Table of Contents

1 Conversation with Katherine Farley and Deborah Berke
2 Chris Perry
3 Patrick Batter and Andy Bow
4 Stanislaus von Moos and Kurt W. Forster
5 Learning from Las Vegas reviewed by Stanley Tigerman and James Stemp
6 The Green House reviewed by Naomi Darling
7 Constructed Objects symposium reviewed by Ariane Lourie Harrison
8 A Discussion on OASE Robert Haas exhibition review by Roberto Espejo
9 Sources of 100 by Eva-Lisa Pelkonen
10 In the Field: Craig Hodgetts’s Playmaker review by Mohamed Shafy
11 Paris’s Expanding Urbanism review by Matteo Carlier
12 AGADIA conference review by Zach Downey
13 Book Reviews
14 Landscape Modernism Renounced review by Alexander Garvin
15 Subculture review by Petia Morozov
16 Building for the Future review by Federico Negri
17 Liquid Threshold: Atelier One review by John O’Neill
18 Tributes to Charles Gwathmey
19 Fall 2009 Lectures
20 Yale School of Architecture New Books
21 Fall 2009 Advanced Studios
22 Faculty News
23 Wink Building Project
24 Alumni news
Katherine Farley & Deborah Berke

Nina Rappaport Deborah, how did you come to teach the Bass Fellowship Studio with Katherine Farley, who is developing large-scale commercial, residential, and mixed-use projects in China and Brazil?

Deborah Berke in talking to Bob Stern about the Bass Studio a few years ago said, “We need to have a better mix of developers, and it is certainly time to have a woman.” So I recommended Katherine, who I have known for years and greatly respect, so he agreed to have her teach with me.

Katherine, what makes you want to teach in an architecture school? You have been trained as an architect, but have you ever taught in the field before?

Katherine Farley I have never taught architecture before. But, I am very excited about this opportunity. I feel it is important for architects to be trained not only in design but in what it takes to get a good design built. If architectural education doesn’t include training in the skills necessary to take a design idea through the development-and-construction obstacle course, then architects will not be prepared to get their designs built. The mission of our studio is to expose architects to the consideration of real-life project execution.

NR How did you come to be a female p50iller in the field of real estate development? What was it like when you first started working with a construction company?

KF I remember in my first interview, they said, “We have thirty-two hundred employees—would you like to meet the other one?” It was a wake-up call but also a great experience. I think my most significant role models were people I met in China. Their negotiating styles were more comfortable to me than those I saw in a typical U.S. construction negotiation, I learned a lot by observing how they worked. These days there are many more women in the American design, development, and construction business—although never enough—and more and more we see women assuming senior roles in international business as well.

Deborah, your work has often focused on both institutional- and art-related projects: what are your current projects and how have you conceptualized them?

DB We are working on a master plan for the European College of Liberal Arts (ECLA), in Berlin, founded seven years ago. They purchased several former embassies in the Pankow neighborhood, in former East Berlin, and need to connect the disparate buildings to form a campus. ECLA is built on a liberal-arts college model, which is not very common in the rest of the world. In the simplest terms, it is a “great books” curriculum for an international student body. In New York we are working on two publicly funded arts projects in former public schools on the Lower East Side. One is a DDC project, the renovation of 1225C; the other is a master plan for Clemente Soto Velez, on Rivington Street, which includes artist studios and Spanish-language theaters.

NR It has been interesting to see how some of the developers teaching in the Bass Fellowship Studio over the last four years—such as Roger Madelin, of Argent, in London—have used a certain philosophy to guide employees. For example, Madelin’s firm’s concept is “Principles for a New Human City.” Does Tishman Speyer have a philosophy that it uses to build projects around the world, in places like India, Brazil, and China? What is your vision for urban design in diverse cultures?

KF Yes, we do have a philosophy: excellence. We develop buildings that represent excellence, a definition that changes both over time and market by market. We believe a high-quality building is the last to be built in a downtown and the first to recover. Buildings of this caliber attract the best tenants and have the most risk-protected revenue stream. We hire top executives who are committed to excellence in our buildings, our people, and our standards of professionalism. Our buildings don’t look the same in every market. Each building is designed to suit the particular tenant requirements of the specific market. We develop what is considered the very top of whatever market we are in. For instance, in Brazil fifteen years ago the local market defined a Class A space in a certain way. When we constructed our first building in Brazil, the local market began to refer to it as a Class AA space.

NR Have you used your architectural background in your projects? For example, how do you guide the design of a project?

KF Development is all about choices. Given that no project’s budget is infinite, we are engaged in a process of prioritizing design elements, choosing those that will be most meaningful to the building design and to the users in the market. My training as an architect has been invaluable in this process.

NR Deborah, the timing of this studio must be interesting for you since you have been working with developers recently who are more focused on the bottom line. How do you continue to maintain design standards under that constraint?

KF I am working with developers on projects in Bond Street, in New York, and for the 21c Museum Hotels, with one completed in Louisville, Kentucky, and three more under way. I like when the challenges presented by a tight budget play out in a dialogue that helps to shape the work. That relationship informs the design process in a way that is different from the dialogue in institutional work. I maintain standards by being able to successfully argue the role of design in defining “brand” and creating value.

NR What do you think defines a “good” developer? Are you interested in the business side of development projects?

KF Not really, but I don’t mean that in a cavalier way. I understand that the numbers have to work, and that is a positive constraint, especially with a “good” developer. A good developer doesn’t necessarily throw more money at a project but understands the necessity of making budget choices informed by design.

NR Do you have an example of a good relationship with a developer where design took precedence over the bottom line? Have you ever surprised a developer by incorporating more elegant design features while reducing costs?

The Bond Street apartment building is a great example. It is a beautiful building that sold out before the competition on the block did, and it tested the model. The developer wanted to work with an architect but was still driven by the bottom line. We sold him on the big idea, which was the nature of the facade. At a certain point—and I think this is true with all of my work—I would rather spend a little money in some areas of a project and lots of money in others, rather than spending modest amounts everywhere. That was a strategy we tested on Bond Street with the façade, the swimming pool, and certain aspects of the apartments—we indulged on costly design ideas in some areas by spending less in others.

NR What, if anything, do you consider a good working relationship between you and architects, and how do you direct the design? What part of the process do you enjoy the most?

KF I think the design process is most successful when you have a knowledgeable and talented architect with a strong point of view who also understands that a successful project has many other aspects beyond pure design that have to be accommodated. On the one hand you don’t want an architect who says, “Just tell me what to do and I’ll do it.” but on the other hand you don’t want an architect who is dogmatic and thinks there is only one way to solve a problem. It’s very exciting to be part of an integrated team representing various different kinds of expertise, coming together to address questions before the actual project development begins.
development challenges, with the shared objective of developing a great project.

How do you select architects and put together a team locally for projects such as the North Tower, in Brazil, designed by both Norman Foster and Deborah Berke? What changes have you brought to a local team brought to your development projects?

When we open offices abroad, we build a Tishman Speyer team that is primarily local. They speak the local language and are from the local culture, but are also part of the Tishman Speyer global and professional culture. Across the company there are consistent best practices on both design and technical issues. We work hard at being a global company rather than just a regional franchise. In Brazil, for example, we initially used a combination of local and international architects, and accepted a certain amount of redundancy in the beginning to be sure that we could deliver the international quality our tenants would expect from us. As we have gained experience in Brazil, we have increasingly used local architects, although we often still have the participation of international architects.

What is your role in these overseas projects? Do you influence the selection of the architect and the site?

Over the years my role has varied. It has included at various times both the startup and the overall regional responsibility for Germany, France, Argentina, and India. Today I am responsible for our business in Brazil and China. In this role I am deeply involved in all aspects of the business, including site acquisition and selection of architects, among other things. Before we select an architect, we discuss ideas with both the local team and the Design and Construction department at our New York headquarters. As the project develops, the local team works daily with the architect, and I check in frequently for design and overall project reviews. In our design reviews, we have our leasing, marketing, design, construction, and property management experts comment on the design from all aspects of development including constructability, feasibility, and cost.

Deborah, why have the 21c hotels been so successful financially and in terms of design strategy?

It is an amazing hotel experience. The interiors and public spaces are designed carefully. We are not hotel architects, so we brought in a different set of eyes for the interiors. The owners are not hotel developers; we didn’t have a formulaic hotel design, and they didn’t want one. Their first goal was for the hotel to contribute to the renaissance of downtown Louisville, Kentucky. The success was a surprise and a delight. The integration of the art into the hotel is absolutely genuine; it is not a market- ing strategy or a branding idea. The owners are serious collectors who want to share their collection with the hotel experience, and the art is real. I think people intuitively understand that.

How are you coping with the changes in the economic environment? And how will you advise architectural students to that end?

In challenging economic times it is more important than ever for students to understand the other perspectives that come into play in developing buildings. A successful architect needs to be skilled in areas way beyond pure design and to understand the relationship between design and financial, technical, timing, and even political and macroeconomic issues. The objective of the studio is to help architects understand how to prioritize those issues so that the most meaningful aspects of the design intent are preserved even under times of economic pressure.

What is the site and program for this semester’s studio project in Brazil?

The project is on a complex site with a significant heritage and a very good historic building that needs to be saved, and it borders a variety of different neighborhood contexts. Some of the design issues include defining what kind of place it will be as it is approached from different areas, as well as coming up with solutions for difficulty of access. The overall picture—and what is most interesting—is that it is a middle-class residential project. While the problem of housing the poor in emerging countries is of enormous significance, it is not something you can address in a developer studio. It is a governmental issue. But we are asking the students to look at the housing component and then add mixed uses. What can you add to the program that is appropriate to its position in the city and to your aspirations for it? And if you make housing, what goes with it—sports facilities, a school, a library—not in terms of American-style amenities to sell the housing but in terms of what will make it a better place to live?

The students will visit our office in Brazil and meet the team, see our current projects and sites, and meet with brokers to discuss local market preferences and trends. They will also visit some of Brazil’s great architectural landmarks, including Brasilia. The students will present their interim designs to our Brazil team, who will act as a jury and provide the same type of feedback they would to architects presenting a real Tishman Speyer project design.

They will be evaluated on how they solve the design problem as well as how responsive their solution is to a variety of development challenges, including sustainability, marketability, and construction feasibility. We will also do a simulation of a cost exercise, and students will be able to address real-world development trade-offs. For example, they will see that the choice of an expensive glass curtain wall makes it challenging to achieve the desired sustainability rating, and a certain amount more in rent would be needed for the project to be viable commercially. Discussions with market experts will help them determine whether the additional value of that design decision, will be appreciated in the market by the tenants enough to warrant that choice. As they weigh the options, we will also discuss the intangible value of so-called trophy buildings, where tenants pay more in rent for a building with an excellent design.

Most of the other developer studios have focused on master-planning frameworks for large development sites, with the students designing buildings in a more schematic and less detailed architectural scheme. How much do you want completely designed buildings to enter into the discussion?

This studio will go through the master-planning phase rather quickly and then get to a smaller piece of it so the students can make buildings. I am interested in the parts at the intersection of communal and residential programs. Students don’t have to design each unit, but it will be interesting to see the impact of the master plan on each faculty and what the relationship is between the community and the building.

What do you hope to learn from teaching with Katherine, and what do you think the students will learn that they wouldn’t normally be exposed to in an architectural studio?

I think the back-and-forth between disciplines will illustrate the trade-offs between cost and design. It will be interesting for all of us to understand the trade-offs for getting desirable parts of cities built, and how that gets paid for. But does every student’s project have to demonstrate that it would make money? I don’t think so. It is important that the students understand the pressures entailed in development; it will make them better architects as well as contribute more effectively to the built environment as a whole.

Lord Norman R. Foster Visiting Professorship in Architecture

Lord Norman R. Foster and his family have donated three million dollars to Yale School of Architecture to fund a visiting professor- ship in his name. At the announcement in Fall 2009 Lord Foster (’62) said, “My time at Yale and the people I was exposed to there, in particular Paul Rudolph, Serge Chermayeff, and Vincent Scully, had an incredible impact on me. Rudolph created a studio atmosphere that was highly creative, competitive, and fueled by a succession of visiting luminaries. That same ‘can-do’ approach has influenced and inspired my practice for more than 40 years—and continues to do so. I hope this gift will similarly inspire future generations of students. It is also a recognition of my personal gratitude to the United States and my commitment to Yale and education.”

Foster is chairman and founder of Foster + Partners, which has pioneered a sustainable approach to architecture and ecology through a wide range of work, from urban master plans, public infrastructures, and civic and cultural buildings, offices and workplaces to private houses and product design. He received the 21st Pritzker Architecture Prize in 1999, the RIBA & AIA Gold Medals in 1983 and 1994, respectively, and was awarded the Praemium Imperiale Award for Architecture in 2002. In 2009, he became the 29th laureate of the prestigious Prince of Asturias Award for the Arts.

The first Norman R. Foster Visiting Professor will be Alejandro Zaera-Polo, theorist, architect, and co-founder, in 1993, with Farshid Moussavi, of the London-based Foreign Office Architects (FOA). Their Yokohama International Port Terminal received the RIBA Worldwide Award and the Enrico Miralles Prize in 2004, and the Kanagawa Prize in 2003. Recent projects include the John Lewis Department Store and Cineplex in Leicester, UK, and the Meydan Retail Complex in Istanbul. Zaera-Polo led a diploma unit at the Architectural Association for eight years, was dean of the Berlage Institute from 2000–2005, and holds the Benicago Chair at the Technical University of Delft. In 2010 Zaera-Polo established an independent architecture practice. At Yale he will be teaching an advanced studio in Fall 2010 and is expected to return in Spring 2012 and 2013.
Much of your work that responds to both internal programmatic for a forthcoming exhibition in New York. How do you work with nature to create this new form that both provides shelter and negotiates the space that is necessary by the user? It seems to be related to your interest in creating atmospheres and environments. Instead of using only the media technologies of sound, you are bringing the natural environment into the space, which also creates an atmosphere. You can adapt and change the space according to what nature is doing. It is an eco-tech, combining the soft effect with the technology hardware.

We started getting interested in environmental technologies around the time of the Spoorg project, which incorporates photo sensors as a means of translating daylight into sound and then distributes that sound to aurally create a condition. A previous work explored interactively particular to the relationship between the installation and its user. Whereas internal programmatic forces drive those processes, external environmental forces drive Spoorg's interactivity. Ultimately, I think our interest has shifted to addressing both, which is to say architectural systems that respond to both environmental forces as well as programmatic forces, and in the process we hope to generate new and potentially new organizational effects. The roof membrane of this new project is addressing this particular design problem. Cedicte Pirie referred to the retractable roof of his Fun Palaza proposal as an artificial cloud, in that it allowed the building to produce a wide range of spatial conditions over time by way of its shifting relationship to the exterior environment. To that extent, the Fun Palaza is an interesting example of a building that utilizes flexible and adaptable systems as a means of responding simultaneously to both programmatic and environmental forces.

NR Are you paying homage to the 1990s and 1960s when you refer to Pirce's work? How do you relate his projects to today's technological and architectural projects, in terms of using technology as a design medium, rather than as a mere gizmo?

CP I think there are a lot of interesting parallels. The work from that period was of course fairly controversial and generated lots of debate, particularly regarding a field of gadgets and wiring from the ceiling, we embedded the technology into translucent structural units. The shape of the unit is in part a materialization of the technology itself, in that each unit provides physical channels for the wiring and suspension cables in addition to a spatial enclosure for the LED. The overall effect, at the scale of the unit as well as at the scale of the larger clusters of units, is a spatialization of the technological systems through both form and light.

In New York, Los Angeles, and Stockholm, we will be working with the Los I. Kahn Visiting Assistant Professor for spring term, 2010.

Karlsson, is based in New York. Los Angeles, and Stockholm, will be with Louis I. Kahn Visiting Assistant Professor for spring term, 2010.

