontents*), describes how unconscious desire (the id) is overdetermined and how analysis uncovers it. The name localizes and stabilizes the space of any-place-whatever (see Copjec) by identifying it.

Anthony Vidler, *Dean, Cooper Union School of Architecture*, "The Psychogeography of Vienna: Little Hans from Freud to Lacan"

In their respective treatments of the case of little Hans, Freud and Lacan emphasized the spatial aspect of Hans's phobia and insisted that it could not be fully understood without inscribing it onto the street map of Vienna ("Phobias demand a topographic vocabulary"). The affair is sordid. Hans had been sexually assaulted by his father at an early age and had repressed all memory of the event. He was never told; Freud never admitted to Hans that he knew. Hans's father was a training analyst who was treating Hans under Freud's tutelage. According to Vidler, Hans's phobic relation to space—the paths he will and will not take around Vienna to and from his house—becomes a symptom of his repression. It is, however, impossible not to implicate Freud and Lacan in the specific topographical nature of his phobia. They produced the succession of maps that interpreted Hans's phobia in spatial terms, each one correcting omissions in earlier versions. Hans's house is always reinserted into a different circuit. For Hans there was an originary trauma, which produced a generalized anxiety. After treatment by the father, this became focused around a phobia for horses, which in the hands of Freud and Lacan became a series of plans. We can understand the trauma in Lacan's terms as a missed encounter that continues producing spatial signifiers: Freud and Lacan continue drawing plans; Vidler continues presenting them.

Session Three, Sunday Morning

The Perceiving Subject/Occupant

Nancy Olson, *Muriel Gardiner Program in Psychoanalysis and the Humanities, Yale University*, "Pictures into Words: Visual Models and Data in Psychoanalysis"

Olson's paper dealt with the notion of dreaming awake: thinking that takes place in visual form. The unconscious idea cannot enter consciousness unless it is translated into a preconscious image. She surveyed psychological work involving subliminal perception, retention, and processing of images, showing how our pictorial past determines our interpretation of images.

Joan Copjec, *English, Comparative Literature, and Media Studies and Center for the Study of Psychoanalysis and Culture, SUNY Buffalo*, "Disorientation: Any-space-whatever"

Copjec described Deleuze's account of time in his theory of cinema, which is an inversion of the historicist position: Deleuze holds that time is immanent in the event, as opposed to the event happening in time. His theory of the immanence of the virtual—time, infinity—in the actual is derived from a consideration of set theory. The parts of a set are always in excess of the set. Time is represented in the still image (the image of the stationary bicycle), not in the sequence of images. For Deleuze creative thought, like time, is a gap—a moment of stasis in the historicist's flow. Representation (of motion, of time) has to include its limit: This is the lesson of Zeno. Representations of time include the infinite as their limit. In Lacan's terms, if representation includes its limit, object, the subject of such representations will always be split. The cinema image of film noir space—the empty lots at the edges of cities; the cities, which can no longer articulate the difference between edge and center—any-space-whatever—is the space in which this gap opens. The anxiety produced in the subject by these spaces is that produced by the direct encounter with the image of infinity.

Parveen Adams, *Psychoanalytic Studies, Brunel University*, "Disembodied Subjects and Disembodied Design"

According to the later formulations of Lacan, creation involves the invention of a new signifier, one not received from the Other. This signifier is not determined by the symbolic structure of the subject, it is real; and as such is related to three Lacanian concepts: The "sinthome," jouissance (enjoyment), and writing. The sinthome is Lacan's late formulation of the symptom not as signifier but as something real beyond signification, whose only relation to the subject is enjoyment; it can only be enjoyed, not understood. According to Adams, if the body of the subject is a function of signification, the subject of the sinthome is disembodied. Certain artworks that disrupt normal modes of representation produce this disembodiment in the subject, like Thomas Demand's photographs of empty spaces. Demand constructs these spaces in paper from newspaper photographs in the public domain, from which he has removed the occupant. The bath without Marat; they are full-size models. Demand's space is the creation of something new because it is not constructed through Others, the way, say, Hans's spatial signifiers were constructed by Freud and Lacan. If perspectival space and the body are symbolic constructs, and as such are constructed through the Other (I am an invisible point in my visual space, I am a visible body—an image—in the space of Others), this paper raised the possibility of thinking about space as an irreducible affect of the subject.

Donald Spence, *Psychiatry, UMDNJ*, "Boundary Violations and Other Un-Heimlich Maneuvers"

Spence compared the advertising copy for a house (Loire Valley) to its image (suburban bungalow). The "disconnect" between words and images has been destructive to architecture: If language were more accurately able to capture the poetry of visual things, Penn Station would not have been torn down. Psychoanalysis is image-shy: Freud's account of the dream is a literary account; there is little in *The Interpretation of Dreams* that invokes the visibility of the dream. The spatial order of the image has little in common with the discursive order of writing.

Mark Campbell, *Editor, Grey Room*, "Geoffrey Scott and the Dream-Life of Architecture"

According to Campbell, the architect Geoffrey Scott was a writer with writer's block. The blank space of the page and the interior surface of a space become equally screens upon which are projected his subjectivity. Scott's bad nerves—his writer's block and neurasthenia, which today is known as the shock of the new—projected upon the interior of a room like the shadows of a lantern. This informed his account in *The Architecture of Humanism* of the occupation of space based on projection and introjection—an account that introduced empathy theory to English architectural discourse. Scott's occupant inhabited space like a blank piece of foolscap on a large desk or a patient etherized upon a table.

Closing Remarks

Mark Cousins, *Director, History and Theory Program, Architectural Association*

Cousins was invited to give a retrospective view of the conference because he held a conference in London in 2000 on architecture and psychoanalysis, and his Friday evening open lectures at the Architectural Association take seriously the relation between the two disciplines. He did not adopt a relationship of enthusiasm for the topic because psychoanalysis is skeptical of enthusiasm, and he tends to understand it as resistance in sheep's clothing. Architecture has been known to adopt external discourses to resolve problems in architectural theory, which tend to ignore or undermine architectural responses to these problems. Cousins noted that several papers dealt with issues of containment from a psychological point of view without appearing to understand whether architectural theory already had something to say on the subject. The conference avoided the temptation to colonize architecture with another—psychoanalytic—truth. Cousins concluded by outlining the scope of a possible project of research starting from the work of Freud. The theory of subject positions in *Three Essays on the Theory of Sexuality* and the issue of identification in *The Ego and the Id* provide the textual basis for inquiring whether Freud's account does not already provide a spatial configuration. A consideration of the forms and strategies of architecture can help elaborate this configuration. Instead of architecture learning from psychoanalysis, psychoanalysis might learn from architecture.

Commentary

It should be clear from these summaries that the papers were diverse in subject matter, in the psychoanalytic theory upon which they were grounded and in their mastery of architecture. A psychoanalytic account of architecture is not a single theoretical position. To say the papers do not cohere is only to say that their coherence lies elsewhere. It would be possible, if we could hold them all equally in our heads, to get the papers to talk to one another. (During one of the question-and-answer sessions, Mark Wigley asked which

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way the speakers should face—toward the audience or the wall—and so shifted the focus from the subject matter of the papers to the reception of the speakers by the audience within an analytic setting. We need an analyst to dwell in all the near misses, lapses, and missed encounters.) Let's indicate—if only in a tentative way for future reference—a few possible conversations.

I was intrigued that the papers by MacCannell, Rolnik, and Adams raised the question of the effect of postmodern capitalism, as if this formed the horizon of the subject and its spaces. The big-box architecture of the shopping mall is a defense against the infinitized gaze. Capitalism produces ghettos of discarded identities (recalling Freud's definition of the ego as the graveyard of former lovers). In his interview in "Television," Lacan said the proliferation of capitalist consumer culture produced a surplus of jouissance without being able to control its forms, which themselves constitute the conditions for racism. There is no better example of the ghetto than racism and its effects; the big box, whether it is covered in James Wines or Ikea blue, is the ghettoized environment of consumer cultural preference.

The most important "conversation" would focus on writing and architecture: writing in its different forms, writing as architecture, writing as creation. Stokes is a writer: His writing is his architecture, as was Scott's. Arguably, the degree to which their writings were architecture had to do with their ability to invoke the superficial spatiality of the subject (the unconscious structured like a language). Olsen's and Spence's papers concerned the degree to which writing is adequate to the visual image. The question of writing was raised again in Adams's paper on Thomas Demand's real space, because Lacan developed the idea of the symptom largely through a consideration of James Joyce. For Lacan, Joyce's writing was real and not only an exercise in signification. Adams said, "Joyce lives with the real of his body in the form of a book; writing turns him into a book, and he lives his body outside signification." This culminated in a shift in Lacan's thinking about the symptom. The linguistic conception of the symptom as a signifier to be read gave way to a view of the symptom as something called into being by the subject's body that cannot be interpreted but can only be enjoyed—perhaps endured—by the subject. It is the paradigm of creation. Zizek says, Enjoy your symptom! With this enjoyment outside of signification—enjoyment not defined in the usual sorts of ways by the objects we desire and what we say about them—goes a new kind of writing.

We usually consider that the purpose of writing is to convey a meaning or message. It is subsumed by signification, even in cases where we are asked to consider its beauty. If this is—broadly—our workaday notion of writing, we have in the present case to push the aspect of writing that relates to its material presence. This is the aspect of writing most consonant with writing as road-building and architecture as writing. For Lacan writing is the real, material, meaningless substrate of speech. In the later seminars, the letter—not landscape—beds the signifier. In *Seminar 20 Encore*, Lacan says the alphabet was introduced as potters' marks; they emerged in the marketplace before anyone dreamt of using them to say things. If analysis produces speech (Derrida's point was that analysis is the practice that valorizes speech over writing), architecture produces space. They are equally elusive. Speech evaporates: If it didn't, Hastings Hall would have been filled. And space always disappears like the invisible man stripped of his clothes. The space that architecture makes is forever confused with—yet we are compelled to distinguish it from—the surfaces that define it (Loos's cladding). We can ask what the writing of space is and what forms it takes. In at least one form it must be the wall, the material of architecture, but only insofar as the wall is denatured of signification like Demand's.

In the discussion after Adams's paper, Wigley asked if Hastings Hall was not also made of paper, and was not also fragile, and how it took an analyst to make us see the fragility of this rough bush-hammered space. Anyone who knows Paul Rudolph's renderings could not help but see how his drawing of this ribbed space. The fragility is not merely because this space and its material is so like his drawings—a seeming imprint of the drawing. It is because if this space was created, it is like Joyce's writing. It involves experiencing the space as drawing or as a 1:1 model, which does not put

it in relation to our body. Drawing is like writing space. We juxtapose writing space to constructing it. The real condition of the room is that it is paper. (The real is fragile. It has none of the phantasmagoric tenacity of the imaginary, nor the resilience of the symbolic. Death is real: According to Lacan, the only encounter the subject does not miss is the encounter with death. Yet there is nothing more fragile than death; it happens for an instant, and then is gone forever.)

It occurred to me afterward that there are plans, which are like Joyce's writing, written upon the landscape, although they are rarely maps. They might elucidate Lacan's idea of writing outside of signification. Enrique Miralles was not mentioned at the conference, but his plans are alliterative, allusive, elusive, and illusive. They do not represent the geological process of the surfaces they are written on but partake of them. His forms invoke the body's gesture, in the way that the still image of the body embodies motion. But the work does not represent the body or model it, and we should not expect Miralles's interiors to position the subject in space by perspectival means. Joyce becomes his writing; Miralles lives with the real of his body in the form of architecture.

—Lorens Holm
Holm is an architect teaching in London. He recently submitted his Ph.D. dissertation on Lacan and space.

Analysts Meet Architects

"I suppose it was because I began as a farmer boy and got my training for the work I was ultimately to do by doing as a matter of course the thing which had to be done, that I grew up with the habit of going at things in a natural way. The farmer boy is not given to theorizing about his work, but he soon learns to accept without question the fact that certain things have to be done and that the best way is for him to get right at it and get them done as soon as possible."

—Gustav Stickley, Craftsman Furniture, 1921

If psychoanalytic clinicians aren't quite Stickley's farmer boy, it was tempting to see ourselves so, as we left our clinical chores and couches for a weekend in corrugated Hastings Hall, itself transformed by the occasion into a Lacanian/Deleuzean Versailles.

The mirror stage. As we admired your style and courtly etiquette, we imagined you checking us out at our annual January meeting (in New York, at the Waldorf). Most likely you would find us tweedy, in need of reupholstering, still decked out in Modernism and Old Europe. To us you are chic and sleek, with your black leather and Post-Modern edges.

One psychoanalysis or many? Psychoanalytic theory is used very differently in the humanities than in clinical practice. Although the symposium presentations were diverse, we can offer a few impressions. Clinical analysis is "experience near," concerning itself with emotions, the body, and motivation. Psychoanalytic theories guide clinical work from a distance, serving as metaphor. For example, the Kleinian "phantasy" of devouring babies in the womb may represent the intensely felt affects of sibling rivalry; the "depressive position" stands for the dawning capacity for remorse and compassion.

Despite our current institutional disarray, our theories coexist eclectically and rather peaceably. Freud in some incarnation remains the father of psychoanalysis. Contemporary practice marries his legacy, ego psychology, with object-relations theory, of which Klein is mother, although the two may tango differently in different geographies. As Deamer pointed out, South American analysts have their own, more Kleinian tradition. Bion extends Kleinian ideas to group processes. And everyone loves Winnicott. He is deceptively easy, whereas Klein is deceptively difficult. Of course, other trends are woven through. Gutman's supposition that the designer's narcissism is a reaction to the trauma of architectural training privileges Kohut's self-psychological theory of narcissism over Kernberg's view that pathological narcissism is largely a matter of internal aggression resulting in, and from, abnormal psychic structures. Lacan is more problematic and less familiar to most American analysts, who may nonetheless appreciate his insistence that we (re)turn to language to capture the allusive play of

the unconscious.

Edifices complex. Papers by MacCannell, Rolnik, Deamer, Marpillero, Copjec, and Adams and comments by moderators Easterling and Petit appeared to form the symposium's critical theoretical core. The arguments built by these (dauntingly) articulate thinkers are not readily accessible to those handicapped by too little acquaintance with Lacan and Deleuze. The clinician/outsider may wonder, Would the effort to think this way be sufficiently repaid in a better understanding of building, buildings, or persons? Or does abstract thinking itself become the new object to be (dis)articulated and admired? That said, contemporary psychoanalysis, in its concern with intersubjectivity, participates in the Post-Modern debates. What does the analyst know? What does the architect know? These are the questions today.

Certainly we came away wanting to read Adrian Stokes. The psychoanalytic sensibility is perhaps best discovered not in analytic theories but in traffic with things associative, haunting, mnemonic, and ineluctable (Joyce's term). Demonstrating all this, Stephen Kite's and Mark Campbell's presentations on Stokes and Geoffrey Scott, respectively, were a delight to our clinical eyes and "tired" ears.

—Nancy Olson, MD
and Lauri Robertson, Ph.D.

Olson and Robertson are assistant clinical professors of psychiatry, Yale School of Medicine. Olson is coordinator of the Muriel Gardiner Program in Pscyhoanalysis and the Humanities.

Images used by Sandro Marpillero in his presentation at Yale.

Previous page:
From Theo Crosby, The City, Architecture/ City Sense, chapter 3, John Wiley,1965

This page from left:
Jennifer Holzer, "Protect Me from What I Want," from Mixed Message, Showplace Square, San Francisco, 1987, courtesy Artist Rights Society

Robert Frank, Wall Street, 1958 Copyright Robert Frank, Courtesy Pace/ MacGill Gallery, New York
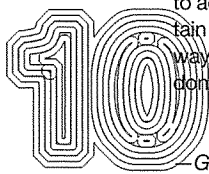
INTRICACY CONSIDERED

The exhibition *Intricacy*, on view at the School of Architecture Gallery, September 2–November 7, 2003, and a symposium with the curator, Davenport Professor Greg Lynn, held on September 3, 2004, at the Yale Center for British Art, explored the overlap of the intricate in the fields of architecture, art, robotics, and music videos, which are represented by contemporary works, in an ambitious attempt to tease out the relationship between objects and disciplines.

The objects at the A&A sit arrayed before the visitor; shiny synthetic surfaces contrast starkly with the hammered concrete walls. This striking juxtaposition is further punctuated by the close proximity of hand-crafted and digital objects, leaving the viewer searching for similarities between the pieces on display. Such similarities abound. The surfaces of many of the objects are created through irregular connection of like parts. The combination of multiple similar parts creates a nonhierarchical form that acts simultaneously as surface and structure. In the exhibition catalog Greg Lynn writes, "Intricacy evokes a particular kind of cohesion, continuity, holism and even organicity. Intricate structures are continuously connected and intertwined through fine-grained local linkages such that a totality or whole is operative." Like the nonwoven fibers of Dupont's Tyvek, the glassy skin of David Reed's, #292, and the surface of Hole Model, Yokohama Port

Terminal, by Foreign Office Architects, structure results from the repetitious combination of many like parts.

At the symposium, discussing his interest in recent technological advances in constructing structural curvature, Lynn noted that any number of tiny curved parts can be combined and recombined to create an endlessly changing surface. He inferred that, like the invention of calculus, such technology allows for structures previously only imagined to be possible. Intricate structure enhances the built environment and alters the functioning of buildings.

Preston Scott Cohen addressed this potential during the symposium when outlining the concept of perverse functionality: "Perverse functionality: A situation in which an anomalous form performs its function even better than an unexceptional form." Cohen argued that such perverse functionality can be seen, for example, in the curved and intricate structure that intersects with the stable floor planes in his Eyebeam competition project. In keeping with Lynn's thesis, the new technologies that allow for the irregular curvature of structure enable a collapse of innovative form and functionality.

In response to Cohen, Nader Tehrani, of Office dA, addressed the complex relationship of intricacy and surface. For example, he insisted that intricacy can be found in the relationship of pattern to surface. "Insert spatiality into the surface through the use of pattern. Surfaces are imbued

with conditions that we will call architecture and pattern and intricacy." In Office dA's Tonxion Model, there are no unusual materials. An irregular combinatory schema offsets the convention of brick. The warping of the brick wall depends on the particular interlocking arrangement of masonry units. This method of expanding and folding the surface into curvature creates a structural skin. "What we are trying to do is insert spatiality back into the surface through the medium of pattern." Intricate structure is created through the irregular interlocking combination of similar elements.

The relationship of intricacy to structure becomes complicated when extended to the artworks displayed. Discussing the relationship of intricate structure to pictorial space, David Reed outlined his attempts to rethink framing devices and compositional structure in painting. He described his development as an artist, referring to a trip he took to the American Southwest where he played a game in which he sat up "with my back against the shack where I was living and looked out over the desert and imagined paintings coming in over the sky like balloons ... my experiment was to try to have them expand and see which paintings could fill the whole sky. I found that Pollock could do it, Rothko could do it, Newman could do it ... but a lot of the paintings that I thought of as compositional, like Kandinsky or Mondrian or even some of the Baroque paintings that I loved ... they couldn't fill the whole space. I wanted my paintings to fill that space, and to do that they had to be noncompositional ... I think of a compositional painting as having a border, with elements going on within it and relating to each other." The inclusion of his work in the exhibition shifted the idea of intricacy from the structural concerns of architecture to the pictorial concerns of painting.

Later in the symposium Peter Eisenman responded to Reed's paintings. He referred repeatedly to the curving marks in the works as drawing. When asked by Lynn why he resisted understanding nonrectilinear form as structure, Eisenman responded, "The problem for an architect is that all figures in architecture are structural." While it is important to note that recent technological advances allow increasingly irregular curvature to be structural, Eisenman's remark does emphasize that each discipline has a different hierarchy of concerns. In architecture, physical structure is privileged over pictorial structure. If recent technological advances enable the intricate in contemporary architecture, it is impossible to continue this line of thought when confronted by Reed's paintings.

The inclusion in the exhibition of Untitled by Tom Friedman further emphasizes this disciplinary distinction. In this sculpture, generated through a laborious process of joining thousands of pink packing peanuts, there is a combinatory process of similar but nonidentical parts that creates a structural whole. While formally congruous with the structural intricacy of the architectural models, there is a stark contrast in the manner of manufacture. Friedman's work is embroiled in the labor of the handmade.

In contrast, the relationship between skin and structure in Paine's sculptures, seems less a product of technological advances than a by-product of other concerns. The red resin structures are pro-

duced in a large machine. In this case the removal of the sculptor, or the replacement of the artist with an automaton, has created a formally intriguing result. It is precisely in this contrast that *Intricacy* begins to examine the impact of the digital on the labor of the architect and artist, respectively. A cross-disciplinary examination of intricacy does far more than celebrate technological advances in creating cultural product. It calls attention to the changing value of the labor of the cultural producer.

It is with this reconsideration of labor that the contrast of the robotic figure by Chris Cunningham, from Bjork's music video "For All Is Full of Love" (1999), with James Rosenquist's painting House Flowers expands the commentary beyond any purely formal similarities. In this odd pairing the fetishized labor of painting and automation of the laborer becomes apparent.

The digitization of labor in art and architecture allows for unforeseen and unpredictable results. However, the intricate is not a new phenomenon in the field of art. Western art has a long history of a self-conscious critical examination of the labor of the artist. Rather than devalue artistic labor, the concept of intricacy makes it strangely redundant, further fetishizing it. The introduction of new forms of technology increases an already shifting emphasis on the labor of the artist from craft to design. In contrast, the labor of architecture has long been distinguishable from the craft of manufacture. Nonetheless, architects are not only generators of representations but are also involved in a process that demands the functional materialization of these representations. The introduction of new technologies increases the possibility of designing functional structures previously only conceivable on a smaller scale.

The divide between creating representations and building the represented was simultaneously collapsed and expanded in this exhibition. It is precisely this distinction between disciplines that creates a different response to the introduction of new technologies. How does the increasing technological capacity in fabrication and design have an impact on the fields of architecture and art, respectively? In architecture, new technologies of curvature allow previously impossible intricate structures to be designed and constructed, shaping the spaces we inhabit. In the field of art, the artistic labor required to create intricate form is increasingly redundant and therefore must be revalued. *Intricacy* thus provokes the viewer to examine both disciplinary overlap and contrast in each field's relationship to cultural production.

—Sarah Oppenheimer
Oppenheimer is an artist and an adjunct professor at the Yale School of Art.

