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Blake英格尔: When we started almost eleven years ago (first as PLOT), there hadn’t been a new start-up office for ten or twenty years. The general understanding was that it was impossible, which seemed like a self-fulfilling prophecy. And of course in Denmark you qualify for work by having already done it, so it is a real catch-22. The way we broke the mold was by winning a handful of open international competitions. That gave us a voice and an opportunity to actually take on real challenges. Now there is a whole fleet of new Danish start-ups because the prerequisite for making it as a new office is to just show that our example probably made a lot of people consider starting seriously. And secondly, as our projects started getting built, it was increasingly clear that this could be achieved by hiring a young office with a different level of energy and approach than established practices. Perhaps New York projects have been entrusted to large corporations over time so that both will be capable of moving forward—perhaps New York projects have been entrusted to large corporations over time so that both will be capable of moving forward because something has to be built. Architects must have a certain innate optimism to practice in this recession. How did you manage to start with such large commissions at this moment in time? How is your enterprising attitude received at home, and has it been a catalyst for work for young firms in Denmark? Do you see architectural practice for young firms very different in the United States?

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work now that you have more distance? What from his approach do you admire?

NR What I really liked about Rem was his almost journalistic approach; each project was not an artwork separate from the world but a specific architectural intervention in some economic, social, or cultural reality. I think where we probably differ is that often OMA’s work is fueled by a negative critical approach, being against something, whereas in our case it is often affirmative. Nietzsche said that the affirmative forces always lose against the negative ones. We try to focus our interests and attention toward elements that we enjoy and accelerate or combine them with others in a straightforward way. The sorts of hybrids that emerge are products of unconventional, seemingly mutually exclusive sets of elements. So whereas the revolutionary avant-garde has this need to go against something, leading to this Oedipal succession of father-murders, we are more focused on sequencing and combining ascertainable elements in an almost evolutionary way to see what unexpected spin-offs—in a sense, children—emerge. I also think we might be a bit less formally restrictive than some of the other OMA offspring—we have fewer taboos architecturally.

NR Formally speaking, how do you meet the design challenges of each project while maintaining your firm’s identity? Eero Saarinen, for example, designed many different buildings, each with its own identity driven by a client’s need, “the style for the job.” Are you interested in an identifiable building style, or do you prefer to design according to each situation?

NR You don’t need artifacts to have an identity if you already have a strong one. You don’t need to hire an agency to give you a logo if what you do already says who you are. One way of projecting an identity is by limiting your possibilities and modes of expression to a few categories. In that sense, although architects such as Zaha Hadid or Peter Eisenman are wildly expressive, they are also in a sense limited to doing “Zaha” or “Peter.” However, we like to reserve the right to choose our weapons according to the case. Something that is ridiculously superficial in one situation might be right in another.

NR So you are not making cookie-cutter buildings, even though they often exhibit similar characteristics.

NR I am not saying that the great artists and Pritzker Prize winners are doing cookie-cutter stuff, but the price you pay for having a strong identity that is rooted in a formal vocabulary is that it becomes a prison that restricts you. Zaha could never do the Glass House, for example.

NR Could you?

NR We could at least do a very classic 90 degrees only project, as we are doing currently in Seoul (next to the 911 towers by MVRDV), and in the same breath do the warped plane of the W57 project in Manhattan without any inherent contradiction or dilemma, simply due to different conditions triggering different design decisions inform ing different vocabularies.

NR I am curious about how you engage social issues in your work, for example, architecture as a public art and how it impacts cities.

NR We engage social issues mostly as a general philosophy of inclusion. We try to design buildings that invite people in various ways. Although a lot of the work we have done so far has been private, the 8 House expands the public realm into the building. The public space we are now designing, called Super Park in the most ethnically diverse neighborhood in Denmark, includes extreme public participation. We invited citizens to nominate objects from their home countries to help create a vehicle with a sense of ownership and participation. It shows the diverse culture of Copenhagen to contradict the petrified image of Denmark as a homogenous culture.

NR Is the sprinkling of the space with artifacts genuine, or rather gratuitous, like a Disneyland of cultures?

NR It’s real. All of these elements are evidence of how the world is an ongoing global experiment where people across the world have found ways of inhabiting urban space, of sitting together on a bench facing each other, or away from each other. I was highlighting some of the behavior that already exists in this part of Copenhagen. We have Indians, Chinese, and other ethnic cultures existing right next to one another. So rather than reducing the expression of the neighborhood to some cliché idea of Danish society, what we are doing is celebrating the neighborhood as the playground of objects from other cultures, like Disneyland.

NR The idea of this space is to make it a public playground, not an institutionalized collection of colored veneered animals, but a real place of discovery where there is a landscape of elements that provoke and simulate different ways of interacting with the city and with each other. I think it is going to be an incredibly lively space.

NR What do you think the role of the architect is in city design?

NR As architects, our role is often reduced to the beautification of predetermined programs. A client calls us up on the phone, after having determined all issues of a project, and asks us to “make it nice.” Architecture is society’s physical manifestation on the crust of the earth—an artificial part of the planet’s geography. It is where we all live. Architecture is “the stuff that surrounds us.” And as architects constantly working in and with the city, you would think that we would be at the forefront of envisioning our urban future. However, while we sit at home waiting for the phone to ring, or someone to announce a competition, the future is being decided by those with power—the politicians—or those with money—the developers.
How is your New York City–focused company organized, and what is your philosophy about development? Do you have a mantra or some basic guiding principles?

Douglas Durst
We do have a protocol to follow. When we have issues or problems with any development project, the first response is not to panic. We analyze everything very carefully, and if we can’t come up with a solution, then we go to stage two: we lower our standards. If that doesn’t solve our problem, we go to stage three: we have a scapegoat for each project—usually our attorney whom we blame for the problem and move on. As one reporter said, we have strong but flexible standards. Our philosophy is that each building has different goals and requirements. So as the leaders, Jody and I learn from what we did in the past to see if we can improve the next time. In our parents’ generation they tended to construct each building the same way as the last. We spend a tremendous amount of time studying materials and systems. Most people think, well, you are going to build a residential or commercial building, so you hire the builder and the architect, stir, and two years later you have a building. And there are some people who do that.

NR
How do you organize your teams and build collaborations with each project?