CONSTRUCTS YALE ARCHITECTURE SPRING 2010

Chris Perry

Chris Perry, of the international firm servo, who, along with partners Marcellyn Gow and Uteik Karlsson, is based in New York, Los Angeles, and Stockholm, will be working with the Los I. Kahn Visiting Assistant Professor for spring term, 2010.

Assistant Professor Louis I. Kahn Visiting

The institute is currently considering plans for spring term, 2010.

SERVO, photograph of Nina Geneology of Speed exhibition design.

SERVO, rendering/montage of a hypothetical site for the distribution of Lobbi-Ports in an existing residential building on the West Side of Manhattan.

servo, rendering of lattice archipelogics installation environment.

SERVO, rendering of a hypothetical site for the distribution of Lobbi-Ports in an existing residential building on the West Side of Manhattan.

Chris Perry, with partners Marcellyn Gow and Uteik Karlsson, is based in New York, Los Angeles, and Stockholm, will be working with the Los I. Kahn Visiting Assistant Professor for spring term, 2010.

NERino Rappaport Much of your work with servo, which you have developed and produced at the installation scale. How would you take your projects to the larger scale of environments or atmospheres or architecture?

CP Chris Perry We think of our installation projects as experimental prototypes, each of which explores the spatial, material, and programmatic effects of new fabrication and material technologies. To this extent, our interest has focused principally on the integration of material and immaterial technologies, the latter of which includes lighting, sound, and motion sensing. This is in part the result of a combined interest in engaging more traditional areas of architectural inquiry, in terms of space as defined by geometry and form. At the same time, we're interested in the virtual technologies of the Information Age and their implications for architecture. So while these relatively abstract prototypes might not be considered architecture proposals in the conventional sense, they are inherently architectural in their suggestive power, which is to say the degree to which they are material, spatial, and programmatic effects they generate are suggestive of potential applications in architecture. An example might be our early installation projects Cloud Box and Thermocline, the results of which served as a catalyst for the Lobbi-Ports project, which subsequently developed into a design aimed at a more recognizably architectural application.

NR For me, your Spoorg project, which is a really a wall-hanging installation, has the characteristics of an industrial-design product with the potential to transform interior spaces. But also I see it as something we've always been interested in, both in terms of aesthetics and performance. Aesthetically, we see it as having the potential to engage public space at the larger scale. One relates to the predominant use of plaster in our work and the ambient effects of transparent and translucent surfaces. The second relates to an idea of geometric transparence whereby surface is treated less as a monolithic sheet and instead takes the form of a porous lattice structure. And of course the lighting and sound systems augment these ambient material conditions with fluctuations of aural and visual patterns. In terms of performance, ambience is interesting in that it is the opposite of rigid organization. Ambience is the resistance to fixity and instead suggests constant flux. Our interest in interaction design is directly related to this notion of flux in that it suggests an architecture of perpetual transition.

NR You’ve been teaching almost since you finished school. What led you to teach, and do you think it informs your practice?

CP Well, when I was a graduate student at Columbia, it was a model of practice that many of my critics were using, which is to say a balance of academic and professional work. It’s a compelling model, as it provides a feedback loop between these two areas of work. To this extent, teaching has been a very important part of servo’s practice.

NR What is your studio project at Yale, and will you incorporate elements of your studio into a design project?

CP The studio is addressing the general title of experimental architecture. The term anticipatory is borrowed from the design culture of the 1960s and relates to an architecture of Futurism as well as a building’s capacity to anticipate changing programmatic and environmental forces over time and respond accordingly. Many issues we’ve been discussing are central to the studio’s general area of inquiry, including the relationship of science and technology to architecture. In this case the National particle physics research institute CERN, which is located near Geneva, Switzerland. The institute is currently considering plans for the next fifty years of development and expansion that includes flexible mixed-use buildings, transportation infrastructure between its two primary research sites, and new forms of alternative energy.
NINA RAPPAPORT: Architecture is descending from an explosive scale of megaprojects and entering a new phase in which their development is being considered environmentally invasive, economically unfavourable, and socially untenable. Are we going to have to think smaller now?

PATRICK BELLEW: Many of today’s issues of sustainability are much more readily tackled at a smaller scale, and if we could master-planning projects more vigorously in a systematic and “environmental” way, then certainly we would be better off. It is often the case that by being small and discreet, and by working in larger projects, we find the infrastructure engineers are already on the case and are putting in, for example, power supplies that are three times what we think necessary. If we are more passionate about the infrastructure we supply and set demand- ing consumption targets, then we can control the performance of the units that make up the whole. It does not have to mean a diminu- tion in performance, it just requires some additional ingenuity to do more with less.

I believe the most important work we do is at the local scale. As environmental designers, we try to be inspired by the way that nature and our own culture do things. We can get involved in large projects, we find the infrastructure engineers are already on the case and are putting in, for example, power supplies that are three times what we think necessary. If we are more passionate about the infrastructure we supply and set demanding consumption targets, then we can control the performance of the units that make up the whole. It does not have to mean a diminution in performance, it just requires some additional ingenuity to do more with less.

I believe the most important work we do is at the local scale. As environmental designers, we try to be inspired by the way that nature and our own culture do things. We can get involved in large projects, we find the infrastructure engineers are already on the case and are putting in, for example, power supplies that are three times what we think necessary. If we are more passionate about the infrastructure we supply and set demanding consumption targets, then we can control the performance of the units that make up the whole. It does not have to mean a diminution in performance, it just requires some additional ingenuity to do more with less.
Stanislaus von Moos in Conversation with Kurt W. Forster

Kurt W. Forster These days when I look down the third floor of Rudolph Hall I always think of you at Yale: an exhibition on Robert Venturi and Denise Scott Brown’s work and their “Learning from Las Vegas” study group that started in 1968. It’s a reminder that you have been among the earliest European historians to recognize their importance. How does this echo from forty years ago ring today?

Stanislaus von Moos I am delighted to see that they are back in “in” Spain. My feeling is that the profession has almost forgotten what their work was about—and the tumult it caused only a few decades ago. So much of what they stood for is taken for granted now.

KWF Is there perhaps an intrusion of nostalgia in the time that we look at their discoveries and surprises?

SvM I never thought of it that way. The 1970s were a time when history, sociology, and the humanities at large began to stir up considerable curiosity among architects, and Venturi and Scott Brown were very much about all that. That is also what made them surprising and interesting for art historians and what in turn may have given us a (sort of) voice in that mandarin world. But today—if Venturi and Scott Brown have interested us at all, it may be for entirely different reasons. I wonder how you feel about it.

KWF I must confess my first reaction to the exhibition was that it felt a bit like a throwback. When I see the memorabilia of McDonald’s and Shell Oil, I cannot help reading them as belated warning signs of our current plight rather than as amusing reminders of our own ninnynuggets—those reckless years we spent in Italy and Germany at the height of the Brigitte Rosae and Baader-Meinhof, the latter re-emerging in a recent anniversary. As for architecture, the chicanes have flown the coop, and we’re in for a new game. Have Venturi and Scott Brown really applied the “lesson of Las Vegas” to their own architecture?

SvM The answer obviously depends on one’s evaluation of what that lesson may have been. It was that architecture should be reconnected to a supposedly archetypical definition of building as shelter with decoration on it, and it outlined the way this still offers many intriguing variations on the theme. If the lesson was that the “old” in our society is and will increasingly be part of the “new,” then their work is altogether topical. However, if one’s evaluation of what that lesson may have been is not what Learning from Las Vegas was really about—then their work failed miserably. In terms of the global commodity called “contemporary architecture,” Venturi and Scott Brown are marginal today. Their architecture reflects the global situation but is not really about it. In a way, that is what I love them for.

KWF Yale architecture students are a very curious and well-read student lot, and I think they tend to be impatient with anything from the past—I mean the real past, not just relics of yesterday. In Zurich you taught mainly art historians, but I know you’ve had lively contact with architecture students through-out Europe. What is that attitude to the history of their profession and to the past in general?

SvM Frankly, mine is obviously a woman’s viewpoint, depending on the contexts you evoke. Art history students who are impatient with history would be axiomatic. My problem with the students was that they tended to be impatient with architecture. While I indoctrinated them with Sullivan, Gaudi, Louis Le Corbusier, and—as it turns out—Venturi, Scott Brown, Herzog & De Meuron, they fumed in papers and theses on artists such as Nam June Paik, Robert Smithson, Fischli & Weiss, and Pipilotti Rist. The result was that they reinvented my own view of architecture.

As for teaching architects in Switzerland, it is a totally different story. My distinct impression was that first-year students have a genuine interest in their discipline’s past, but that such interests and the skills needed for their nurturing are systematically discour-aged by an education—or rather, a drill—that focuses on studio work and on fostering a type of professionalism in which building self-assurance and a particular kind of nought- ingness against any specialized knowledge in politics, sociology, or History—let alone art—are promoted as distinctive virtues.

KWF I’m not surprised by your candid assessment. What you call smoothness in history is in evidence here too. Future archi-tects seem to have a chip on their shoulders, if I dare say so, particularly when their lack of knowledge requires camouflage. The pencil has been dropped and the new sketch pad is a LED screen. Yet until we fetch our brains on LED screens more often than it is still drawings, in digitalized form. To make sense of the algorithms we can’t help using the alphabet.

KWF What do you think is the chief result of your most recent excursion into design software?

SvM I am curious to find out myself. As a historian—and a beachcomber among the shores of modernity—I’m more into spotting the characteristics and archetypes of the old medium that are encapsulated in the new: drawing in computer rendering, painting in photography, film in video, or, if you will, Palladio in Corbusier and Vitruvius in Las Vegas. However, I see that exploring the otherness of the new with respect to the old may be more enthralling.

KWF “Yale” here is distinguished art school, with famous teachers such as Chuck Close and Richard Serra, to name two. The architecture school is across the street, and now the art history department is in the same building. However, actual contact among the schools is far fewer than one would expect. The seminar you are teaching this spring will start from the premise that art and architecture have been in a close and mutually dependent relationship. Why is this relationship more often honored in the breach?

SvM What fascinates Europeans (and certainly me) about American universiti-ties is the coexistence of art history and the practice of art. To see that unified at architecture’s doorstep looks like an incredible opportunity. Why shouldn’t it work the other way around as well? Maybe both sides have been too much involved with themselves and their own discursive cultures to be reciprocally attractive or even easily accessible. Arent’ Venturi and Scott Brown an interesting touchstone in this context? As architects opening up their vista to history, society, and mass culture, their work has been far more favorably received among art historians than among architects.

KWF Where have certain branches of science—Mathematics, topology, molecular biology—proven fertile for the imagination of such young architects as UN Studio, Greg Lynn, and Er&Sie?

SvM I’m probably the wrong person to answer such a question. Mathematics has frightened me even since high school, and my respective inacquaintance is a reason why I quit architecture school. Yet from Brunelleschi to the Modulor, the natural sciences have obviously been one of architecture’s main pillars. Architecture’s main purpose may be providing shelter, but it is also about understanding the world, and science is part of it. There is also the other side of the coin: first, the specificity of the medium and its relative capacity to absorb and integrate complex models of scientific thought. As a translation of the Midosuji strip, Max Bill’s 1947 sculpture Continuity is brilliant, while the Mercedes Headquarters in Stuttgart, by UN Studio, as a double helix, can’t help looking clumsily inadequate despite its opulence. And second, what about ninety-five percent of the functions that buildings serve and are crucial for survival and daily life yet are totally impervious to higher mathematics and topology, let alone molecular biology?

KWF Some of Yale’s older buildings, such as Taft’s Morse and Stiles colleges and Paul Rudolph Hall, to name a few, incorporate architectural elements that may be seen as belated warning signs of our times. Recent examples seem slim by comparison, even obvious to the merits of such a marriage. Why?

SvM I suspect architecture today tends to be conceived as an art in its own right and thus sees no need for such a partnership.

KWF Where did the ambition of contemporary architects with respect to works of art go? Have works of art assumed an altogether new place in architecture?

SvM I think the architect’s ambition with respect to art has been displaced from the collaboration among architects, sculptors, and painters—the old CIAM dream—to the conception of the work. As a result, more and more architects build sculpture, while more and more sculptors produce art at the scale of architecture. As far as mathematics, topology, and molecular biology are concerned, is architecture’s interest in these matters a measure of its ambition to be seen as creation? Only an artist is the architect’s godfather.

KWF Where does the work of Olafur Eliasson, for example, fall in the spectrum between architecture and art? Is the Novartis Campus, in Basel, the site of a new integrati-on of the arts into architecture?

SvM Some of Eliasson’s art projects, such as the temporary 2008 Serpentine Pavilion in London, look like architecture. But they really work or make sense as architecture?

The Novartis Campus, in Basel, is based on a neo-Classical concept of urban streets, blocks, and arcades—a rather starchy affair, at least at first glance. Paragraphically, perhaps, artists seem to like this kind of “reactory” ambience because it offers their work something not found in contem-porary signature buildings: a neutral frame. Take Oldenburg’s disquieting Lipslick, of 1968, originally set against the facade of an anonymous architectural backdrop—Yale’s Wodesley Hall.

KWF I’m excited to see you come to Yale with all your wealth of experience to mention your candor and irony, to provide an antidote to our sometimes self-important view of ourselves. I predict a number of curbside conversations and an occasional seminar discussion will enliven the coming semesters and help to galvanize us all.
What we are to make of an architectural exhibition dominated by the strangely out-of-context illuminated Golden Arches of McDonald’s: does it mean that a gilded television antenna once proudly mounted atop Robert Venturi’s Guild House, in Philadelphia, now stands like a relic in the gallery space? Such are the questions that loom over the exhibition What We Learned: The Yale Las Vegas Studio and the Work of Venturi, Scott Brown & Associates. But perhaps more to the point, why now?

Displayed at the Yale School of Architecture Gallery, the exhibition is made up of two independently organized sections: “The Yale Las Vegas Studio,” first presented in 2008 by the Museum im Bellpark in Kriens, Switzerland, with guest curator Martino Stierli and director Hilar Stadler; and “The Work of Venturi, Scott Brown & Associates,” curated and designed by Exhibition Director Dean Sakamoto (M’99) with David Sadighian (MED ’10), as a presentation of the school. The retrospective, which spans the careers of Robert Venturi and Denise Scott Brown, is organized around five critical themes of their work: Context, Manierism, Communication, The Automobile City, and Urban Mapping & Research. Since many architects are introduced to Venturi and Scott Brown by way of the Las Vegas Strip, it’s appropriate that the exhibition begins with the Swiss edition’s behind-the-scenes documentation of the seminal 1968 Yaley studio. Just as fictional antihero Danny Ocean brought together a group of like-minded crooks in the Las Vegas heist film Ocean’s Eleven (1960), Venturi, Scott Brown, and the late Steven Izenour (MED ’69) arrived in the city with a dozen collaborators. But instead of exploiting experts and common men, they rolled into Sin City with a gang of nine architecture students, two graphic design students, and two graphic design students. Their goal wasn’t a heist—at least not in the literal sense—but an investigation into the visualization of architecture. In the iconic film, Vegas was the perfect setting to tell what could be a compelling story—what Scott Brown referred to as “a new type of urban form emerging in America and Europe, radically different from what we have known.” Their investigation and its resulting publication, Learning from Las Vegas, forever changed the way architects look at the commercial landscape and their ideas continue to have a controversial influence on architectural discourse.

The behind-the-scenes nature of “The Yale Las Vegas Studio” reveals not only its stylishly garbed students but also some technical insight into how the book was crafted in the precomputer age. Among the graphics bringing the periphery of the gallery are the seven-foot-long cut-and-paste original graphics destined for a range of projects between offices in the ubiquitous second edition of Learning from Las Vegas. After Venturi and Scott Brown’s disappointment with the text in the first edition, which had layered images, the revised book was designed to streamline their ideas, reduce costs, and generally make the text more accessible. As Scott Brown notes, “Learning from Las Vegas is used worldwide, and its readership extends beyond architecture into the humanities, social sciences, and arts.”