Intricacy exhibition installation at the A&A Gallery, fall 2003
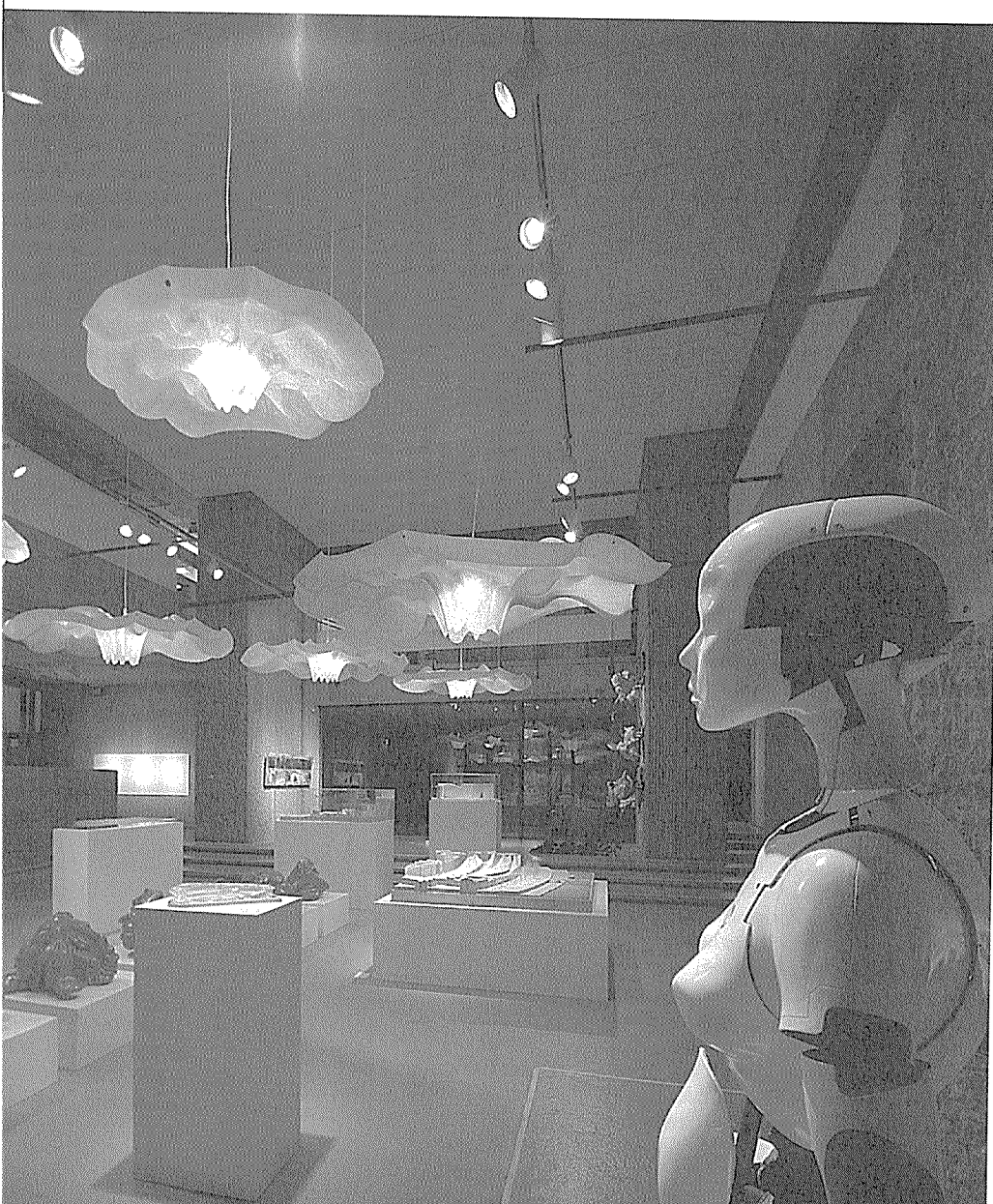
Robert Damora

"Total Architecture" in the Era of Pax Americana

The exhibition *Robert Damora: 70 Years of Total Architecture,* held at the Architecture Gallery November 17, 2003–February 6, 2004, was the first retrospective of Damora's work.

Robert Damora's projects and photographs on display celebrated an extraordinarily bold, buoyant, and focused period of post-war American architecture. The show paid homage to Damora's vision for that era through iconic photographs of buildings and projects designed by such figures as Eliel and Eero Saarinen, Philip Johnson, Walter Gropius, Marcel Breuer, Louis Kahn, Edward Durrell Stone, and Paul Rudolph. Reflecting an allegiance to Walter Gropius's advocacy that a "total architecture" should be "a projection of life itself" grounded in a synthesis of social, technical, and artistic problems, Damora's photographs and architectural projects are instructive with their alternative vision of the subsequent totalizing influences of mass culture.

The culmination of an intensive collaboration with the School of Architecture, the exhibit was designed by Damora ('53) himself together with his wife, Sirkka ('55), and was organized by director of exhibitions Dean Sakamoto. A team of photographic specialists from Spectratone Color Labs in New York restored, reprinted, and enlarged more than 161 photographic images for the show, which will be conserved in Yale's Sterling Library archives.

The exhibit was structured around three aspects of Damora's engagement in the advancement of Modernist architecture in America: 1) a selection of photographs of Modernist architecture from about 1948 to 1967; 2) documentation of a program of architectural research in advanced concrete construction; and 3) a program of exploratory design seeking "Better Houses at Lower Cost." Together these components emphasize Damora's belief in the possibility of better living for the general population as new building technologies are deployed through the skills of architectural imagination. And they speak to an ideal moment in American architecture, when postwar political and technical optimism coincided with the cultural philosophy of Modernist architecture.

The didactic, emotional message of the exhibition was strongly reinforced by the A&A Gallery, which amplified the architectural vision that the exhibition sought to document. Gropius's teachings may define Damora's theoretical stance, but in this exhibition it was Rudolph's building that provided the contextual landscape. This symbiosis was best perceived by peering down on the whole exhibit from the third-floor mezzanine (as the faculty and students do). From this vantage point, Damora's images seemed to be fully at home, framed and lodged within a building that speaks of a daring commitment to a fresh experience of the integration of function and plan.

On entering the exhibition, the visitor significantly confronted a banner-size copy of Damora's 1964 cover photograph for *Progressive Architecture,* with Rudolph's (then chairman of the architecture department) striking face topped by a crew cut superimposed on the exterior wall of the building he designed for the school. Damora's photographs document the energy, excitement, and tactility of Rudolph's building—the famously calculated brutality of the exposed concrete, the memorable volumes and sensuous spaces such as the gallery, the multitiered library, and a sanctuarylike penthouse guest apartment. Posted amid these images in the exhibition was an excerpt from a 1964 Ada Louis Huxtable *New York Times* article, where she underscores the significance of Rudolph's building as a synthesis of Le Corbusier and Frank Lloyd Wright in "one of the most influential buildings of this decade."

In Damora's eyes—and this was the rhetorical heart of the exhibition—this Modernist sophistication was not rarefied in a remote elitism but extended itself into a democratic embrace of the living and working spaces of the wider American population. His work has an extraordinarily perceptive awareness of the richness and diversity of these environments, as for example his documentation of Saarinen's General Motors Technical Center, built during the early 1950s in Warren, Michigan. In this large corporate project of 31 buildings, Damora documents Saarinen's use of glossy bricks in brilliant color, contrasting the aluminum-framed glass and porcelain enamel fillers on the exterior. In the interior Damora shows the corridor in the styling-studio building with its garage-size series of doors painted in startling vivid pinks and purples, as well as a suspended stair of stainless-steel rods, plastic-paneled ceiling, and travertine flooring.

The American component was further emphasized in the show with the inclusion of prominent New York landmarks associated with the promotion of a Modernist American cultural production: Florence Knoll's Madison Avenue showroom; Philip Johnson's urbane Rockefeller Guest House; and the 1939 Museum of Modern Art, by Philip Goodwin and Edward Durrell Stone. Grouped together these images illustrate Damora's conviction that in America a torrent of vital architectural production and construction resulted in "a surge of diverse, fresh, useful, livable design that stemmed from the 1930s and still continues as the architecture for everyone."

Gropius regarded Damora as "the best photographer of architecture in this country." His appreciation came perhaps from the fact that Damora was able to capture vividly and accurately Gropius's ideal of "total architecture." Although the concept has its origins in the unifying triadic Vitruvian principle of function, strength, and beauty, it is linked more specifically to Gropius's 1943 collection of essays, *Scope of Total Architecture.* Gropius adopted the idea of total architecture to express his own conviction that the piecemeal character of the modern man-made environment had to be overcome by an approach defined "by a new set of values, based on such constituent factors as would generate an integrated expression of the thought and feeling of our time." Thus, in total architecture there is a cumulative evocation of both a style and an ideological commitment, in dialogue with the European tradition, that represents a focused response to the social and cultural needs of the United States that emerged in the Pax Americana following World War II. In this sense the Damora exhibition was not only a monographic study of one man's lifelong engagement with the Modernist movement in American architecture but also an implicit social study of the movement set against the historical and economic background of the postwar period.

Damora's own appropriation of the meaning of total architecture was most evident in the sections of the exhibition dealing with two initiatives in which he was personally involved, known as "The Seeds for Architecture" and "Better Houses at Lower Cost." After serving in the U.S. Navy's Bureau of Research and Invention during World War II, Damora returned to Yale to complete his architectural education. After receiving his degree in 1953, he was asked by U.S. Steel (which had just acquired the Universal Atlas Cement Company) to organize an exploratory program called "The Seeds for Architecture." This program was intended to raise the status of high-grade reinforced concrete for architectural use through the creative involvement and research of the foremost architects and structural engineers of the 1950s. For this project Damora commissioned designs from Paolo Soleri, I. M. Pei, and Rudolph, among others, expanding the reach of Modernist design in the United States in projects that are now considered icons of midcentury innovation—many of which were included in the Museum of Modern Art's exhibition *Visionary Architecture* (1960). Damora's images of this influential program of design proposals were widely published in both professional journals and popular magazines such as *House and Garden, Life,* and *Look.* He thereby helped to document a moment when the new formulations of architecture were made known to a wider public through the very skills at which Damora excelled: a close knowledge of the technical problems involved and the creative insight to reveal the dramatic nuances of good design in naturalistic images. "The Seeds for Architecture" project thereby demonstrated the use made by corporations of advertising, and their support for research and the arts as a way of promoting their trademarks before the public eye. Indeed, publicity and optic communication emerge as a subsidiary theme of the Yale exhibition.

Damora's 1960s "Better Houses at Lower Cost" project emphasized designs using fewer parts and simpler assemblies. This includes his "48-Hour House," (*Architectural Record's* 1962 House of the Year), which was made from six concrete structural components woven together using a posttensioning construction technique. This work contributed to the particular North American fascination with the single-family dwelling as representative of the individualistic nature of American culture. In Damora's investigations, the encounter between Modernism and the social realities of the postwar housing market called for the application of wartime technology, using standardized techniques of prefabrication combined with the new aesthetic principles to create functional, well-designed housing. The project thereby sought to embody the democratic ideal of total architecture to provide for "the needs of the general population," maintaining a mediating role between technological and humanistic values.

As Alan Colquhoun has said, this commitment that was at once optimistic and positivistic resided in a moral and social belief that an American revolution in aesthetics was possible if it began with an enlightened bourgeoisie and filtered down to the masses. Because it assumed that the culture it envisioned was compatible with a market-based capitalism and democratic society, there was no sense of crisis evident in the exhibition—no chaos, no cynicism, no questioning of the cultural authority of the architect. As one student visiting the show remarked, it is amazing that these architects were all so much "on the same page." So in the last two decades of the exhibit's "70 years" (which are almost ignored) there is remarkably no hint of the critique of Modern architecture that began in the 1960s, accusing it of an exclusivity and elitism that undermined its democratic concerns.

The exhibition's significance was enhanced by the fact that the subject directly shaped the presentation of its content, along with the contributions of his wife. At the age of 92 Damora fully embodies the feeling of dynamic energy that was evident in the exhibition. He brought his acute observation to every aspect of the project, especially by participating in the physical installation of the show. It is this assiduous devotion, as much as the work itself, that speaks to the "70 Years" of the exhibition's title: Damora's personality of "great integrity and creative achievement" (as Gropius described him) has been felt throughout the School of Architecture during the exhibition's preparation, and his visible engagement helped to give a human face to what has been casually characterized as an ideologically driven, abstract Modernism. Damora's presence was an example of the passionate immersion and vital pleasure that lie at the heart of the ideal of a total architecture. He summarized this ideal as the ambition to encompass "all buildings for all people ... [going] beyond form alone to the beauty of spirit." Although this intention has been criticized for its visionary optimism—as well as for a certain aloofness from the urban context—the work this exhibition celebrates nonetheless reminds us of the grand and heroic concept of architecture that characterized the Modernist movement, suggesting an implied critique of the more circumspect present.

—Karla Britton
Britton is lecturer at the School of Architecture.

Robert Damora: 70 Years of Total Architecture, A&A gallery, November 17, 2003–February 6, 2004

Eisenman & Terragni
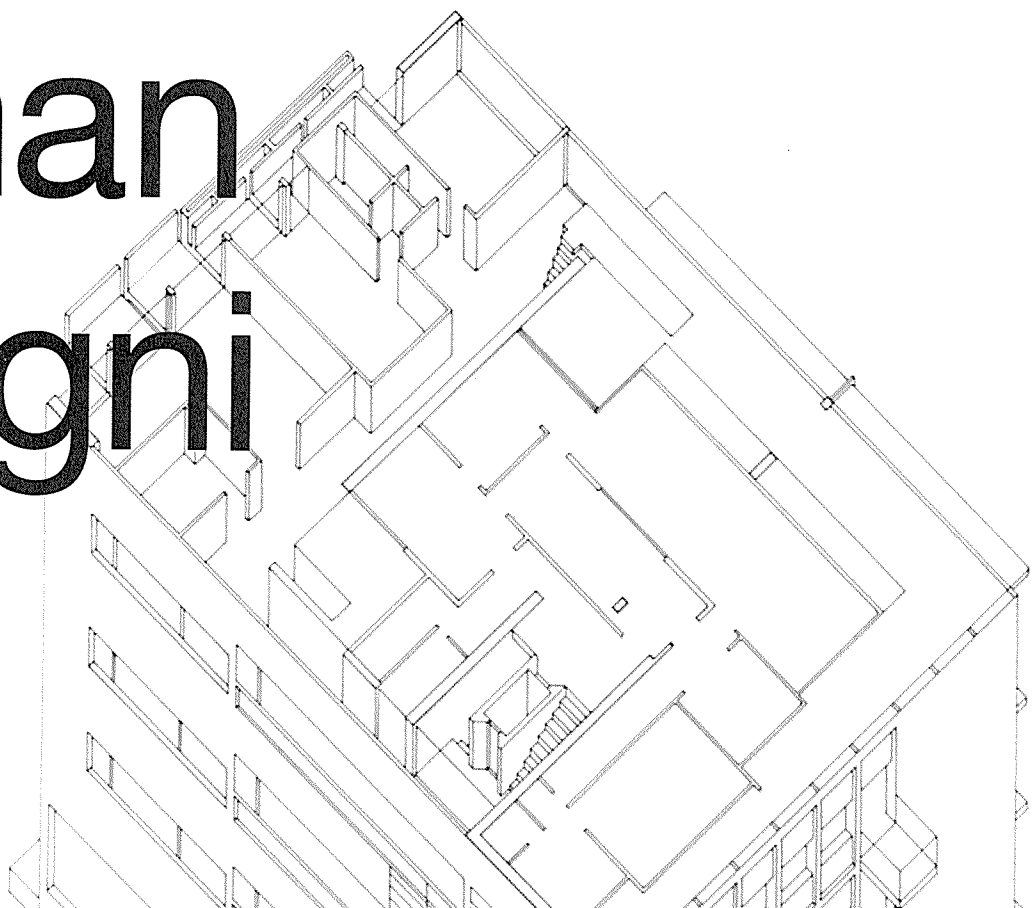
Eisenman and Terragni Swerve

With the publication of Peter Eisenman's, *Giuseppe Terragni: Transformations Decompositions Critiques,* **40 years in the making, the School of Architecture held a symposium "The Long Swerve: Peter Eisenman's 'Terragni' and the (Mis)Reading of Architectural History," organized by Joan Ockman with Harold Bloom, Vincent Scully, and Robert Somol, on November 20, 2003.**

A little less than three months after the Monacelli Press published Peter Eisenman's book *Giuseppe Terragni: Transformations Decompositions Critiques,* the School of Architecture hosted a symposium to honor the volume. It seemed convenient to this end that Yale happens to have the prominent literary critic Harold Bloom aboard, since his theories come in handy in giving Eisenman's highly idiosyncratic twists on history a sense of legitimacy. And what is more, the argument that Bloom has been developing since his books *The Anxiety of Influence* (1973) and *A Map of Misreading* (1974) paradoxically could lessen anxiety among architects by giving license for a creative misreading of precedents. It is refreshing to see the academic institution (traditionally the warden of disembodied and nondeviant readings of the great humanist history) defend such a theory of creativity based on a belief in subjective freedom. Joan Ockman of Columbia University tracked down this hired gun, and as the organizer of the symposium she set up a stage for the production of a highly self-conscious pedigree in architectural history. Beyond Dean Robert Stern's and Ockman's introductions, the list of speakers featured Bloom, Eisenman, professor emeritus in art history Vincent Scully, and Robert Somol of UCLA.

As announced in the title of the symposium—it was Bloom's theory of "swerving" (i.e., the creative misprisioning of a creative text for one's own invention) that was to give substance to Eisenman's intellectual speculations on Terragni. Bloom's advocacy of a strong, narcissistic ego struggling to overcome the signature of the old masters by clearing imaginative space appeared more than adequate to understand Eisenman's willful construction of an alternative Terragni. The argument of Eisenman's book was thus accepted because of—not despite—his reformulation of Terragni's architecture outside of the sociocultural background and historical context of Fascist Italy. Maybe as a way of camouflaging the strong subject behind the "textual Terragni," the author of the book meticulously used the passive voice. When Ockman questioned why the passive voice was so important to him, Eisenman replied, "Because the British do it that way." But who again was British? The formalist Colin Rowe, the aspirant father figure of Eisenman! As both Ockman and Somol pointed out, such a hermetic isolation of an "autonomous" argument in architecture would sometimes take funny turns because of its obsessiveness and because Eisenman's book seems to be written with two letters only: A and B (the proportional

measure units). As Somol notes, "Like the name of the Swedish rock band." Yet, according to Ockman, it is for all of these reasons that the Terragni book is original, a "new art form," sui generis.

As if organized with the intention to corroborate Bloom's theory, the symposium itself was a demonstration of individual theories based on subjective *Selbstsetzung.* The speakers hence reconfirmed their positions: Bloom made a case for the subject's strong strategy of appropriation of previous works from which to "swerve"; Eisenman declared his departure from Rowe's formalism and his introduction of a "textual" analysis of architecture; Scully contextualized Eisenman's "stylistic will" in the American architecture of the time; and Somol speculated on Eisenman's indexical diagrams as a proto-animation architecture.

Bloom put forward that any consciousness had a quasi-fantastic capacity to reject literal truth in favor of a subjective power of invention, based on what he defined as "the cunning of unreason." Bloom did not address architecture directly, but his argument held for all kinds of creativity relating to prior works—be they political, economical, or artistic. Most importantly, Bloom argued that no subjective consciousness was a given but has to be constructed. To ground such a construction, the creative self has to assume the fantasy of itself as something grand and to be able to recreate a reality in its own terms. Any such construction is willed and actively preserves the autonomy of the subject. In contrast to Freud's definition of the ego, passively trying to survive by compromising, Bloom's "I" was described as being more aggressive and boldly narcissistic in shielding itself against outside influences and rivalry or else misreading them to the advantage of its own creativity. Such a Romantic notion of a centralized self is a precondition and a strategy, according to Bloom, for a creative appropriation of a strong precedent.

Eisenman used the opportunity to construct a whole lineage of architectural figures. As such, just as much as Terragni had built a bridge to Palladio to overcome the latter, so Eisenman connected himself to Terragni to come up with his own version of a textual architecture. Using the analogy of the relationship between a father and his son, Eisenman held that it is not the father who constructs the son, but on the contrary it is the son who constructs the father as father: Architects create their precursors. Hence, the swerve was not a single displacement of Eisenman from one architect, Terragni, but it involved a shift from a whole sequence of actors, among which Palladio and Terragni, Manfredo Tafuri, and most importantly, Eisenman's mentor Rowe. Rowe's formalism, according to Eisenman, was not able to study the phenomenon that Terragni had set up as a challenge in both his Casa del Fascio and the Casa Giuliano-Frigerio. Yet despite Rowe's characterization of structural linguistics as arcane, it was this critical approach of French origin that would have allowed for a renewed reading of Terragni.

Nevertheless, for Eisenman the book has already become a *bijou indiscrèt* (i.e., a gem from the past). The instruments of investigation Eisenman had borrowed from the linguist Noam Chomsky now seemed from a remote time, and to stick to them

would lead to passivity in going about analyzing architecture. As a suggestion to overcome such a risk of stagnation, Eisenman quoted Heinrich Wölfflin from the book *Renaissance and Baroque,* stating that "modernity could be defined by mood and affect." Eisenman hence concluded that his processes could be analyzed for their emotional impact on top of their intellectual effect and bring forth an atmosphere of influences, an "ecstasy of influence."

Scully presented what he called a living tradition of the American shingle style, which subsequent architects could be influenced by and create anew. Reminding us that Henri Focillon had already mentioned the importance of tradition and influence in his book *La Vie des Formes,* Scully explained that Bloom's vision made those relationships fresh and personal. He presented families of the mind of the American vernacular by tracing a lineage from McKim, Mead & White's Low House to Robert Venturi and New Urbanism. Using the example of the Roman lintel, Scully exposed the successive misreadings of this architectural trope through Frank Lloyd Wright, Louis Kahn, and Robert Venturi.

Wondering if Eisenman misread Terragni in the same way Venturi did his predecessors, Scully suggested that Eisenman Americanized Terragni. Eisenman's passion for drawing and his instinctive will to form would eventually dissolve Terragni's classical envelope and proliferate vectors of force. At times influenced by the Russian constructivists' diagonal compositions and geometrically confined and calculated geometries, sometimes craving the possibilities of the fluidity of Jackson Pollock's superposition of layer upon layer, Eisenman would stage his preference for grand, menacing uncertainties.

In contrast to Eisenman's remark that this book is not the one he would have written nowadays, Somol conjured up a potential for a second life, reading it as an attack on Eisenman's "would-be" followers as much as a departure from Rowe's formalism. Distancing himself from Rowe's readings in elevation and plan of the formal characteristics of objects, Eisenman would have shifted his interest toward transformational processes, all cinematographically revealed in isometry. He identified Eisenman's textual analyses as proto-animation architecture, adding the factor of time to Rowe's static readings. Whereas Eisenman updated Rowe by shifting from flat representation to the axonometric, his followers—most importantly Greg Lynn and Scott Cohen—in their own right updated Eisenman by shifting to animation architecture. Whereas Eisenman attempted to overcome the expressionistic signature in favor of a more generic expression, Lynn paradoxically inverted the problem by attempting to inscribe the signature on the generic, generated by the computer.

When questioning the legibility of Eisenman's "critical project," paralleled by Clement Greenberg's definitions of art or in Charles Jencks's cosmologies, Somol called the critical project "a fetish of difficulty." Instead of continuing such a fixation on difficulty, which Lynn's project of intricacy still holds onto, Somol suggests an alternative: He substitutes the difficult with the expedient. Whereas the critical project defines design as a form of life, one could alternatively assume that life is something

to be designed as a lifestyle. Because of his preoccupation with something as trivial as zoning laws rather than intellectual intricacy, Hugh Ferriss was put forward as the godfather of the expedient.

Throughout the presentations at the symposium, architecture was conceptualized as dependent on historical affiliations among strong and recognizable "subjects" who construct and defend their positions. Bloom's definition of the power of creation is not primarily to be located in broader cultural interests, groups, or in institutional establishments but in the creating individual, the "strong poet." If anything can be learned from a symposium like this one, it is that it is still pertinent to maintain a belief in the subject as an author, instead of subsuming every architectural creation onto cultural forces, regional contingencies, or technological necessities, within which the subject is at best a middleman or a midwife of the Geist. Eisenman came forth as an author along with the ideological and uncompromising disposition that such a temperament necessitates for "swerving."