DD
We have retreats. We try to take the team out of the office to discuss potential problems. After dinner we continue the discussions over drinks so that people are a little more relaxed. When I started in the business, the purpose of meetings was often to find somebody to blame when things were going on and why things weren’t happening. For the first project I really worked on, 1155 Sixth Avenue, there were meetings. About three-quarters of each meeting was spent with people pointing fingers as to why things weren’t getting approved. The architect would blame the contractor, and the contractor would blame the owner, and it would just go around in circles. Jody and I had gone through that, and we just weren’t going to allow that to happen on our projects.

NR
When do you bring an architect into a project discussion?

DD
Almost immediately. A lot of my peers don’t bring the architect in until later on. I like to know who we are dealing with at the start. We don’t believe in having an architect spec his time because we want to get the very best results for the building. The idea for 4 Times Square was born sometime in fall 1995, and as soon as it occurred to me that we could build a building there, I brought in Bob Fox and Bruce Fowle. We talked not just about the site but what would happen if we developed the entire block.

NR
How was this a fruitful and dynamic collaboration?

DD
It was the first time Jody and I had real oversight on a project, and it was Bob Fox who suggested the idea of retreats. Since we are very private and don’t like getting up in front of a lot of people, it was not something we were interested in doing. It is still something we don’t like to do, but we have found it to be so helpful in getting people to work together.

NR
How does your experience with 4 Times Square compare to that with 1 Bryant Park in terms of sustainability?

DD
4 Times Square was the first large-scale building to receive its LEED certification as an environmentally responsible building. So we were creating a new type of building. It was very exciting, but naturally some things did not work out, such as fuel cells, and others we did not consider, such as capturing rainwater, which we are doing here at Bryant Park.

NR
Is the photovoltaic system at 4 Times Square functioning and economical?

DD
That was a real experiment. They have a payback of about twenty-five years and a life expectancy of about twenty, so it wasn’t really an economic decision. We wanted to further the industry. The man who made the panels produced them in his garage, so we had to buy all the equipment in order to ensure delivery. We actually had to buy two sets of panels because it was not clear whether he was going to make them in time to finish the building. But he did. They produce power, but it is a fight with Con Edison to get them turned on.

NR
What were the lessons learned?

DD
Our main focus at 4 Times Square was energy. We now realize that while energy is important, the longer term is very expensive to adhere to. It is also somewhat subjective, but we don’t have a better standard. I think at some point the parents’ generation they tended to construct each building differently as to what they considered the easiest way to build because you know your mistakes and you learn to live with them. We try to make new mistakes. We also try to make each building the best one we can, rather than making it the same as the last. We spend a tremendous amount of time studying materials and systems. Most people think, well, you are going to build a residential or commercial building, so you hire the builder and the architect, stir, and two years later you have a building. And there are some people who do that.

NR
How have you involved in reevaluations and potential improvements to the LEED regulations?

DD
I have been very vocal in complaining about the LEED program. So we believe it is not a good way to think and is a valuable resource, even though it is very expensive to adhere to. It is also somewhat subjective, but we don’t have a better standard. I think at some point we are going to have to reevaluate the whole system, but that’s a way off.

NR
Have you taken different kinds of risk to facilitate the financial down turn? How has your business changed?

DD
You have to take bigger risks because the banks require more equity. We haven’t seen the decrease in land costs that would enable more projects to go forward. It although construction costs have decreased considerably, New York is still not competitive with other markets. And it costs three times more to build in Manhattan than it does across the river or in other parts of the city.

NR
How is your firm involved in the World Trade Center site?

DD
We are an adviser to the Port Authority on finishing and renovating the building. I was not in favor of all the office space being built down there—and I still think it could have been approached differently and over a longer period of time—but that is behind us now. We have committed the firm to more from tenants for more than half the building, not just the bank office, and we believe it is going to be extremely successful.

NR
Your next risk is with BIG Architecture on the residential project at 57th Street and the Westside Highway in New York City. I heard that you met Bjarke Ingels at a conference in Copenhagen and you liked his work in. I heard that you met Bjarke Ingels at a conference in Copenhagen and you liked his work in.

NR
How was your working relationship different than BIG Architecture?

DD
There have been a few successful collaborations. When we have to make changes for codes or economic reasons, we don’t get a big pushback. Bjarke sees a problem and is very quick to find solutions. I have been very impressed with their grasp of the zoning here. They build all over the world, so I know they are very good at understanding different zoning and construction requirements in all the cities they work in.

NR
In “After Ecologies,” you introduce to the new edition of Reyner Banham’s Four Ecologies, you talk about how his perspective of the city shaped the following generations. How has his work specifically influenced yours?

In the first course I taught at SCI-Arc, with the urban historian Mike Davis, was a survey of the California prison system—we toured over twenty institutions. This built upon interests that were in my undergraduate thesis. However, my graduate studies focused on artists and museums, in particular the Matta family: Roberto Matta, the Surrealist painter, and his son Gordon Matta-Clark. Both artists had a highly charged relationship to architecture and urbanity, and the Mattas were very interested in Piranesi and his “Carceri” series. So I found myself oscillating back and forth between these two subjects. Corrections and Collections builds out of a thesis that these two fields are more paradigmatic in their staging of “scopic” relationships between viewer and viewed and their elevation of visual economies to architectural absolutes.

What do these prototypes relate to the development of cities and the economic value of land and space? With museums we have seen the Bilbao effect, for example, but prisons?

What I stumbled upon in the late 1980s and early 1990s was that both building types were playing an interestingly complementary role in American urban renewal in terms of the way they shore up urban areas. Jails have a far less dramatic but equally powerful role in the sense that, for every cell you add, the number of civic-sector employees in the city, courthouses, and custodial staff multiplies.

How then have surveillance and prison systems played a part in cities and infiltrated into your own work in understanding urbanism?

I think both prisons and museums have had a strangely disproportionate role in the polarizing of American urban space. In Corrections and Collections, I try to pull the conversations back to architecture and design. It begins with an odd aesthetic convergence in Minimalism, with the "peripennial Modern" terms that Ada Louise Huxtable used to describe the Hirshhorn Museum.

Many people think it looks like a bunker or a spaceship with a donut hole. Iin some ways that subtle strange asceticism was the site for my senior thesis as a four-ecologies-fanatic. The more political and formal ideas was probably realized into a real passion for its Modern architecture, which seems a pretty anachronistic reason now. My first job there was working with Frank Israel, on his book The Urban Draw. Many of the things in Corrections and Collections, Four Ecologies, were part of catalog and exhibition design, which is part of shrinking museums. So in some ways that subtle strange asceticism, which is also on the ocean side, and let others bleed together as exhibition space. Early on, we imagined fortifying panoptico-projection rooms but realized two months into the project that, with digital projectors, that kind of ceremony and theatricality wasn’t necessary any more. It’s a modest discovery, but it opened up the project.