In designing “What We Learned,” curators Sakamoto and Sadighian have stayed true to those populist ideals, as well as that of Manierism, defined by Venturi in Air Architecture of Signs and Systems as that which “breaks the conventional order to accommodate complexity and contradiction and thereby engages ambiguity.” To put it more succinctly, Manierism “engages ambiguity unapologetically.” The work is presented through richly layered wall-size collages of original drawings, photographs, models, books, publications, posters, furniture, and kitchenware. Despite the variety of media, there is a clear organization to the show. Its five themes are distinguished from one another by color and layout—but, in true Manierist spirit, there isn’t always a strict adherence to these distinctions. Some projects blur the boundaries between themes in an “artful rule-breaking,” to borrow a phrase from Scott Brown. Regardless of one’s attitude toward the architects’ theories, it is a joy to wander through the show surrounded by the collected works of two passionate individuals who truly believe in what they write and build.

Forty years after the Yale Las Vegas studio, the energetic presence of Venturi and Scott Brown once again resonates throughout the Yale School of Architecture. Why revisit these ideas now? What can we, with our parametric design programs and render farms, still learn from neon-gate station signs and Mickey Mouse? In an age when we are increasingly connected to each other through e-mails, mobile phones, social networks, electronic maps, shared photo-graphs, tweets, and other ever-evolving images digitized tomorrow, it is an opportune time for students and architects to revisit Venturi and Scott Brown. The concepts they’ve worked with for decades—communication, mobility, mapping—are incantations, problematic elements of modern life in the Information Age. In the spirit of Learning from Las Vegas, we can continue to learn from them and apply their studies of architecture and communication to new forms of interactive media, which architects are only beginning to address. Not to say that we should all be building new-media McDonald’s and casinos, but we can begin to reconsider Venturi and Scott Brown’s theories in light of new technologies. How will digital media and new mobile technologies condition urban form? Is it the task of a younger generation of architects and planners to take up such questions?

In the exhibition catalog Venturi describes their method as “a troika between looking and learning, writing and theorizing, designing and building.” This too is what we can learn from Venturi and Scott Brown: to observe our environment in a new way, to assimilate new methods instead of blindly following trends, to respect yet will be reinvigorated to reconsider the history of architecture, to learn from. There is a photo in the exhibition depicting a statue of a Roman soldier looking over a parking lot for his horse and the vast expanse of the Nevada desert. This anachronistic fragment from history seems to command an army of automobiles as they prepare to conquer an unexplored frontier. A single photograph unites the wisdom of the past with the technological means of the present to take on an unknown future. One would be hard-pressed to find a better metaphor for “What We Learned.” The 2001 remake of Ocean’s Eleven, which like the current exhibition was an homage made forty years after the original, mixed the 1960 film for thematic influences and style and then re-presented the images for a modern audience familiar with the electronic spectacle of the modern landscape. Vegas has changed, technology has changed, even people have changed—but the idea of the heist is timeless. The heist can be updated, reconsidered, and reappraised to a new context. The same is true with the work and writings of Venturi and Scott Brown. The ideas are there; they are still valid. We just need to relearn how to open the vault. There are no definitive answers on how to do that, but the exhibition catalog closes with perhaps the greatest lesson to be learned: “Don’t necessarily do what you’re supposed to do.”

Oh, and what can we take from those giant Golden Arches, which can even be seen downtown New Haven? How about a timeless lesson that the profession never quite seems to learn: tighten up.

—Jimmy Stamp

Stamp is a MED (‘11) student at Yale.


What We Learned: A Critique

The catalog accompanying What We Learned, the exhibition in the “duke-like” remodeled atrium of Yale’s Paul Rudolph Hall, quotes Robert Venturi saying, “When you can’t do architecture you design in other ways.” If you teach others how you analyze and theorize, first for yourself, then for others—one way or another, you get your ideas off your chest. For fifty years Venturi’s and Denise Scott Brown’s chests have been unbuckled ad infinitum by way of research, planning, writing, building, and searching from the particularized point of view of contextualism. The question now is, what, if any, conversations are taking place between the language architects and planners use to express their ideas and the work that is presumably generated from those ideas? In the case of Venturi and Scott Brown, does the theory rely on the work or is it the reverse that we are to believe? In the first instance, since theoretical posturing is so rampant in the twenty-first century, we might wonder why so many architects continue to engage in order to design.” The life-partners’ action focus saves the pair’s theories from becoming simply a propaganda-like rhetoric.

What We Learned: We are beginning to reminisce about full-size Golden Arches and Shell signs, beyond Las Vegas and its super-slick, which panics to motorists (and establishes its own context, better and worse), why does Venturi/Scott Brown architecture succeed? Production rely so consistently on exaggeration and hyperbole? There is an unfortunate blurring to the monetary of superscale graphics that trivializes their persistent large message, which is that architecture can be summed up with the capital letter A until the end of time.

In hindsight the Guild House is less modern than it seems to be within its own context. On the other hand, for all of populist intentions, the cartoon cartouche prevalent in much of their work over time has become a one-liner not always shared by all. Like Kings, and their much-maligned Best Products buildings, what is one’s response supposed to be in this time around? Nonetheless, the current show of Venturi and Scott Brown’s words and work has a new kind of allure to people—locally, the two of them still give the impression that they believe in what they say and do, even as some of one’s greatest of US cities are radically changed and a product that requires perceptive explanation that are now run to which it seems to be aimed.

—Stanley Tigerman

Tigerman (‘61) is principal of Tigerman McCurry Architects in Chicago.
Sustainable living has become popular—ized as part of the status quo over the past decade. LEED is in the vocabulary of all building professionals, and environmental consultants have become key design partners. Houses of green have become mainstream with the increasing use of green roofs, geothermal heat sources, and PV cells. Coinciding with this upsurge in national concern, the National Building Museum organized the second in a series of exhibitions about sustainable design, and it was on display at “Yale in the Fall.” The Green House: New Directions in Sustainable Architecture and Design was guest-curated by Alaina Stang and Christopher Hawthorne; the first show, Big & Green: “Reward Sustainable Architecture in the 21st Century,” was curated by David Gessler (19) in 2003 and exhibited at Yale in 2004.

The Green House highlighted how “cutting-edge architecture” and sustainable design, which have existed in separate camps, are finding common ground. The “green” aspects of architecture have now become an integral, but not always obvious, part of design. This is a welcome message and celebrates green architecture emerging from the sidelines to take center stage. Critics of green architecture consistently contrast the residential scale with the climate type for both urban and suburban locales and for various geographic settings in different parts of the world. The show was exhibited at the National Building Museum. The exhibit succeeded in being accessible to a general audience and in generating discussion, but it lacked the rigor necessary to serve as an educational tool for architects.

One of the most interesting single-family houses on display was the 2002 Great (Bamboo) Wall, by Kengo Kuma and Associates. Built along the Great Wall of China as part of a development of high-end resort homes, this project investigates and delights in the properties of bamboo, which has incredible tensile strength and is one of the fastest-growing grasses in the world—a rapidly renewable resource. Kuma used the bamboo whole for framing to achieve very environment friendly design. Inside, one can feel the ridges, see the slight variations of each stalk, and become intimately familiar with its life cycles, distributional patterns, and the way it structures the building. The project had an environmental impact on the site itself; the lobby became the bamboo grove, with the lobby opening onto an atrium and an active display demonstrating energy- and water-saving tips. This latter display simulated the energy generated by solar cells and the water captured in a rainwater cistern. An electric switch and faucet demonstrated how quickly these resources are consumed—a big hit with fourth-graders from the KAPPA VII Academy, in Brooklyn, who visited the show. The exhibit succeeded in being accessible to a general audience and in generating discussion, but it lacked the rigor necessary to serve as an educational tool for architects.

The show was exhibited at the National Building Museum. The exhibit succeeded in being accessible to a general audience and in generating discussion, but it lacked the rigor necessary to serve as an educational tool for architects.

The Green House: New Directions in Sustainable Architecture and Design was on display at Yale from August 24—October 16, 2009.
The Deconstructive Charm of the Dinner Plate

Posting the dinner plate as the site of bourgeois anxiety finds in social mores a signage system not dissimilar in its layered communication to that of the Las Vegas billboard. The fine dining ambiance of Robert Venturi, Denise Scott Brown, and Steven Izenour’s imageless City for the 20th Century, a book published the same year. Surfaces mask dangerous spaces—the civilizing ritual of “dining”—thereby subserving this small, soap opera, the conversational gap. The billboard deflates the inevitable disappointment of arrival by communicating that “there is something better just a few miles away.”

The object, or substance, has been ab-used, behind Adamson’s title: “Substance Abuse.”

The disruptive quality of Postmodern design is something better just a few miles away. The firm targeted its designs to attend Four Seasons luncheons presided over by Philip Johnson, who assembled a select group of architects and showcased Swid’s and Powell’s profound understanding of a new niche in the design market. Powell's presented a catalogue—described the firm's vision: to match the “soul, personality, spirit” of renowned architect with “beautiful but functional pieces” and to become its image. In Adamson’s words, it has become “destined for museum collections and records, from the moment they were conceived.”

Case Studies

Taking its lead, perhaps, from Swid Powell’s catalogue, which positioned the firm as a successor to modernist design institutions, many of the afternoon’s case studies emphasized the heroic role of the designer at the expense of a broader network of critics, manufacturers, and retailers. The American Prairie School, described by Minneapolis Institute of Arts’ Jennifer Kamar Ollaves in “A Total Environment for Modern Americans: the Architecture and Design of the Prairie School,” explored early twentieth-century examples of collaborative design among architects and craftsmen—for example, in Greene and Greene’s 1908 Gamble House. Such a collaboration, as respondent Edward Cooke Jr., Yale professor of American decorative arts, pointed out, included workforces of immigrant craftsmen (labor being a different sort of “abused substance” in design production).

In her paper “Art Connected to Life: the Wiener Werkstätte, 1903–1932,” Seattle Art Museum’s Julie Emerson presented the Werkstätte in familiar terms as the design cooperative catering to “progressive” clients in creating “total works of art,” such as Hoffmann’s Palais Stoclet. More could have been made of the fact that collaboration extended beyond institutional boundaries considering the Werkstätte relied heavily on Vienna-based manufacturers, such as Just, the first mass-production enterprise. The architects as designers. Cooke stressed that addressing the construction of markets, rather than objects, allows us to understand the consumer appeal of total design environments.

In “Wundeckleck oder Building Block? Reading Bauhaus Things,” Hampshire College’s Karen Kohler emphasized the sheer variety of Bauhaus production, particularly from the workshop of female Bauhaus designers, such as Marianne Brandt. Yet any discussion of the full complexity of Bauhaus production easily could acknowledge some of its more entrepreneurial aspects. For example, Gruppus’s tangle with local industrialists in launching the Bauhaus GMBH, the singular example of Breuer’s assertion that his own patents were better licensed as a Breuer, rather than a Bauhaus design.

In his presentation “Design for Everyone,” Architects Furniture by Artak and Knoll,” Brian Lutz focused on the influence of architects Alvar Aalto and Eero Saarinen who, like Florence Schust-Knut and Knoll, respectively, in establishing the firm. However, this paper examined some of the most important background information about Swid Powell, whose founders had been Knoll executives in the 1970s and could have mentioned the collaborators behind the scene: how Knoll and especially Artek had relied on a diverse, London-based network of émigré architects, real estate entrepreneurs, and British artists to critique and how this network evolved in America.

The radical stance and heroic self-conception of Memphis’s Ettore Sottsass was examined in objects ranging from periodicals to industrial museums and commercial organizations in the talk “Ettore Sottsass: Designing in Motion,” by High Art Museum’s Ariane Lourie Harrison. Sottsass’s ambivalent relation to the market, noting that the “consume the object” market-friendly presentation of his Renaissance and Medici dinnerwares for Swid Powell.

“Architects and the Fine Arts Consumer,” by Ariane Lourie Harrison, cited the dialectical pairs (figure/ground, center/edge) as visually destabilizing plate borders; as a political response, he proposed designers address the globalization of current dining habits, in his case, by assembling rather than designing the “U.N. of table settings.”

Let’s conclude with a comment from the architects’ panel: “Slam dunk, no question. It’s the most interesting critique we’ve ever heard.”
OASE at Yale

On September 15, 2009, Yale’s School of Architecture and the graphic-design department of the School of Art hosted a symposium to coincide with the opening of OASE at Yale, an exhibition celebrating the eponymous Dutch journal’s seventy-five years. Shella Lavant de Bretteville, chairwoman of the graphic-design department, convened the symposium, and Assistant Professor Emmanuel Petit moderated a panel discussion with participants Karel Martens, co-founder of the design school Werkplaats Typografie (WT), at the Arnhem Institute for the Arts, and design director of OASE (for which he received the H. N. Werkman Prize in 1993); Mary McLeod, professor of architecture at Columbia University; Tom Avermaete, associate professor of architecture at the Technical University Delft and editor of OASE; and Hans Teerds, architect and researcher at the Technical University Delft, and editor at OASE.

Two introductory talks by editors Avermaete and Teerds presented a historical survey of the different phases of the journal’s development—from its beginning as a student-run pamphlet, from 1981 to 1984, to the bilingual and internationally distributed journal it is today—and characterized its editorial multiplicity as the foundation of “A Magazine of Neither.” The first years were those of discontent: they tried to make a polemical magazine reminiscent of 1968 since students felt the establishment had become too Van Eyck and Herman Hertzberger, which was critical as an institution. The magazine matured from 1985–1989 and is a dialogue between graphic designers and architects. It is always about the relation between form and content, a question of how to present your own work. I also like that it’s not always the same meal. I try to make something new every time, something sharper still.

JR Often designers, both architects and graphic designers, sit and look at the blank computer, which, like a blank canvas, has too many options. How does a young designer decide what to do in a decisive and responsible way? KM It is important for a design student to choose design education in general, which that person learns. One of the students at Yale asked me, “What is your intention? What should I learn from you?” I was surprised and replied, “I don’t know if I can teach you anything, but I hope that you can help you find your own preferences.” That is so important: you have to take a position in life. When you decide what is important, you find it much easier to take what belongs to you and create something new. I believe limitation and restriction are really designing in itself. In my experience, limitations can help you to make shapes sharper.

KM I believe everything is related. What happens in nature also characterizes a stylistic thing. That also happened in a methodology and being stuck in a style? JR In the context of OASE, it is interesting to see how a graphic designer and an architect can work together on a publication. When you’re working on a book, the material is given to you, and you are left with texts and images to which you have to give form. Is there an ideal way to work? KM When people come to you for design, it is often there already an affinity with your work and that you can trust each other. The first thing to do is analyze the content. When you understand the book’s Contents page, a lot of the work is already done because you can see the structure. Then you listen to the material. In graphic design, it’s always about getting a question, but the answer is already in the question. You only have to reveal it. There are 2,560 solutions, but related to your own personal affinity and development, you can always do something else—another typography, for example. And sometimes I get comments from the editors that make it sharper still.

JR Does this mean you wouldn’t design a publication on a subject upon which you don’t agree? KM It is up to a designer in a way. What is important is the profession, the commissioner, and the content. In OASE the content is generally okay, the commissioners are the editors, and the editors are all self-reflecting people who are not yet cynical, so they are very inspired. What also is unique is that OASE and the WT students are there is a dialogue between graphic designers and architects. It is always about the relation between form and content, a question of how to present your own work. It is more gray than black-and-white, I believe KM I believe everything is related. What happens in nature also characterizes a stylistic thing. That also happened in a methodology and being stuck in a style? JR Often designers, both architects and graphic designers, sit and look at the blank computer, which, like a blank canvas, has too many options. How does a young designer decide what to do in a decisive and responsible way? KM It is important for a design student to choose design education in general, which that person learns. One of the students at Yale asked me, “What is your intention? What should I learn from you?” I was surprised and replied, “I don’t know if I can teach you anything, but I hope that you can help you find your own preferences.” That is so important: you have to take a position in life. When you decide what is important, you find it much easier to take what belongs to you and create something new. I believe limitation and restriction are really designing in itself. In my experience, limitations can help you to make shapes sharper.