—Emmanuel J. Petit
Petit is a lecturer at the school and a Ph.D. candidate at Princeton University School of Architecture.
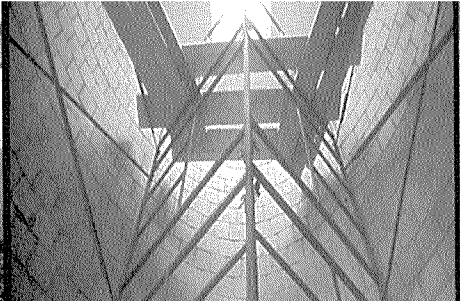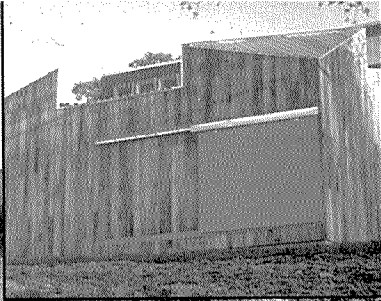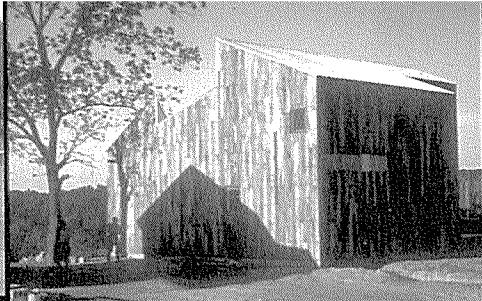

From top:
Casa Giuliano-Frigerio, Como, Italy, Giuseppe Terragni, 1939-40, axonometric drawing by Peter Eisenman, northeast corner, penthouse floor plan, scheme 2b, p. 253, Giuseppe Terragni: Transformations Decompostions Critiques, (The Monacelli Press, 2003).

Vincent Scully and Harold Bloom
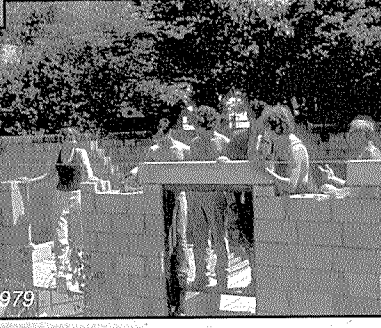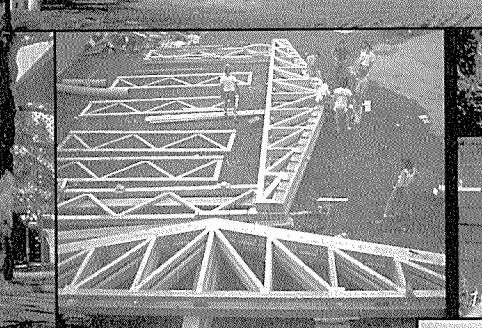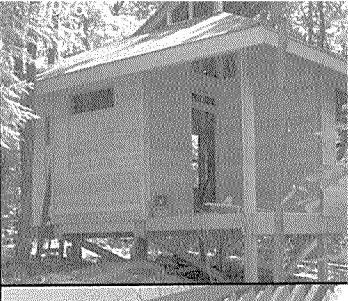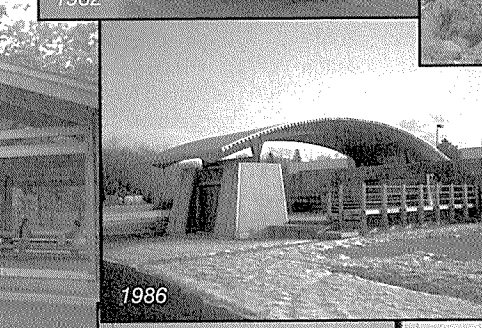*Robert Somol and Peter Eisenman*
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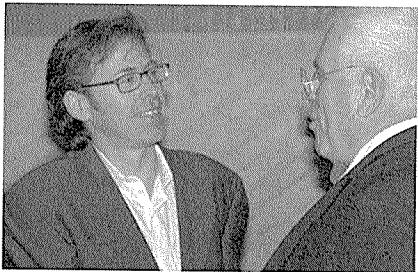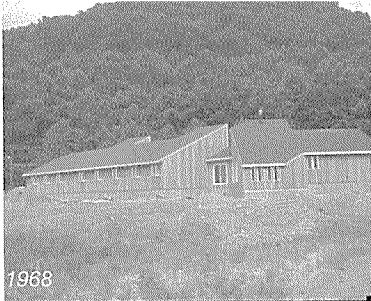
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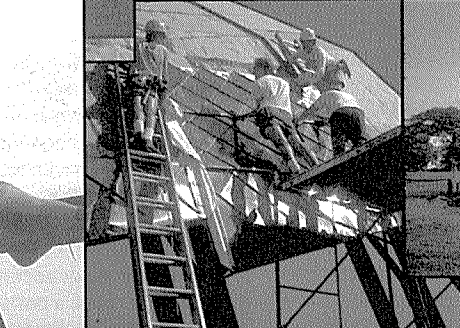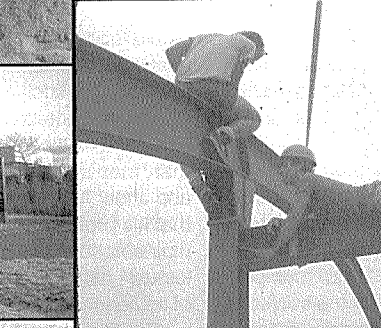
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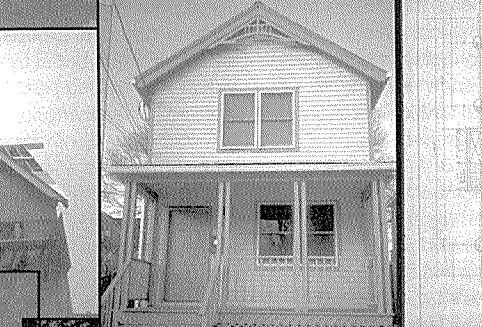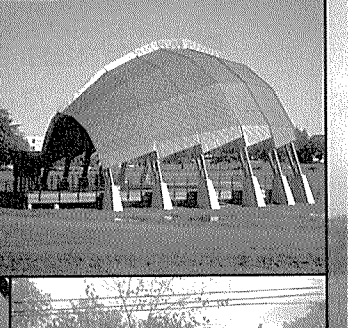
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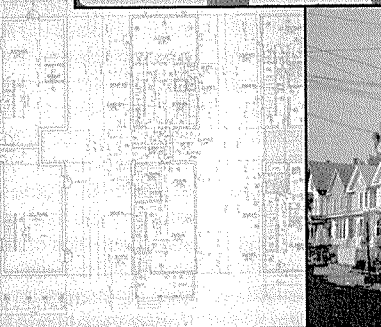
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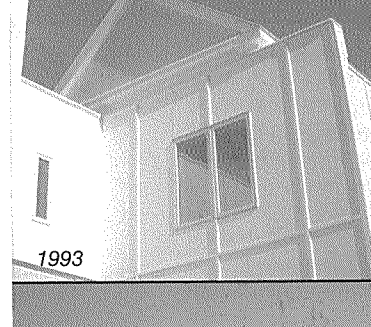
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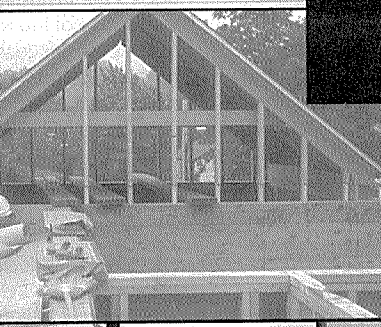
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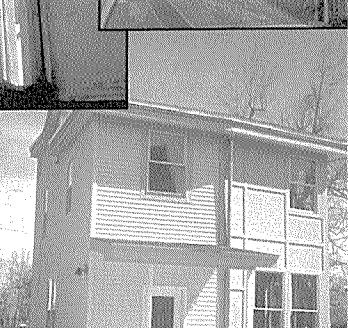
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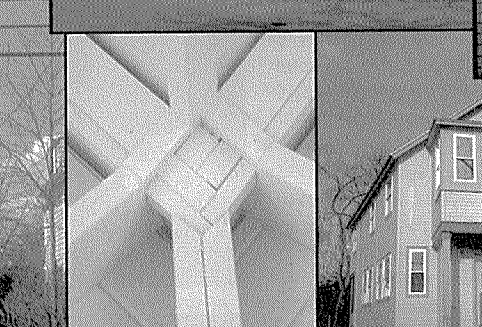
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Building Suburbia: Green Fields and Urban Growth 1820–2000

By Dolores Hayden
Pantheon Books, New York, 2003, pp. 318

In spite of the fact that in the 1980s the United States became a predominantly suburban nation and becomes more so every year, surprisingly few academics study suburbia. The last wave of important books (such as B*ourgeois Utopias*, by Kenneth Jackson, and Robert Fishman's *Crabgrass Frontier*) came during that decade. Subsequent books have focused more on sociology and political history than on the built environment. Therefore, Dolores Hayden's new book is a welcome and significant addition to this sparse literature. It is truly synthetic, demonstrating how for nearly two centuries economic, political, social, and ideological forces have shaped the varieties of suburban form. Although unsparing in her criticism of the ways in which suburbs have developed, Hayden introduces a welcome complexity into these narratives and broadens their meanings. She connects familiar stories of greed and the American Dream with little-known episodes of utopian aspiration and self-building.

Hayden has structured the book around a simple but compelling framework: suburban growth as a series of layers. She introduces seven historical patterns that have evolved across time and space, each with a memorable and descriptive name. Hayden's insistence on naming and renaming goes far beyond semantics and style. In fact, she identifies the lack of an adequate vocabulary as an important obstacle to understanding the nuances and complexities of suburban life. The names she adopts for each layer are dead-on in their accuracy, summoning up periods and places with clarity and resonance, and could become the standard terms for suburban debates.

In the 1820s Borderlands, the earliest suburbs, encapsulated the contradictions and ambiguities that have characterized suburbs ever since. Influential writers and designers such as Andrew Jackson Downing and Catherine Beecher established not only the basic conventions of the single-family house and yard but perhaps more importantly the dream of pastoral life conveniently close to the city. However, these dreams were soon imperiled: New development moving inexorably out from the city quickly threatened the stability of these "middle landscapes." The Borderlands have always been sites of struggle over appropriate land uses. In response, after 1850 a new suburban typology appeared, the "picturesque enclave." Suburban towns such as Riverside, Illinois, or Llewellyn Park, New Jersey, were designed as complete communities. Artistically laid out with parks and other amenities and protected by deed restrictions, they offered their elite residents social and physical coherence. In the 1870s a cut-rate version of this residential ideal appeared, developing along transit lines.

Built on small lots by owners or small builders, these modest homes, which Hayden dubs "streetcar buildouts," allowed workers to create a residential sphere separate from their jobs. Streetcar lines, often built by real estate developers, established a firm link between city and suburb.

After 1910 automobiles made even more remote areas available for development. And like automobiles, houses became mass-produced products. Subdivisions boomed, encouraging families to buy lots, then purchase and assemble precut houses from Sears Roebuck or the Alladin Company. These self-built mail-order suburbs were so popular that architects formed the Small House Service Bureau in a futile attempt to compete for middle-class customers. Thus by the 1950s, the era most people associate with widespread suburban development, the suburb was already a pervasive feature in the social and physical landscape. The advent of the Sitcom Suburbs, as Hayden calls them (massive subdivisions such as Levittown and Lakewood), represents more of a change in scale than in type. Government subsidies offered by FHA and VA mortgage insurance made suburban homeownership affordable for most white Americans.

But by focusing only on producing individual houses, developers often neglected the social costs, leaving cities, counties, and residents to pick up the pieces and provide the necessary infrastructure, schools, and civic institutions. As highway interstate construction accelerated across the country, business and commercial activities followed them into exurbia, producing "edge nodes," haphazard conglomerations of malls, office and industrial parks, high-rise apartments, and hotels. Currently the largest of these nodes—such as Tyson's Corners, near Washington, D.C.—contain more office space than most central business districts. Since 1980 suburban development has continued to spread, moving far beyond urban areas into remote scenic locations, agricultural areas, and small towns that Hayden calls "rural fringes." At this point the concept of suburbia has been stretched so far that it has lost most of its original meaning.

Yet none of this was inevitable. Hayden emphasizes that at every step along the way there were alternatives: from the collective housing projects sponsored by unions in the 1930s to "new towns" like Columbia, between Washington and Baltimore, to curtailing government subsidies supporting the automobile and accelerated depreciation for mall construction. By underlining these roads not taken, Hayden challenges the resigned disapproval that characterizes most critical scholarship about suburbia and suggests that as citizens and consumers we can actually make a difference.

The final chapter of the book is the most important. Again, unlike most commentators, Hayden goes beyond analysis to propose solutions. Avoiding the often-formulaic answers offered by New Urbanists, the smart-growth movement, and high-tech and "green" architects, she reveals that the historical layers she has uncovered also contain important implications for the future. Believing that "suburbia is the hinge, the connection between past and future, between old inequalities and new

possibilities," Hayden advocates preserving all seven layers of the suburban city. She believes that understanding and defining their specific qualities can lead to their reinvention and restoration. Hayden outlines specific remedies for retrofitting existing suburbs: preservation with economic development, particularly important in aging and declining suburban areas; and adding public history to neighborhood preservation to restore residents' pride and meaning in places that many view as disposable. Finally, and most significantly, she argues for public accountability. In practice this means recasting the suburbs as a major venue for political struggles over democratic values and everyday life.

This is a rich and rewarding book with new and original material and surprising insights even for those who, like myself, think they already know the subject. And it will give students of the built environment a historical perspective on a contemporary landscape. For general readers, the beautiful and accessible writing will reveal fascinating historical narratives. Even those who hate the suburbs will find themselves thinking seriously about a landscape that most of us live with but rarely try to understand.

—Margaret Crawford
Crawford is a professor of urban design and planning theory at Harvard Graduate School of Design.

City: Urbanism and Its End

By Douglas W. Rae
Yale University Press, New Haven, 2003, pp. 516

Douglas W. Rae's new book, *City: Urbanism and its End*, is more than a book about New Haven—it is a book about the great American city. In the tradition of Robert Dahl's *Who Governs?*, which sought to analyze the power dynamics of city government using New Haven as a case study, Rae investigates the complex history of urbanism as viewed through that city's lens. Unlike Dahl, however, whose concerns lay predominantly with the "power-wielders" in city government, Rae views City Hall as a relatively weak player in a much larger system of power and influence.

Divided into two major parts, "Urbanism" and "End of Urbanism," Rae traces the patterns of capitalist "creative destruction" from the height of the Industrial Revolution in the nineteenth century all the way through the demise of manufacturing jobs and the rise of New Haven's knowledge industry, and paints a vivid picture of the city and its unique relationship to the cycles of capitalism. Along the way, Rae devotes special attention to the tenures of two of New Haven's most prominent mayors: Frank Rice (1910-17), whose "sidewalk republic" serves to illustrate the workings of the city at the height of urbanism, and Richard C. Lee (1954-70), whose urban renewal and slum-clearance programs were among the nation's most ambitious—and controversial.

Despite the mountain of data compiled and presented in the book, Rae manages impressively to keep his narrative

consistent and fluid. And the narrative is what this book is really about. It is the story of capitalism and corporatism, of centered industrialism and suburban sprawl; it is the story of urban decline and urban renewal, of black poverty and white flight; it is the story of every great American city, of what Rae calls the "end of urbanism."

The product of a decade's work (and a lifetime's experience as a resident and professor at the School of Management), *City* is inspiring for the depth and scope of its research. With reference to countless city directories, business records, and anecdotal accounts of life on the street, it remains pleasantly accessible. Rae describes the rise and fall of the American industrial city with both insight and enthusiasm. This book should be required reading for anyone interested in cities and is, in short, a terrific accomplishment.

That said, Rae's approach often seems too driven by nostalgia. His affinity for the civic engagement and street-level governance of days gone by often leads him to ignore the innate social and racial division of early twentieth-century urban culture and, like his Yale colleague Vincent Scully, he latches onto the tenets of the New Urbanism for insight into the possible reclamation of our urban past. "The New Urbanism," Rae writes, "is among the most important movements afoot in our current debate on the future of American city life" and "presents the intriguing hope that some of the strengths I find in the old urbanism may live again." Certainly the New Urbanist critique of modern planning and zoning practices is very much in keeping with Rae's analysis, but in its adherence to system it is no less monolithic and authoritarian than the urban-renewal policies put forward by Mayor Richard C. Lee during the 1950s and 1960s. Rae seems to believe in our capacity to learn from past mistakes, but *City* leaves the reader questioning just that.

Rae's own critique isn't nearly so pessimistic as his book's subtitle might suggest, however, and he expresses confidence in the city's capacity for survival, persistence, and even prosperity. "A renewed urbanism," Rae writes, "begins with very small acts of courage," the "courage to repeatedly assert civic norms in daily life. Human beings make cities, and only human beings kill cities, or let them die. And human beings do both—make cities and unmake them—by the same means: by acts of choice."

Those aspects of urban life whose perceived loss Rae laments as the "end of urbanism" still exist and are being gradually redefined and reclaimed, albeit within the context of an increasingly regional digitally "plugged-in" city. The persistent vitality of Chapel Street, in downtown New Haven, or of Grand Avenue, in the Fair Haven neighborhood, is testament to the continuity of the very urbanism Rae claims has ended. Urbanism isn't over; it simply exists as one of many lifestyle choices now available within a new regional "city." Previous urban diagrams have understood the city as the center of human settlement, and Rae makes much of the decentering trends contributing to the city's ongoing erosion. But in order for the modern city to thrive, we must begin to understand its place within the complex network of centers now comprising the region. Such

an evaluation of cities relies on our redefinition of the center and on the identification of viable, desirable, and most importantly, regional alternatives to classic urban culture. The digital revolution has changed our spatial conception of what it means to live urbanistically, but that doesn't mean urbanism is dead. The heyday of urbanism may be behind us, but thanks to Rae it is not forgotten, and its memory is certainly not without value.

—Surry Schlabs ('02)

Paul Rudolph: The Late Work

By Robert De Alba
Princeton Architectural Press,
New York, 2003, pp. 224

Roberto De Alba's ('86) *Paul Rudolph: The Late Work* documents the architect's work from roughly 1969 until a few years before his death, at age 79, in 1997. The book is clearly a labor of love that rescues Rudolph's work from its critical neglect following his 1965 departure as chair of the Yale School of Architecture.

The book focuses on 27 buildings and projects that Rudolph designed during a 30-year period of enormous creativity. They range from a modest 1969 residence in Cherry Ridge, Pennsylvania, to an unbuilt 12,000-square-foot "luxury triple duplex" designed in 1994 to overlook Hong Kong, to a new town for 250,000 people in Indonesia, begun in 1990 and left unfinished at his death. Many of these designs are for Southeast Asia, where Rudolph found clients who, De Alba notes, "had the vision and enough money and ambition to be innovators." Although unrealized designs outnumber built ones, impressive completed buildings include the Bass Residence, in Fort Worth, Texas (1970); the Colonnade Condominiums (1980) and Concourse Building (1981), both in Singapore; and the Bond Centre, in Hong Kong (1984).

The illustrations of the buildings and projects are accompanied by De Alba's concise introductions as well as a foreword by architectural journalist Mildred F. Schmertz, titled "A Long Life in Architecture," and architectural historian Robert Bruegmann's essay "The Architect as Urbanist." An interview of Rudolph conducted by Peter Blake in the late 1990s at the architect's penthouse apartment in New York serves as a coda. The interview includes Rudolph's response to the 1986 recreation of Mies van der Rohe's Barcelona Pavilion, which although seemingly irrelevant to the theme of Rudolph's late work, conveys Rudolph's lifelong commitment to the study and analysis of the masterworks of architecture—a pursuit he carried on through the medium of drawing.

At the center of the book are drawings documenting Rudolph's creative process, which include the architect's signature one-point sectional perspectives, aerial perspectives, rendered axonometric views, delicate pencil studies of interiors, and plans and sections heavily worked over in colored pencil—working drawings in the fullest sense. As De Alba writes, "These are powerful drawings that communicate architectural ideas clearly to a client and exhibit Rudolph's prodigious draftsmanship." In selecting drawings for publication, De Alba says he preferred "design process" drawings that make evident Rudolph's "struggle with each project, his great personal effort, his hope that architecture would deliver that which he imagined." The volume achieves this goal and makes a persuasive case for Rudolph's continuing significance as a creative force in architecture.

However, the book has two faults. First, some of the black-and-white drawings are reproduced at too small a scale. The ink drawings in particular sacrifice quality and legibility. I had to use a magnifying glass to read room names and notes on a few of them. Some plans have numbered rooms, but no explanatory keys are provided.

The second drawback is Bruegmann's essay. A scholar and enthusiast of Rudolph's work, he discusses in depth the Bond Centre and the Concourse, effectively relating aspects of these buildings to formal and urban concerns in earlier work by Rudolph, such as the Southeast Massachusetts Technological Institute (1963–66). Bruegmann mars his essay, however, by an overly polemical attack on Robert Venturi and Denise Scott Brown as the main culprits in Rudolph's fall from critical favor and media attention. The author

loses his theme of analyzing Rudolph's conception of architecture as an urban art and he does not answer the central question raised by the comparison of Rudolph's Crawford Manor to Venturi and Scott Brown's Guild House in a well-known passage in *Learning from Las Vegas*: "Are not the street-reinforcing massing and quotidian language of Guild House more urbanistically responsive than the abstract tower-on-the-highway of Crawford Manor?" Bruegmann's own introductory essay to the 1987 Rudolph exhibition, held at the Graham Foundation headquarters, in Chicago, is more focused and less speculative—and more persuasive.

These minor criticisms should not detract from the importance of this book: It presents architecturally significant work by a prominent American architect working in a global context. It is clearly written, and it presents a wealth of compelling drawings that show an architectural intelligence profoundly at work. *Paul Rudolph: The Late Work*, a little like its subject, stands in another league entirely from other, immediately consumable publications larded with impersonal improbable exercises in Photoshop that bombard us. The book will undoubtedly open up new avenues for research, discussion, and scholarship.

—Richard William Hayes
Hayes ('86) is completing his Ph.D. in history of architecture at Brown University

Ada Karmi-Melamede Architect: Life Science Buildings

By Ada Karmi-Melamede and David Robins ('99), Ben-Gurion University of the Negev, Birkhauser Publishers, Switzerland, 2003, pp.131

Ada Karmi-Melamede Architect: Life Science Buildings is a book devoted to a single building—a piece of architecture situated on a campus originally planned in the 1960s by Avraham Yaski and later revised, in 1993, by Karmi-Melamede when she was appointed campus architect. The original buildings, we are told, are New Brutalist structures meant to express the ideology of the time: heroic, direct, crafted, and youthful. Karmi-Melamede, who designed with Ram Karmi the Israel Supreme Court Building in Jerusalem, describes her Life Science Building, begun in 1996, as an urban "oasis" in the sprawl that the biblical city Beer Sheva has become and a city at the edge of the Negev Desert. All of these contrive to essentialize the stakes of both site and program: permanence in the context of ephemerality; organization in the midst of formlessness; and figure in a field. Indeed the building—a poured-in-place concrete complex organized in three main blocks around an inner court and shaped by the university network of circulation and public spaces in which it sits—is itself as much a city as a building, as much context as foreground, as much fortress as oasis. It is remarkable in its ability to express culture's claim on the desert and delineate its highly artificial (as in self-consciously constructed) character.