In what ways has your experiment with exhibit design, snow x snow at SCI-Arc, influenced the college project? How have you succeeded beyond what you had imagined?

It allowed us to prototype some of the ideas. These smaller, faster projects now go back into those initial techniques. Because it has to do with filmic experience, the role of the script is interesting to us at a literal level, along with the degree of sophistication that can bring to scripting now. Some of the edges of the cone of projection that bubbles through the space and establishes base-line conditions, we controlled vector length but prioritized rather than prescribed their direction. The most useful scripting in this project had to do with the way it is structured: Plexiglass space to work in urban historian Mike Davis, was a survey of the California prison system—we toured over twenty institutions. This built upon interests that were in my undergraduate thesis. However, my graduate studies focused on artists and museums, in particular the Matta family: Roberto Matta, the Surrealist painter, and his son Gordon Matta-Clark. Both artists had a highly charged relationship to architecture and urbanity, and the Mattas were very interested in Piranesi and his “Carceri” series. So I found myself oscillating back and forth between these two subjects. Corrections and Collections builds out of a thesis that these two fields are more paradigmatic in their staging of “scopic” relationships between viewer and viewed and their elevation of visual economies to architectural absolutes.

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How then have surveillance and prison systems played a part in cities and infiltrated into your own work in understand-
The Architecture of Stanley Tigerman covers five decades of the career of one of Chicago’s most prominent graduates and offers an intellectually challenging overview of one of the most unique voices in contemporary American architecture.

Curated by Associate Professor Emmanuel Petit (MED ’98), the exhibition comprises over 200 pieces, including paintings, sketches, and model renderings, and examples of designs for tableware and jewelry, among others. Works of graphic art, especially cartoons, predominate, highlighting the significance or drawing through Tigerman’s diverse career. The exhibition also marks the transfer of the architect’s drawing archive to Yale.

Petit has captured Tigerman’s work by applying a framework of nine themes, or “clouds,” to his fifty-year career. In the exhibition catalog Petit observes that Tigerman “combines the nonchalant imaginative force of Tigerman’s designs.

While some of these conceptual themes are more persuasive than others, it is certain that clouds figure prominently in many of Tigerman’s sketches, doodles, and collages. For example, his 1978 photomontage The Titanic is a montage of the assistance of David Rinehart (MED ’10) and designed by Petit and Dean Sakamoto (MED ’98), aided by Katsu (1976–78), the BEST Products competition entry of 1979, and a proposed addition to Chicago’s Anti-Cruelty Society (1981). As colleague Tom Beeby observed recently, Tigerman is one of the few architects to tackle humor seriously, and his inundation of comedy into contemporary architecture is foremost among his achievements. Petit underlines that humor was one of the strategies deployed not only by Tigerman but also by Modern architects such as Charles Moore, the Venturis, and Hans Hollein, arguing that they used “humor as a way to reenergize the discipline after the Modernist will to abstraction had purged it of all ‘external content.’” Tigerman’s brand of comedic humane is distinctively bawdy and down-to-earth, notoriously so in the genital imagery of the Daisy House.

In fact, Tigerman’s libidinous impulses created some of the best work on view, constituting a life-affirming and humanistic reinterpretation of the body into architecture, a major contribution that warrants a larger scope of analysis than permitted by the curatorial emphasis on Tigerman’s work. Remarks Ruttenberg, who used “humor as a way to reenergize the discipline after the Modernist will to abstraction had purged it of all ‘external content.’” Tigerman’s brand of comedic humane is distinctively bawdy and down-to-earth, notoriously so in the genital imagery of the Daisy House.

The cloud themes are most effective when drawing attention to the visual qualities of Tigerman’s work. Vitruvian forms and elements in his designs, designed, curvilinear profiles that resemble clouds; Tigerman whimsically compared the tapestry to “a disc from an early 1970s When drawing attention to the visual qualities of Tigerman’s work. Vitruvian forms and elements in his designs, designed, curvilinear profiles that resemble clouds; Tigerman whimsically compared the tapestry to “a disc from an early 1970s...” The exhibition’s strength lies in the show’s title reflecting this concept.

Following Petit’s curatorial gambit, one moves across the gallery through cloud-designated zones in an S-curve fashion, progressing from “Yaleiana” through “Identity” and finally to “Death.” Through these themes, Petit performs an explication of Tigerman’s career that evokes the analytic “codes” poststructuralist critic Roland Barthes deplored in books such as S/Z. While most of the thematic sections are direct and clear—for example, “Yaleiana” covers Tigerman’s years at Yale, where he earned his bachelor’s in 1960 and master’s in 1961—others are more complex. Appraising designs like the Labadee House (1976–77) and its complex curves, “Drift” posits that the architect “set adrift the positivist certainties of architectural Modernism,” turning to a formal lyricism that “suspends the abstraction of Miesian Modernism.” For Petit, such designs suggest an inhabitant who is drifting through space and time, continuously faced with the existential task of reorientation. It gradually becomes apparent that one of the exhibit’s most provocative gestures is to attenuate the usual armature of chronology, forcing gallery visitors to immerse themselves in Tigerman’s designs.

Above and below: Cécil n’est pas une Rêverie: The Architecture of Tigerman on exhibition at the Yale School of Architecture Gallery, 2016.
Designing Bridges to Burn: Architectural Memoirs by Stanley Tigerman

ORO Editions, 2011

The title of Stanley Tigerman’s engaging autobiography encapsulates much of the architect’s fascinating life and career. The volume vividly portrays the Chicago-based architect as a mixture of intriguing contradictions: a prickly, impatient man who is morally committed to socially conscious projects; a scholar and teacher who repeatedly quits jobs at academic institutions, only to establish his own design school; an architect whose difficult in maintaining interpersonal relationships contradicts the collaborative art of construction. It is little wonder that Tigerman’s wife (and architectural partner), Margaret McCurry, observes that he excels at “design[ing] bridges to burn” (p. 164).

“Designing Bridges to Burn” (ORO Editions, 2011) unfolds thematically, jump- ing across time and space to describe the significant experiences, projects, and relationships in Tigerman’s long career. Throughout the volume he candidly and with numerous anecdotes about his high-pressure lifestyle, in which he endured sleepless nights at the drafting tables and merciless professional criticism. He also describes the lasting friendships he made there with Charles Gwathmey and Robie Reed.