KM I believe everything is related. What happens in nature also characterizes a stylistic thing. That also happened in a methodology and being stuck in a style? JR Often designers, both architects and graphic designers, sit and look at the blank computer, which, like a blank canvas, has too many options. How does a young designer decide what to do in a decisive and responsible way? KM It is important for a design student to choose design education in general, which that person learns. One of the students at Yale asked me, “What is your intention? What should I learn from you?” I was surprised and replied, “I don’t know if I can teach you anything, but I hope that you can help you find your own preferences.” That is so important: you have to take a position in life. When you decide what is important, you find it much easier to take what belongs to you and create something new. I believe limitation and restriction are really designing in itself. In my experience, limitations can help you to make shapes sharper. —Robert Espejo

Espejo ’87 has taught architectural photography at the school and has a practice Roberto Architects, in New Haven.

Robert B. Haas

Photography Exhibition

A remarkable series of thirty-four aerial photographs, capturing the inaccessible, part of a recent installation in the Haas Family Forum—more evidence of his professional and artistic diversity.

Robert B. Haas, flamingos in a birdlike formation in a lagoon along the Gulf of Mexico.
Eero Saarinen Papers are now the most Saarinen-related material in the world. The Eero Saarinen Papers are now the most frequently used collection at the Manuscripts and Archives at Yale University, by not only faculty and staff but also students around the world.

The fall 2005 exhibited a crucial role in the exhibition and research project from the beginning. Several dozen graduate and undergraduate students participated in the three-year curatorial research in several capacities, and some sixteen graduate and undergraduate students took seminars that used the archive. In fall 2005, a graduate seminar, taught by Pelkonen, allowed one group of students led by Michael Ray (’06), Robert Venturi, who also contributed an essay to the catalog, co-curated a show on the Saarinen-related material in the world. The Eero Saarinen Papers are now the most frequently used collection at the Manuscripts and Archives at Yale University, by not only faculty and staff but also students around the world.

The fall 2005 exhibited a crucial role in the exhibition and research project from the beginning. Several dozen graduate and undergraduate students participated in the three-year curatorial research in several capacities, and some sixteen graduate and undergraduate students took seminars that used the archive. In fall 2005, a graduate seminar, taught by Pelkonen, allowed one group of students led by Michael Ray (’06), Robert Venturi, who also contributed an essay to the catalog, co-curated a show on the Saarinen-related material in the world. The Eero Saarinen Papers are now the most frequently used collection at the Manuscripts and Archives at Yale University, by not only faculty and staff but also students around the world.

Architecture After Las Vegas

The symposium “Architecture After Las Vegas,” co-taught by Pelkonen and John Eberhardt, co-curated a show on the Ingalls Hockey Rink for the Manuscripts and Archives, and sold some 10,000 copies. All this was accompanied by a book, edited by Associate Professor Eva Lee Pelkonen (MED ’94, and Donald Albrecht, the exhibition’s lead curator, has won two international prizes and sold some 10,000 copies. All this was possible thanks to Kevin Roche’s donation of Saarinen’s papers to the Archives at Yale University in 2002, making Yale the primary repository of Saarinen-related material in the world. The Eero Saarinen Papers are now the most frequently used collection at the Manuscripts and Archives at Yale University, by not only faculty and staff but also students around the world.

The fall 2005 exhibited a crucial role in the exhibition and research project from the beginning. Several dozen graduate and undergraduate students participated in the three-year curatorial research in several capacities, and some sixteen graduate and undergraduate students took seminars that used the archive. In fall 2005, a graduate seminar, taught by Pelkonen, allowed one group of students led by Michael Ray (’06), Robert Venturi, who also contributed an essay to the catalog, co-curated a show on the Saarinen-related material in the world. The Eero Saarinen Papers are now the most frequently used collection at the Manuscripts and Archives at Yale University, by not only faculty and staff but also students around the world.

The fall 2005 exhibited a crucial role in the exhibition and research project from the beginning. Several dozen graduate and undergraduate students participated in the three-year curatorial research in several capacities, and some sixteen graduate and undergraduate students took seminars that used the archive. In fall 2005, a graduate seminar, taught by Pelkonen, allowed one group of students led by Michael Ray (’06), Robert Venturi, who also contributed an essay to the catalog, co-curated a show on the Saarinen-related material in the world. The Eero Saarinen Papers are now the most frequently used collection at the Manuscripts and Archives at Yale University, by not only faculty and staff but also students around the world.

The fall 2005 exhibited a crucial role in the exhibition and research project from the beginning. Several dozen graduate and undergraduate students participated in the three-year curatorial research in several capacities, and some sixteen graduate and undergraduate students took seminars that used the archive. In fall 2005, a graduate seminar, taught by Pelkonen, allowed one group of students led by Michael Ray (’06), Robert Venturi, who also contributed an essay to the catalog, co-curated a show on the Saarinen-related material in the world. The Eero Saarinen Papers are now the most frequently used collection at the Manuscripts and Archives at Yale University, by not only faculty and staff but also students around the world.

Saarinen @ 100

The 2010 mark the centennial of the birth of Eero Saarinen (1910–61), BA Yale (’34), the celebrated Finnish-born, Yale-educated American architect. It is a perfect time to reflect on his legacy, and the exhibition Eero Saarinen: Shaping the Future, the first retrospective of a life’s work, opened at the Paul Rudolph Heritage Center Its tour at Yale after stops in Helsinki, Oslo, Brussels, Washington D.C., Cranbrook, Minneapolis, St. Louis, and New York. The show will be on view at the Yale Art Gallery and the Yale Architecture Gallery from February 19 to May 2, 2010.

Organized by the Finnish Cultural Institute and the Museum of Finnish Architecture, with support from the Yale School Architecture, the exhibition has been a major hit, with more than 100,000 visitors. The accompanying book, edited by Associate Professor Eva Lee Pelkonen (MED ’94, and Donald Albrecht, the exhibition’s lead curator, has won two international prizes and sold some 10,000 copies. All this was possible thanks to Kevin Roche’s donation of Saarinen’s papers to the Archives at Yale University in 2002, making Yale the primary repository of Saarinen-related material in the world. The Eero Saarinen Papers are now the most frequently used collection at the Manuscripts and Archives at Yale University, by not only faculty and staff but also students around the world.
Six for a City
Craig Hodgetts: Playmaker

The exhibition Craig Hodgetts: Playmak- er, organized at Docucraft in 2009 by Craig Hodgetts, graduate of Yale in 1967 and a partner with Hsin Ming Fung in the firm Hodgetts + Fung since 1984, was exhibited at ACE Gallery in Los Angeles from March 12 to April 4. The show was organized by Hi-C, a collaborative group of UCLA doctoral and design students focusing on scholarly research and critical approaches to contemporary design and led by Professor Sylvia Lavin, director of critical studies and Master’s and Ph.D. programs at UCLA’s depart- ment of architecture and urban design. Craig Hodgetts: Playmaker will travel to the Storefront for Art and Architecture in New York in summer 2010.

With a generous view over midtown Los Angeles toward its famed Hollywood sign and hilly north, the living-room–size gallery was just the right venue for the presenta- tion of six projects from the outset of Craig Hodgetts’s career, soon after he had gradu- ated from Yale in 1967. Beginning with archi- tectural and remastered artifacts from his 1966 Yale thesis project “MAXX”—inspired by a team of three, including Keith Godard and Doug Michels (’67) of Art, Farm, and ending the story of the screen adaptation of Ernest Callenbach’s Ecotop- oia, the exhibition captured Hodgetts’s transdisciplinary design speculations during his sojourn in New York and continuing after his arrival in CalArts in the mid-1970s. Although conceived elsewhere, the exuber- ant tectonics and programs of the six projects seemed to have always resonated with LA’s “slan vital as a playground of entertainment and spectatorship. Every situa- tions with fields like film, music, and science fiction, the projects also reflect the enduring allure for many experimental designers of a city cheerfully at ease with artifice and cycles of invention and re-invention.”

The 1974 “Mobile Theater” for stage impresario Jules Fisher’s traveling European produc- tion of the musical “Spring Awakening,” inspired Hodgetts’s more recent Los Angeles projects like the nimble infrastructural improvements at the Los Angeles County Museum of Art. The exhibit of “MAXX” and Mattel’s Vac-u-form video game Space Invaders™; drawings and models of UNIC, a 1969 mega-hybrid of high-speed mass transit along the Boston-Washington corridor with prefabricated housing, including the instantly recognizable and infinitely configurable Def-Stil™; photographs of the 1896 New York store Creative Playthings alongside a glowing chromatic Lite-Brite™; and finally, the affordable freestanding furniture system “pillow-out,” with Time Machine™, a heating chamber where inflatable blocks metamor- phose from plastic figures into full form. Though neither about Los Angeles nor Hodgetts’s assured place in its rich architectural legacy, the show did in fact foreground the inevitability of his associa- tion with its diverse cultures and practices of stagetack, of players making plays in a city on the make. Indeed, the rotating cast of partners in the project credits conveyed the big appetite with which the enterprising architect partook of the cosmopolitan hustle and production. Beyond associations with the city itself, what was far more profound was the sense of freedom unleashed in the show, which is the freedom of any city and the freedom of designers to play any field, without prejudice, to freely associate and conjure up latent audiences and consumers of space and place, from the intimate to the supra-structural, with anything from a ready-to-assemble chair to prefabricated residential mega-systems. Cleverly merging architec- tural and industrial design intelligences into inspirations frameworks, each of the projects represents a variant of pleasurably stimulat- ing environments for the teeming multiplici- ties of any contemporary metropolises.

In closing, it is important to acknowledge the dual significance of Playmaker. At the scale of a gallery show, it definitely made for an appealing and memorable one. Its multimedia display highlighted the means and modes of constructing each project within the scope of the popular imagination, uninhibited in its celebration of novelty and merely commu- nicated the gist of playmaking. Echoing the fun in functionalism and the fab in prefab, the crisisscrambling angulation of domes, populist toys, and architectonic artifacts produced an empathetic stage on which to collectively enjoy Hodgetts’s early works, acknowledge its poignant relevance to the present, and toast the very idea of relevance, which brings us to the larger scale at which the show achieves success.

Opening the same night in the same venue as shows by artists Heather Carson and Robert Rauschenberg, this little show with a big heart comfortably achieved its curatorial ambition to advance “the public consideration of architectural culture.” And just as architecture—based with field constraints as a speculative discipline of cultural import—finds itself in profound need of new and enthusiastic audiences, Lavin’s and HI-C’s novel and timely foray, beyond academic halls or stuffy museums, into the domain of a commercial art gallery deserves attention. The first of many exhibitions expected to be organized by Lavin and HI-C, Playmaker has re-engaged the relationship between architectural scholarship and its dissemination and reasserted architectur’s status as an art form worthy of new audienc- es for its appreciation as design within reach. With Craig Hodgetts, Playmaker as its light, sharp-witted inaugural exhibition, Lavin and the HI-C design scholars have demonstrated dedication and stamina like playmakers in field sports, whose positions in midfield demand the fastest, finest, and most far-sighted performances. Like those playmakers busy creating opportunities on the field, Lavin and his co-collaborators before them, have opened up a new space for architecture in the city and they got game.

Arlene Francis.

In the Field

Paris, the Large-Scale Metropolis

At the same time when the future of Paris is the subject of ongoing public debate, the Centre Pompidou hosted an international colloquium, “L’Enjoué Capitalité(s). Les Métropoles de la Grande Échelle,” and invited what was considered the most farsighted performances in the field of international architecture. The conference on October 1–2, 2009, set out to outline emerging urban phenomena and assess major historical and ecological approaches while also providing a critical frame for contemplating the role of the architect in contemporary urban planning. It aspired to explore the future of the large- scale metropolis, resulting in ideas that might prove useful in urban analyses and decision-making. However, a number of key figures who might have spiced up the mix appeared to have been deliberately overlooked in this celebrated calibar game, hosted by Friederic Miyagou, deputy director of the Musée National d’Art Moderne Georges Pompidou. The continuously hyper-expanding world and the increasing amount of human concentrations and interconnections into a global and integrated digital network provided a compelling reason for a new analysis development patterns. The collo- quium focused on four principal areas that encapsulated significant interests: “Metropolitan Futures,” “Urban Ecospheres,” “Post-Genetic Perspectives,” and “Genetic Chaos.” Some sessions were more provocative than others. “Urban Ecospheres” emphasized the new ecological reality, which has resulted in biomass being a permanent reference in any architectural project, resulting in an identity crisis for the historic city. Luca Garofalo, one of three members of the Rome-based practice LAt., reflected on the difficulty of Rome’s context as the “ Eternal City. Fusing how architects primarily concern themselves with the image of the city, its urban intervention “Venice in Las Vegas” is “a re-living of the city center with new spatial models, providing answers to political and ecological crises.” Garofalo defined the city as “a high-density island archipelago,” a concept also envisioned by Italian architect Pier Vittorio Aureli and his collective DOGMA with Stop City (2007), a non-figurative archi- tectural language for a vertical high-density development.

Bernard Tschumi emphasized a “panorama of ideology” in contemporary architecture, citing how the 1960s Centre Pompidou competition had created an urban utopia at the heart of Paris, with worldwide implications. Retaining his faith in archi- tects, who through their open views and free-thinking can be trusted as city planners and designers, Tschumi went on to consider the development of form and its application
to the modern city, not in the formalist or aesthetic sense, but as a “concept-form” — either a concept generating a form or a form generating a concept, each reinforcing the other. To him, it is through the multiplication of simplicity that one obtains complexity.

Yale Peter Eisenman set his alarm clock several hours earlier than usual to participate via video link from New Haven. His talk, “The concept of ‘tardiness’: a moment in culture before a shift to a new paradigm, a moment that contains something that can’t be understood, but holds implications for the future,” Eisenman conveyed the paradigm of the new is not yet upon us.

The afternoon session, on the “Production of Nature,” included Andreas Branz’s integration of formal and social issues in urban eco-design, followed by Neven Sobot, Glimakra Studio, on how to use parametric software and systems with-parametrisch conviction proclaimed, “We don’t have much time left — this is the end for humankind!”

By day two the debate heated up with “Morphogenetic Perspectives,” the idea of the city as mutating through biotech systems, capable of controlling the growth patterns of its constituent parts. Achim Menges, of L.A.-based Xefirotarch, showed his utopian urban-scale project, Chiophila 2016 for Los Angeles (produced for the History Channel in 2006), a “self-sustaining, self-protecting natural ecology that used converted highways as aqueducts and nutrient-filled dispersions into an adaptable organism that continuously adjusted to changes in demographics and housing requirements.”

Ben Van Berkel underlined the importance of urban nodes and infra-structure, demonstrating UN Studio’s public-network project’s strategy of “deep planning,” which generates a situation-specific, dynamic organizational structure with the aid of parametric-based techniques. The nature of the Deep Plan incorporates economic, infrastructural, environmental and construction time, offering a new abstraction that is unfolding and regenerative and simul- 

and how to find a middle ground between discussion and see what the “reForm()” function returns. As a preamble to the conference’s three days of technical workshops— organized by the Art Institute’s Tristan Stark, Douglas Panassiie, Al-Hajane Jacob, and Ross Loveridge—were conducted by industry leaders of software development. They covered parametric and logical modeling, generative design, and analysis, and physical programming. The workshops were conducted using the analytical softwares Enery+ and Ecotools. Students could explore generative design in Rhino’s Grasshopper and Bentley’s Generative Components, as well as relational and parametric modeling and scripting in Digital Project and Rhinoceros.