What makes this book so striking is its similarity to the architecture: both are simultaneously tough and inviting; make seamless the connection between large-scale organization and detail; and expose clarity in complexity. Both, most importantly, document the process by which a project moves from concept to detail. A completely beautiful artifact, the book is organized, after a brief introduction, according to "Documentary Drawings," "Construction Drawings," "Tectonics and Detailing" (itself broken down into delineations of facades, movements, and gardens), and "Sketches." Pages with images of the building fold out to reveal, behind, the relevant plan, elevation, section, or detail; indeed every page is a foldout, doubling its 131 pages. Beyond the introduction, text comes only at the beginning of each thematic section, explaining the intent behind and the tectonic expression of, say, "Facades: Casting in Place" or "Movement Sequence: Promenade." The organization as such diverts one from seeing the image as effect to understanding it as concept. Everything is explained from intent to resolution: the decision to use stainless-steel surrounds for the windows, the 2-4 cm rebate strips that express the floor slabs, the 242 cm and 138 cm depths of the

casting sections, the 2 cm depth of all impressions in the concrete, the narrow recessed channels that separate vertical walls from the horizontal surfaces, and the sequencing of public spaces with consistent beech-wood detailing. And all are documented by construction detail drawing. The effect of both the book and the building, then, is serious and didactic to the extreme. It is as if the university building not only housed knowledge but also embodied it, and the book not only displays architecture but also teaches how it is achieved.

For the most part it is a pleasure to take up the challenge the book offers: if you want, you can discover exactly how every detail of the building is conceived and resolved, visually and technically, and you can witness the logic of building poetically. At the same time this knowingness, which assumes that intent always equals effect, can seem like overkill: by telling you why and how the building succeeds, it leaves little to the imagination. Nevertheless, it is a pleasure to digest a text that gives evidence to the passion that fuels such faith—and believes that knowledge can be constructed.

—Peggy Deamer
Deamer is associate dean at the School of Architecture
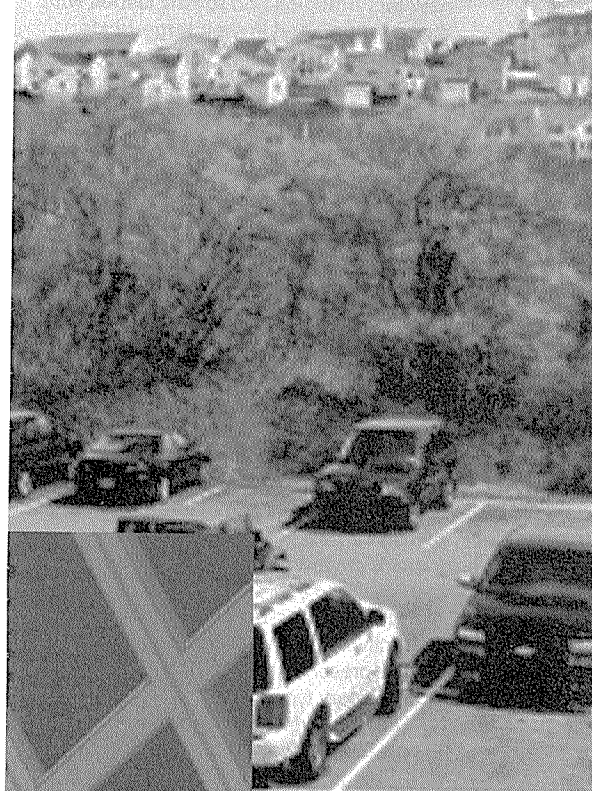
Fall Lectures

The lecture series last fall combined an array of younger architects exploring new technologies and formal issues with those established in their large-scale buildings, emphasizing the diversity of practices and approaches to designing and building.

Monday, September 8
Moshe Safdie, Paul Rudolph Lecture
"Order and Complexity"

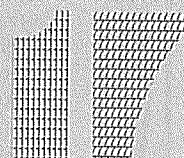I call the changing scale of what we do and build the issue of "megascale." It seems that every building type has been transformed by this change in scale because urbanism is a reflection from building blocks to building type and urban type. There is an intricate connection between building type and urban type, and some say that change has destroyed our sense of the urban type. We don't have a clear idea of it. In the debate on Ground Zero, the thrust is place as a memorial, power as a memorial, but little about rebuilding a place of the city—mixed use, residential, cultural, interactive, transportation, and so on.

The present memorial should create an extraordinary type. ...

The other issue of importance to me is the balance between order and complexity. I feel there are two directions. One is a move toward minimalism, to simplification of the architectural product and the force of minimalism that has its roots in Mies. ...Today there is more an obsession with making things complex; this complexity is an underlying question, an evolution toward fitness.

What is maybe a truism is, to what extent is program creative in architecture? What way does it form and inspire design? It goes back to Kahn and the essence of the building; what is the essential quality that is program? And finally to me it is the centrality to place. And that architecture has an independent role that goes way beyond contextuality and has to do with the essence of the culture in which we build and its roots. These are meaningful questions to the discourse today.

Thursday, September 11
Edward S. Casey, Brendan Gill Lecture
"Public Memory in Time and Place Reflections in the Wake of 9/11"

Public memory thus comprises two basic characteristics: one from the realm of time, the other from that of space. It signals a major event that is a turning point for a given group of people; and bears on a particular place in which that event occurred. When these two factors, event and place, are combined, they form an external horizon that serves as a spatio-temporal enclosure for a series of subsequent happenings: political actions, acts of building, acts of overt commemoration as well as cover histories of suffering that also happen in their embrace.

But then, what of the place itself, the place of trauma, in this case that of Ground Zero itself?

This is a wounded place—a deeply injured, indeed obliterated, public place, a workplace in which work will never happen again as it did before. The wound inflicted on it was to the people who worked there, the physical buildings, and to the corporate capitalism, which they embodied in their sleek and massive presence.

The truth is that place subtends every kind of time, thus every kind of memory: individual and social, collective and public. On the one hand, place is part of public memory in the making, as we have witnessed in the hearth-event of the Union Square vigil, where a limited but exemplary stage of a more enduring public memory was beginning to emerge in that very place, at once reflecting it and requiring it. On the other hand, place is integral to a more fully consolidated public memory that has become a horizon for future remembering on the part of many others, not only those present at the moment of making.

Monday, September 15
David Adjaye
"Recycling, Reconfiguring, Rebuilding"

My work, formed at the height of the 1990s recession, became about small works, reconfigurations, adjustments, and finding opportunities to practice in odd places. I want to have a critical engagement with making buildings and things. ...

For the Elektra House there is a massive overlap of program, a way of exploring different light possibilities. The second theme is the pattern idea: I was fascinated with geometric pattern, a system within the building. The house is parallel to the street and doesn't have windows; it plays with the ideas of English conservancy and transparency. ... The house rotates. It has an austere front and rear beauty. ...

In the East End I am designing the Whitechapel Library. The ambition is to make civic architecture that is more like infrastructure and to have a civic ambiguity, like a postal box. ... The design of the library changes from site to site but has a unifying identity via a curtain-wall system and the circulation system. There are no front doors so that there are many ways of penetrating the building. ... The facade is glazed in 57 shades of green and blue for an optical effect, so that it is digital media talking out to the community.

I am interested in layering new architecture with the old. I am conscious of the layering and want to position that. The work is not about Scarpa and the peeling and revealing of history; I want to find a way to describe the discussion between old and new, more in a medieval way, bringing them closer together.

Monday, September 29
Winka Dubbeldam
"From HardWare to SoftForm"

Being an architect is a whole other thing than I thought it was. The first thing one has to do is to create a problem. As Bergson said, a lot of problems are just not interesting to solve.

The hole in Manhattan where I am working on a building on Greenwich Street has no name, and I had to present it to three community boards. I could have created a new building, but the more interesting thing was to continue the facade and do an urban move to have the old industrial building with the new facade. There are two systems: the facade is one zone, hovering between a superurban condition and the ultraprivate domestic zone, which is a zone to occupy. There is not enough outside space in New York buildings, so this is on the brink of being private, and I have inserted roof terraces and small balconies. ...

It is really an old loft type with standard features, and then the opposite type is adjacent. ... What happens when a little building has a curtain wall with a small variation is that the contractors think it is big variation, so we decided not to call it a curtain wall—a curtain-wall system is not clever. The structural part is steel and extruded aluminum; verticals are steel and hang as a curtain. The mullions have to move with the facade. There is a 3-D zone. When it ends it becomes volumetric, and the glass is the same type as at Lever House.

Thursday, October 2
Leslie Gill, Natalie Jeremijenko,
and Laura Kurgan
"Open Resources": From Institutions to Toys"

Leslie Gill: We are all interested in organizational systems and how they form, and the opportunities to use organizational systems to critique other systems that they have formed. We have each looked at different political systems, such as the World Trade Center rebuilding process, public schools, and digital systems, and we have all looked at financial models and how to build on financial structures. ...

Another issue we share as small practitioners that is contrary to large architecture firms is how large thoughts redefine what small means in context to a larger system that looks at small as a structure, as incremental, creating a ripple effect in a system.
Laura Kurgan: For a design project for schools in the South Bronx, I am trying to get the School Construction Authority to think through projects from the consideration of each school systematically. Small today is not what it used to be because computers are linked to the world.
Leslie Gill: For the "elab" project I worked on with the Edison Schools I developed a prototype design for a kit of parts to be inserted into the schools as a room that could be a flexible space from amps to pods. ... To avoid the construction administration issues and delays it was considered furniture design and was installed in ten days. ...

For the Open Resource Gallery competition to redesign the Tribeca Arts Center, Natalie, Laura, and I teamed up. We were free to use various parts of the space—the walls, the elevator, and curatorial spaces—and thought of it as an electromagnetic spectrum of a hardware store with software. Interior spaces are interchangeable in a modularized grid system.

Thursday, October 3
Charles Correa
"The Blessings of the Sky"

I never saw architecture as a style but something that went back to first and basic principles. ...

That is why I call the lecture "Blessings of the Sky." An open-to-the-sky space is a low-cost room; it is a free room, open to the land, whether in New Mexico or Mykonos. Open-to-the-sky space is also on the cultural level that allows architecture to enter the realm of metaphysics. ... With all that one tries to understand, what are the principles? Why does the bungalow work? ...

All school can do is teach you how to teach yourself because you never know where you will land. But that can put you anywhere in any kind of problem, and you can ask yourself questions (and there are many frustrations, and you are always running out of money), but there are certain things you are forced to ask. ... Asking the questions, you grow. ...

The National Crafts Museum is an open-to-the-sky space that keeps your mind clear. ... Looking backward and forward in the gesture is an essence of what art is about. I couldn't resist going back to the gesture of the nine squares of the plan. I pulled one square aside as the entrance; each square represents a planet, and the program would be matched to the nine squares. Each planet has its own quality and color oriented around the center courtyard, the Mandala. The Mandala energy enters something in the deep structure of the brain.

Thursday, October 9
Rick Joy
"Thinking and Making"

The desert is a fantastic place, a dreamlike fantasy; the flora and fauna have incredible strategies for protecting themselves, only paralleled by their Brazilian counterparts. For decades painters have tried to capture this elusive beauty, a beauty in the changing nature. Film and photography come close, but the human eye, accompanied by our senses and sensual awareness, can be more observant. The beauty of the desert extends beyond the visual aspect, such as, for me, the coloration of the sky and quality of light. ...

My interest in architecture was sparked working in Maine as a musician and a carpenter building structures. The deliberate focus on craft and the way of communicating by hand provides balance to the more conceptually oriented layers of the work. ...

I was one of four people working with Will Bruder designing the new central library in Phoenix. I did all the sketches, worked on the tilt-up concrete, and did all the extraneous elements, such as bathrooms, and parking lots—but the bathroom was good. Arup's office spent more time and money structuring the sinks in the bathroom than they did on the tensile roof structure. ...

Now in the quietness and slowness of the office, I am just figuring it out. It is a little crazy. It took a day to design my own studio and a week to do all the working drawings, but the last house I did took six months to design. ... It is this incredible thrill of pain and excitement at the same time.

Jonathan Rose
Monday, October 20
"Principle-Based Design and Development"

I was interested in finding ways to repair the fabric of communities, and I embarked on a journey to find a framework to provide solutions to urban problems. These solutions can be described generally as the combination of smart growth and green systems. These ideas led to the five principles that guide the work of our firm. These are diversity, environmental responsibility, livelihood, interdependence, and impermanence. ...

18
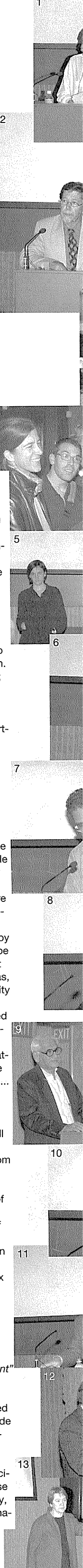
We learn from biology that monocultures die out. Ecosystems require diversity of life to survive, and this is also true of human ecosystems. The introduction of the LEED guidelines does not go far enough toward environmental responsibility. In this regard we feel that building practices still function in a Newtonian world and not a relativistic world. Choosing appropriate sites and coordinating a building team that is able to think things through cohesively are steps we take that reflect a new way of thinking about buildings and urban development. The viability of a community's livelihood can be augmented by building more flexible types of spaces. This was done in our renovation of the American Thread Building, in New York, where we built live/work lofts. ...

Our intention has been to formulate an answer to gentrification by putting in place infrastructure that can give people ownership of their homes early in the process, when it is relatively cheap. The result is communities of people with a stake in their own neighborhood and the ability to provide or procure the services they need to stay there.

Thursday, October 23
Rafael Viñoly
"Work and Its Progress"

For me the most important thing in life is to work, and working is different from works, works in progress, and recent works. ...

Architecture is a marginal profession as far as its economics, and at the same time it is a profession that has an exaggerated level of responsibility not recognized in any technical way in the development process. The more we withdraw from confronting these problems and restructuring the idea that architects offer a true and certain body of knowledge, the more we will be on a down-sliding slope, which is very difficult to straighten out by oneself or even by means of the organizations to which all of us belong—the AIA and other societies by which we try to make visible the work that we do. Most of us seem to be in a strange confusion between the ultimate mission of the media, which is to produce buildings, as compared to producing ideas that could or could not become buildings. ...

One of the most difficult things that architecture and architectural education needs to face is precisely the fact that everything that appears to be an impediment is exactly the matter with which we work. Starting from gravity on to the fact that in our business everything we make has an owner before we sell it. We work in an environment that is defined by what people understand as limitations, and I submit to you that these are not in fact limitations but rather the matter of architecture.

Monday, October 27
Sheila Kennedy
"Sleeping Beauty"

At a moment when material reality is often presented to the public through mediated images in advertising, television, and film, how does one explain the recent renewed interest in materials in the contemporary architectural discourse of both the new orthodoxy and the neo-avant-garde? What could this almost unprecedented convergence of architectural discourse reflect or represent at this hinge moment of the millennium when e-commerce and Internet communication bring routine encounters with the virtual world? Why is there such a fascination today with materials as if architecture could, in some mythical moment in the past, have been made without them?

Notions about materiality today are received and transmitted through everyday contacts with media.

Mediated representations of tangible or haptic material qualities associated with the "real" may, in fact, be less literally real, but the reality of their pervasive presence in our culture is undeniable in its impact. We can no longer be innocent about materiality, nor can we assume for materials a natural or absolute status. The condition of being material in a mediated world produces paradoxical relationships between media and its infrastructure and materials and their effects. The predicament of materiality today creates fundamental changes in the way materials are perceived, experienced, and understood.

Although it has become fashionable today to speak of "new" materials, it is important to look again at existing materials that would seem to be already known. To take on the spectrum of issues associated with the political implications of industrialization and architecture is nothing less than a critical formulation of the problem of a

material history for architecture. Thinking materials is inevitably rethinking their existing contexts to remake the relations between form, material, and use. In our contemporary culture, it is the origins of a manufacturer's designated uses and the earlier cultural associations accorded to a material that now offer the potential to play the part of means. Whether it is flipping over a sheet product to produce a material ready made, relocating a material's context of reception, deforming a material, or profoundly altering its composition at the molecular level, through the invention of strategies of material misuse, architecture has the potential to reposition materials.

Gregg Pasquarelli
Thursday, November 6
"Versioning"

At SHoP, we started to think about the notion of how to practice and what it meant to make things. It was not about the shape or form, but about how it was made and what it does. And as we started to look at a theoretical basis, we looked at this notion of versioning, which has three main points—it is about the idea of a feedback loop, it is about difference, and it is about seeing how generational, iterative processes can lead you through speed to understand what the relationship is between the form and a kind of effect, and between the way one is trying to make an effect and producing an object. It is used for a process of design where interaction enables external influences on an internal logic system. It happens in nature and in product design. ...

There is a collapse of what we see as three systems: of surface, structure, and program into a single element. In order to make these it is a huge investment in drawing, not in construction. ... It becomes a new kind of instruction set for others to understand this thickening interaction between financial, legislative, market, and occupant use.

There is a generation of architects, because of a litigious society, who have given away so many of the ways the architect can solve problems. Architecture has been reduced to only composing the surface, and we think that architects have interesting ways of thinking about things and solving problems. It is an incredible time to be an architect, and the paradigm shift and relationship to these emerging technologies can rescript the way that we practice.

Monday, November 10
Karsten Harries
"Lessons of Laputa: The Unbearable Lightness of Our Architecture"

The neologism *anarchitecture*, which Lebbeus Woods made his own, suggests buildings that rise without the art of the architects. ...Anarchitecture here is not a product of anonymous builders supported by the collective wisdom of generations, in tune with the rhythms of nature, but very much the expression of individual artists responsive to our rapidly changing cyberworld, ever on the verge of slipping out of our control, artists whose creations place themselves not just in self-conscious opposition to what Rudofsky called pedigreed architecture or to what today simulates such pedigreed architecture, but even more to the oppressive cultural reality such simulacra symbolize, to the different ways in which buildings lord it over us, imprison and suffocate, today's MacMansions no less than this Alabama courthouse. Anarchitecture here is a dream of a not yet known freedom, a much lighter mode of dwelling.

But instead of saying that the inhabitants of Laputa have lost touch with their bodies, should we not rather say that they have transcended them? And is such self-transcendence not a presupposition of genuine freedom and scientific objectivity? The Laputans must have possessed a very developed science and technology to create their floating island. Might such logocentrists not feel at home in Ledoux's spherical shelter? What must have fascinated Ledoux about the sphere first of all must have been the force of this simple geometric form. In the same spirit, Boullée refused to follow Vitruvius and to define architecture as the art of building, claiming instead that "the first principles of architecture are to be discerned in symmetrical solids, such as cubes, pyramids, and most of all, spheres, which are, in his view, the only perfect architectural shapes which can be devised."

Monday, November 3
Kenneth Frampton
"Critical Regionalism Revisited"

It now seems that Critical Regionalism once again acquires a certain viability not only because of my being asked to give this evening's lecture but also because of Frederick Jameson's book *The Seeds of Time* of 1994, wherein he denotes some 15 pages to a discussion of Critical Regionalism, noting at the outset my polemically regressive use of the term *arrière-garde* or rear guard, as opposed to the super-annuated position of the heroic, modernist *avant-garde* of the 1920s or 1930s, or even more problematically perhaps the usage of the term by today's *neo-avant-garde*. Jameson is prompt to note that as a post modernist theory Critical Regionalism amounts to a "negation of a negation" in that it seeks to continue with the unfinished modernist project by other means; that is to say it posits, however marginally, a critical culture of building rather than an overly aestheticized architecture be it stylistically postmodern or otherwise.

At the risk of being unduly didactic I would like to conclude with a series of points as a kind of provisional manifesto in disguise: First of all almost, as an ethical principal, we ought to insist that architecture cannot and should not be anything other than a context for the lifeworld.

When it comes to the cultivation of identity in our volatile, diasporic, transcultural world, it is surely self-evident that the mediatic and, above all, the electronic media of the internet and television have a far greater impact on the formation of sociocultural/psychological/political identity than anything that is implicitly embodied in the inherently motionless, wordless nature of built-form, where any influence on the body politic has to be spatial and subliminally environmental in character, rather than active and discursive.

This brings us to the issue of sustainability in contemporary environmental practice and in this regard we are returned to the interface between the *artificial* and the *natural* as this was set forth as one of the key attributes of a critically regionalist culture of building.

Critical Regionalism attempted to address itself at many different levels at once from the mere fact of symbolically representing the life-affirming attributes of an evolving local identity to the provision of the place-form as a space of public appearance without which anything one might ultimately class as democratic becomes difficult to sustain.

Arjun Appadurai
Response to Kenneth Frampton

Your engagement with those fundamental problems accounts for why engaging this issue is important and speaks to and from architecture. But there is a low presence of the world nation. ...I would bring in the question of whether there is a way to imagine places and spaces outside of a national frame? Can we find nationality grounded in tectonics? Critical regionalism yearns for a principal space outside of that. ...How can we think about the production of context, which is an interesting and important context, or imagine that it is there. ...What principles produce that context? ...The world produced by globalism is not all great. I try to be optimistic. There are very few regions in which the world is not imagined "at large," and that is a matter of perspective.

Thursday, November 13
Marilyn Jordan Taylor
"Rethinking Cities"

Hong Kong International Airport, a main gateway to Hong Kong, desired to retain its position as a hub city for international business throughout Asia. SOM carried out two interrelated projects to meet this goal, a study for Terminal 2 that examined the capacity of the recently-opened Terminal 1, and proposed enhancements for increasing its capacity and expansion, as well as siting a second major terminal. ...A second study for a Master Concept Plan for the North Commercial District, a 45-hectare landfill was to make a close symbiotic relationship between the two uses, to result in a lively 24-hour Airport City.

SOM's terminal at the Changi International Airport completed a multi-phase master plan that began in the 1970's. The form of this phase is to be compatible with the existing terminal while simultaneously creating a unique experience. A clearer hierarchy of spaces was needed within the terminal, which resulted

in a design for a roof that spans the ticketing and departure halls. A system of louvers both above and below the roof allows for tropical sunlight to be admitted through the skylight and with a careful positioning of louvers, gives the ceiling a soft, organic character. The lightweight, perforated aluminum composite panels benefit the acoustics of the space while reflecting both natural and artificial light. ...Due to its size, scale, and articulation, the roof's effect is quite atmospheric.
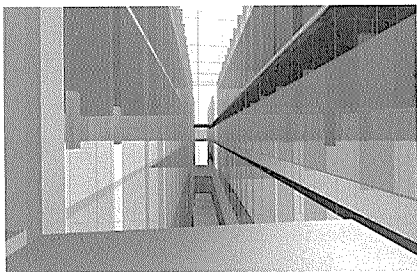
19

In the eight fall 2003 advanced studios the students designed very individual projects, from large-scale planning issues and cultural buildings to mega-structures in urban contexts.

Demetri Porphyrios

The Davenport visiting professor, Demetri Porphyrios, and Jason Montgomery, of Cooper Robertson and Partners, asked students to transform London's Smithfield Market buildings (designed by Horace Jones in 1866) into a newly activated civic space with housing, cultural institutions, and commercial activity, while either incorporating the historic aspects of the site or transforming it into a contemporary object.

After visiting London's sprawling 631-foot-long cast-iron, stone, and brick Renaissance revival market hall with its four-acre subterranean goods station, the students analyzed the dichotomies of context, urban place-making, program, and density. They boldly implemented ideas—some of which felt totally incongruous, while others had a historic sensibility, as they compared the solutions to Les Halles or Diocletian's Palace. The jury—Jeff Burden, Nigel Cox, Melissa Delvecchio ('98), Peter Eisenman, Kenneth Frampton, Jorge Hernandez, Ed Jones, George Knight ('95), Emmanuel Petit, Alan Plattus, and Vincent Scully—found that there was no straightforward answer. "The massive presence of the historic structures in this dense medieval neighborhood," Frampton observed, "is provocative even before you lift a finger."