Following Yale, Tigerman returned to Chicago, established his own practice, and eventually looked to Mies. In a sense, Hegel and Mies both attempted to “systematize” existence through their respective sterile metaphysics, which was in the service of a universal Welt or Zeitgeist. Kierkegaard and Tigerman, by contrast, insisted on the importance of the subjective perspective as well as the freedom associated with it. They maintained that singular, contingent acts and reflections were not dictated by any universal will, but instead belonged to the free initiative of every discrete human being—the sphere of “That Individual.”

Stanley Tigerman:
From “Dualism” 1979
The late 1960s and the struggle with emerg- ing egalitarianism in America, on the one hand, and the Vietnam War, on the other, seemed to suggest that the mundane,

“Schlepping Through Architecture” is a way to encapsulate much of the architect's fascination with the enduring presence of a personal, witty, and concrete voice. On the following pages, Tigerman338339 enriches our view about architectural discourse and historiography, which, as he provocatively but trenchantly opined in 1977, “has long been shrouded 33 years ago, in Postscript, Kierkegaard wrote that to exist as a human being means to exist within the rules, is a problem, is the whole emotional range from raucous to enchanting. Just as much as his architectural projects have often eschewed the aesthetic etiquette of the zeitgeist, his writings are largely impervious to the protocols of methodical argumentation and scholarly historiography. Stanley is different, closer, more personal, more involved, and more immediately reflected in his idiosyncratic use of the word.

Tigerman liked to think of his own position in architecture as analogous to the place Kierkegaard occupied in philosophy: What Kierkegaard was to Hegel, Tigerman thought he could represent in relation to Mies. In a sense, Hegel and Mies both attempted to “systematize” existence through their respective sterile metaphysics, which was in the service of a universal Welt or Zeitgeist. Kierkegaard and Tigerman, by contrast, insisted on the importance of the subjective perspective as well as the freedom associated with it. They maintained that singular, contingent acts and reflections were not dictated by any universal will, but instead belonged to the free initiative of every discrete human being—the sphere of “That Individual.”

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In the next twenty years, two billion people will move into unsafe housing in the world’s poorest cities, according to Brian Tucker, president of GeoHazards International. That is almost a third of the current global population and about as many people as were alive in 1950. Tucker is one of two dozen experts from a broad range of disciplines who gathered at Yale’s School of Architecture for the two-day symposium “Catastrophe and Consequence: The Campaign for Safe Buildings.”

If an earthquake were to occur today in one of these poor cities, the damage would be perhaps one hundred times greater than it would have been in 1950 because of the exponential growth of population, precarious sites (often marginal lands on steep slopes, ravines, or on top of toxic waste), and the poor quality of construction, Tucker outlined the enormity of the problem through descriptions of several cities in which great disasters occur every year. Every attempt of an organization helps to build awareness about earthquake risks. If you are in Padang, Indonesia, a coastal city of about one million people, and you feel an earthquake that is strong, you are unable to stand for one minute, then you have approximately twenty-five minutes to get to high land before you can expect to be swallowed by a tsunami. More than half the city sits in an area likely to be inundated, and the high ground is cut off from the rest of the city by waterways. The bridges that do connect to the high ground would likely be knocked out by the earthquake or congested with the hundreds of thousands in flight. Tucker said, “I used to think seismologists could save the world from earthquake disasters. It took me ten years to realize that maybe structural engineers could help. It was another ten years after that when I realized that maybe architects could help.”

In fact, Tucker’s group is now advocating a solution for the tsunami-evacuation problem that is at the scale of architecture, or more precisely, urban design. They have proposed a series of artificial hills throughout the city on which thousands of people can climb and wait out the tsunami, marooned but safe on an island amid the destruction of the city below. Like an urban design project, each hill would serve multiple purposes: as a public park as well as an opportunity to increase awareness about the risks of earthquakes and tsunamis.

The insurance company lives for the first all as part of its corporate citizenship campaign. Andy Castaldi, a senior vice president at the company, spoke at the conference. He began his talk by saying, “I’m the guy that pays for your mistakes,” and then he proceeded to explain the basics of insurance and reinsurance and the critical role his industry plays in managing risk. Without risk there can be no growth, but without insurance few can afford risk. However, this calculation itself may be a luxury as few in the fastest-growing parts of the world can afford insurance. For a family trying to build a life in Padang or Manila, there may be no better option than to construct a house in a swamp or on a steep slope. They can hardly be blamed. Maybe the blame lies with governments that are too ineffectual to prohibit unsafe building, turning a blind eye to their housing crises and failing to offer better options, Castaldi observed.

Donald Rubin, a philanthropist whose foundation sponsored the conference, agreed with Castaldi’s suggestion that governments are often to blame for allowing people to build dangerous houses where they shouldn’t. He noted that insurance companies could fill this role by creating incentives for safe construction. Rubin asked whether insurance companies could offer two standards: owners could volunteer to be inspected for compliance with a standard of construction and receive a preferential insurance policy or pay a higher rate and not be inspected. “This approach would be perceived as ‘red-lining,’” the infamous practice in which banks refused mortgages in inner cities and thus lead to ghettoization. “Dealing with the government,” Rubin lamented, “is enough to shake your faith in society.”

Rubin described to the audience how he got involved in safe buildings in the developing world. He had just interviewed Stephen Forners, an architect with Perkins Eastman and organizer of the conference, “What’s your passion?” Stephen responded, “I want to build a school in Tibet.” This must have pleased Rubin, who built a magnificent school in Manhattan for the best collection of Himalayan art in the Western world. But Rubin and Forners agreed that while a school would serve hundreds of students, a universally used building code could protect the lives of millions, perhaps billions—a hugely complex endeavor on the scale of, say, global university buildings.

Building standards are most useful precisely where they are most easily ignored, particularly in poor cities during the rapid growth and rehousing of a displaced population, such as after a disaster. This is strikingly apparent in and around Port-au-Prince, Haiti, where hundreds of buildings collapsed after the earthquake in January 2010. It is difficult to enforce building standards when it is possible to build a house according to whatever standards they set. However, this calculation itself may be a luxury as few in the fastest-growing parts of the world can afford insurance. For a family trying to build a life in Padang or Manila, there may be no better option than to construct a house in a swamp or on a steep slope. They can hardly be blamed. Maybe the blame lies with governments that are too ineffectual to prohibit unsafe building, turning a blind eye to their housing crises and failing to offer better options, Castaldi observed.