The Association for Computer Aided Design in Architecture (ACADIA) was formed in the early 1980s for “the purpose of facilitating communication and critical thinking regarding the use of computers in architecture, planning, and building science.” ACADIA has served both the professional and academic spheres as an incubator for innovative advancements in computer-aided architecture. This year’s conference received 105 paper submissions, of which thirty-five were selected for presentation and publication. ACADIA’s president, Mahesh Senagala, noted that the papers “address complex, sophisticated, and provocative topics that dwell on the potent nexus of computation, collaboration, design, geometry, biometrics, materiality, mapping, pedagogy, interactivity, and the staggering challenges of our times.”

Senagala’s hope is that somewhere within these works will be the foundations of industry-changing “black swans of innovation that will bring about radical change in our field.” The conference spanned three days, each with a different focus and keynote. The daily themes were “Hardware,” “Software,” and “Middleware,” respectively, with an additional day of “Emerging Works” paper presentations. “Hardware” presented unique structures generally linked via a physical or hardware innovation. These projects ranged from Silverstueck’s “Cultural Performance of Robotic Timber,” demonstrating the capabilities of the six-axis robot for positioning timber in wood-construction, to the beautiful application “Adaptive Fitting,” an animated façade design by Chun Heobman and Brun Happold, demonstrating the rotating stacked plates of glass to achieve differing patterns. The session concluded with a rare presentation by Kai Brlekhe, head of design technology at Herzog & de Meuron, who gave an intimate look into technological use at one of the most innovative firms currently practicing.

The “Middleware” session bridged the gap between “Hardware” and “Software” by looking at the physical spaces where the two meet. At one end, Achim Menges’s study “Performativa Wood,” investigated the unique properties of one of the most basic constructions materials and looked at how new and innovative software is changing the way we think about design, from “illustrious fall” to “Emerging Works” paper presentations. “Hardware” session illustrated a control of fabrication and sunlight in the presentations of Ochoa’s Robotic Pavilion and Hoberman/Buro Happold, respectively. The “Software” sessions showed how analytical technologies are used to control optimized solutions for designs, whether it be sustainability, as demonstrated by the firms Aedas, Arup, Morano, and Langdon, or Brady Pters’s study of acoustical control via parametric surface design. Finally, the “Middleware” sessions illustrated control over material properties in Menges’s “Performativa Wood,” and Rappaport illustrated how greater control in real-time management of productions systems opens the design tool to a broader context and spaces and the culture of making to integrate with the everyday urban experience.

The conference concluded with fifteen-minute rapid-fire “Emerging Works” papers each followed by a period of questioning and teasing out fuller discussions at next year’s ACADIA conference, to take place at the end of September in New York. All the papers are published in a colorful and insightful book available from the association at www.acadia.org.

—Zach Downey

Downey is the applied technology group director at SHoP Architects, in New York City.
**Book Reviews**

**Landscape Modernism Renounced: The Career of Christopher Tunnard (1910–1979)**

By David Jacques and Jan Woudstra


Christopher Tunnard was a major presence at several key junctures in the history of landscape architecture, for more than three decades. He began by teaching city planning in 1945, becoming the first chair of the city planning department in 1962, and continued to teach the subject even after his departure from Yale in the early 1970s. Tunnard was the author of numerous articles and six books, one of which received the National Book Award. Although his approach to city planning was important (I think it will eventually be recognized as quite significant), Tunnard’s fame rests on his leadership in landscape architecture in pre–World War II Britain and his role in shaping the career of Christopher Tunnard (1910–1979), David Jacques and Jan Woudstra deserve kudos for mining long-neglected materials and retelling Tunnard’s work for the present.

The authors shed light on Tunnard’s early education and influences that were unknown to me, even though I was acquaint- ed with him “yale and later” and later taught with him. As a first-year graduate architecture student, I took Tunnard’s introductory city-planning course and he began to influence my think- ing as well as my career. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975). Tunnard’s work for the present.

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975). Tunnard’s work for the present.

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).

Tunnard was the author of numerous articles and continued to teach the subject even after his departure from Yale in the early 1970s. He was a friend, a mentor, a boss (when I started teaching in 1963, and I continued to teach there until my retirement in 1975).
Building (in) the Future: Recasting Labor in Architecture

Edited by Peggy Deamer and Philip Bernstein

In Building (in) the Future: Recasting Labor in Architecture, editors and authors Peggy Deamer and Philip Bernstein take an important step in grounding the meticulous and broad sweep of contemporary architectural practice by addressing the materiality of processes. They are not undesirable phenomena to be sought out and categorized. Engineers do this. Architects don’t. And artists do that. And critics are irresistibly inclined to break it down—a sort of architecture/ art installations—testifies to this state of “forever surfing.” And the difficulties faced by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv- ity and much by clients’ desire to increase productiv-
Charles Gwathmey

Constructs pays tribute to Charles Gwathmey ('62), who died on August 3, 2009, with the publication of excerpts by Dean Robert A. M. Stern ('65), Robert Siegel, Peter Eisenman, and Ralph Lauren, delivered at his memorial service on September 9, 2009 and those written for Constructs by former students Juan Miro ('91) and Christopher Coe ('97).

The School of Architecture announced in fall 2009 that American designer Ralph Lauren and his wife, Ricky Lauren, have endowed a new professorship in practice, honoring Charles Gwathmey. Peter Eisenman has been named the first Charles Gwathmey Professor, beginning in the spring term, 2010.

Robert A. M. Stern
Charles Gwathmey and I met as students at the Yale School of Architecture. I remember to this day the first time I encountered him, a welcoming slap on my shoulder in the draft- ing room. I still feel the weight and reverbera- tions of our infrequent but always meaningful conversation. Whatever I thought Charles was a tough guy, but really he was a very gentle person—an open, direct, smiling person. On a personal level you could not have asked for a better friend, a real role model, or a better rival. He was a total gent.

From his early years on it was clear to many of his teachers, fellow students, and, later, fellow architects, that Charles Gwathmey was one of the towering talents of his generation. His architecture matured earlier than the architecture of his generation. While most architects stumble along on a professional path, Charles seemed always to know the way. After travel in Europe on a Winchester Fellowship, Yale’s most important design award, he settled in New York to work in the office of Edward Barnes.

Charles not only designed the house and studio for his parents but also participated in its construction. This was no backdoor donation to a cause. The house and studio were meticulously crafted to the smallest detail. Moreover, they were dazzlingly sophisticated in their relation to each other and their site, with form and space entirely entangled with the biases of the conflicted 1960s to incorporate lost lessons from the high Modernism of the 1920s. From then on Charles kept true to his early love affair with Le Corbusier’s pure geometry of cubes, cones, and cylinders. For him, Modernism was not a matter of taste. It was a fact, a place in time from which one could proceed.

Beginning by designing a landmark, Charles was soon joined by partner Robert Siegel and embarked on a career that carried him to the history of American architecture. It was an important work of an important time and talent and it reaffirmed the positive qualities of Modernism.

Charles had strong convictions and was passionate about certain things; he was not the type to walk away from confrontation. This characteristic followed him throughout his career with mixed results, but one always knew where he stood on important issues. When he appeared rather tough, but his infectious smile and twinkling eyes betrayed his inner warmth. Charles was a very warm and caring person. He detected prejudice of any type. He was a gracious mentor for aspiring architects and extended financial help to those less fortunate who were trying to do something he thought was worthy. He was a friend you could count on.

At the groundbreaking of the Crocker Museum two years ago, Charles delivered a speech that in parts beautifully captures his spirit: “Rather than attempt to describe the design, which is always difficult, I would refer to elaborate and touchy details of the many relevant ideas that relate to intention and obligation as a modern architect.”

“Artists believe, maybe sometimes naively, that their work can ‘change the world’ or ‘inspire better things.’ Otherwise we would not write that poem, paint that picture, compose that opera, sculpt that object, or design that building.”

“The creative process embodies risk, which must be regarded as positive, natural, and transformative. Thus, change is the only true way to respect the past and embrace the future. In other words, to reconstitute or reinstate the known is intellectual and artistic heresy.”

“Artistic sensibilities and percep- tions are intangible and intrinsically valuable. They stimulate and provoke, questioning preconceptions and breaking habits. That is the way we grow.”

Peter Eisenman
July 2009

Dear Charles: Many memories, many ups, many downs, highs and lows, but one sticks out in my mind. Your legacy will be a complex one, born of a background and education that will not be easy to label or classify. Being raised in the South, you brought a different sensibility to us in the North. And perhaps because of that, you remained loyal to your Yale/Penn roots despite your association with the New York Five. Since Yale/Penn was one of the so-called axes of architecture operative in the late 1960s, opposed to Conant/Penn, you were more entangled with Mikey and me at Princeton.

You were a hard-edged, abstract, geometric formalist, but with a single-shingle veneer. You were not an ideologist of the 1960s, nor are you a modern stylist like so many others. Historians will talk about your parents’ house, Whig Hall, the other houses, the Guggenhan, the Foggs, and the Rudolph additions, but I want to talk about something else not easily seen in the facts of the case. If anything, it is your belief in and commitment to the discipline of archi- tecture that made you stand with the Five in those heady days of unrest in the late 1960s; we stood together as a resistance to the feel- ing that the hippie ideology of Jane Jacobs and others that was pervasive at the time.

You weren’t no hippie, Charlie, but you sure were not that macho façade you put on, either. For, ultimately, you and I have shared more than our belief in architecture; in this dog-eat-dog competitive life we lead, we have shared that strange bond that some people call friendship.
Ralph Lauren

Charles Gwathmey was my friend, my really good friend. He was not a childhood friend, nor a school friend. He was not a colleague; he never built a house for me. When Charlie and I met we had each lived a lot and had accomplished a lot and probably were each too busy or too protective of our private lives to want any more friends, but maybe that’s the best time to make a new friend.

Three summers ago, when I first spotted this athletic-looking guy plunge into the sea at Amagansett, I hadn’t met Charles Gwathmey—yet, but I knew that’s who the diver was. I remember liking the way he never hesitated but dove head first into the waves. That was Charlie—confident and strong, always diving into waves or making his own waves.

Charlie and I had a very private relationship. We didn’t talk about everything, but we agreed on the important things. It was less about our jobs and more about what they meant to us—our struggles, our successes, our search for ourselves, and for true happiness. I admired his integrity, his sense of self—and his unique sensitivity.

I loved Charlie’s dedication to his work. He was constantly challenging himself and others. He was a real academic. He loved to teach and loved being associated with Yale. I admired his intellect and the way he spoke about his craft. He wore it like an old tweed coat. He was comfortable with it.

Juan Miro

I met Charlie at Yale in 1991; he was my studio instructor in the spring before my graduation. I had arrived from Spain as a Fulbright scholarship recipient, just like Charlie had been twenty-five years earlier, when he went to Europe. The deep recession at the time made my prospect of staying in the U.S. difficult until Charlie asked me to go work with him. As opposed to most of my classmates, I was lucky, and four days after graduation I was already at Gwathmey Siegel & Associates.

Charlie’s strong and charismatic personality was intimidating for many, and he enjoyed engaging in a true design dialogue with only a handful of his employees. I was one of them. I enjoyed working with him immensely, his drive, his intensity, and his discipline. After listening and considering carefully anything I would propose, he didn’t have any problem cursing at whatever he didn’t like, but he would accept criticism and go out of the way to make changes when he saw an improvement, no matter where it was coming from. One Saturday morning, a colleague at the office was showing me the progress of the design of a building for the University of Iowa. On my way out of the office, I told Charlie to go and check the drawings because I thought the building needed to be flipped, that the rotunda was on the wrong side. The project was already in construction documents, but Charlie got on the first plane to Iowa to convince the clients to make the change. When he came back he told me, “Why the f— didn’t you tell me before? You know you gave me the worst weekend of my life?” That was Charlie, his way of saying, “Thank you for making the building better.”

He did not have any problem telling the clients that a young architect who was not even working on the project was responsible for the change. “They want to name the rotunda after you, and they want you at the opening,” he told me.

When I moved to Austin as the project architect for the Dell House, Charlie encouraged me to teach at the University of Texas, where he had taught in the 1970s. I had never thought about teaching, but I followed his advice, and I am still teaching there. Charlie knew I was a teacher before I did. He also knew I was not going to return to Gwathmey Siegel. He said, “I knew it—Austin is perfect for you and Rosa,” my wife, and he was happy for us for supporting us all along with our practice. He would give us advice about fees, contract negotiations, or simply would call to congratulate us when he saw our work published or heard about awards we had won. He was a true friend and a great mentor.

Charlie’s architecture is his legacy for the world, but for those of us who had the privilege of knowing him, we will always treasure a genuinely good person with a wonderful smile.

Christopher Coe

I first met Charles Gwathmey when I was selected as the AIAS student representative on the 1983 National AIA Honor Awards jury, which he was chairing. Of course I knew his work well; Five Architects was my primer in school. Three weeks later I moved to New York and started my architectural career at Gwathmey Siegel, even before finishing undergraduate architecture school in Louisiana. It was the greatest education I could have received.

As a young intern with no practical building experience to offer, project teams, Charles instead had me scour the firm’s archives and create scores of ink-on-mylar renditions of earlier projects, mostly house designs overseen by him, for inclusion in the first major monograph of the firm’s work. It was a remarkable opportunity to literally trace the evolution of the work and document the development of his personal, Modernist language of form. For over a year Charles would stop at my desk daily to check on the progress of the drawings. Often he would initiate a discussion about whatever project I was inking at the time, sometimes providing a critique of his own work.

With Charles, there was always great certainty about the approach to the work, that Modernism still had much to offer and that it could accept change and invention without losing its inherent power or meaning. In art, certainty is hard to come by, but Charles was unrelenting in his beliefs about how he approached the work. There was certainly investigation and exploration but always within that strict framework of belief. For a young architect beginning his career and looking for his way in the world, this was obviously appealing and inspiring. It was an extraordinary time to be in the office. The remarkable collaboration between Charles and Robert Siegel had recently led to an impressive collection of commissions and awards. Outgrowing their Carnegie Hall office, they had just moved into a beautiful, bright, and methodically organized space on the West Side where the firm remains today.

The seminal De Menil House had just been completed, and design work on the Guggenheim Museum expansion and a house for film director Steven Spielberg were under way.

Since our first meeting Charles has been a great mentor and friend. Simply put, I would not be the architect I am today were it not for him. He pushed for my acceptance at his alma mater, Yale University, sponsored my AIA Young Architect Award, and referred clients when I started my own firm in Los Angeles. The exacting standards he set for himself, his office, and his work served as the benchmark for how I wanted to practice our art. In addition to his work, which will most certainly stand the test of time, he should be remembered also for the unyielding support he so willingly extended to many other younger architects like me.

Whenever I was in New York over the past years I would visit the office, most times unannounced. Charles invariably found time in the middle of his hectic day to not only say hello but to lead me around the office, proudly showing me the latest projects. He always was interested in my work, offered advice and encouragement, and never once let me leave the office without a signed copy of the latest Gwathmey Siegel monograph. I last saw Charles in November 2008 at Yale during the rededication of Paul Rudolph’s Art & Architecture Building, which he had just meticulously restored—a monumental task for any architect. Charles was supremely dedicated to the art of architecture, and the single-mindedness with which he pursued it was overwhelmingly apparent in the newly enlivened AIA.

When a critic wrote about one of his house designs twenty-five years ago, he responded, “Misinterpretation is not the prerequisite of the original artist.” Charles Gwathmey was an original, an artist, and he will be greatly missed.
Eric Bungé and Mimi Hoang

Fall 2009 Lectures

Professors

“Control” September 3

What are we in control of? What is control- ling? What is beyond our control? Can we be a positive thing? The title of our lecture indicates a line of inquiry about the amount of control we have in our lives, and if this is something we can do anything about, the productivity of embracing indeterminacy. To what extent do we control the outcome of our work, either through our tools of concep- tion, representation, or fabrication? To what extent are we deeply controlled by these tools? Our aim at Architects is to achieve a richness and complexity of experience within an economy of control and indeterminacy. We will submit that a prevailing obsession with tools and techniques sometimes leads to a reduction in all the rest. It is a tyranny that produces increas- ing dulness—a flatness of architecture to the surface and an abdication of not only respon- sibility but opportunity. But is it possible that a majority of our building and theoretical projects are largely controlled by means of representation and fabrication, either unwittingly or through a misplaced obses- sion? Are we answering the right questions when we design a project? As architects we inhabit a given parametric form in which we make our response: program, typology, context. Are we asking the right questions if they’re wrong? What if they’re not asking the correct questions? This is such a useful agency for us to have, to understand the spectrum of constraints that we receive?