However, the oddly big-box nature of the market hall was inescapable. Students saw the need to activate the space with program and penetrate its mass. Megascaled projects seemed to dominate as Esin Yurekli's circulation bridges crossed through a voided site cut through the medieval blocks. Petit felt it was provocative to reimpose the medieval city and revaluate the volume or extrude the diagram. But Scully observed that the hard edges created a difficult emotional situation and threat to those enjoying urban life. Thong Tran made a megamarket using a bridge truss to suspend a working farm above the halls, keeping a complementary use. Others demolished the market, causing Eisenman to express concern that in "eliminating the market. . . .you have taken the set piece away and run texture through it." Stern saw it as the presence of absence of the main element of the site since the project is a grafted mediation between the historic and the contemporary.

Those who maintained the market hall, such as Elicia Keebler, eroded the building to wrap a new office complex around a theater that Scully felt sympathetic to "the contextual framework relating to human action and use." Eisenman appreciated the same aspects but noted that Keebler's new buildings were a collision of Gehry and Rossi. Frampton argued that it was halfway between respecting a broken fabric and megaform expressionism.

In general, Eisenman emphasized that the megascale of many projects did not do justice to the Porphyrios pedagogy and the problematic of the assignment. Porphyrios pointed out that "the students engaged the project as he had asked—they were given the choice to keep, demolish, adapt, or superimpose a megastructure. Those who did the megastructure reinvented it in an interesting recomposition with the market building."
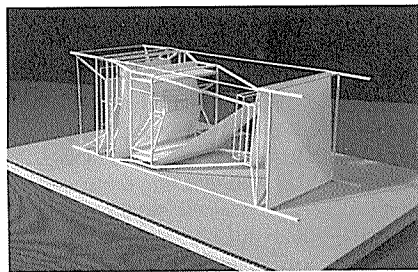
Peter Eisenman

Peter Eisenman, Louis Kahn visiting professor, and Emmanuel Petit investigated the distinction between convention and code in architectural signification using contemporary architectural icons. This year's Eisenman studio was different in that the students attempted to question the indexical design process, so that the projects were not the registration or the trace of a step-to-step transformation from a historical precedent but attempted to define an architectural "virus" that condensed all the spatial and transformative characteristics in its logic without formally looking like the precedents.

Le Corbusier's Strasbourg Congress Hall, Stirling's Leicester Building, Koolhaas's Jussieu Library, Rossi's Modena Cemetery, Moretti's Casa de Girasole, Kahn's Adler and DeVore houses, and Mies's Farnsworth House served as the base from which the students articulated what the virus might be as they searched for a structure that would have an analogous space and behavior. The virus didn't need to be "architectural"; it was independent of the effects of gravity, scale, and function but led to an interesting space.

At midterm the class decided to introduce a host—the site adjacent to the A&A building—so that architecture came back in the project and the virus adjusted to a situation. At the final jury, students presented in teams of two, and the jurors—Karla Britton, Charles Gwathmey ('62), Jeffrey Kipnis, Sanford Kwinter, Demetri Porphyrios, Alan Plattus, Stanley Tigerman, Vincent Scully, Mark Wigley, Sarah Whiting, and Guido Zuliani—guided them in redefining the relevance of formal or textual strategies today. Using Le Corbusier's Strasbourg and Stirling's Leicester Building, Sarah Rubenstein and Brendan Lee deployed a virus while understanding the system made up of structures and errors that created new zones of systemic error. The figure appears in the host, as a series of edge conditions so that it becomes volume surface and the circulation. Tigerman saw the two moments as large leaps: "They don't come about as autonomous from each other, but the analysis produces results that make it seem inevitable." Kwinter asked, "Why do we do this today? ...You are still using it as a system rather than taking advantage of the heurism." Wigley acknowledged that following Eisenman's rules of the game took the students into "deep outer space, like a laboratory, but you end up with the A&A with indigestion—and then how do you land?"

Pu Chan and Yap Lee inserted Koolhaas's Jussieu into Mies's Farnesworth House, inscribing a square in a rectangle so that the shift is the agent provocateur that makes the spatial construct. Taking Venturi's mother's house and Libeskind's Jewish Museum, Marcus Carter and Oliver Pelle found the virus to be the line as the common trope—a moment of fullness, full of spatial information—with the potential to unfold under favorable conditions, transferred and scaled over to the new centerlines to the host site. Whiting pointed out that the line is the event in architecture, and then it turns into something viral, forms space, and offers relationships. But she asked, "What was different in their line from the line in architecture in general?"

Kwinter found the projects generally strange. "One year it is working with a forty-year-old project, and then here it is DNA... indexicality, and diagram does not turn into structure." Kipnis responded, "We can identify how to advance the research. ... I think the closer the buildings are paired the better the results. Venturi to Libeskind equals Hejduk."
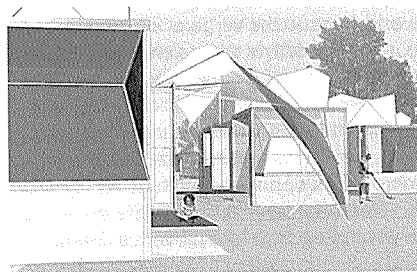
Peggy Deamer

In Peggy Deamer's studio the design and construction of prefabricated, affordable housing pushed the students to investigate architecture from aesthetic, financial, and regulatory controls to those of mass production and mass customization in many configurations with self-selected sites.

After visiting Volvo and housing manufacturers in Sweden, students researched the history of prefabrication as well as American modular-housing building regulations. By midterm they were grappling with the fault lines of the prefab product and recognizing how the issues of fabrication didn't solve design problems; few companies were ready to embrace new design concepts. However, conceptually the students' innovations challenged the traditional prefabrication industries because they designed an affordable dwelling to be expanded from 20- to 200-unit complexes. Some of the projects presented to the jury—Darrell Fields, Deborah Gans, Leslie Gill, Michael Hopkins, Matthew Jelacic, Robert Lutz, George Petrides, and Joel Sanders—deployed houses over large development sites. But most were sited in urban settings, with a few following the brief for the New Housing/New York design ideas competition.

Individual houses could be deployed over various sites. The HUD code guided Gretchen Stoecker's project, for which the dimensions were defined by a truck's ability to tow the components and elements could expand and contract. The 20 to 200 units could be clustered together with canopies in between. Other modular houses had stacking components that had double functions, as in Joonghyn Cho's prefabricated Miesian house. For Sanders, the technical issues didn't address the spatial implications for someone's lifestyle, making the spatial strategies normative. Erin Carraher's affordable house could be deployed in different locations and situations based on the mass-customization production concepts of Volvo. Her options would include a house on stilts for a sustainable system in the tropics, another for retirees, and some for deployment off-grid.

In the urban schemes, Edward Richardson's proposal to build a six-story three-bay house in folded C-Tech and glass modules could be adapted to New York urban infill housing sites. Gill appreciated the component configuration based on ways to bring light and air into the narrow lot. As the sites and orientation changed, access to the core became a key point of discussion among the jurors. For a North Philadelphia site Greg Sobotka employed the Bo Kiok panelized system; Darrell wondered how the site would appear when abandoned. Because the cores could be recaptured like a game. For Sanders, the students' obsession with standardizing the core was logical given that Americans spend most of their money on kitchens and baths. In some projects commercial and community amenities were incorporated, such as that of Katherine Davies, Kristen Johnson, and Liat Muller, or the project by Spencer Luckey, which combined multiple mass-produced Villa Savoys on the roofscape of a big-box store. Overall the technical exploration combined with site innovation led Petrides, a prefab housing developer, to be inspired by new design potentials for the marketplace.

Fred Koetter and Ed Mitchell
Post-Pro Studio

Fred Koetter and Ed Mitchell's post-pro studio tackled the issues of suburban densification in Westwood, a 50-acre area southwest of Boston occupied by big boxes, housing, and auto dealerships. Based on the Boston Society of Architects' Open Ideas competition for the region, the studio provided the students with both the opportunity to invent program and form for new suburban areas.

After a site visit the students analyzed development problems in suburban Boston, concentrating on issues of densification, new suburban growth and its impact on the landscape, sustainable urban design, and the urban "parkscape." They devised strategies based on a menu of concepts such as ecology, new technology, and energy efficiency, which deny formal solutions but in their generic aspects would evolve into a development scheme to make these nonplaces a place. A localized density of a new fabric could then coexist with the constant of urban change and need for flexibility.

At the final review the jurors—George Baird, Keller Easterling, Patrick Hickox ('79), John McMorrough, Richard Sommer, and Ron Witte—engaged in lively discussions about the diverse projects, presented in themes—housing, commercial development, megastructures, technology and meganature. Tracy Yu and Julie Stanat each developed housing with backyards and commercial buildings, one with tube-like striations of green streets blurring the site, which led Witte to ask, "Can you conceive of a project this size as a total design?"

The big-box issue loomed over much of the studio. Derek Hoeferlin designed a flexible megastructure in a broader networked system. The standard big-box 250-foot-long bays dimensioned his housing and public space with hybrid programs that informed and polluted one another. McMorrough wondered if the space was flexible, then what part was hard-wired, as it could be a new kind of plug-in city. To Brandon Pace and Brett Spearman, industry was a catalyst for mixed-use office space and retail in a single-story flex-space that could change with market demand. Baird couldn't resist comparing the concept to Diocletian's Palace. Witte questioned why flex-space was a seductive marketing ploy: "The bulldozer is really the easiest way to deal with flexibility."

From the box to the parking lots and the prime acreage in the suburbs, Aniket Shahane designed a temporal city of lights that would be staged and programmed with facades serving as film screens. Eco-technology was the focus for Diala Salam, whose space-frame structure fascinated the jury as an object in a field and as a field. The framework contained photovoltaic cells that energized the entire development. Christopher Hall and Matthew Hutchinson's sustainable farm was a biogenerative power plant that used the refuse of a cooperative village in a garden city setting, which they collapsed to design an ecological model promoting the concept as housing in a farm setting. But overall the students explored new concepts of suburbia.
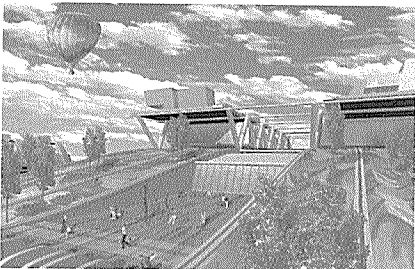
Alan Plattus

Alan Plattus's studio addressed regional planning and economic development issues for Connecticut's Naugatuck Valley—a former industrial area from Waterbury to Sheldon known as "Brass Valley"—which is seeking a new identity, both at the macro and micro scale of design, programming, and development.

The linear, ribbonlike site located near the confluence of minor transportation nodes needed a transformative concept for redevelopment of the small towns replete with abandoned buildings, failing factories, underutilized infrastructure, and brownfields. After a trip to the Rhein-Ruhr region of Germany—where cultural activities were inserted into industrial relics—and visits to the Naugatuck Valley, the students completed an intensive thematic analysis of the valley focusing on natural resources, transportation networks, industrial history, and culture. Permeating the studio were issues of American sprawl and suburban growth coupled with urban abandonment and pollution.

Students presented their midterm research, detailed topographic maps, and individual final projects to the jurors: Laura Auerbach ('92), Turner Brooks ('71), Keller Easterling, Steven Kieran, Fred Koetter, Peter Miniutti, Ed Mitchell, and Bill Purcell. They ranged from broad-based planning concepts to solutions for an individual town

along the river. Some capitalized on the nostalgia for lost industries, such as Helia Lee's Brass Valley Health Spa and Leejung Hong, who envisioned film studios as a useful economic growth tool. Some played off the abandoned industrial towns as stage sets. Easterling noted, "It is the interior of this country that is cheap. ... Think about what difference can you make if you are an architect in the place." Marissa Sweig's proposal was more rhetorical, creating a retreat as a paradise under the highway, which Easterling compared to the MacDowell Colony's forested retreat: not that far from civilization physically, but mentally similar to Olmsted's urban illusionary landscapes.

Regionally scaled projects included Patrick Giannini's poetic drawings for a platform walkway threading 20 miles along the river that choreographed scenic views and activities (like the Stations of the Cross) as well as cutting through the flood wall under the river to access a train station. Brooks thought that the artificial event was low key and sophisticated, promoting the interplay of nature and artificial forms.

Focusing on the region's economic potential, Chris Marcinkoski and Andy Moddrell harnessed the transportation and shipping networks, envisioning smaller roadways expanding to interstates and local airports as new cargo hubs. They devised zoning incentives to encourage stacking functions: big boxes on top of parking, densifying and enhancing the existing condition of the big box as a "power box." Petit saw a boldness in the schizoid juxtaposition, which could be seen as free, or paranoid: "It is Lille times three. But what architectural effects are you adding to the megastructure project?"
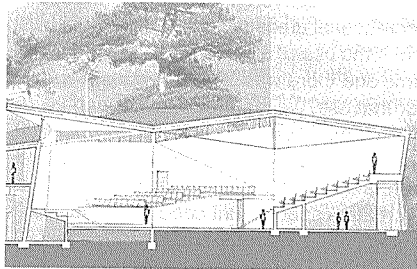
Michael Hopkins

Michael Hopkins, with colleague Michael Taylor, and Amy Lelyveld ('89), offered the brief for a real project that combined precise acoustic demands with the challenge of siting a new building in a distinctive and beautiful landscape. The program was for a new 450-seat concert hall that would double as rehearsal space for Snape Maltings on the estuary of the river Alde, in Suffolk, England—the site of Aldeburgh Productions and music festivals.

After some intensive research on theaters and the site-specific issues, the students traveled to the distinctive coastal setting, with its complex of former brewery buildings, which now house the 850-seat concert hall and shops, home of the Aldeburgh Festival begun by Benjamin Britten in the 1950s. They also met Jonathan Reekie, the current festival director and the acoustician, Derek Sugden. At the site the studio ran design workshops and marked out the proposed buildings at full scale.

The jurors—James Axley, Martin Finio, Kenneth Frampton, M.J. Long ('64), Patty Hopkins, Lisa McCormick, and Rafael Viñoly—reviewed technical and design aspects of the new recital hall and the students' response to the spirit of the place. They addressed issues such as creating a closer relationship between audience and performer, informal use of space, and educational functions. The client and the acoustician reviewed images of the projects in England prior to Yale's final review. Issues of vehicular and pedestrian circulation had been identified as crucial to the success of this popular venue, and the studio had the challenge of reorganizing the site without detracting from the views.

Many of the projects strove to make a visual connection between the performance and the landscape. Talmadge Smith's black-stained box nestled alongside the existing buildings, providing vistas through sliding doors and opening a diagonal axis across the performance space. Seyong Jang's first-floor concert hall's full-height rotating acoustic louvers would open during the intermission, while Malaika Kim's open-ended courtyard emphasized the significance of the spaces between the buildings and Young Mo's walls expanded in layers in a churchlike space. Kyle Konis's project on the landscape was boatlike, and Brian Campa provided an architectural

interpretation of Richard Serra's sculpture as markers, prompting Frampton to emphasize that architects should not abandon the pursuit of architecture merely to achieve sculptural effect.

Youngsun Ko's landscape approach was sympathetic to the site, as a series of smaller buildings were casually strung along a promenade extending out from the main center, but Viñoly encouraged taking the idea to a more extreme conclusion by abandoning the architectural envelope and making a performance platform among the reeds.

Ezra Groskin's intersecting geometries, light wood roof truss, and interior box wrapped tightly with a separate skin, for Viñoly, was connected to the landscape and is a Scharoun par terre with a good parti. Viñoly also noted that the counterposed, angular shapes enclosing the inner volume and the hint of asymmetry worked with the space and use. But Frampton countered that it should be more symmetrical.
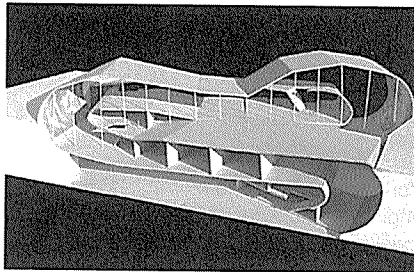

Rafael Viñoly

Rafael Viñoly, Saarinen visiting professor, and John Eberhart ('98) led the students in the design of a cultural and commercial center at the 1960s Brutalist-style South Bank Center, on the Thames river in London. With existing competitions as the starting point, and the option of four different building programs, the students designed individual buildings while considering the future of the entire complex. They addressed ubiquitous issues of economic development, cultural tourism, and urban planning.

After analyzing the various doomed South Bank master plans, visiting the site, and meeting with the director of the South Bank Center and the British Film Institute, the students analyzed the needs of the existing arts organizations. They then selected one of the building types to design—the music hall, the commercial space, or the film center and museum—each with its own set of complex programmatic and technical requirements. The projects were presented to a jury comprised of Richard Olcott, Keith Krumweide, Sandro Marpillero, Sandy McKee, Chan-Li Lin, and Cesar Pelli.

Many projects incorporated newly claimed public spaces, such as Christina Winegar's Museum of the Moving Image, where small volumes above ground combined with black-box theaters below. She employed bands of ribbons mimicking strips of film, which undulated into folds of structure that Olcott saw as landscaped layers. Krumweide envisioned freer column spacing, so the landscape could wrap through and around for potential rooftop film showings.

In the commercial projects, Yong Mei's strategy corrected the failure of the pedestrian and vehicular systems, clarifying access around the Hungerford Bridge and using it as an opportunity for media displays and exterior exhibition areas. A library on top of an office block was made accessible to the public through shared lobbies but was seen as too complex in its structure. Peter Arbour's commercial space provided an opportunity to engage the public and create a destination that Marpillero envisioned as a powerful introduction of a cultural ornamental piece, visible from a boat on the Thames or from the London Eye ferris wheel.

The concert hall designs lent themselves to more iconic forms while incorporating the numerous acoustic and spatial requirements. Stephen Chien engineered his building with tectonic muscle, with a bridge through a plinth, which led McKee to describe it as two conflicting structural vocabularies. Clinton Smith's two oval concert halls, emphasizing the sectional design, served as a counterpoint to the 1960s buildings. On the other hand, Jessica Niles's project broke down the monumentality by separating two concert halls into discrete glaze boxes that followed the grade of the land and the existing walkways.
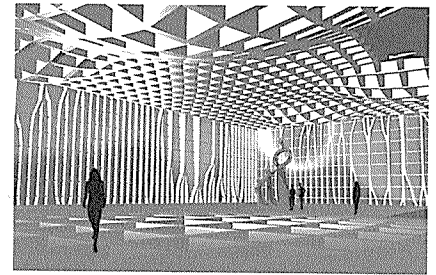
Greg Lynn

The Davenport visiting professor, Greg Lynn, and Mark Gage ('01) asked the students to investigate the architecture of the contemporary exhibition space through the lens of exotic collections such as Wunderkammer, menagie, and Kunstkammer, which predated the trend for specialization and compartmentalization of the zoo and museum. Students designed a small museum with individual conceptual approaches relating skin and structure to objects displayed inside.

The students relaxed their tendency to categorize and index objects, instead reconfiguring museum design with the idea of new partnerships between institutional programs. After looking at numerous precedents in exhibition installation, display designs, and building technologies, they were given three sites with different footprints—Los Angeles County Museum of Art, the Institute of Contemporary Art, Boston, and the New Museum, in New York—for which they had to adapt their design system.

The jury—Paola Antonelli, Peggy Deamer, Jeffrey Kipnis, Gailia Solomonoff, and Stanley Tigerman ('61)—feasted on an aesthetic discourse on exotic form in architecture. Thus a collection of ornament, structure, mechanical systems, cladding, and interiors—entailing massing, circulation and structural issues—were combined to resolve the collection and the design issues in unique ways.

Some students struggled with how to place the objects in their spaces of double helixes or slanted floors and to integrate circulation into galleries. Maki Matsubayashi's project was a mile-long museum of stacked spaces that created a diagram of formal intricacies; Rob Berry's skin and tubes both atrophied and hypertrophied, depending on different spatial needs. In Graham Banks's project the gridded floor plate system flexes with the placement of objects. Others focused on the effects of materials; Michael Ko, working with translucent bubble glass, routed a counterspiral that provided narration to visitors moving around the spiral, which could be short-circuit by going in and out of the building onto ledges. Kipnis believed that just as in theater, you wouldn't want an intermission interrupting the effect of the display.

Often the challenge of the studio—to make an innovative system that solved both architectural and museum ambitions—moved conceptually between the scalar polarities of individual object-display techniques and the monolithic reality of a museum. The students abstracted the conditions of display to the larger envelope so that the museum could become an entire display surface. Structure generated Zhigang Han's project through systems layered in the roof that doubled both as structure and display with dripping inhabitable columns, while Meirav Katz integrated a display system with the design with stacked display cases in a stacked space. Regarding the contrast of the white-box museum, Lynn noted that for his *Intricacy* installation the strength of the A&A space allowed certain things to happen that the neutral space of the ICA would not. Solomonoff thought that it was obvious, as the calibrated white box is dead and buried: "With the new genres of the art world, there can be new spaces."

From left:
Esin Yureki ('04), Project for Demetri Porphyrios Studio, fall 2003
Marcus Carter ('04) and Oliver Pelle ('04), Project for Peter Eisenman Studio, fall 2003
Gretchen Stoecker ('04), Project for Peggy Deamer Studio, fall 2003
Christopher Hall ('05) and Matthew Hutchinson ('05), Project for Fred Koetter and Ed Mitchell Studio, fall 2003
Chris Marcinkoski ('04) and Andy Moddrell ('04), Project for Alan Plattus Studio, fall 2003
Ezra Groskin ('04), Project for Michael Hopkins Studio, fall 2003
Clinton Smith ('04), Project for Rafael Viñoly Studio, fall 2003
Graham Banks ('04), Project for Greg Lynn Studio, fall 2003
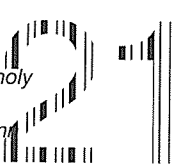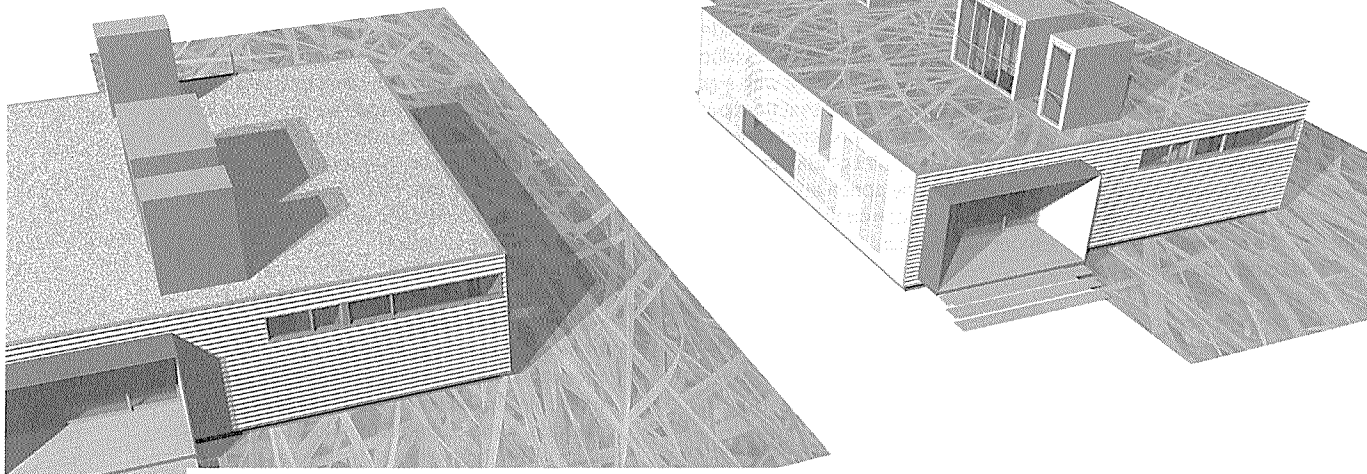
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Diana Balmori and Elizabeth Barlow Rogers

Elizabeth Barlow Rogers ('64), who heads the new Garden History Landscape Studies program at the Bard Center, and landscape architect Diana Balmori, who teaches at the School of Architecture and School of Forestry and Environmental Studies at Yale, met in the fall to discuss landscape-architecture education and the direction of the discipline today.