While the global economy flounders, charities, saviors, and citizens will continue to build houses according to whatever standards they set for themselves. The Rub Foundation, with the help of several conference participants, hopes to help people build to a standard that will protect them from future catastrophes. “The Campaign for Safe Buildings,” a two-page manifesto, gives a blueprint for an organization wanting to build and maintain buildings. It makes “the case for a non-governmental approach—a system of codes and inspections supported and funded contractually, in which insurance and capital are provided only when builders adopt and observe the code system.” How such particular instruments of insurance and capital can reach two billion people is difficult to imagine. However, globalization and its extended infrastructure as complex as cellular phone networks to every corner of the planet.

Furthermore, an International Building Code already exists, and most local building codes, including the one I work with in New York City, are based on it. The conference did well to explain this code, its origin and organization in two back-to-back presentations. In general, talks about building codes are not huge draws for architecture students, but two presentations on building codes would be enough to send the most bookish design student back to the studio. However, engineers Drew Azzurra and David DeCour
more with less. He showed images of retaining walls built from recycled trees and tract houses reclaimed from landfills and propped up on stilts over shops. He was brazenly critical of misleading standards, drawing the biggest laugh of the day by showing a slide of a “LEED-certified” Hummer.

Cruz’s talk focused on how “architecture can be a cultural pimp” at a moment in history when the forces of capital seem to dominate both politics and culture. He started with a two-line chart comparing income inequality to progressive taxation: in 1928 and 2008, America experienced the highest income inequality and the lowest progressive tax. He went on to describe three slaps in the face of the American public: the Wall Street bailout, foreclosures, and public spending cuts. “A society which is anti-public injures the city,” Cruz said.

Cruz praised the work that has been done by municipal governments and private-sector architects in Colombia: the participatory budgets in Porto Alegre, the transit systems in Bogotá, and most of all the nature preserves that are “the armature of density” in Medellín. “When Cruz finished, Rubin thanked him and said, surprisingly, that he agreed, noting, ‘We’ve lost our way in this country. We used to build things.’”

Rubin started his career as a longshoreman and later built a health insurance empire. Whereas Rubin places blame on the public sector, Cruz has a different political philosophy. “We have perpetrated a mistrust of our institutions. Democracy has become the almighty right to be left alone,” Cruz said. He believes that the public sector must become the leader in building for the future.

Cruz’s sentiments echoed those of the keynote speaker, Thomas Fisher, dean of the College of Design at the University of Minnesota. He described the “fracture-critical failures” that recent times have resulted in two hundred million displacements from natural disasters per year. It is not the events themselves that kill and displace people but the structures in which we dwell. “Buildings are weapons of mass destruction,” as Ross Sturn put it. As with the I-35W bridge that collapsed four years ago in Fisher’s city, Minneapolis, onefailed structural member can set off a progressive collapse. But Fisher hopes the opposite may be true as well—that resilience is contagious: “Resilience may have more to do with social networks than with structural networks,” Fisher said. He outlined ten strategies for resilience that included a strong emphasis on education and public communication. Fisher likened the current consumer habits of the American public to “a planetary Ponzi scheme.” With the widening gap in inequality, a broken housing market, and a growing mass of carbon in the atmosphere, we find ourselves on the brink of a fracture-critical failure. However, he urged young designers to tackle the crisis. “In the nineteenth century scientists thought they knew all there was to know. Then came Einstein, Fermi, Freud, and the exploration of the invisible.” Fisher said, referencing the book The Invisible Century, by Richard Panek. He compared Panek’s assessment of science in the twentieth century to what design could be in the twenty-first century. We must go beyond the confines of our traditional design disciplines to solve problems that have been invisible to us for too long.

These problems have not been invisible to Mary Comerio, whose book Disaster Hits Home (1998) is the most comprehensive study of how communities recover from a disaster. Comerio spoke about the “tip-out point,” which is when a city fails due to displacement following a disaster. Some estimate a city tip-out point to be thirty percent of its population; her estimate is a more conservative six percent. She explained that Christchurch, New Zealand, exceeded the tip-out point when a recent earthquake leveled 142 downtown blocks. New Orleans lost fifty percent of its population after Katrina.

Karl Kim, director of the National Disaster Preparedness Training Center, had a memorable axiom to describe how we might consider the vulnerability of our cities, saying, “We must avoid the unmanageable and manage the unavoidable.” He also pointed out that learning from disasters is an important tradition for architects and others. “Disasters magnify what works and what doesn’t,” he said. In Hawaii, Kim and his colleagues are exploring how indigenous building technologies have evolved to create structures that are effortlessly resistant to earthquakes and typhoons. Revisiting the vernacular was a common thread throughout the conference. Historian Edward Eigen, of City College of New York, brought to this theme a historical context, explaining that urbanization in America began with the settlement that was constructed from Columbus’s Santa Maria shipwreck.

However, low-tech safety solutions pale in comparison to the high-tech bunkers constructed by the U.S. General Services Administration. The federal agency’s chief architect, Les Shepherd, showed a portfolio of projects that included blast-proof embasures and a historic courthouse propped up on base isolators (rubber cushions). After the GSA-designed New Orleans federal court house was inundated by Katrina—a floating car actually slammed into the second-floor façade—the building was up and running two years later.
Gwathmey-Siegel: Inspiration & Transformation, at the Yale Architecture Gallery from November 14, 2011, through January 27, 2012, spans the prodigious partnership of Charles Gwathmey (‘62) and Robert Siegel as well as presented to the visitor, and the architecture is presented as choreography. The framing starts as soon as one pulls into the driveway. The long, narrow site is an unintended gateway. As a visitor enters, the frames appear to telescope out, one inside the other, making distant objects (such as a boat on the water) appear to fill the frame, then diminish in size as one’s approach causes the frame to expand. This telescoping, right for a seaside home, and the models, drawings, and photographs underscore the design debt to Le Corbusier, particularly his Villa Stein.

The de Menil house departs from the Gwathmey House and Studio in the layering of spaces. The cube form is stretched and pulled like a curtain into a grille with several layers. The first includes an entry court, greenhouse, and library; the second layer houses the kitchen and dining area; the last is a large framework into which the living and bedroom spaces are placed with carefully composed views. This last layer offers spaces inside and out featuring decks, stair cases, and pipe railings. The de Menil house dominates its site and creates a dialogue between the viewer and the landscape, with the house serving as interpreter. For this reason, the structure suggests a kinship to traditional Japanese architecture, which similarly borrows the landscape and meticulously frames it (although it does not appear consciously on the part of Gwathmey, who described the house lyrically as “a comice on the dune”).