There are three themes that frame these issues: architectural agency, architectural amnesties: how do we balance the control we have with the indeterminacy we hope users will bring to the project? Conceptual and material economy is the second theme, and ask: how do we minimize our means? The third is climate as strategy: how we embrace the unre- dictable in climate?

We sold the bamboo from our 2007 pavilion at PS1 to Matthew Barney. We needed it to build scaffoldings for his movie, and we just needed money. But we were happy the bamboo would have another life. We really didn’t know what it would do—we sketched a few pavilions and cut it out and cut out here.” The amazing thing was that after five months of being controlled in this pavement, when we put it into the floor, it flattened completely. So what, in fact, are we actually in control of? Which is why we formulate our design problem (hopefully), how we scale and set our ambitions for each project, and the critical leveraging of our production tools. The list of what controls us is too long and depressing to get into. Somewhere in between are the moments where we happily relinquish control: in the multiple interpretations of the muses of our environment, in the varying relationships between our work and its inhabitants, and in the historical and social contexts activated in materi- nal conditions. Ultimately, this is where we try to aim our efforts.

Ma Hao

Funding Statement

September 17

After my studies in Paris I started working with my father, Jane Drew, and Jeanneret—this is about the tumultuous construction of the Dentsu Tower, on the outskirts of Ginza, Tokyo, the headquarters for the biggest advertis- ing company in the world at the time. I discovered that any architectural project involves teamwork as a complex structure with clients, architects, consultants, and engineers. This was a great relief because I really hated to sit alone in front of my computer and build models. I worked on the main stadium of the 2008 Olympic Games, in Beijing, for Herzog & De Meuron, I was project manager and later associate in charge of the building and lived for two years in Beijing. It was an incredible experience to follow the development from the very early clay models in the studio to the realization of this gigantic project, with more than 8,000 workers on-site.

Something that has always intrigued me since I started my studies in architec- ture is, where do ideas for projects come from? I was recently quoted in a design magazine saying that every good architect is a little bit of a romantic, and this is not needed, as a provocation, but I do believe that we, as architects, need to nourish our projects with sensory and visual impressions of our physical surroundings. And anything can be a starting point... That is also why seeing is important, and seeing comes before words. I always have my camera with me when I work with a visual notebook in which I document everything that I see—details, dimensions, spaces—and I create a private reference library or archive that inspires me.

Vikram Prakash

“Modernism Unbound?”

Presented with Yale’s South Asian Studies Council

October 22

The concept picture of Chandigarh shows the Himalayan Mountain chain to one side, two intermittent rivers, and a third one in the middle, articulated in the form of a greenbelt running through the center of the city. The housing—designed by Maxwell Fry, Jane Drew, Jeanneret, and a team of Indian architects—is holding up well and has been localized and inhabited by the people in many ways, which is a sign of its success. All the buildings are naturally cooled and have thermal mass, which makes them appropri- ate for the climate. However, Le Corbusier did not author much of the housing in the city. He had a significant disagreement with the British architects as well as many of the Indian architects and bureaucrats who worked on the project. He spent most of his time in the north, at the capital, which he separated from the rest of the city by creating a series of artificial hills. The story of Chandigarh is an extremely personal one for me. I was born and brought up there, under the shadow of the city and its architecture. On my old driver’s license you can see the open hand, which is the emblem of the city. It was a shock for me to go to Paris for the first time and see the open hand as the emblem of the Fondation Le Corbusier. I asked, “What are you doing? This emblem belongs to Chandigarh.” The confusion about whom the city belongs to, and what Modernism belongs to, is an issue that has dealt with for a long time, particularly through the figure of my father. My father was an architect who worked with Le Corbusier on the making of Chandigarh. He worked on the capital project and then lived in the city for most of the rest of his life working as an architect and then as director of the architecture school. My entire childhood was spent discussing the legacy and future of Modernism and Chandi- garh. My father was a hard-core Modernist, working very much from the smallest to the largest scales... He also spent a lot of time struggling with the legacy of Modernism and Le Corbusier in India, designing his own cities and in a sense reworking the “modular” to fit Indian dimensions. Since it could work with the local brick size, which was a referential unit for construction.

Hilary Sample

“Reimagining” October 29

Within this transitional moment and all its disarray there are those who would respond with equally totalizing and limiting discourses. I am not interested in limiting the agency of architecture to any single discourse, even if it is something new. Rather, our stocktaking cannot escape the idea that we are dealing with everything all at once and that, more so than ever before, anything and everything is both available and necessary for our use as architects. Today there are new histories and ideas available to architecture students that weren’t available to other generations, and I find this really compelling. Architecture is no longer at a monolithic moment, but it is the project in the middle in parallel genres. If anything, the future of architecture should be a radical new concep- tion of the discipline and its methods of disci- plinary evaluation and analysis, otherwise we will experience only more splintering of the discipline into narrower and more irrel- evant genres.

Within this new and profound promiscuity, I am especially interested in performance in architecture. The problem with performance is that it deals with technology but also the social and the formal. “Performance” is loaded with allusions to concepts like Banham and the Smithsonians. Banham said, “In their role as creators of actual, physical environments, architects have to be both cautious and practical.” And he highlighted that technical failures are the ones clients never forget... Performance is inherently a cultural project as opposed to a scientific one. It is something that can be addressed, in part, by the development of new means of representation.

... My architectural practice, MOIS, plays within multiple currents simultaneously and seeks methodologies that can collapse the performance of the technological and the social, the real and the representational, art and life. I am especially interested in time-based media, narrative video, real-time simulation software, and the role these repre- sentations can play.

It is said that much of our work has a sort of offbeat humor to it, and that is certainly something we are interested in. We often call our work “serious play”. I think that translates to the work that I did while on the staff at the office in the work in the office. We hope the work is enjoyable—not as entertainment, but that there is humor and sometimes sadness to it. While our project for PS1, in New York, has had a reading of Where the Wild Things Are, I hope it also gives an impression of being unset. I felt very unset by it, and that type of experience is useful.

Lisa Anne Couture

Davenport Visiting Professor

“Fast Forward, Rewind, Play” November 5

“Fast Forward, Rewind, Play” relates to the nonlinear process of advancing projects and ideas in our office, Aekyoung. Often we are asked how our more obscure or less building-like projects are related to the archi- tectural work... There is a series of ideas that underlies a wide range of projects, from objects and furniture to interiors and build- ings. The installation we did for Frederika Taylor’s gallery, in New York, captures a few interests we have been investigating for the past fifteen years. It operates on a number of levels: looking at buildings and the nature of form making and creat- ing a confounded environment that plays off materiality. The notion of an untamed or digitized space is something we find very intriguing, as much as the material quality of the work. We also became interested in the power of digital tools, which came to be instrumental to our current projects.

We started out in a very traditional, analog way and wanted to interrogate these tools “from the outside,” so to speak. We were interested in how certain digital tools have an affect whereby certain aesthetic ideas become commonplace—Gillette razors, Nike running shoes, car detailing, etc. We began to analyze familiar popular form, metaphys- ics to see if we could find ways of making something unfamiliar work. I am interested in aesthetic, and how these could become interchangeable.

We are interested in creating environments that make people aware of their bodies in space and of materiality and

Eric Bungé and Mimi Hoang

Principal Visiting Assistant

Professors

“Control” September 3
It’s not just the architects. Andy Warhol—who sold out better than anyone before or since and who stands for many as the first Post-Modernist—saw it all coming way back in the 1960s. “Business art is the step that comes after art,” he said. As another wise man, Fredric Jameson, noted, “Andy Warhol’s images ought to be powerful and critical political statements. If they are not that, one would certainly want to know why.” Where is the critical mandate for the company that brings us all together this evening, Nan Swid and Adie Powell’s anonymous tableware and domestic-goods firm? How can we make the case for an object like the Renaissance use of perspective, the modern adoption of industrial processes for production. All these are the work of the architects along with that of the student’s studio projects. The books were published in January 2010. It includes the work of Bass distinguished Visiting Architectural Fellow Nick Johnson, director of Urban Splash, in Manchester, England, and Kihn Visiting Assistant Professors Sean Griffiths, Charles Holland, and Sam Jacob, who practice together as FAT, in London, and who worked with a studio of Yale students to investigate alternative possibilities for development of the derelict Bishopsgate Goods Yard in east London. This book is edited by Nina Rappaport with Andrei Harwell (’05) and Lydia Miller (’08). This series is based on the advanced studios of Gregg Pasquarelli in “Visioning B.O,” Galia Isolomnoff in “Brooklyn Civic Space,” and Mario Gooden in “Global Typologies.”

Edward P. Bass Distinguished Visiting Architectural Fellowship Series

The fourth book in this Edward P. Bass Distinguished Visiting Architectural Fellowship series will be available in February from W. Nortton. Urban Integration / Bishopsgate Goods Yard includes the work of Bass Distinguished Visiting Architectural Fellow Nick Johnson, director of Urban Splash, in Manchester, England, and Kihn Visiting Assistant Professors Sean Griffiths, Charles Holland, and Sam Jacob, who practice together as FAT, in London, and who worked with a studio of Yale students to investigate alternative possibilities for development of the derelict Bishopsgate Goods Yard in east London. This book is edited by Nina Rappaport with Andrei Harwell (’05) and Lydia Miller (’08). This series is based on the advanced studios held at the school and taught by a developer with a visiting architect. It is designed by MGMT Design and published by the Yale School of Architecture.

Other books in the series published since 2006 include:


Building (in) The Future: Recasting Labor In Architecture, edited by Yale professors Peter David, Charles and Philip Bernstein, was released in January 2010. The book examines the human relationships that characterize contemporary design and construction. Essays by architects, engineers, fabricators, contractors, construction managers, software developers, and scholars examine how contemporary practices of production are reshaping the design/construction process. The book is designed by Jaffe Tabet and published by the Yale School of Architecture and the Princeton Architectural Press. (See complete review on page 17.)

Writings on Architecture by Paul Rudolph, which was designed by Pentagram and published by Yale School of Architecture, and distributed by Yale University Press, was accepted in the prestigious AIGA 50 Books and Books of the Year competition for 2009 and was reviewed in Building Design, May 8, 2009, and in The Art Book, volume 16, issue 4, November 2008.
During the advanced studio reviews on December 10 and 11, 2009, fifteen students and faculty from Hong Kong University and fifteen from Tongji University, Shanghai, were toured through the Yale campus by faculty and student hosts before engaging architectural models and pinning up project drawings on the sixth floor of Rudolph Hall. At the beginning of the two-day review, on what is the tenth year of the Yale-China studio, Alan Flusser and Andrew Haswell (’69) led a discussion about the development of an immense, 44.5-acre waterfront site in Shang- hai’s Yangpu District, which the Hong Kong, Tongji, and Yale students had visited together before the midterm.

Each university approached the program with different methodologies, but all sought to balance development, sustainabil- ity, and cultural potentials. The Hong Kong studio, led by American Jonathan Solomon, focused on the concept of “params,” or low-lying mat buildings. The Tongji studio, led by Bowei Wang, emphasized the preservation of the existing fabric of the public waterfront, while Yale students developed a master plan as a group and then worked individually on separate sites to integrate the old with the new with sustainable rigor. Some students took inspiration from the traditional ilong form, adding interior designs that influenced the urban plan, while others confronted the design of urban public space with an eye toward its potential projecting various possibilities for the future. Many students considered program in relationship to transit hubs, putting an emphasis on the flow of populations and economies.

All students presented projects to a jury comprising Michele Addington, Bowei Wang, Tony Atkins, Alan Chiamacco, Anne Hayes (’88), Tom Morbitzer (’00), Eithu Rubin, Dhini Tadani, Paul Tang, and Marilyn Jordan Taylor.

Other studios—Peter Eisen- man’s in Venice; Lise Anne Couture’s at the Bauhaus, Dessau; and Stefan Behnisch’s in Munich—considered new interventions for historically significant sites. Eisenman’s studio, taught with Michael Wang, took as its basis a sixteenth-century scheme by Alvaro Siza. Carião’s studio to build two artificial islands in the Bicocca di San Marco in Venice, an ancient theater and a “shapeless little hill” topped with a loggia—challenging the students to design an intervention that would continue Carião’s unrealized project for a new public space. Taking into account Conran’s project of appropriation, the revival of Classical form in the Renaissance, and the political aim to ally the history of Venice with that of the mainland, students developed a grammar suited to today’s Venice. After a trip to the city, where they each made a détournement in the method of the Situationists, the students interrogated the relationship between architecture and representation in small-scale interventions at the urban scale. As a group, students explored a variety of design approaches. Some developed linear designs with rhetorical subtext that negotiated between Venice and the mainland. Others generated grids, which are radical in a rambling medieval city, using the typology of the campi to produce a network of nodes and scattering building fragments along an axis of the city, raised on a pilinth above the Grand Canal. One scheme proposed new buildings as bridges between the various typologies, replicating a thickened edge condition of the funda- mento at San Marco in an urban diagram. In a double reading of the space between the Grand Canal and the Strada Nova as neither figure nor frame, they dealt with the double- edge. Some interrogated the distinction between grammatical and rhetorical to arrive at the nine-square grid as the formal vehicle. The discussion with Pier Vittorio Aureli, Harry Coble, Kurt W. Forster, Leon Krier, Ingeborg Rocker, Emmanuel Petit, Stanislaw Tigelman (’51), Anthony Vidler, Sarah Whiting, and Guido Zuliani considered the work in relation- ship to the differences between analog and grammar, grammar and syntax, rhetoric and symbol, classical and abstract.

Lise Anne Couture (’88), Daven- port Visiting professor, and Brennan Buck challenged the students to insert an addition or a new building adjacent to the historic Bauhaus, in Dessau. They were encouraged to explore various digitally driven modes of artistic representation and fabrication technologies in order to follow the Bauhaus trajectory of a commitment “to merge art and industry, exploit the potential of new materi- als, techniques of fabrication, and industrial design to support experimentation; to abolish the distinction between the applied arts and fine arts, and to embrace the multidisciplinary.”

The proposals speculated on a relevant formal language for a new Bauhaus of fine arts and architecture informed by the disciplines of automotive, automotive, and industrial design. They also questioned how industrial processes for mass production and the fabrication of unique components could direct a design project. The studio posited that the Bauhaus’s rational aesthetic is culturally relevant to the architectural language of contemporary technological performance.

During their trip to Berlin and Dessau, students visited artist studios, exhibitions on the Bauhaus, and the Bauhaus itself to inform their program and design. Their final projects—presented to Mark Gage (’81), Herman Diaz Alonso, Florence Pita, and Harii Rashlo—explored surfaces and skin articulation; object and field; variegated and intertwining structural skins; students added to the historic Bauhaus building but others were more respectful making a clear distinction between the new and the old.

Saarinen Visiting Professor Stefan Behnisch, with John Eberhart (’98) asked students to enhance the sense of place and the orientation system of the Kunstar- eal, in the Mavroforst District of Munich. The nearby presence of numerous world- renowned museums, such as the Pinakothek der Moderne and the Haus der Kunst, triggered master-plan studies aimed to develop an identity for the area comparable with cultural centers such as the Museums- insel, in Berlin.

The students worked together for the first three weeks to create a master plan that defined the boundaries of the site and devise new strategies for wayfinding and place-making. The solutions at the large scale were to sink the highway formerly dividing the Haus der Kunst, a monument from the Nazi era, into the art museums, then add landscaped strations and a public sculpture on the site to define the various areas. In this phase they also identified and designed a site for a new small museum of contemporary art that would both respect and reinforce the master plan and connect the sites while maintaining its autonomy as an individual institution.