Elizabeth Barlow Rogers: To me landscape architecture has always belonged in the design disciplines. As I was finishing my book, *Landscape Design: A Cultural and Architectural History,* Susan Soros, who founded the Bard Center for Decorative Arts & Design, invited me to develop a landscape program where cultural themes get played out in design terms. It is not a landscape-architecture program; rather, it is a program devoted to design history and theory that also trains people to be critics. There are very few people writing critical essays and articles on landscape architecture. We hope the students will enrich the design profession with a more in-depth approach to the history of place.

Diana Balmori: It would do landscape a lot of good if you could create a body of critics. There is poverty of language, of means of expression, and of critical assessment in the field, though the history of landscape has a rich language as well as means of expression and presentation. What is needed most particularly are ways to present ideas so that they are understandable to a general public. Any landscape program will have to deal with those three issues in any way it can.

At Yale we don't have a separate landscape program; we have basic courses in landscape that I have tried in different forms, some in collaboration with the School of Art and with the School of Forestry, to give architects different exposures. Bryan Fuerman's landscape history seminar in the architecture school helps to strengthen landscape design and an acquisition of a language. In the School of Forestry and Environmental Studies students can take courses that deal with plants and ecology.

EBR: So that there are architecture students interested in green architecture, not just as energy-saving devices but also in the broader sense of the environment?

DB: The integration into design is a much more difficult step; it is removed and needs to be done in the front of studio work. This spring semester, as the Davenport professors, Lise Anne Couture of Asymptote and I will give a studio that will integrate landscape and architecture into one project, taking a problem and resolving it jointly.

EBR: I always hate how the landscape architect is called in after the building is designed. Architects and landscape architects should collaborate from the very beginning of a project. Site planning is an essential first step in the design process. In addition, it is critical that engineering be part of the collaborative effort. I am reminded of the great parkways near New York, the Taconic and Merritt, and how engineers and landscape architects worked together. But we lost something when transportation was given over exclusively to highway engineers.

DB: The future also brings a much greater integration of landscape architecture with architecture and engineering. Engineering is being revised rapidly also because it has to deal with environmental issues, exploring new materials, and the way the land can do things that work like nature without aping its forms.

But also interest in more livable buildings has made them more porous, so that the Maginot line between buildings and site now has some crossovers. Ideally one would like to see them intermesh, which is what interests me now as the most promising direction for landscape—and for architecture too.

EBR: In the design of Renaissance Italian villas there was no term *landscape architect* or *architect*. The designers were creating an integrated work of art that was both architecture and landscape. The loggia worked as a nexus, uniting villa and garden, a spatial fusion of interior and exterior. A villa's siting and the way in which its spaces work together is critical. The divorce of the two professions—architecture and landscape architecture—has been extremely detrimental to the appearance of the built environment.

DB: I would like to point to the Roman frescos of the second century, when the Roman house—always turned inward—incorporated landscape into frescos, and they then opened up to the surrounding landscape. Eighteenth-century English country houses created special transition pieces from architecture to landscape, in some cases changing from classical to Gothic for the transition or juxtaposing rough-hewn pieces against a classical façade, or the reverse, placing a refined classical façade on the exit of a cave carved out of rock bluff. At any rate, there has been an enormous artistic energy expended on this issue of making the transition between building and landscape.

EBR: The "great houses" had a position in the land, and their grounds were arranged as an itinerary whereby one would walk into the landscape and experience it as a sequence of views.

DB: And that brings up the importance of the section. To understand—or to design for that matter—an itinerary in any well-designed landscape you need a section, yet most landscapes today are represented in plan. For example, the whole design of Vaux-le-Vicomte is a brilliant section. You walk down from the great house, you keep descending toward the hill at the end, and the hill seems to get higher and higher yet at the same time closer and closer, foreshortening the distance so that you are not aware of how long the walk is.

EBR: Le Notre was an absolute genius, and the games he was playing with optics were remarkable.

DB: And yet in spite of its importance to design, the study of the section has disappeared from landscape.

EBR: Another point of emphasis in landscape is the role of time. Landscape architecture is different from the other arts in that it is the most futuristic of all the design professions. You put small trees in the ground, and the design professional has to envision the fact that they grow over time and also that they will die. At Versailles the old great horse chestnut trees that were destroyed by storms are being replaced, and restoration professionals are trying to bring the gardens back to their seventeenth-century appearance. You may ask, Is that exactly right? To me part of the beauty of the landscape is that it is infused with the passage of time. In Central Park we tried to convert a few, now abandoned recreational areas to Olmstedian meadows; but if the use of an area had changed over time and there was an active constituency for that use, we restored what was there. We felt that it was important to balance the amount of parkland devoted to a single sports use and the unprogrammed passive recreation spaces that account for so much of the park's essential beauty.

DB: So the next step for the representation of time in landscape would naturally be to move from the still photo to animation or motion pictures.

EBR: Representation would then express the notion of space, and how you move and experience space. It is difficult to show how one experiences landscape as movement through space and time, even given the means of animation, video, and other contemporary media techniques. How does one make landscape representation truly experiential? Experiencing landscape is really about the wind on your skin, aromas—all sorts of sensory awareness. A walk through Central Park is a kinetic thing; your experience is one of movement, in which your eye and body register many sensations.

DB: Going back to landscape education, animation that takes you through time and space could become one of the main forms of exploration. Just like the section, it is the heart of the matter.

Keith Krumweide

Keith Krumweide is the newly appointed assistant professor in the School of Architecture. He discussed his research, practice, and teaching with Nina Rappaport this fall.

Nina Rappaport: In Houston, where you taught for the last six years, you developed an interest in the growth of Wild West cities and sprawl. How did the development climate there influence your work?

Keith Krumweide: Houston is a city with very few rules. There's no zoning and very little planning—only money. It's hyper-American in this sense—an absolutely laissez-faire metropolis. At its best, this legislatively unbound place produces amazing adjacencies, but elsewhere the results can be ruthlessly banal.

I realized I couldn't practice or teach architecture without understanding the development games that produce this startlingly complex context. Otherwise, I felt I'd be dropping architecture into an uncharted abyss. This led to research on municipal annexation patterns, the business of big-box retailing, and changes in the production and marketing of housing.

NR: You wrote an essay, "Supermodel Homes," about the production and marketing innovations of large-scale builders. What are the lessons to be learned from these developers?

KK: That essay grew out of designing the low-cost Standard Products House for the *16 Houses* exhibition at Diverse Works Gallery, when I realized it wasn't enough to design a better or a cheaper house. To compete with homebuilders, I had to understand how they produced and sold houses. I found that David Weekly Homes had adopted a quasi-big-box strategy. The company not only provides their customers with one-stop home shopping in a big-box but uses sophisticated information-management tools to coordinate production and marketing.

Of course, I'm designing prototypes that, if I'm lucky, might be produced ten times, where as Weekly sells tens of thousands of houses a year, benefiting from the obvious economies of scale. There really is no way to compete directly with such an operation. You can, however, learn from it and tweak your own methods to capture advantages from larger systems.

NR: How do you capture advantages from larger systems? Through construction technologies? Or financing strategies?

KK: I'm opportunistic in my manipulation of methods and materials—focusing on technologies that can be implemented now at a reasonable cost. The Lantern House, which was designed for a homebuilder in South Carolina to compete with double-wide manufactured homes, incorporates engineered lumber, prefabricated roof trusses, and SIPS wall panels. These are all economically efficient factory components bound to the logic of the platform frame and easily assembled on-site with existing labor practices. This method allowed us to offer an architecturally and environmentally superior product at a competitive price.

An important issue in housing is assessing the value of design. As much as we may hate the homes they produce, builders are quite savvy in this regard, if completely myopic. Design for them is a sales tool and nothing else. Clearly we need to demand more of design. Architects can offer alternatives that challenge conventional assumptions regarding the proper form for domestic and urban life. It's important, however, that these alternatives are capable of competing in the market if they are going to affect change. That's why I'm interested in financing. Although it's a tougher issue, it's central to the production of housing. One strategy I'm working on now is a housing system that provides for the accelerated acquisition of equity. The idea is that one could incrementally purchase components that would ultimately add up to a complete house.

NR: Certain housing types—specifically lofts and townhouses—have changed the landscape of Houston in recent years. What does this indicate in terms of urban development?

KK: Most developers are risk-averse. They prefer to use models that are field-tested. If a housing type proves profitable, it's copied by other builders all over the city. While the proliferation of townhouses and lofts is often disastrously homogenizing, the process itself is fascinating and instructive. It struck me as a type of inadvertent planning, what I call catalytic planning. I'm exploring this function in an NEA-funded urban design project for the Fifth Ward, a low-income community in Houston. The idea is to insert catalysts in the urban field

that are tuned to influence subsequent development. It's an attempt to plan in a city without planning, by inserting elements that begin to structure a nonlegislated relational code of operations.

NR: How does your work inform your teaching, and how does your teaching inform your work?

KK: It's definitely a back-and-forth process—with the research influencing design-studio subjects and methods, and the studios pushing the research in new directions. The subjects for my urban-design studios at Rice included big-box retail landscapes, the suburbanization of rural Texas towns, and new development pressures overwhelming inner-city districts.

The challenge in these studios—and it's the same in my own work—is developing the tools to critically calibrate the desired qualitative effects of a project against the various quantitative demands in a market-driven context. My teaching is committed to the introduction of critical skills and methods but also stresses an integrated design approach that emphasizes architecture's efficacy in the world.

Redefining Architectural Photography

Victoria Sambunaris, who teaches photography to architecture students at Yale, describes her approach and the relationship between the professions.

As a landscape photographer I find myself situated in the world of architecture. I have been influenced by both the art and architecture worlds since I studied in the A&A Building when artists and architects shared the building. So it is not surprising that architecture emerged into my frame.

Lancaster, Pennsylvania, where I grew up, had an influence on me, with old industry set against an agricultural backdrop sprinkled with new developments on the landscape: corporate, commercial, and suburban. The infrastructure that connects these systems to one another, are intriguing for the issues of physicality that define our place here and now: scale, containment, space, light, compression.

Each year I structure my life around a photographic journey, setting off in search of these issues of scale and physicality across the American landscape. I choose a destination, whether it is Texas, Nevada, Montana, or New Mexico, and go without knowing what to expect. I throw my camera equipment, my 12-year-old dog, and my sleeping bag in the car and go. Many times it is an architect who sends me off with a tip. Last year's destination was Alaska and the Alcan Highway.

I have photographed the Bingham Copper Mine, near Salt Lake City, which appears from a different time, almost of ancient origin, until you look closely and view the activity. I am captivated by the minutiae and scale but also by the idea of how we inhabit our landscapes and what they become as we forge ahead in our development. This is the largest open-pit

mine in the world, and it reflects how small we are as a human race, and how delicate.

In a photograph of a Long Island warehouse I ask: What are these windowless buildings filled with? How do they function? What do we search for walking down the aisles of massive consumer outlets? They are ubiquitous and seem infinite. And I see so many Blue Werner Trucks as I drive, the infinite rows of trucks that line our highways, the containers that are stacked on trains, moving endlessly through the landscape, that contain all the consumer goods we fill our lives with. I can't help wondering how these containers might be filled with desperate people that want a piece of the American Dream. I am interested in organization and structure: how we make sense of all the chaos that surrounds us.

When I photographed Connecticut General for the *Saving Corporate Modernism* exhibition at the School of Architecture in 2000, this was one of the initial commissions I had. The time and place was so different than when Ezra Stoller photographed the building in 1956. His photographs are almost utopian: swans in the pond, manicured lawns, people lying about, blossoming flowers and budding trees—I would say almost staged. The sentiment is much different now. Management was unhappy to publicize the possibility of the building being torn down to create a golf course. I arrived on a weekend to avoid any confrontation and was faced with corporate Modernism gone bad: goose droppings, withered leaves, and a feeling of abandonment. However, I found the reality of what had become of Connecticut General much more interesting.

Deborah Berke was the first architect to approach me about shooting her work for her 2000 exhibition *Workplace* at Yale. She did not want architectural photographs but wanted me to approach her work as an artist and respond accordingly, whether the shot purportedly had anything to do with architecture or not. This was the beginning of a new approach to architecture than the more formulaic, more technical, lit-and-cleaned-up method. So for Cesar Pelli's current book, I documented the architectural process and the studio environment. Instead of taking formal photographs of the office and models, I worked to capture architects in motion and the chaos involved.

My approach to the architectural photograph is really about bringing a personal vision into a different world and going beyond what is there or what is expected by convention. A building is not just a building; there is always a context. And a photograph will not be defined by the building but rather by the individuality of the photographer. We each have our own distinctive view of the world, which derives from the experiences and knowledge that have formed who we are. By applying that unique sensibility outside of the world, you are familiar with breaking boundaries, removing categories, eliminating preconceptions—your world becomes ever more colossal, challenging, and exciting.

—*Victoria Sambunaris*
Sambunaris (MFA '99) is lecturer at the School of Architecture.

Storrs Left a Regional Modern Legacy in Oregon

John Storrs ('49), who died last year, was probably Oregon's most iconoclastic architect. He produced works that embodied the idea that architecture could express a regional sensibility and still be Modern. To experience his architecture is to gain an understanding of site and environment, of nature and climate, of wood and stone. Though basically Modernist in character, Storr's work was always in touch with the vernacular traditions, evidenced in the simple barns and sheds that dot Oregon's landscape.

Inspired by a lecture about regional architecture in the Northwest given by renowned architect Pietro Belluschi, Storrs moved to Oregon after earning his master's degree from Yale in 1949, when the state's economy and population began to grow rapidly and none of its now famous land-use laws were yet in effect, so the onslaught of development caught everyone by surprise. Like many architects at the time, Storrs built his reputation on residential commissions. His houses, built primarily of wood, evoke the basic tenets of the Northwest style: low, rambling forms that conform to the topography of the site; shallow, sloped roofs whose beams extend to create wide, overhanging eaves and sheltered patios; extensive use of glass to capture views and merge interior and exterior spaces; and the integration of craftsmanship in the making of the structure.

But while Storrs's work is distinguished by sensitivity to regional materials and conditions, his Modernist education is evident in the Portland Garden Club (1956), which presents a dignified formal face to the street. The expression of this post-and-beam structure is Modern yet offers a classical appearance so that it blends with the columns of the porticoes common to the Victorian neighborhood. From the

interior these posts and beams support large glass panels and serve to frame views of the beautiful Japanese-inspired gardens beyond.

Storrs's Salishan Lodge and Resort (1965) is sited on a wooded hillside overlooking the Pacific Ocean. Viewed from the approach drive, its placement is both commanding and integrated. Storrs wanted it to look "as if it had been dropped into the woods." Nestled into dense, wind-sculpted trees, with deeply recessed windows and broad eaves sheltering walkways and a porte cochere, the building seems to merge with the landscape. Yet its soaring gabled roof evokes a templelike rationality and grandeur. The starkness of the Modern architecture is subdued with an open floor plan and subtle level changes that follow the site's topography. The building uses stone extensively in walls, piers, and floors; however, as with all Storrs's work, it is the wood—rough-hewn to give it texture, or smooth and hand-finished to give it spaces warmth and integrity. Human scale is articulated in modest details and handcrafted elements, such as the steel connectors joining beams to posts and the sculpted wood panels by local artists that recall tidal pools and other themes of nature.

Wood is the theme for the World Forestry Center (1971), where two octagonal buildings dedicated to exhibits of forest ecology and forest-management practices are built predominantly of engineered wood products. Glue-laminated members are used for the structures of posts, beams, and rafters as well as handrails. The eight central columns of the principal structure rise 70 feet to a skylight that crowns the roof, creating a dramatic cathedral-like space.

Storrs's interest in the making of buildings was legendary. He often worked out details on-site in conversation with contractors and crews. He and his contemporaries embraced the Northwest style, which they took from a small set of seminal prewar buildings to a stylistic form that capitalized on the growth of the region. Storrs's work was raw and immediate, and he used the materials and basic structural systems to exemplify a regional idea. His sensibility and commitment to building in a manner that respects the environment are an example to today's practitioners in search of a sustainable and appropriate contemporary architecture.
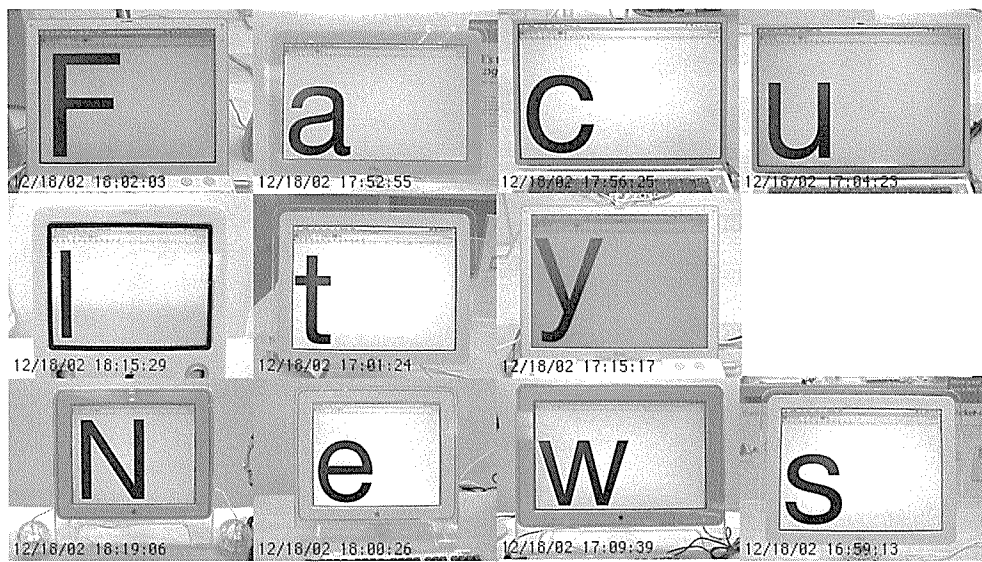
—*Richard Potestio*
Potestio is principal of Potestio Architects, in Portland, Oregon.

Opposite page:
Keith Krumweide, Standard Products House, project, 2003

This page top:
John Storrs, The Portland Garden Club, 1958

Bottom:
Bingham Copper Mine, Victoria Sambunaris, 2002

Faculty News

John Blood ('87)
John Blood ('87), critic in architecture, of Danze & Blood Architects, in Austin, Texas, recently completed a Modernist house that was featured as part of the AIA Texas homes tour.

Turner Brooks ('70)
Turner Brooks ('70), associate professor, currently has a house under construction on Reservoir Street in New Haven. The Insurance Company office building, in Sunderland, Massachusetts, awaits construction. Brooks lectured this fall at Louisiana Tech Architecture School and at Wellesley College.

Peggy Deamer
Peggy Deamer, associate dean, delivered a paper, "The Good, the Bad, and the Post-Critical," during the MIT symposium "Architecture-History-Pedagogy," in honor of Henry Millon, November 21–22, 2003. She also spoke on the topic "David Childs' Time Warner Building and the 'Context' of Columbus Circle" at the symposium, "Describing the Circle," on December 2, 2003, organized by the New York Institute of Technology.

Keller Easterling
Keller Easterling, associate professor, had the article "Conveyance Germs: Elevators, Automated Vehicles, and the Shape of Global Cities" published in the catalog for the National Building Museum's exhibition Up, Down, and Across. Her article "Orgman" was published in The Cybercities Reader (Routledge, 2003).

Martin Finio
Martin Finio, critic in architecture, and his firm, Christoff/Finio, won a 2003 AIA New York design award for a recently completed private residence. He was also a juror for the 2003 AIA Connecticut awards.

Mark Foster Gage ('01)
Mark Foster Gage ('01), critic in architecture, with his firm Gage/Clemenceau Bailly is designing the Veracruz Medical Clinic, in Veracruz, Mexico; a clothing preview center in midtown Manhattan; a house addition in Southampton, New York; and several renovation projects in Connecticut, New Jersey, and New York City. The firm's new office, a renovated storefront on Manhattan's Lower East Side, will be completed in February.

Deborah Gans
Deborah Gans, critic in architecture, of Gans and Jelacic Architects, in New York, is a respondent to Kenneth Frampton on the Architectural League of New York's Web forum relating to the exhibition Urban Life (www.archleague.org). Her firm's work was exhibited at the Rosenbach Museum, in Philadelphia, July–October 2003, and is included in the catalog, Cities and Citizenlessness. An essay on the firm's work, "Take a Big Piece of Paper," appeared in AD Home Front: New Developments in Housing (July 2003). In October she was a guest lecturer and critic at Cranbrook Academy and spoke at Columbia University as part of its technology symposium.

Alex Garvin ('67)
Alex Garvin ('67), adjunct professor, is director of planning for NYC 2012, formed to help secure New York's bid for the Olympic Games, and conducted an "Architectural Olympiad" to select a designer for the Olympic Village. The design review committee, chaired by Con Howe, selected five finalists including Henning Larson, who taught at the School of Architecture in fall 1964; Zaha Hadid, Saarinen professor in spring 2002 and spring 2004; and Winy Maas, Saarinen visiting professor spring 2003, who is teaming with Leeser Architects. Garvin expects to work with the finalists to develop their proposals before a winner is chosen in March 2004. He continues to lecture on the American city, the public realm, and Lower Manhattan at the Royal Institute of British Architects and the Royal Society for the Encouragement of Commerce, in London, and in New York, St. Louis, and Chicago.

Steven Harris
Steven Harris, associate professor, of Steven Harris and Associates, has had his Weiss House, in Cabo San Lucas published in Town & Country (January 2004), Harper's Design International 2003, and in the book Tropical Modern, by Raul A. Barreneche (Rizzoli, 2003). His firm's Sagaponac House 15 was published in American Dream: The Houses at Sagaponac, by Alastair Gordon (Rizzoli, 2003) and the Wolfson Loft, in New York, was published in an article in Details (August 2003). Harris's current projects under construction include the renovation and additions to the Professional Children's School, in New York, and a penthouse and roof garden next to the Guggenheim Museum.

Mimi Hoang
Mimi Hoang, critic in architecture, of Narchitects in New York, is working on the design of a photograph exhibition, Earth from Above by Yann Arthus-Bertrand, at the Museum of Natural History in New York, opening in June 2004. The exhibition will wrap the block in an urban cladding and then travel to 20 U.S. cities. Narchitects work was exhibited at the BEB Gallery of the Rhode Island School of Design, November 25–December 10, 2003. The firm was selected as one of the five finalists for MoMA / P.S. 1's Young Architects Program to compete for the installation in P.S. 1's courtyard this summer.