The dialogue between parts, not strongly felt in the Menil, becomes the essence of Villa Zumikon, in Zurich, which Gwathmey Siegel designed for the collectors Christina and Thomas Bechtler. The project commenced in 1990, in the aftermath of the controversial addition to Frank Lloyd Wright’s Guggenheim Museum. Villa Zumikon is a large framework into which the living and bedroom spaces are placed with carefully composed views. This last layer offers spaces inside and out featuring decks, stair cases, and pipe railings. The de Menil house dominates its site and creates a dialogue between the viewer and the landscape, with the house serving as interpreter. For this reason, the structure suggests a kinship to traditional Japanese architecture, which similarly borrows the landscape and meticulously frames it (although it does not appear consciously on the part of Gwathmey, who described the house lyrically as “a comice on the dune”).

There are houses—across the pond, the museum—a large structure with gallery views of the landscape bracketed by appendages of support space. The exterior material palette—limestone panels, zinc, naturally finished teak, and glass—be a restrained and balanced contrast to the natural surroundings.

The four houses are generously documented in the exhibition, but three of the four institutional projects are poorly presented. The addition to Princeton’s Whig Hall, a fascinating project completed by Gwathmey Siegel in the early 1970s, is shown as a model, and an axonometric, but no descriptive text is included. The 1991 addition to Harvard’s Fogg Museum, an intriguing Modernist counterpoint to the existing Georgian box, is presented in two photos without text; the project was demolished in 2009 because of thermal-envelope problems. The Guggenheim addition is well documented, but the finished project is not shown—very odd since the focus is on the range of alternative Gwathmey Siegel had designed for the high context project.

The restored Yale Art & Architecture Building (since renamed Rudolph Hall and its Loria Center addition is of course lavishly presented. Indeed, the buildings booked Gwathmey’s career. As an architecture student, he helped draw the ink perspective for Rudolph’s masterpiece; its restoration and the addition were two of his last works. The evolution of the addition’s design is cleverly explained in three models displayed in front of a large high-definition image of the completed York Street façade. Loria got it better as it moved forward, becoming more eroded, open, and sculpturally porous. The
In which giant wings were...


“We are all Postmodern now,” Terry Farrell says in a praise that is either supremely profound, chilling, or ridiculous depending upon your point of view. But whatever your persuasion, he has a point. It’s hard not to think of this phrase as you enter the Victorian entrance of the Victoria & Albert Museum, one of the grand spaces of British culture. That you find yourselves in an entrance to something so un-postmodern as a Postmodernism: Style & Subversion, was on exhibit at the museum, displaying what might be regarded as the grand set piece of the show dedicated to Robert Venturi and Denise Scott Brown, compressing the research for Learning from Las Vegas, a large model of the Mother’s House, and various projects pasted to the wall. Compressing such a broad oeuvre into this space seems ambitious, and the density of material worthy of a retrospective itself. Yet further on, architects such as Rossi, Stirling, Moore, and Boffili are represented by single drawings, or projects in a section addressing the return of history.

The curatorial narrative continues as we confront Giulio Paolini’s L’Altra Figura, where two mass-produced classical busts stare at a third that lies shattered on the floor. Here we return to the exhibition’s opening motif of ruination, this time as surreal design tactic. Rome Interrupted lines one wall opposite paintings made famous in the book Delirious New York, accompanied by Madelon Wessel’s animated film Flagrant Delit where the Statue of Liberty sets fire to herself before giving birth to the Hindenburg airship, transition from cartoon to documentary footage of iconic Modernist technology in flux. This passage ends with full-scale replica’s of Hans Hollein’s columns from the Presence of the Past where a billboard emblazoned with “Post-Modernism produced its own history” becomes just another set of teapot and art objects. As we confront the grand set piece of the show dedicated to the work of James Turrell, we look back at a thirtieth anniversary of our own contemporary condition as postmodernism. This self-documenting, self-conscious act of contemporary exhibitions acting as a commentary on the nature of the relationship between art and art. Of course, the question of whether art is ever possible when it has been entirely consumed by the market is right at the core of postmodern concerns. And it’s here that the exhibition begins with two images of destruction, Pruitt-Igoe’s implosion is represented with what seems like a large billboard emblazoned with Charles Jencks’s famous quote, as though it were actually an advertisement for the death of Modernism. Paired with this is Alessandro Mendini’s Destruction of the Monumentino da Casa, a burning plywood chair that become a cover for Casabella magazine. These are double definitions—or at least metathetical fallacies—of Modernism. On the one hand, Pruitt-Igoe’s demolition represents the end of utopian public housing. On the other, Mendini’s self-immolating furniture represents the death, perhaps, of the designer as a figure. In this public and private deaths, the exhibition seems to state, the postmodern paradox is defined: What is architecture once it is unable to make the world a better place? And how can one be a designer in a world where design is simply another commodity?

If this is the question that the exhibition begins with, then how does one begin the unenviable task of answering it? How does it take a subject this perverse, and riddled with contradictions, and present it as something so un-postmodern as a movement?

It is a show of two halves, the first displaying what might be regarded as the canonical story of Post-Modernism, where architecture takes center stage. It starts with a room dedicated to Robert Venturi and Denise Scott Brown, compressing the research for Learning from Las Vegas, a large model of the Mother’s House, and various projects pasted to the wall. Compressing such a broad oeuvre into this space seems ambitious, and the density of material worthy of a retrospective itself. Yet further on, architects such as Rossi, Stirling, Moore, and Boffili are represented by single drawings, or projects in a section addressing the return of history.

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Reconsidering Postmodernism

Sponsored by the Institute of Classical Architecture & Art, the “Reconsidering Postmodernism” conference was held on November 11 and 12, 2011, at the CUNY Graduate Center in New York.

“This feels like a classic-rock festival.” That was how Richard Cameron, cofounder of the Institute of Classical Architecture & Art (ICAA), introduced “Reconsidering Postmodernism,” a two-day conference held in New York City. Organized by the ICAA, the event was sponsored by a bevy of well-respected— or, in keeping with the musical metaphor, “rock star”—architects, scholars, critics, and historians. The schedule was appropriately ambitious, with lectures and panels attempting to illuminate the movement’s overall cultural impact, from politics and pedagogy to media and language.