The students then developed individual designs for a new museum to include not only galleries, but public amenities, including a café, shop, theater, and library. Final schemes addressed complex sustainable issues, structure, form, and the orientation on the site in relationship to the other museums. Students proposed solar chimneys that could double as circulation systems and prefabricated walls that allow for daylight to penetrate the galleries and form passive ventilation in the interstitial spaces. Projects were presented to reviewers Lisa Anne Couture (’88), Ruth Beckstold, Brian Healy (’81), Tim Love, Craig Schwitter, and Stephen Swenson.

Another advanced studios devel- oped ideas for dense sites ripe for urban transformation such as Ed Mirvish and Fred Koetter’s introductory postprofessional examination possible though an urban town in southwestern Massachusetts. Kahn Visiting Assistant Professors Eric Bungé and Mimi Hong’s coastal building located on a site at the edge of Paris, Gregg Pasquarelli’s hybrid project along the industrial waterfront of Rio de Janeiro, and Davenport Visiting Profes- sor Leon Krier’s library on that of the former Washington D.C. Convention Center.

The postprofessional studio, led by Koetter and Mitchell, was sited on three future planning hubs operated by the Massachusetts South Coast Rail, which plans to extend service south from downtown Boston to Fall River and historic New Bedford. The diverse settlements, New Bedford with its active industrial waterfront; Raynham with rural landscape, and Taunton with its history and industrial parks, added to the complexity of the task. The idea of reinventing the American small town, both in concept and in quotient experience, was a vital starting point in the consideration of economic and residential development that preserves open space and farmland. One of the complex, perhaps counterintuitive studio propositions, took for granted that the South Rail proposal would continue the pattern of suburbanization; however, it was imagined the region might become a viable business alternative to Boston because of the very same rail network.

Students worked in groups to envision physical and programmatic connec- tions between parts of the region and worked individually to develop architectural propos- als for the various sites. The group tasked with the New Bedford site decided to move the train station closer to the historic core and tie it directly to the ferry that services the Cape. Further, the industrial zone was repur- posed for harvesting commercial fish waste and converting it into renewable energy for 3,500 homes; the northern development areas took advantage of waterfront access and envisioned mixed-use residential and commercial growth. Students proposed to link preserved green areas in Taunton to form an “amerald necklace” of hiking trails, recreational facilities, and agricultural fields, coupling the landscape strategy with the residential and commercial development of the downtown commercial center. In Raynham, the limited context engendered a diverse set of options, including intensive residential growth and a proposal for a twenty-first-century agricultural phantasm.

The managers of the Massachu- setts South Coast Rail project lent their support to the studio and joined Douglas Gauthier, Kevin Gray, Patrick Holzcox (’78), Kate John-Alder (MED ’08), Tim Love, Kevin Shea, and Karin Sunnarborg to review the student’s proposals. In addition, economic development directors from various areas of Massachusetts were asked to comment on the work.

For a site on the edge of Paris, in Porte de Montrouge at the Boulevards
Nicholas Andrew Gilliland and Kurt Evans, project for Gregg Pasquarelli.

Périphérique, Eric Burgee and Mi Young Park challenged students to address the issues of a city’s center versus its periphery. Having chosen the combination of a cultural and community-based use, each student was asked to develop a resolved design through exploring new approaches to combine complex programs that have significant urban implications.

First, students each analyzed a recent Parisian cultural-building—the Institut du Monde Arabe, Fondation Cartier, La Grande Arche, and the Bibliothèque Nationale, for instance—as a precedent from which to initiate their own program. After a visit to the community in Paris and meeting with local officials, the students tackled the design of their projects in consultation with structural and sustainability professionals.

The site’s adjacency to the Boulevard Périphérique inspired inventive design strategies for access, circulation, and visibility, leading some students to lift structures up off the disconnected site by differentiating the back and front, stacking slabs that could adjust densities of program, while another disseminated the program across the site, with an art market, and one created a forest of structural columns that flowed from a library’s interior into a grove of trees in an adjacent public park.

The students’ exploration in new technics with large-scale models, diagrams, and perspective renderings, were presented to Gabriel Field, Paul Lewis, Lynn Rice, Joel Sanders, and Marion Weiss (’84). Their work will be exhibited in spring 2010 in the campus of the studio, fall 2009.

Grad Students in China

Kurt Evans (’10) and Ian Mills (’10) had a chance to travel to China for thirteen days over Christmas break as part of a cultural trip hosted by China’s state councilor Madame Liu Yandong. They were two of fifty students invited from various Yale gradu- ate schools. The intention of the trip was to strengthen the long-standing relationship between Yale and the Chinese government and to give students an opportunity to meet fellow Yalies and our Chinese counterparts. None of them had been to China before, so they were eager to experience the country as it related to our fields of study. Architecture, fortunately for Evans and Mills, was one of the more accessible fields for investiga- tion. They were able to tour both traditional Chinese sites—such as the Yu Gardens, in Shanghai, and the Forbidden City, in Beijing—as well as some contemporary projects as Steven Holl’s Linked Hybrid and KPF’s World Financial Center. Everyone was struck by the extent of recent developments, particularly in Shanghai.

They met with Kayin Tse (’02), a native of Hong Kong who has recently opened his office, Architecture, Farm, in Shanghai. Though the firm had a slow start, business has started to pick up, and Tse is confident China will provide sustainable business growth for the future.

New Initiatives in the Undergraduate Architecture Major

The undergraduate architecture program is undertaking a series of initiatives to stream- line the sequence of requirements and augment the content of its courses. Integral to this process were curricular discussions with architecture faculty and students, as well as a reevaluation of the relationship between professionalism and the liberal arts.

One of the primary changes is the introduction of a two-semester survey of architecture history as part of the core requirements to be offered for the first time in fall 2010. The survey, coordinated and taught by Peggy Deamer in the fall and Ewa-Lisa Pelkonen (MED ’84) in the spring, will examine specific buildings and their urban environments through a series of case studies while also situating them within a broader cultural context. In addition, the introductory analytical class, “Ideas as Model,” taught by Emmanuel Petit, will be offered to sophomore students in recognition of the fact that its traditional placement in the junior year along with introductory studio programs had become a “time” issue. In addition to required courses and lecture courses for all majors, special seminars in urbanism, sustainability, and engineering are offered by architecture faculty in Yale College along with a freshman seminar taught by Turner Brooks (’70).

The department is also seeking to internationalize its programs and expand opportunities for architecture majors beyond the confines of Yale’s campus. In line with these goals, a joint summer studio with Tsinghua University, Beijing, will be inaugu- rating this summer. The seven-week program, coordinated through Yale Summer Sessions, will couple ten undergraduates from Yale with ten from Tsinghua. The program includes the studio course “The Chinese House from Courtyard to City,” which will examine the typology of the local domestic vernacular through its programmatic, situational, and tectonic range. Students will investigate the persistence and elasticity of this type in three radically different sites: a central Beijing hutong sheshuan, an Anhui village, and the Forbidden City. Another course, “Chinese Landscape, Architecture, and Urbanism,” will complement the studio by offering a comprehensive survey of the Chinese house typology: a course taught by Yale’s Amy Leyliegh (’94) and Tsinghua’s Professor Wang Guixiang will lead the courses. This cross-cultural studio will provide Yale undergraduates with a unique opportunity to study design issues within an Asian setting, examining cultural and urban Chinese landscape.

—Bimal Mendis (’02)

Mendis is assistant dean and director of undergraduate studies.
Mark Gage, Gage Clemenceau, Competition for Housing in Marit County, 2009.

Michaëlle Addington, associate professor, gave guest lectures at the University of Michigan and Harvard University, participated in a panel discussion and presentation and participated in a panel discussion at the First Architect’s Retreat at the Glass House, in New Canaan. She served on juries for the AIA SEAC Student Corset Design Competition at Union College, the Good Chair” sustainable design competition, in Las Vegas: the “Low 2 No” Sustainable Urban Design Competition, in Helsinki, Finland; and the Boston Society of Architects Research Awards. Addington evaluated proposals submitted to the Department of Energy for building façade research under the Economic Recovery Act. She published several chapters, articles, and essays, including “Sustainable Situationalism,” in Log 17; “Energy Sub-structure, Super-structure, Infra-structure” in Ecological Urbanism; “Sustainable Materials and Sustainability” in Toward Sustainable Communities and Building; and “An Introduction to Smart Material-ities” in the forthcoming Voices by the Architectural League of New York. Addington is working on a book on residential projects in Tribeca and Union Square and a retail project in the Meatpacking District.


M. J. Long (’54), critic in architecture, recollected in 2009 his honor of Officer of the Order of the British Empire, one of the five recipients of the AIA Medal, and Kentish, she completed the design of the Jewish Museum London in December 2009. Projects in progress include Portmarnock School, St. Ives: Dunston Castle, Dorset; Princess Pavilion and Glyfylde Garden Falmouth Cornwall; Royal Academy Members’ and Friends’ wing. Long’s most Is There the Moment, Artists’ Studio,” in Design>09, 2009, was one of the editor’s selection in the October issue of BNA Journal. She served as chairwoman of the National Design Review Panel for the Commission for Architecture and the Built Environment (CABE) in 2009.


Slought Foundation, in Philadelphia; the First Architect’s Retreat at the Chicago Art Institute, in October; the trial urbanism at the ACADIA conference in Syracuse, New York, and is working on a mixed-used master plan in Manlius, New York, a house in California, and the offices of the Phillips de Pury auction house in New York.

Marylebone Press, director of publications, gave lectures last fall on indus- trial urbanism at the ACADIA conference at the Chicago College of the Arts, Bough and Stilt Foundation, in Philadelphia; the Parsons School of Constructed Environ- ments, in New York, and on “Long Island City, the Arts,” for the NYU Wagner Institute for Public Policy. She also gave talks on new structural theory at the Dessau Architecture Institute, Delft Technical University, and Knowlton School of Archi- tecture at Ohio State. She participated in a panel discussion on architectural history at the Museum of the City of New York, in December. Her article on the Gage Clemenceau project was published in Architectural Newspaper, in September. Professor Moini witnessed biographies of Elna Stoffler’s photographs, Man and Machine, was on display at 1050 K Street, Washing- ton, D.C., through February 2010, with the second phase, Inhabiting Architecture, to be installed in March 2010.

Elihu Rubin, Daniel Rose ’51 Visiting Assistant Professor, received his Ph. D. from the University of California Berkeley in the field of Business Planning. Rubin’s essay “Re:Presenting the Street: Video and Visual Culture in Planning” will be published in Multimedia and Planning: An Atlas Beyond the Flatlands in spring 2010.

Dean Sakamoto (M.E.D. ’96), critic and director of exhibitions, is a resident fellow at Yale University’s Blitman Center this year. He represented the School of Architecture at the International Network for Tropical Architecture-SIGA 2009 conference, in Bangkok. His firm, Dean Sakamoto Architects, is designing two interpretative landscape projects for the city of New Haven: one at the historic Farmington Canal Greenway, along with a below-grade concourse that intersects Yale’s Central Campus and the Audubon Arts District; another for the Canal Dock Boat House site on New Haven Harbor, with WRT Planning & Design.

Hilary Sample, assistant professor, with her M.O.S., celebrated the opening of Afterparty, at PS1 contemporary arts center, in Long Island City. The firm’s Ords Lot of 06 was acquired by the collection of the Architecture and Design Museum, Los Angeles, and premiered at the Design奥林匹ad in Seoul. The firm completed a series of projects with artist Tobias Putth at the Baltic Gallery, the Museum Boijmans Van Beuningen, and M.T.I.’s List Gallery. MO.S won a Progressive Architecture Award for its Arts Archipelago project. And the firm is working on the William Lascaro Kramer House and the Center of Book Arts, both in New York City, and an inflatable factory in Newfoundland. Recently completed projects have been published in Domus, The New York Times, Home, and Modern, and the project featured in Pin-Up. Sample gave talks last fall at Columbia University’s “Post-Ductility” conference and will participate in the “Future of Design” conference, the Center for Architecture at the Florida International University in Miami. Her essay “Blömmed City” was published in Verb Crisis (Actar Press), and she was interviewed for “Where Blog: Urban Affictions.”

Joel Sanders, adjunct associate professor, and with his M.O.S., completed a 2009 AIA State Honor Award for Broadway Penthouse, in New York, and an Arcos Endowment Grant for research to explore the ideological roots of the professional divide between landscape and architecture. Completed projects include the Ladder/Resi Rose, in Bedford, New York, and Sound Lounge, at the University of Virginia. Sanders received the 2009 American Academy of Arts and Letters Award for Architecture from the President of Korea Van Lengen. The latter creates an interactive public realm through the introduction of three iconic cones that define micro-urban spaces in which students can design their own local shelters. Through a collaborative and the “Noonwich House,” in The SanAlA Studios 2006-2007 Learning from Japan (Birthhouse; 2009); “Frank Lloyd Wright, The Re-Model, and Now Showing Conrad Shawcross,” were posted on “The Moment” blog of The New York Times. In 2005, “Batibo Lives,” was written for the film column on Artoon.com. “Frank Lloyd Wright: From Within Outwards” was published in Artforum in October 2009. In the Princeton architecture journal Pidgin, he wrote “The Walled City: Ram Koothaas and the Lacman Bar.”

Ezra Winter, lecturer, participated in a workshop students were instructed to interact. The 2009 Building Project had two new outreach activities, one to educate local school children about architecture and the other manifested as a Web blog for the design magazine Metropolis. In an effort to reach out to the community, a group of students taught two design workshops to eighth-graders at the PK-8 Truman School, near the Building Project site. In the first workshop students were instructed to construct a “space” in which their scale figures could perform two disparate activities. The second workshop focused on urban scale, for which teams were asked to work in plan and assemble parks, commercial spaces, institutions, and residences using the constraints of their chosen street pattern: gridless, radial, or convergent. By the ceremonial groundbreaking in May, the Yale students were able to bring together two communities that rarely have the opportunity to interact.

For outreach to the design world, Metropolis magazine posted a weekly blog (www.metropolismag.com) written by students working on construction over the summer. It described a number of issues that the students were grappling with, including “What is Jimmy?” (the nickname given to the unseen internal structure) to “Ghost Next Door,” addressing the impact the 2009 house had on the new design as well as the decision-making methodology, especially with regard to the planning process of selecting the color and material for the siding. The economic crisis also brought issues of affordability to the fore, making the project for subsidized housing ever more relevant for the students.

—Leticia Wouk Almino de Souza and Keith Johns (both ’11) worked on the Vlock Building Project last summer.
Alumni News

Michael Stanton ('73) is the recipient of the AIA California Council's Lifetime Achievement Award. In 2009, Stanton Architecture received three awards for its work on Building 933 at West Crissy Field, in San Francisco's Presidio. The project, which converted a historic Army Air Corps hangar into a swimming pool for children, received an award from the San Francisco Arts Commission, the California Preservation Foundation, a Certificate of Recognition from the California Heritage Council, and a Gold Nugget Award of Merit from the Pacific Coast Building's Conference. McKee Patterson ('77) with his firm Austin Patterson Disston, has received the 2009 award from the New Canaan Preservation Alliance for additions and renovations to a Victorian farmhouse.

In 2009, Jody Pliez (MED '90) and Beverly Field Pierz (MED '90) have completed more than 222 universal design projects as part of the Connecticut Coastal Regulatory Authority. The program facilitates daily activities for people with disabilities as an alternative to relocating in existing buildings. The Pierz Associates code-compliance team also has provided plan review and consulting services for towns, public agencies, and private clients on the proper interpretation and application of building and fire-safety codes and handicap accessibility requirements for more than $2 billion in construction.