Dolores Hayden
Dolores Hayden, professor of architecture, was interviewed on NY Public Radio Kurt Anderson's "Studio 360" in the fall. She lectured on landscape architecture at the University of California, Berkeley, and spoke at the 30th anniversary of the Organization of Women in Architecture of the Bay Area. Her new book, Building Suburbia: Green Fields and Urban Growth, 1820–2000 (Pantheon, 2003), is reviewed in Constructs (page 16). Hayden took part in a panel on "Suburbs and Social Life" at the American Studies Association annual meeting in Hartford, Connecticut, in October 2003. In the spring she will speak at the National Building Museum, in Washington, D.C.; "Build Boston"; MIT; and University of Massachusetts, Amherst; among other venues.

Brian Healy ('80)
Brian Healy ('80), critic in architecture, with his firm, Brian Healy Architects Boston, recently won a design competition for a new education center and children's chapel for the Korean Church of Boston, in Brookline. His was one of 20 architecture firms preselected in "Architecture Olympiad for the Olympiad for the 2012 Summer Olympics in New York. The firm is working on a competition for the design of a 10-story mixed-use building in Yamaguchi, Japan, as well as a 120-unit residential development in Boston's South End. Healy's design for an Intergenerational Learning Center in Chicago was featured in Architecture (October 2003). His proposal for a visitor's center for Frank Lloyd Wright's Darwin Martin House was featured in an exhibition at the Albright-Knox Art Gallery, in Buffalo, New York. The firm's residential work was featured in Materials: Architecture in Detail and Elements: Architecture in Detail (Rockport Publishers, 2003).

M. J. Long ('64)
M. J. Long ('64), critic in architecture, of Long and Kentish Architects, in London, received numerous awards for the design of the National Maritime Museum, in Cornwall, England. Recognition includes the 2003 RIBA Award and the 2003 Royal Town Planning Institute Award. The building received a high commendation from the British Construction Industry Building of the Year competition, and was a finalist for the Prime Minister's Better Public Building Award. The museum is featured in the book New Architecture in Britain, by Kenneth Powell (Merrell Publishers, 2003).

Herbert S. Newman ('59)
Herbert S. Newman ('59), critic in architecture, with his firm, Herbert S. Newman and Partners, has been commissioned to design the Town of Wilton's municipal campus expansion; the Shoreline Medical Center at Yale/New Haven Hospital, Guilford, Connecticut; the Performing Arts Center at Emery and Henry College, Emery, Virginia; and a renovation of Science Hill Parking Structure, Yale University, New Haven. Recently completed work includes the renovation of Vanderbilt Hall at Yale University, for which the firm received a 2003 Award for Design Excellence in Historic Preservation from AIA Connecticut. The Nathan Hale School, New Haven, garnered the office an AIA Connecticut Award for Design Excellence, in the Built Project category.

Dean Sakamoto (MED '88)
Dean Sakamoto (MED '88), critic in architecture and director of exhibitions, received three AIA Connecticut design awards. His design of the Schick-Wilkinson Sword exhibition with Pelizza Robinson Architects won in the category of Architecture the Encompassing Art. His firm, DSA, also won design awards for Miso Restaurant in the Commercial Design category, and City Story New Haven in the Unbuilt Project category. The jury included Monty Freeman, Mario Gandelsonas, and Rudolpho Machado. In the project "City Story New Haven," Sakamoto hopes to activate vacant and transitional spaces throughout downtown New Haven. The first stage of the project includes banners and municipal information on the exposed eastern facade of Paul Rudolph's Temple Street Garage.

Joel Sanders
Joel Sanders, associate adjunct professor, current projects include the design of the Equestrian Facility in Staten Island for the NYC 2012 Olympics, with Diana Balmori and Arup. Sanders's work has been featured in Interior Design (September 2003) and the Innovations Issue of Architectural Record (October 2003).

Robert A. M. Stern ('65)
Robert A. M. Stern ('65), dean, continues to demonstrate his commitment to sustainable design with two recently completed projects. The Plaza at PPL Center, in Allentown, Pennsylvania, opened in June 2003 and is on track to be the first LEED gold-certified corporate headquarters building. Sustainable-design initiatives include sunscreens on the south façade, interior winter gardens with double-skin insulation providing an improved indoor environment, fuel-cell and thermal storage systems, rainwater collection and reuse facilities, and a vegetated roof. Patrick Bellew (School of Architecture lecturer) and Paul Stoller ('98) of Atelier Ten and School of Architecture lecturer, were environmental design and LEED consultants on the project. The Museum Center at the Mark Twain House and Museum, in Hartford, Connecticut—a 32,700-square-foot building designed to augment the historic house (Edward Tuckerman Potter, 1874) in conveying the life and work of one of America's greatest writers—opened in November 2003 and is on track to be the nation's first LEED-certified museum.

Carter Wiseman
Carter Wiseman, lecturer, is working on an illustrated biography of Louis I. Kahn. He is requesting documents and personal reminiscences about Kahn, especially during his years at Yale, for this project. You may contact him at writertime@aol.com.

New Louis I. Kahn Visiting Assistant Professorship

The Louis I. Kahn Visiting Assistant Professorship of Architectural Design was endowed by an anonymous donor and friend of the university. The purpose is to bring a promising young practitioner/teacher to the school for a term or year. They may teach advanced studios and seminars on topics of their expertise, deliver a public lecture, hold an exhibition and publish a catalog of the work. The first professorship is Gregg Pasquarelli.

Donald Baerman: Brains Behind the Beauty

Several of the practicing faculty at the School of Architecture share one great asset: Donald Baerman—teacher, architect, consultant, building diagnostician, and resident detailing genius. His knowledge and involvement with the art of building spans so many areas of technical expertise, it is difficult to describe him. A graduate of Yale College ('53) and the School of Architecture ('59), Baerman, associate professor, has been on the faculty since 1970, lecturing on critical architectural systems, sometimes with his colleague, Laura Boyer. "Critical architectural systems?" one may ask. Of course, all building systems are critical, and what puts Baerman miles ahead of the rest is that

Martin Finio

Turner Brooks

Brian Healy

Steven Harris
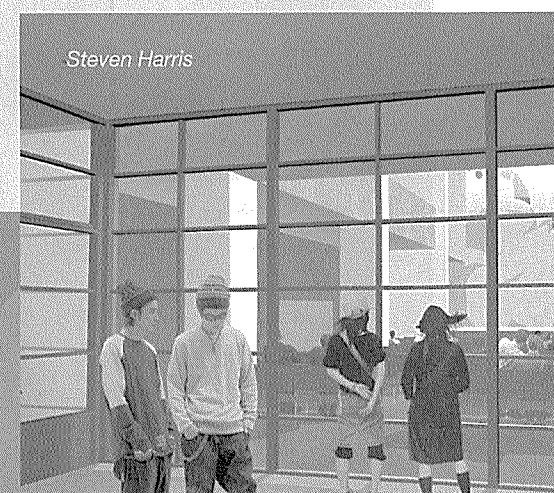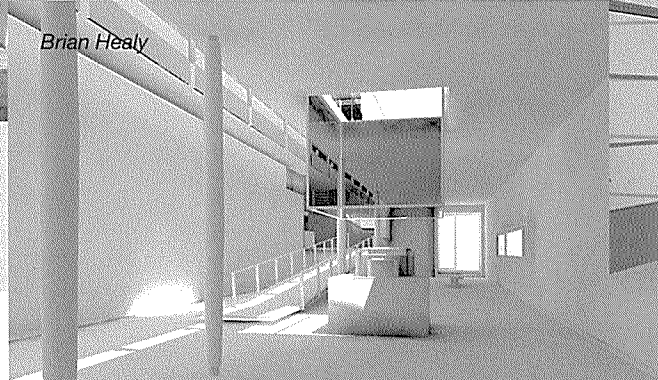
he knows so very much more than we do about all of them: how they interface, and how they inform any design. It is a course that J. C. Nelson ('05) says "deals with often overlooked but crucial issues such as roofing, waterproofing, and detailing, which Baerman makes entertaining and enjoyable to learn with his vast personal experiences and anecdotes about climbing in and around buildings to find their weak points."

Baerman is often an invaluable consultant on many of our teams, for projects ranging in scale from small residences in New York City to large freestanding buildings in Connecticut. His mastery at understanding how buildings work (and do not work), in producing intelligent, workable, and sensible designs—and ones that, in fact, keep us warm, cool, and dry—seems elemental, but is no simple thing.

Professor and practicing architect Steven Harris states without hesitation, "No one knows more about waterproofing on earth than Donald Baerman." His firm has tapped Baerman's deep knowledge base to solve problems ranging from how to develop a fabric mesh roof in Mexico to how to waterproof two virtually jointless glass panes. John Woell ('94), a project architect in Harris's office, remarks at Baerman's "extraordinary ability to take the designer's intuitive knowledge and match it with rigorous technical expertise. Baerman has a tremendous forensic knowledge to evaluate any problem and condition. His polymath of knowledge is an incredible mixture of practical and artistic."

Faculty member and architect Deborah Berke, who collaborates with Baerman, proclaims, "The world needs more Donald Baermans! He weaves the work of our typical consultants together with our form-making desires to make sure the whole thing works." Students and faculty involved with the Yale Urban Design Workshop are familiar with his generous contributions to charrettes and community projects. Whether it be climbing through the attic eaves of a dilapidated building in Hartford, Connecticut, with a gauge that measures moisture content in wood, or evaluating the weather-tightness of a significant historical building in Norfolk, Connecticut, by walking around with a smoke puffer to sense air flow, no detail goes unnoticed or considered. He is a true behind-the-scenes contributor.

All M.Arch I students benefit from his expertise on the Yale Building Project. Herbert Newman ('59), coordinator, describes Baerman's involvement in the Building Project for more than 20 years as "thoughtful and deliberate, with a great sensibility of how the art and science of architecture merge." Baerman reviews the construction documents produced by students for methodology, materials, and details of how to make a "healthy building," according to Newman. In addition, Hebert Newman & Partners has collaborated with Baerman as a consultant on projects for numerous years.

During his career as both an architect and consultant, Baerman has been involved with the construction of, or fixing of, virtually every significant building in New Haven, including as prime architect on the Christopher Columbus School; as consultant on the Edgewood, Truman, and Fair Haven Schools; the restoration of the exterior wall of the Beinecke Rare Book Library; as well as projects as obscure yet meaningful as Paul Rudolph's design for City Hall (unbuilt).

Baerman's expertise is not exclusive to the Yale community or New Haven. As consultant on the expansion of the Museum of Modern Art in New York, Baerman reviewed the proposal to determine how it would affect the adjoining residential tower. Architect Toshiko Mori has collaborated with Baerman on several projects such as Frank Lloyd Wright's Darwin Martin House

Visitor's Center and the Cohen House addition, in Sarasota, Florida. He has also consulted with Gwathmey Seigel, Alan Greenberg, and Edward Larabee Barnes, and on projects such as the Asylum Hill Congregational Church and Christ Church Cathedral, in Hartford, Connecticut, and the restoration of the Schwartz house, designed by Marcel Breuer, in Westport, Connecticut,

Always modest about his incredible expertise, Baerman describes his work as analogous to that of a physician: "I fix things if they are sick, and find the best way to prevent them from getting sick." He also told me, "I like words, whereas most architects like pictures and engineers like formulas." This may be why Harris describes Baerman's written specifications as "bulletproof." Yet that only begins to describe the unique and significant role of Baerman as the expert that overlaps and connects the work of consultants outside of conventional professional boundaries. I wish he offered a refresher course for architects and that as a student I took better notes.

—Michael Haverland ('94)
*Haverland is an assistant professor at the School of Architecture*

The Millennium House Book

Peggy Deamer Studio 2000-2001, Yale School of Architecture, edited by Nina Rappaport, foreword by Robert A. M. Stern, published by The Monacelli Press, 192 pp.

In the academic year 2000-2001, Peggy Deamer led two courses: first, a focused seminar on the state of contemporary residential design; second, a creative studio offering house designs that drew on the discoveries of the seminar. This book, the second in a series documenting work at the Yale School of Architecture, combines work from both courses in a provocative study of the state of the house at the turn of the millennium.

Deamer introduces the volume with an essay on three issues vital to a discussion of millennial design: newness, uniqueness, and design innovation. The seminar featured a number of visiting critics, all architects of international stature: Steven Holl, Elizabeth Diller and Ricardo Scofidio, William McDonough, LOT/EK, Craig Konyk, Winy Maas, Michael Bell, Craig Hodgetts and Ming Fung, and Jacques Herzog. Their designs, both residential and nonresidential, are showcased along with descriptive and analytical texts.

Work from the studio course is divided into various themes explored by the students: image, standardization and modularity, networks and diagrams, and the site as infrastructure. The hybrid quality of the houses—designed by practicing architects and by students; observation and interpretation; the past, present, and future of residential design—reflects debates and issues at the heart of early-twenty-first century architecture.

THE MILLENNIUM HOUSE
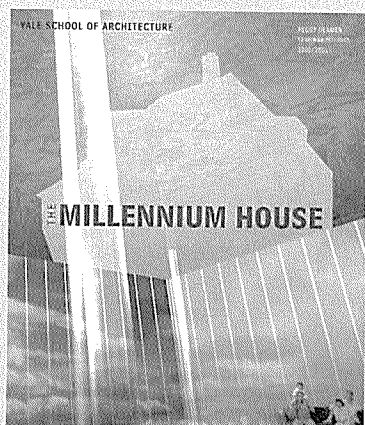
MED Program's New Colloquium

During the past 35 years the master's of environmental design (MED) has fostered innovative research in architecture, urbanism, and related theoretical issues. This year the thesis topics include the nexus of media and politics in the post-colonial city, the cleaning of Paris after WWII, and contemporary issues of interactivity in museums. First-year students are exploring themes such as ecology, fabrication, and preservation. Every year second-year MED students coordinate a semester-long seminar on a selected topic. This semester Kanu Agrawal and Brad Walters will offer the course "The City: Permutations of Imagination, Representation, and Power," with guest lectures by David Harvey, Vyjayanthi Rao, Manthia Diawara, and Rodolphe el-Khoury.

Last fall a required MED colloquium was introduced for incoming students, focusing on the exploration of intention, method, and structure of architectural writing. Taught by Karla Britton, its purpose was to expose students to current discursive practices in architecture, orienting them to a range of research methodologies. Yale faculty and outside visitors supplemented the readings, discussions, and writing assignments. The seminar also attended the MIT symposium "Architecture-History-Pedagogy" in November 2003, which amplified the discussion of many larger theoretical and methodological issues raised during the semester, specifically those concerned with the place of historical and theoretical research in the teaching of the discipline.

The colloquium's guest visitors introduced research methodologies particular to their own scholarly work and engaged the students in wide-ranging discussions. Yale professor Dolores Hayden discussed her recent book *Building Suburbia* in the context of her academic and writing career; associate dean Peggy Deamer discussed issues of theory and instrumentality, introducing students to the theoretical issues of the "Architecture and Psychoanalysis" symposium, which she organized; MED program director Eeva-Liisa Pelkonen discussed her MED thesis, which led to the book *Achtung Architektur!*, in the context of her academic work as well as past MED theses. Dean Robert Stern led a vibrant discussion on architectural education and the historical importance of the Yale School of Architecture within the national scene. Outside guests included Brigitte Desrochers, of the Canadian Arts Council, who presented research and funding activities outside of academia; and Kenneth Frampton, professor of architecture at Columbia University, who revisited his work on critical regionalism in anticipation of his Yale lecture on the topic.

The MED colloquium was also self-reflexive, asking students: What is the role of the program in relation to research? What is the role of the intellectual in society? What is the purpose of architectural research, and how does it gain from a theoretical framework and move beyond historiography and ideology? Where is the place of research in the training of an architect? How does architecture and architectural theory respond to political and social conditions? Should we, as practitioners and pedagogues, learn to act reflexively and open the discourse to other fields? MED students will engage these and many other questions provoked by the colloquium, which established a mutually inclusive framework for their investigations.

—Daniel Barbar (MED '04)

Book Notes

Gwathmey Siegel, Buildings and Projects 1992–2002, edited by Brad Collins, with an introduction by Robert A. M. Stern, was published by Rizzoli, 2003.

Robert A. M. Stern Buildings and Projects, 1999-2003, edited by Peter Morris Dixon, was published by the Monacelli Press, 2003.

The New Civic Art: Elements of Town Planning, edited by Andrés Duany, Elizabeth Plater-Zyberk, and Robert Alminana, was published by Rizzoli. 2003. Patterned on *The American Vitruvius: An Architect's Handbook of Civic Art* (1922), *The New Civic Art* details the recent trends and precedents in town planning as an encyclopedic planning reference book.

Diana Balmori of the School of Architecture and Gaboury Benoit of the School of Forestry and Environmental Studies, edited *Land Code, Guidelines for Environmentally Sustainable Land Development*, which was printed by the School of Forestry and Envirionmental Studies as a handbook for planning cities with ecology in mind.

U.S. General Services Administration's Center for Historic Buildings published the three-year study *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 60s and 70s* to better address the aesthetic and performance challenges of the buildings of the period. The book was an outgrowth of the symposium "Architecture of the Great Society," cosponsored by the School of Architecture, the Advisory Council on Historic Preservation, the National Trust for Historic Preservation, and the American Architectural Foundation and held at the Yale Center for British Art in December 2000.

Deans Wanted
Architecture deans seem to be in demand these days at Harvard, Cornell, and Columbia universities.

São Paulo Bienal

Joel Sanders, associate professor of architecture, and Ray Gastil (Yale College '80), director of the Van Alen Institute, organized the exhibition *Metropolis New York: I.D.* (Identity Design) for the São Paulo Bienal in September 2003, where Sanders also had a small exhibition, *Ergotectonics*, of his firm's work.

In *Identity Design*, Sanders and Gastil refer to the decade-old phenomenon in New York where exciting design is being built by established local firms—Bernard Tschumi, Skidmore, Owings & Merrill, Richard Gluckman, and Richard Meier—as well as by younger local firms—Lindy Roy, Asymptote, LOT/EK, Winka Dubbeldam, Enrique Norten, and SHoP. In addition, the exhibit shows how the city has caught on to international stars-Rem Koolhaas, Philippe Starck, Norman Foster, Renzo Piano, and Yoshi Taniguchi. The exhibition also includes new designs for public spaces, created by reclaiming and revitalizing derelict buildings (Penn Station, by Skidmore, Owings & Merrill), urban spaces (42nd Street, by Robert A. M. Stern), and landfills (Fresh Kills, by Field Operations).

The exhibition emphasized that developers in New York, who in the past focused primarily on the bottom line, now desire identity-driven architecture. It also demonstrated how the high-profile World Trade Center design selection process could also be seen as the culmination of this I.D. architecture.
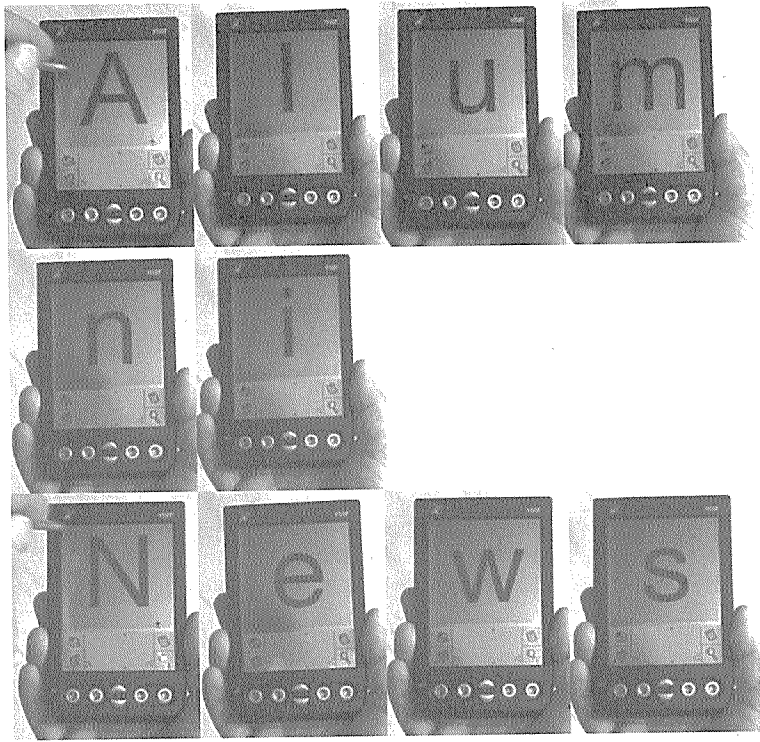

Donald Baerman

Mandell House

Building Project 2003

Alumni News

Please update us about your news of recent commissions, research, projects, and publications: Constructs, Yale School of Architecture, 180 York Street, New Haven, CT 06520

John Randal McDonald ('49) died in early December 2003 in Boca Raton, Florida, where he had his architecture practice. He worked in Racine, Wisconsin, following ideas of Frank Lloyd Wright, and he designed numerous hotels, resorts, and houses for celebrities in Florida and the Virgin Islands. His latest project ideas included a stainless-steel skyscraper, "Excalibur," for Racine, and a tall hotel with a spire on top of a mountain in Santo Domingo.

1950s

James Polshek ('55), of Polshek Partnership, in New York City, completed two major works in New York: the new home of the Lycee Français on York Avenue, between 75th and 76th Streets, which contains two volumes joined at the center by a grass-roofed central dining facility; and the transformation of the old Carnegie Hall Cinema into Zankel Hall, a 600-seat performance auditorium in the basement of the Carnegie Hall complex. Both were featured in the *New York Sun* (September 30, 2003), and Zankel Hall was reviewed in the *New York Times* (September 24, 2003).

R. M. Kliment ('59), of R. M. Kliment & Frances Halsband Architects, in New York, completed the Landman Library at Arcadia University, in Glenside, Pennsylvania. The 54,000-square-foot facility faces a campus green with vertical windows that evoke the surrounding neo-classical architecture.

1960s

Jaquelin Robertson ('61) was featured in a profile by Nicholas von Hoffman in *Architectural Digest* (October 2003).

Peter L. Gluck ('65), of Peter L. Gluck and Partners, is designing the Bronx Charter School for Excellence and the Saint Raymond Community Center, both in the Bronx, New York. He has under construction the Bronx Preparatory Charter School, whose design features cubic classroom volumes composed to define an entry court, and the Little Sisters of the Assumption family health service in East Harlem, New York. Current projects in design development include a medical center in Evanston, Illinois, a residence in New York City, homes in Evanston and Winnetka, Illinois, and houses in Westlake

Hills, Texas, and Aspen, Colorado.

The firm's design/build speculative house in Aspen was the cover story in *Aspen Magazine* (summer/fall 2003). A private residence, the Crate and Barrel House, in New Canaan, Connecticut, was exhibited in *Negotiating Domesticity*, at the Greenwich Arts Council in June 2003, and will be published in *Architectural Digest*. A monograph on the firm was published by Kliczkowski in Spanish and English.

Caswell Cooke ('67) opened his own architectural practice, Caswell Cooke Architect, in Trenton, New Jersey. Following a long and diverse career with Washington Group International, Cooke is working on several small residential projects.

1970s

Jeremy Scott Wood ('70), working with Elkus/Manfredi Architects, was project architect for design and construction for the restoration of John Galen Howard's 1903 Majestic Theatre, which received the 2003 Boston Preservation Alliance Award. Now known as Emerson College's Cutler Majestic Theatre, the building reopened April 2003, on its centennial. The adjacent 11-story Tufte Performance Center—housing two teaching theaters, two television studios, an art gallery, digital media and design studios, costume and dressing rooms, and offices—received a Merit Award in the 2003 Build Massachusetts Awards Program of the Associated General Contractors.

Richard Nash Gould ('72) was awarded the 2003 Brendan Gill Prize by the Municipal Art Society of New York for his project "Tribute in Light," a memorial to those killed on September 11.