Listening to most of the speakers was akin to skipping through the tracks of Post-Modernism’s greatest hits. Yet there were more questions than answers, and many panelists didn’t even reconsider the movement as their focus their attention on current trends in architectural practice and education. In this, the influences of Colin Rowe (present in spirit), Vincent Scully (present via a video documentary), Denise Scott Brown (also in celluloid), and the definitions of Charles Jencks (present in person) were very much evident. The sessions of “Reconsidering Postmodernism” at times resembled the “White and Gray” debates of the 1970s (though, as one audience member privately noted, those polemics now best serve to distinguish hair color). Panelists such as Tom Beeby and Jaquelin Robertson waxed nostalgic on their time at Yale and other schools; however, they were hard pressed to clearly define the nature of the Post-Modern pedagogy. Yale’s Robert A. M. Stern expressed concern about the lack of discourse among contemporary architects, while Michael Graves lamented the lack of critical buildings. They cited the singular nature of neo-Modernist architecture as a detriment to both urbanism and the profession in general. Cities can’t be built without agreement or at least discussion, it was argued—and Post-Modernism is the lingua franca. Other guests shared this belief and were convinced that the root problem of today’s architecture can be traced to the lack of focus on urban design and history in architecture schools.

Despite the Old Home Week ambience, there were some newer voices suggesting that the concerns of the old guard may be misguided. Sam Jacob, of the London based office FAT—and the only panelist representing the new generation of Post-Modernist practitioners—argued that younger practitioners are less obsessed with developing formal resolutions and instead pursue the creation of specific modes of engagement, be they contextual, personal, or programmatic. Columbia University’s Mark Wigley agreed, completely rejecting the absence of historical education as a fallacy. He believes students are losing interest in “style” in favor of history, technology, and social content. Post-Modernism is evolving. In fact, speakers such as Martino Stierli and Reinhold Martin are rethinking its history toward re-creating a past from which, as Martin says, “one would like to originate.”

Of course no discussion of Post-Modernism would be complete without a debate about irony. For better or for worse—the latter condition being much more likely—irony is often understood as a critical element of Post-Modern architecture. The issue was discussed, with traditional classicists arguing that irony is what prevented Post-Modernism from being taken seriously, while its defenders claimed that the inherently subversive nature of irony encourages invention and productive speculation. Emmanuel Leitch, curator of the recent Yale exhibition Cecil n’est pas une Rêvée: The Architecture of Stanley Tigerman, gave a comprehensive critique of that architect’s oeuvre and the importance of “the ironic imperative.”

He invoked Charlie Chaplin, who illustrated so effectively in films such as The Great Dictator that irony is most effective when tempered with sincerity and understanding.

Barry Bergdoll, of the MoMA, wondered if the symposium was about the continuity of a movement that began thirty years ago or simply a reflection on a historical moment. Many expressed continued bemusement over the true nature of Post-Modernism. The predominant understanding was skewed toward the continuity of the classical tradition, but perhaps the point is that we shouldn’t be looking for such pat answers at all. The creation of a Post-Modern architectural style may be less important than continuing its discourse. So, to borrow a phrase from Post-Modernism’s reluctant champions Robert Venturi and Denise Scott Brown, what did we learn? We learned that Post-Modernism was a style—or was it a movement?—that emerged thirty years ago. Or was it sixty years ago, with a properly defined beginning and end? Or do we continue to live in a Post-Modern culture today? Perhaps the answer is found in yet another Venturi bon mot: “both / and.”

—Jimmy Stamp (MED ’11)

Irish Architecture Now

Irish architecture now represents me architecture component of “Imagine Ireland,” a yearlong effort sponsored largely by the Irish government to promote its contemporary culture in the United States. Organized by Raymond Ryan (’87), of the Heinz Architectural Center at the Carnegie Museum of Art, in Pittsburgh, the program consisted of a series of symposia in six American venues, each featuring a contemporary Irish practice. The opening event, presented in collaboration with the Architectural League of New York, was held on September 26 at the Cooper Union’s Rose Auditorium and featured Niall McCullough, of McCullough Mulvin Architects; Mervin Bucholz and Karen McEvoy, of Bucholz McEvoy Architects; and Shih-Fu Peng, of Heneghan Peng Architects.

Although the official mission of the “Imagine Ireland” campaign is “to reshape and reinvigorate notions of Ireland, what it means to be Irish, and the potential for Ireland into the future,” it seems that boosterism, Ryan avoided the nationalist clichés that might accompany such an effort through both his presentation and his selection of participants. Expressing doubt about whether there was anything particularly Irish about the works in the show and whether this was even important, Ryan nonetheless noted the recent history of architectural practice in Ireland, raising the two salient issues of the evening: the question of a specifically local approach to design in a small culture and the importance of the idea of a milieu, or the influence of the environment in which one practices, regardless of design philosophy.

Niall McCullough came closest to offering a position on what contemporary architecture that is identifiable Irish might look like. An influential teacher and writer on Irish architectural history, he is a member of the next generation of architects that was educated in the lean but formative 1980s, when concepts of “critical regionalism” were hugely influential in Ireland. Thus McCullough and his cohorts were well positioned to take advantage of the demand for architecture that occurred during the recent economic boom. The firm has completed a number of large-scale, free-standing works; however, McCullough presented a series of projects situated in rather more constrained and challenging
on display at the
from February 6
Architecture Gallery

4, 2012.

Massimo Scolari, Modern City
Constructs often feature roundtable discussions with current faculty to share their work and their concerns in architectural practice today. In a professional school, it is sometimes the case that the younger faculty lack the opportunity to share their ideas beyond studio. This issue features a discussion by four young practitioners who are working at the intersection of architecture and media, exploring alternative projects in architectural practice in the form of research, mapping, writing, and exhibit installations. Many of these projects are grant-based instead of the typical building-client commission, and many tackle environmental, land-use, and political issues in productive and meaningful ways.

**Nina Rappaport** Today, architecture is not only about the physical built environment but also involves new media that are representational and visionary, often becoming the project itself as manifested in multimedia or digital representations, data surveys, modeling, and many tackle environmental, land use, and political issues in productive and meaningful ways.

**Brennan Buckley** For my office, Freeland-Buck, architecture is always as much about media as it is about architecture itself. In other words, we are as interested in our contribution to architectural culture as in the physical item that we design. I think the forms of communication with which discourse is disseminated changed. Historically, ideas and sensibilities changed over time, but now, as with popular culture, images and topics trend and decline much more quickly, largely through the force of online images, blogs, podcasts, Twitter feeds, etc. Engaging with this culture is a big factor in the proliferation of media in which we work.