David D. Harlan ('96) won the AIA 2009 People's Choice Award. His firm received the 2009 twenty-ninth Annual Building-Choice National Design and Planning Award for its recently completed Esalen Farm Cottage, in New Canaan, Connecticut. Maya Lin ('90) completed the interior design of the Museum of Chinese in America, in New York City, which opened on September 25, 2009. She preserved the building's historic fabric by retaining its rough-brick central courtyard and skylight. The design suggests the traditional tenement courtyards of Chinatown, as well as China. The exhibition space, designed by Mattie Architecture Practice, wraps around the central core and provides a contemporary contrast to the courtyard's brick façade. Eric Watson ('88) is currently completing the Ballard House, in Tallahassee, Florida. Steve Dwayne ('88), design director for Esalen Institute - Rippei, designed a welcome center for the first U.S. contemporary art biennial, Prospect.1, held in New Orleans from November 2008 through January 2009. The small center will be featured in an upcoming publication on contemporary architecture to be published by the Public Architecture Foundation. It was also awarded a 2009 Gulf States Honor Award for design by the AIA regional division.

Adam Anuszkiewicz ('90) is a new principal of Pfeiffer Partners Architects. He worked at Robert A.M. Stern Architects for fourteen years on the designs of the Hobby Center for the Performing Arts in Houston, Texas, as well as projects at Stanford University, Pomona College, Rice University, and Trinity University, among others. Anuszkiewicz previously served as deputy director of architecture for the New York City Department of Parks & Recreation and had his own practice.

Charles Bregen ('90) had his Rappaport Rock House published in AIA, Washington Chapter Magazine (Winter 2009). The house is a sustainable building with high-performance glass and geothermal wells. Shannon Sanders McDonald ('90) published The Parking Garage: Design and Evolution of a Modern Urban Form (Urban Land Institute, 2007), which focused the basis for the exhibit House of Cars, at the National Building Museum. A review in Engineering News-Record said, "This groundbreaking book chronicles the evolution of parking-garage innovation." On February 24, 2010, she will be lecturing at the museum on new movement systems related to architecture, planning, transportation, and sustainability.

Colca imrey ('94), of New York-based imreyColba with Sanaa and Mosbach Paysagistes, broke ground on the new branch of the Louvre, in Lens, France, on December 4, 2009. The 300,000-square-foot museum will include galleries and visitable storage areas for hundreds of treasures and will be realized by 2012. The firm is the co-designer for the building and the exhibition design. In November 2009, the firm, with Dominique Perrault Architects, was awarded first place in the international competition for the Musée Dobrée in Nantes, France. The firm is short-listed with Barkow Leibinger for the Musée National des Beaux Arts expansion, in Quebec; its design for new permanent galleries at the National Museum of the American Indian is currently under construction, and its design for the Queen Sirikit Museum of Textiles, in Bangkok, is in design.

William J. Massey ('94) and his firm, Massey Hoffman Architects, completed two residential projects in Chicago. One is notable for maintaining the formal scale of the 1930s suburban brick-box colonial while adding space to accommodate contemporary family living. The other project was a 1890s house renovation in a landmark district on the north side of Chicago. Featured in Architectural Digest’s “100 Best of Everything,” in February 2009, it was awarded a Chicago Landmark Award for Preservation Excellence and an interior Rehabilitation and New Addition.

John B. Mu (96) has been an associate at Studio ABK Architects, in New Haven, Connecticut. California-based Mosbach Paysagistes, broke ground on the Manhattan apartment that was featured in the Financial Times, on October 11, 2009. It incorporated eighteen different games into the fabric of the rooms, from sipping and ridable to rideable compartments. More than just a home, the seven-bedroom, 4,200-square-foot space was transformed into a custom-made live-in puzzle for the family’s two children.

Michael Tower ('99), with his New York-based firm Tractor, designed and had fabricated the Cotter Pin bicycle rails for Bike Rides: The Exhibition at the Aldrich Contemporary Art Museum in Ridgefield, Connecticut, in the fall. The racks were installed at the entrance to the museum and will be published in Wallpaper in March.

2000s

Ben Hofflund ('00), Ben Bischoff ('00), Brian Pope ('00), with their firm RAVE, completed a fabrication project in Zuccotti Park, in Fall 2009 for the Alliance for Downtown New York and were included in the installation Five Principles for Greenwich South, designed by Architecture Research Office as part of a study to reimage the neighborhoods of the midtown Architecture Center. The renovation of Julianne Moore’s Greek Revival town house in the West Village was featured in the book Architecting a House in the City, by Ingrid Abramovitch, published by Artisan in October 2009.

Ghiora Aharoni ('01) recently completed a renovation and expansion at 24 Leroy Street, in New York City. The project was featured in New York magazine on October 11, 2009.

Hi Soo-Hee '03 is academic director of the faculty of architecture at the University of Hong Kong. He is also a founding partner of Stickis collabor[ive], an architecture and design practice with offices in Hong Kong, Shanghai, and Singapore. After the 2004 tsunami, Stickis founded the 7+1 consulting initiative for non-profit design work.

Teresa Jan ('04) taught an urban design studio at NTH Westbury in the fall 2008 semester. She also started a contemporaneous-architecture tours company in

YALE ARCHITECTURE

2010 CONSTRUCTS YALE ARCHITECTURE

Alumni News reports on recent projects by our alumni and their firms. If you are an alumnus, please send your current news to:

New York with fellow colleagues, Gretchen Stoecker (‘04), with Daly Ganics Architects, has recently traveled to a house in Venice, California. The architects took an existing home and turned it into a home for her and her infant son. In order to make the house and garage/studio relate to each other, the architects came up with the idea of wrapping the upper layer of the garden façades with screens of perforated metal. These screens, which appear to be folded, are actually made up of a number of panels, which were cut to shape and then bolted to an aluminum frame. The project was featured in The New York Times Magazine on November 9, 2009.

Ireta Kraal (‘09), working at Behnisch and Partners, was recently trans- ferred from Stuttgart to a new Munich office. She is currently working on the design of a small town hall. Lorena Marasso (‘08) has his Plywood Fold Chair, which he designed in Massimo Scolari’s advanced studio, published in the book The Genius of Design by Penny Sparke (Quadrille Publishing, London, 2009).

Claudia Malehr (‘08) is working at KPF on a high-rise project in Shenzhen, China, focusing primarily on the design of an 80,000-square-meter retail podium. Jessica Warner (‘08) is working for Michael Maltzan Architecture as the lead designer on a 60,000-square-foot studio housing row, located in downtown Los Angeles. She also assisted Maltzan in a seminar and design studio at USC in fall 2009 and spring 2010 that focused on Exposition Park, which is neither park nor urban location but rather a kind of no-man’s-land.

2009

CODY Davis (‘09) has had his advanced studio project with Greg Lynn featured in Surface Magazine’s 2009 Thesis Guide to America’s most promising graduates. Parnia Khatli (‘08) is traveling on a train across New York, Arizona, and California. She also assisted Maltzan in a seminar and design studio at USC in fall 2009 and spring 2010 that focused on Exposition Park, which is neither park nor urban location but rather a kind of no-man’s-land.

WPA 2.0 Prize

Christopher Markočnik and Andrew Moddrell with Y+
A05H archtects, won first prize in UCLA’s cityLAB’s design compe- tition, WPA 2.0: Working Public Architecture, for a new legacy of publicly-supported infrastructure hybrids. Their project “Carbon T.A.P.I. (Tunnel Air Aggregate Park)” proposes to use industrial-scale algae ponds to capture mobile-source carbon dioxide emissions along New York City’s transportation arteries and employ them in bio-fuel production. The project is designed as a new typology of public realm with structured woodlands, aquatic and avian habitat, recreation amenities, as well as high speed bike lanes and public promenades.

The jury of Elizabeth Diller, Cecil Balmond, Marlyn Taylor, Walter Hood, Stan Allen, and Thom Mayne were unanimous in its decision, citing two primary qualities: The floating, carbon-capturing bridge would be a visible marker for the tunnel hidden below, and the periodic rotation of the parkway across the river had the power to reshape the image of the city. Awards were given at a day-long symposium at the National Building Museum in Washington, D.C., in November 2009.

The Drop: Urban Art Infill

Thousands of New Yorkers gathered under the Highline in New York for “The Drop NYC: Urban Art Infill” on October 3, 2009—after the former Conley Foil Company complex and an adjacent empty lot, both on West 25th Street—to feast on visual arts, performance events, and gourmet food from mobile trucks. The intense, daylong event was sponsored by The Drop, an all-volunteer collaboration of architects Ceren Bingol and Noah Riley (both ’05), graphic designers Jonathan Lo and Marco Raab, curators Mike Iwatsuki and Alexandra Chang, and artist Chris Mendosa.

The event focused on how artistic production together with social engagement can create a new kind of environment that is vibrant, provocative, and connective. While the terms environment and environmental- ists are growing tired, our idea of environment encompasses the world we live in and the world we create. As individuals, we create environments, and those environments shape us, superseding the alienation and fragmentation that until recently codified the post-industrial world but now inspire independent creation.

As a strategy for exploration, we called upon a team of thirty artists, including Yoko Ono, Riyo Sakamoto, Paul Miller (aka DJ Spooky), the Barrattors art collective, the Halcyon and Truth & Soul DJ teams (who spin music on solar-powered turntables), a Scandinavian dance troop, and Aserease and Vos design stores. The Drop NYC featured the group exhibition 2012, curated by Miia Iwatsuki and Alexandra Chang and designed by Ceren Bingol. The title is inspired partly by the Mayan calendar, indicating an upcoming shift from one phase of life to something new about to take shape. As the Kyoto Protocol expires in 2012, the number, when coupled with the global reali- ties of climate change, represents a sense of impending urgency. And the “+” symbol is a call to contemplate and seek possibilities to envision what can be.

In addition to the exhibition, The Drop gave city dwellers a chance to mix with urban-based artists to create murals, poems, fashion, and music over the course of twelve hours. The result was the formation of an organic atmosphere that was both environ- mental and social—concerned with the present, enriched by the past, and looking toward the possibilities of the future. The goal was to exchange creative goods and ideas on simple and real terms, work together to shape our public urban environment, project our own visions onto the surroundings, and call on those surroundings to provide the resources and support to make those visions a proactive reality.

The Drop NYC was made possible with the support of Cardinal Investments, which allowed for the use of the spaces and for sponsors including the Village Voice and Boararo. It is not New York-specific; it is urban-resource specific. We keep you posted on where The Drop will drop next.

— Ceren Bingol and Noah Riley (both ’05) are the co-founders of The Drop. Bingol works as Nicholas Grimshaw Architects and Riley at SHoP Architects.


Christopher Markočnik and Andrew Moddrell, rendering of Carbon TAP Project, WPA competition, 2009.
Yale School of Architecture
Lectures, Symposia, and Exhibitions
Spring 2010

Lectures
Unless otherwise noted, lectures begin at 6:30 p.m. in Hastings Hall (basement floor) of Paul Rudolph Hall, 180 York Street. Doors open to the general public at 6:15 p.m.

Katherine Fairley
Edward P. Bass Distinguished Visiting Architecture Fellow
"Off the Grid: A Developer's Perspective"
Thursday, January 7

Elizabeth Meyer
Timothy Egan Lenahan Memorial Lecture
"Sustainable Beauty: The Performance of Appearance"
Monday, January 11

Guy Nendorion
Gordon H. Smith Lecture
"Sublimating Structure"
Thursday, January 14

Chris Perry
Louis I. Kahn Visiting Assistant Professor
"Networks and Environments"
Thursday, January 28

Bill Rubin
Daniel Rose (‘51) Visiting Assistant Professor
"The Three Faces of Las Vegas"
Thursday, February 18

Eeva-Liisa Pelkonen
Eero Saarinen’s Search for Architecture
Thursday, February 18

Eero Saarinen Lecture
Tom Vanderhill
"Praesidium"
Monday, February 22

Bryan Bell
"Design Activism"
Thursday, March 25

Essamuel Pettit
"Depp/Danger Postmodernism"
Thursday, April 1

Armin Linke
Myriam Bellazoug Memorial Lecture
"Phenotypes Listless Forms"
Monday, April 5

Frank O. Galaty
Louis I. Kahn Visiting Professor
"Current Work"
Thursday, April 8

Jürgen Mäder H.
"PhD Panel" Monday, April 12

Panel Discussion
Building (in) the Future
Book launch and panel discussion
Wednesday, February 24
with Phil-Berman, Peggy Deamer, Beth Marble and Chris Nettel Center for Architecture
535 LaGuardia Place, New York
6:30-8:30 p.m.
Co-sponsored by Auletts

Symposia
"Architecture after Las Vegas"
Thursday evening, January 21
Saturday, January 23

Stanislaus von Moos
Vincent Scully Visiting Professor in Architectural History
"The City as Spectacle: A View from the Gondola"
Thursday, January 21

Participants include: Mary McLeod, Martina Belfuß, David Schwartz, Ralph Storn, Katherine Smith, Libby Lumpkin, Avon Vinegar, Beatriz Colomina, Karin Theunissen, Neil Levine, Martaellé Grandbois, Valery Didenko, Elizabeth Diller, Peter Pichly, Dan Graham, Eran Atlan, Peter Eisenman, and Rafael Moneo.

Keynote Address
Paul Rudolph Lecture
Robert Venturi and Denise Scott Brown
"What Did You Learn?"
Friday, January 22, 8:30 p.m.

Men Symposium
"Positioning Global Systems"
Thursday–Friday, April 15 and 16

Keynote Lecture: Saskia Sassen
"Bridging the Ecologies of Cities and of Nature"
Roth Symonds Lecture
Papers by Ph.D. students from various universities 9:00 a.m.–5:00 p.m.
Thursday, April 15

Exhibitions
Exhibitions are held at the Yale Architecture Gallery, Paul Rudolph Hall. Hours are Monday through Friday, 9:00 a.m.–5:00 p.m., Saturday, 10:00 a.m.–5:00 p.m.

Through February 5, 2010
What We Learned: The Yale Las Vegas Studio and the Work of the Venturi, Scott Brown and Associates
February 19–May 2, 2010
Eero Saarinen: Shaping the Future
Jointly presented at the Yale Art Gallery, 1111 Chapel Street and the Yale Architecture Gallery
Eero Saarinen: Shaping the Future is organized by the Finnish Cultural Institute in New York; the Museum of Finnish Architecture, Helsinki; and the National Building Museum, Washington, D.C., with the support of the Yale School of Architecture. ASSA ABLOY is the global sponsor of Eero Saarinen: Shaping the Future.
May 23–July 29, 2010
End-of-Year Exhibition of Student Work

Armin Linke
Myriam Bellazoug Memorial Lecture
"Phenotypes Listless Forms"
Monday, April 5

Frank O. Galaty
Louis I. Kahn Visiting Professor
"Current Work"
Thursday, April 8

Jürgen Mäder H.
"PhD Panel" Monday, April 12

Panel Discussion
Building (in) the Future
Book launch and panel discussion
Wednesday, February 24
with Phil-Berman, Peggy Deamer, Beth Marble and Chris Nettel Center for Architecture
535 LaGuardia Place, New York
6:30-8:30 p.m.
Co-sponsored by Auletts

Symposia
"Architecture after Las Vegas"
Thursday evening, January 21
Saturday, January 23

Stanislaus von Moos
Vincent Scully Visiting Professor in Architectural History
"The City as Spectacle: A View from the Gondola"
Thursday, January 21

Participants include: Mary McLeod, Martina Belfuß, David Schwartz, Ralph Storn, Katherine Smith, Libby Lumpkin, Avon Vinegar, Beatriz Colomina, Karin Theunissen, Neil Levine, Martaellé Grandbois, Valery Didenko, Elizabeth Diller, Peter Pichly, Dan Graham, Eran Atlan, Peter Eisenman, and Rafael Moneo.

Keynote Address
Paul Rudolph Lecture
Robert Venturi and Denise Scott Brown
"What Did You Learn?"
Friday, January 22, 8:30 p.m.