James Oleg Kruhly ('73), of James Oleg Kruhly & Associates, in Philadelphia, completed the Penn State Spiritual Center, in University Park, Pennsylvania. An exhibition of Kruhly's drawings and paintings was on display at the Pasquerilla Spiritual Center in the Eisenhower Chapel from September 23 to November 4, 2003.

Robert Orr ('73) participated in the New York Yale Club's Architecture Series with his October 14 lecture "Back to Tradition," in which he discussed New Urbanism and traditional neighborhood design in developing residential communities.

1980s

Taran Duda ('80) with his firm, Duda/Paine Architects, in Durham, North Carolina, designed the Gateway Village Technology

Center in New York, which received the 2003 Lumen Citation and the IESNA Award of Merit for its lighting design. Duda also designed the Ruth and Herman Albert Eye Research Institute, at the Duke University Medical Center. Construction of the 72,000-square-foot building began in October. The facility brings state-of-the-art ophthalmology research and clinical facilities to the campus.

Eric Haesloop ('81), of Turnbull Griffin Haesloop, in Berkeley, California, won a citation award from Wood Design Awards for the Bunch Residence, in Napa, California. The 2,500-square-foot residence blends with the landscape with its untreated vertical cedar siding. One enters the house through a reinterpretation of a Japanese tokonoma and passes through a courtyard framed by the garage and an exterior wall of the house.

William Sherman ('82), the Mario di Valmarana associate professor of architecture at the University of Virginia, has been named chairman of the newly formed department of architecture and landscape architecture. Long a proponent of multidisciplinary work, he plans to expand avenues for research collaboration among faculty and between faculty members and students. Sherman is one of several faculty members who recently designed additions to the School of Architecture's Campbell Hall, which will be built in 2005.

Doug Dworsky ('84) completed the construction of his own house in Westwood, Los Angeles. The gray-green plaster and Douglas fir structure is a modern home, with a white cubic form, while the interior is oriented toward a double-height living room with a glazed rear façade, in a neighborhood of early-twentieth-century bungalows.

Marion Weiss ('84), of Weiss Manfredi Architects, in New York, completed the Smith College Student Center, in Northampton, Massachusetts. The striking modern new insertion on the traditional New England campus was featured in an article on the firm in *Metropolis* (February, 2004).

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

Andrew Berman ('88), of Andrew Berman Architects completed the Center for Architecture for the American Institute of Architects New York Chapter The 12,000-square-foot facility is located on the ground floor, basement, and subbasement of a former industrial building at 538 LaGuardia Place in Greenwich Village. The center houses light-filled galleries, a lecture hall, a library, meeting rooms, and administrative offices for the AIA New York and the New York Foundation for Architecture. Progressive geothermal climate-controlled technology was installed in the building for cooling and heating with the use of two 1,250-foot-deep geothermal wells.

Dale Cohen ('89) led the renovation and restoration of Gracie Mansion, in New York, with New York City decorator Jamie Drake. Built in 1799, Gracie Mansion is one of New York's oldest wooden structures and is the official home of the mayor. Cohen oversaw a complete refurbishment of the interior finishes and mechanical systems; the project was featured in *Architectural Digest* (November 2003).

1990s

Lance Hosey ('90), who works for William McDonough + Partners, in Baltimore, Maryland, was featured as an "emerging architect" in *Architectural Record* (November 2003) with his work for the Monticello African-American Burial Ground Memorial, in Charlottesville, Virginia; a pool house; and the Blind House. Hosey's articles have been

published in *Metropolis* (May 2002) and *CRiT Magazine*.

Douglas McIntosh ('90), of McIntosh Poris Associates, is working on the Acme Loft renovation, in Jackson, Michigan. The 1850s industrial structure sat neglected after an eclectic history as a site for manufacturing and warehousing. Reborn as the Armory Park Arts Project, the building will now be as a live/work artists' center. The firm is also working on a renovation of Mies van der Rohe's Lafayette Park development, in Detroit, Michigan. The plan builds on Mies's original design vision to create an expanded and integrated urban community. McIntosh Poris will add 30 new townhouses and renovate the complex's existing retail center.

Juan Miró ('91) was promoted to associate professor and received tenure at the School of Architecture of the University of Texas at Austin in fall 2003. His firm, Miró Rivera Architects, has won numerous design awards for their Lake Austin Boat Dock, including a 2003 AIA Honor Award, a 2003 American Architecture Award, and a 2003 Award of Excellence from the AIA. The firm also received several awards for Deck House, in Austin, Texas.

Daniel Sagan ('92), of Terra Firma Architects, in Montpelier, Vermont, built the Lucas-Dawson House, in Longmont, Colorado. Part of the Prospect New Town development, the house is noteworthy for its sustainable features. The project was on view at the Cooper-Hewitt, National Design Museum from April 22, 2003, to January 25, 2004. It was published in *Green by Design* (Gibbs Smith, 2003).

Louise Harpman ('93), associate dean for undergraduate programs at the University of Texas at Austin, has secured a major gift ($200,000) for the school to initiate a design/build studio. The course has been developed as a laboratory for both established and emerging technologies, encompassing site design as well as building design. The inaugural project will be a small residential structure on a remote rural site in the Texas Hill Country. Design and construction will take place during spring and summer 2004. Her firm, Specht Harpman, had projects featured in *Interior Design* (October 2003).

David Thurman (MED '96) published an article on Rafael Moneo's Los Angeles Cathedral in *World Architecture*; his articles on early prefabricated housing and experimental schools were published in *arcCA*, the *California AIA Journal*. Thurman's studio at UCLA's Architecture and Interior Design extension program proposed the development of a West Side branch of the Los Angeles Museum of Contemporary Art. As a senior associate at Barton Myers Associates, in Los Angeles Thurman and the Arizona firm Architekton designed the Tempe Center for the Arts, an 88,000-square-foot performing-arts facility. The project includes a 600-seat theater, a 25-acre arts park, and gallery spaces.

Elspeth Cowell ('98)—after five years as exhibition coordinator at the Canadian Centre for Architecture, where she worked on the show *Traces of India: Photography, Architecture, and the Politics of Representation*, which also traveled to the Yale Center for British Art—is now the assistant to the chief curator at the CCA and worked on the current exhibition, *Out of the Box, Price, Rossi, Stirling, and Matta-Clark*.

Bruce Kinlin ('99) has completed a house on Fishers Island, New York. **Scott Campbell** ('01) is now working in his office.

Juan Miró

Peter L. Gluck

Peter Corrigan
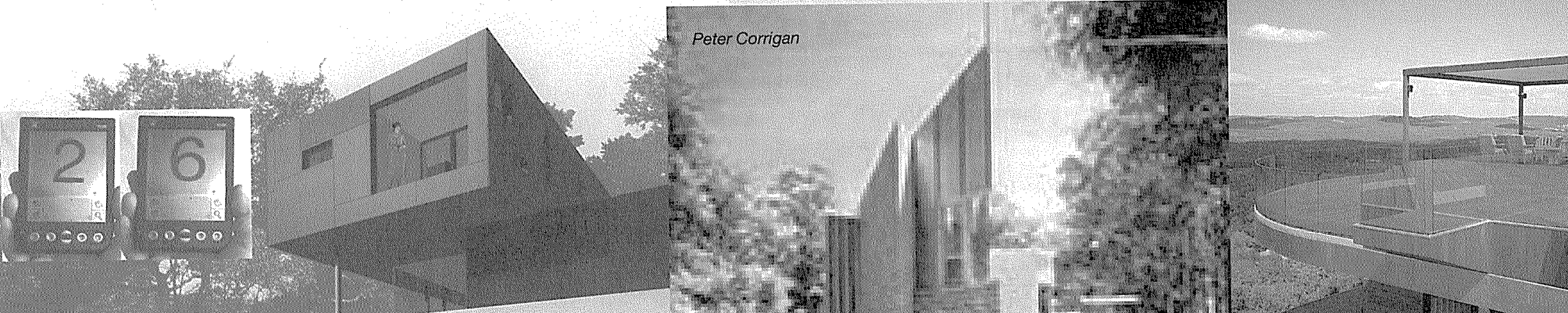
Aristotelis Dimitrakopoulos ('00) returned to Athens, Greece, to work on the New Acropolis Museum, designed by Bernard Tschumi Architects, for whom he previously worked in New York. His firm, Aristotheke, in Athens, Greece, has completed the design of parametrical canopies along the Athens waterfront as part of new construction for the 2004 Olympic Games. He is also working on two housing projects and the Nissan headquarters in Athens. Dimitrakopoulos has written articles in Greek architecture magazines and serves on the editorial board of the magazine of the Hellenic Institute of Architects. He teaches first-year design studio and third-year building technology at the National University of Patras School of Architecture and is pursuing his Ph.D. in architecture at the National Technical University of Athens.

David Drane ('00) participated in the exhibition *Multiple Memorials*, at the Viridian Gallery, in New York, September 9–20, 2003. The show displayed 60 responses that articulated ideas about the spontaneous small-scale temporary memorials that were ubiquitous in New York in the days, weeks, and months following the World Trade Center's destruction on September 11, 2001.

Grace Ong ('00) received the Reyner Banham Fellowship at the University of Buffalo, where she teaches a design studio and a seminar entitled "Inhabiting Media."

Irene Shum ('00) has recently been appointed curatorial assistant in the department of architecture and design at New York's Museum of Modern Art. Working with curator Peter Reed, she will help produce the architecture department's inaugural exhibition in MoMA's new building, *Groundswell: Designing the Contemporary Landscape*. Shum is taking a leave of absence from her position as a lecturer and tutor at the University of Singapore School of Design and Environment, Department of Architecture.

Christopher Pizzi ('01) is working in London for John Simpson. His visual essay, "Doorways" was published in *The American Scholar* (summer 2003). Research for the article was undertaken while Chris was working for David M. Schwarz ('74) in the summer of 2002.

Emily Wilson ('02) works in the New York office of Perkins Eastman Architects, where she is designing two college master plans for competitions in China. Previously she worked on construction drawings for the renovations of the Greenwich, Connecticut, YMCA and the Beach Point Country Club, in Mamaroneck, New York. She also assisted in the design of an affordable housing development in Norwalk, Connecticut.

Dana Gulling ('03) is working at Herbert Newman's office.

Ameet Hiremath ('03) traveled on the Winchester fellowship throughout India, Japan, and Southeast Asia. As the Deborah J. Norden fund recipient, he researched issues of density, disparity, and peripheral growth in Hyderabad and Bangalore.

Frederick Tang ('03) is working at Cesar Pelli's office and as the managing editor of *(Re)Reading Perspecta*, to be published by MIT Press in 2004.

Peter Corrigan Receives Gold

Peter Corrigan (MED '69) received the 2003 Royal Australian Institute of Architects Gold Medal, which acknowledges the Melbourne architect's lifetime work and contribution to the art of architecture. One of the most influential thinkers in Australian architecture, Corrigan considers experimentation central to practice. He has courageously undertaken critical, complex, and difficult work rather than succumb to the bland single vision of current trends.

Born in 1939 in Victoria, Australia, Corrigan graduated from the University of Melbourne in 1966 and received a master's in environmental design (MED) from Yale in 1969. Returning to Melbourne, he formed the firm Edmond and Corrigan with his partner and wife, Maggie Edmond, in 1970. In the late 1970s he began teaching at the Royal Melbourne Institute of Technology (RMIT). He has also taught at Harvard's Graduate School of Design and at the Politecnico di Torino, in Turin, Italy.

Corrigan's built work embodies his experimental ethos. His architecture comprises bright, clashing colors, patterned brickwork, awkward colliding and distorted forms, black-and-white-striped steel cladding, and complex collages of shapes. Noteworthy projects include Building 8 for RMIT (1994) and the drama school for Victorian College of the Arts, a theatrical building whose external form resonates with the life of the art and activity it contains. Corrigan also works extensively as a set designer for theater and opera. He has designed productions for most of Australia's leading theater companies and for nearly a decade has worked with opera director Barrie Kosky—their collaboration on Le Grand Macabre will open in Berlin in June.

Friend and colleague Ian McDougall remarks, "He decided that architects didn't have to have good manners to be good architects; that architects must have the courage to experiment and generate a particular architectural language, and with that goes the risk of failure." Credited with creating an architecture culture in Melbourne in the 1970s and '80s, Corrigan brought intensity and intellect to the discourse. His critical analysis and experimentation have significantly contributed to the development of a distinct and responsive Australian architectural voice.

—David Hecht ('04)

Forum 53: Garofalo Architects

Doug Garofalo's ('84) Animated Public Spatial System project, an extensive outdoor public lounge first installed on the steps of Chicago's Museum of Contemporary Art in summer 2003 is now situated at the Carnegie Museum of Art in Pittsburgh. Modified for the site with digital manufacturing technologies, it follows the serpentine movement of the museum's orthogonal 1974 Scaife building and the zigzag terraces of its sculpture court.

Concrete, vinyl mesh, steel struts, and plastic tubing animate the granite-walled public foyer of the museum, resulting in a dynamic accumulation of objects that contrasts with the formal building. Canopies of yellow mesh are supported on steel and interlocking concrete ribbons, and chaise longues of woven wood and yellow tubing invite people to sit. Storm Hangar, a collaborative animated DVD work by Douglas Garofalo and artist Inigo Manglano-Ovalle is also on view in the galleries. Garofalo Architects, of Chicago, is currently working on the design of the Center for Visual Arts at Western Michigan University, in Kalamazoo, Michigan.

Masonry Variations

Stanley Tigerman ('61), of Tigerman McCurry Architects in Chicago, guest curated an exhibition at the National Building Museum, in Washington, D.C. *Masonry Variations*, on view October 18, 2003–April 4, 2004. It features full-scale installations designed by architects in collaboration with craftspeople from the International Union of Bricklayers and Allied Craftworkers (BAC), who sponsored the exhibition.

The exhibition begins with a history of masonry and then shows the future potential for variations on a 5,000-year-old profession as an ongoing dialogue between architect and craftsperson, tradition and innovation, expanding upon the theme through the exploration of a particular type of masonry. Like musical compositions, these installations are variations on the themes of material, technology, and collaboration. Ultimately the means and ends were negotiated through the back and forth of the collaborative process, the "know-how" of the craftspeople conversing with the "know-what" of the architects. Four teams of architects and craftspeople were invited to stretch their imaginations and push the limits of their materials in full-size constructions of stone, brick, terrazzo, and blocks made of autoclaved aerated concrete (AAC). Architect Jeanne Gang and stonemason Matthew Stokes Redabaugh hung one piece of stone from another, forming a tensility that turned traditional construction expectations upside down. The team shaved the stone into lighter and thinner pieces until it could be suspended elegantly like a draped curtain. Carlos Jiminez and brick mason J. Keith Behrens explored the possibilities of brick to see if this most familiar material could be made unfamiliar by freeing it, if only temporarily, from the bounds of gravity and stability. They realized that with the addition of a steel armature the bricks could become porous and perforated, expressing thickness instead of just serving as a veneer on a wall.

Julie Eizenberg, of Koning Eizenberg Architecture of Los Angeles, and Mike Menegazzi, a terrazzo worker, challenged the traditional techniques of terrazzo, a hybrid of liquid and solid materials. They balanced a traditional technique with a nonconventional result. Winka Dubbeldam, of Archi-Tectonics, and Robert Mion Jr., a terrazzo worker and mason, stretched the capabilities of AAC, the newest masonry material represented in the exhibition. Developed in the early twentieth century, it is much lighter than ordinary concrete block, and its unique acoustic properties became the conceptual generator for this installation. Dubbeldam and Mion have used this unique material to create an entirely new sensory environment.

Pittsburgh Platforms

Pittsburgh has traditionally been renowned for its heavy industry and accompanying smoke, but both are out of date by about two and five decades, respectively. Now the city is struggling, with occasional success, to forge a new economy and identity reflected by the work showcased in the recent exhibition *Pittsburgh Platforms*, at the Carnegie Museum's Heinz Architectural Center.

Pittsburgh Platforms results in part from an unfortunate loss of funds and the cancellation of a Herzog + de Meuron exhibit, leaving the new Heinz Architecture Center's co-curator Raymund Ryan scrambling to assemble a provocative show from available resources. Ryan's industry and intellect have made for an excellent presentation, aided notably by a small but vibrant cadre of progressive local designers, as well as sharing an ethos of working artistically with limited resources.

Pittsburgh Platforms has five categories: "Home," "Work," "Engineering," "Landscape," and "Culture." A separate gallery is dedicated to each theme, although they intertwine felicitously sometimes. Ryan stipulated that all practitioners be Pittsburgh residents or alumni of a local school.

Appropriately for a region of brownfields, environmental considerations pervade, as in "Testing the Waters," a project by Julie Bargmann (D.I.R.T.) and Yale College graduate '83, Stacy Levy (SERE) with AMD&ART—and one of the most remarkable works in the show. It revives a site in Vintondale, Pennsylvania, 60 miles east of Pittsburgh, which was severely damaged by mining. The complex collaborative work interweaves aspects of science, community activism, and historical research with renewed indigenous plantings. With an engaging combination of rigor and lighthearted wit, the designers reclaimed a toxic landscape without denying its troubled past.

Continuing the environmental theme, Burt Hill Kosar Rittelman Associates displayed its environmental engineering work for Rafael Viñoly's David L. Lawrence Convention Center. Missing in the exhibition is the work of Bohlin Cywiski Jackson's Pittsburgh office.

For quality rather than favoritism, Yale School of Architecture alumni figured prominently. Paul Rosenblatt ('85), who leads Springboard Architecture, displayed the Maridon Museum, in Butler, Pennsylvania, a project that turns a reconstituted auto dealership and renovated Queen Anne residence into a museum dedicated to a jade, ivory, and porcelain collection. Primary walls of glass, metal, and masonry make an analogy to the stimulating counterpoint of the exhibited materials while also fomenting interaction among exhibit, educational, and administrative spaces.

Bruce Lindsey ('85), working with DGGP Architecture, of which Kevin Gannon ('87) is a principal, presented the Pittsburgh Glass Center. Another reclaimed car dealership, this project creates a constructivist exercise of layering and transparency through a hanging rectangular volume of reclaimed corrugated glass with garage-door-style operable windows. Clear glass facing a busy street reveals the open flames of the glassmaking studio where students and artists-in-residence work. With this the city appears to be leaning toward art rather than manufacturing for its next resurgence—or perhaps the return of its rapidly departed younger generation.

Designer/fabricators Goil Amornivat, Thomas Morbitzer, and Can M. A. Tiryaki (all '00) drove all night from New York to complete and hang their piece, *Regarding the Mihrab*. A meditation on contemporary Islam, the work had previously been displayed in fall 2003 in Manhattan's Lower East Side at the Tenement Museum. The niche-shaped fabric of translucent geometric tiles printed with architectural images and woven together with wire loops is a remarkable commentary on cultural diversity, interdependence, media saturation, and elegant craft. It is a perfect addition to the Carnegie Museum's Hall of Sculpture, which is a (largely speculative) reproduction of the Parthenon's interior.

Whether this exhibition truly showed the architecture of Pittsburgh's improved future or simply the Salon des Refusés of the current power structure, it made a stimulating presentation out of works that, as the title suggests, deserve elevated status.

—Charles Rosenblum, Yale College ('87) Rosenblum is an architectural historian and critic living in Pittsburgh.
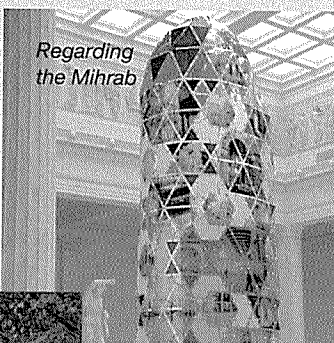
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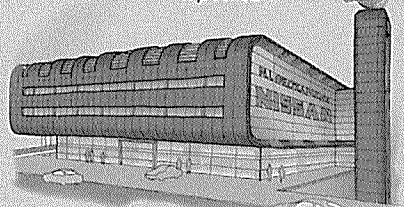
Doug Garofalo

R. M. Kliment

Regarding the Mihrab

Masonry Variations

Yale School of Architecture Calender
Spring 2004

Lectures

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

Monday, January 12
Paul Rudolph Lecture
David Childs
"Tower Evolutions"

Thursday, January 15
Eero Saarinen Lecture
Daniel Doctoroff
"Rebuilding the City"

Thursday, January 22
Lise Anne Couture
"Surface Tension"

Monday, January 26
Andrea Leers
"Compacting and Weaving"

Thursday, January 29
Michael Rock
"We Used to ____, Now We ____"

Monday, February 9
Mark Goulthorpe
"On Variance"

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

Monday, February 16
Julie Eizenberg
Bishop Visiting Professor
"Parenthesis"

Monday, February 23
Stanley Saitowitz
"Expanded Architecture"

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

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

Monday, March 29
Daniel Solomon
"Cloth From Threads"

Thursday, April 1
Frank O. Gehry
Kahn Visiting Professor
"Current Work"

Monday, April 5
Zaha Hadid
"Current Work"

Thursday, April 8
Film written by Jeffrey Kipnis and directed by Thomas Ball and Brian Neff
"A Constructive Madness Wherein Frank Gehry & Peter Lewis Spend a Fortune and a Decade End up with Nothing and Change the World"

The Spring Lecture Series is supported in part by Elise Jaffe and Jeffrey Brown, the Paul Rudolph Lectureship Fund, the Timothy Egan Lenahan Memorial Lectures Fund, and the Eero Saarinen Memorial Lectureship Fund.

Symposia

"Black Boxes:
Enigmas of Space and Race"
Friday, January 16–Saturday, January 17
Hastings Hall (basement floor)

In order to counter exclusionary thinking about the importance of racial theories in the conception, construction, and usage of architectural space, this symposium will provide a forum for critical dialogue and examination of the ways in which architecture is affectedby culture and racial identity.

"Engaging Louis I. Kahn:
A Legacy for the Future"
Friday, January 23–Saturday, January 24
Yale Center for British Art Hall

This event, co-sponsored by the Yale University Art Gallery, the Yale Center for British Art, and the School of Architecture, will celebrate the 50th anniversary of the Yale University Art Gallery and the 25th anniversary of the Yale Center for British Art.

The symposium is supported in part by Elise Jaffe, Jeffrey Brown, and the Brendan Gill Lectureship Fund.

"Enclave"
Friday, March 26–Saturday, March 27
Hastings Hall (basement floor)

The enclaves that aggregate around ports and airports are quintessential ingredients of an emergent form of global city based not on financing, but on logistics. The enclave is designed to be a politically immune, special economic zone that continually conveys and sorts the material of container transshipments. Yet, as pawns in global trade networks, they often land in the cross hairs of political conflict.

"Numbers Count:
Simulation and High Performance Building Design"
Friday, April 2–Saturday, April 3
Hastings Hall (basement floor)

This symposium will explore the increasingly important role of building thermal, airflow, air quality, lighting, and acoustics simulation in the preliminary and design development phases of high-performance green buildings. Architects and their consultants will present recent projects that have used computational tools to meet the imperatives of sustainable design.

Exhibitions

Robert Damora: 70 Years of Total Architecture
November 17, 2003–February 6, 2004

*Big and Green:
Toward Sustainable Architecture of the 21st Century*
February 16–May 7, 2004

Year-End Exhibition of Student Work
May 21–July 30, 2004

The Robert Damora exhibition is supported in part by a grant from the Graham Foundation for the Advanced Studies in the Fine Arts.

Exhibition hours are Monday through Friday, 9:00 a.m. to 5:00 p.m., Saturday, 10:00 a.m. to 5:00 p.m. The Architecture Gallery is located on the second floor.