**Bimal Mendis** For Joyce and me, with our firm Plan B, the use of new media is connected intrinsically to the new markets that we play in them. Our research and work includes data from the emerging economies of Africa and Asia that we use to predict future development issues, which demands new strategies of architectural thinking. Whether it is a spatial plan for the Maldives, a network of libraries in Mozambique, or indexing global development in general, our use of new media is a direct response to the uniqueness of these new markets. We tracked equally basic but unstable issues such as population and land use for the “World Indexer,” a project investigating global development that we displayed at the 2011 Chengdu Architecture Biennale in China. Distilling the complex intersections between the data into an informative, dynamic, tactic, and coherent message became one of the primary challenges for the installation. We highlighted relationships between classifications—such as population density and intensity of land use—to project a holistic understanding of global development and shed new light into the future growth scenarios.

**Joyce Hsiang** The work's diversity requires an eclectic combination of media. We do research that is not only published in traditional academic journals but also via more dynamic digital platforms for dissemination and visualization, such as interactive websites, short films, and videos. We were recently invited to showcase the indexing development work at the “Eye on Earth Summit,” in Abu Dhabi, sponsored by the UAE president with speakers such as Bill Clinton and Hernando de Soto. The primary message to be sent to Rio+20 was that networking and accessibility of information were the keys to addressing global environmental problems. And as architects, we can have authority in this arena.

**Brennan Buckley** I tend to think about a lot of this work as infrastructure that enables a building to have an effect beyond itself by reconfiguring the surrounding landscape or urban flows. That is the rationale for many of these new initiatives; you can have an influential effect with a research report, installation, multimedia presentation, or film that goes well beyond its set purposes. Our “Detroit Super Division” project is an attempt to take a geographic algorithm and deploy it at the scale of the city infrastructure through minimal formal insertions that take place over time and reconfigure the way the city is perceived and works, the way the zoning of boundaries and territory are understood, and future patterns of development.

**Jennifer W. Leung** This makes me optimistic as I still believe in the model of a critical practice, as a rear-guard discipline to sustain engagement with broader contemporary questions. Technological and theoretical developments outside architecture—such as art or scientific forms of sampling and sensing—are useful tools. Current interests are in imageability, unstable environments, and energy infrastructures, so I have paid attention to things like FLIR, thin-film technologies, and tools for analytical projects that deal with risk, military urbanism, and solar energy. New media offer opportunities to investigate and communicate this from many angles.

**Nina Rappaport** Back to Marshall McLuhan's now historic question—is the medium the message you are working in, or is it just a tool for the message? Digital modeling is no longer used only to illustrate an idea. It says something more than a technique. Joyce Hsiang in certain cases the medium is the message, in the sense that it is necessary to translate and interpret information for something that is too large in scale. In the case of our Maldives Spatial Plan, the cartographic act of categorizing and mapping over 1,200 dispersed islands, becomes a planning strategy as it defines traditional scales of drawing and planning.

**Brennan Buckley** For us, the medium is more the means to the project than the project itself. We are interested in research on perception, digital techniques, and spatial conceptions as a means to produce constructed projects rather than as the end result.

**Jennifer W. Leung** Architecture has always been unique as a medium that performs and communicates simultaneously. I think about drawing, for example. Those of us who have taught drawing, including digital techniques, are conscious of the line between drawing as a thing unto itself and as a tool or professional service. In parallel, my professional practice focuses on the classic small residential and commercial projects as well as the future-looking research projects that define new strategies of engagement. For instance, there’s an attempt to insinuate the edge of the city in the sense of the environment outside architecture, to embed the city and its development in the digital landscape of suburban America. For instance, there’s an attempt to insinuate the edge of the city in the sense of the environment outside architecture.

**Nina Rappaport** By the “real” do you mean the agency of the architect in the political and social sense? Brennan Buckley Architecture sometimes struggles to have an effect on the real everyday world because it is isolated or restricted to galleries and museums and not the everyday landscape of suburban America. For instance, there’s an attempt to insinuate the work into people’s everyday lives in a very different way in Jennifer’s water project.
Nina Rappaport I am also interested in how we judge this kind of work and what are the criteria for evaluating these self-initiated research projects. Besides receiving grants, or requests for publication, how do you know if a project has legs?

Brennan Buck One way to judge a project’s success is through its impact, and some of this work is a partial result of the changes in communication and dissemination of architecture, the degree to which it becomes influential, and is mediated. I think there is plenty of reason to be concerned and skeptical about architecture’s current image culture on the Internet, including the ways that it leads to iconic form. Any project that is posted on Archdaily.com is instantly copied to two hundred smaller blogs across the world. But I think it’s also inevitable that you have to engage with that culture. It leads to other media that are more suited to that culture of publicity and peer-to-peer communication.

Bimal Mendis The criteria for evaluation are often built into our process so that they are integral to the final outcomes. This feedback loop generates a series of robust possibilities. We don’t really produce one plan in our urban-scale projects. People often ask, “So what is the plan?” But we find that our iterative and heuristic methodology resists this kind of stability or singularity. Nina Rappaport Our approach emerges from the indeterminacy of practice, research and work is often an independent entrepreneurial process. We often need to exploit, who showed interest in the “World Indexed” project, for example, and how will you carry it beyond the exhibition? Joyce Hsiang In Abu Dhabi, our audience was a diverse group of international policy makers and global leaders on environmental issues. We were also invited to present projects at the 2012 U.S. Design Lome- rence and in the city of Curitiba, Brazil, to advise them on selecting suitable development indicators. We are finding that our work is being disseminated to audiences beyond our own discipline. The research takes multiple forms, starting off as more exploratory and analytical and then spreading via multiple avenues. We research because of a deep interest in forces that have a significant impact on architecture in the hopes that we are in a position to formulate an opinion and ultimately change the discussion.

Jennifer W. Leung Working within a statistical study is empowering for architects. I think it’s essential for architects to intervene from the top down. It allows us to spatialize the translation of those discourses. A few years ago I initiated a project called “Baghdad Year Zero,” which examined the policy, population, and statistical language of the strategic plan for reconstruction efforts in Iraq as an example of military urbanism for “populations at risk.” The medium of communication for this project was an instal- lation and talk, organized by the Whitney Museum of American Art with a publication.

Nina Rappaport How are architects trained to be entrepreneurs in the broader sense of the term, inventing projects and being agents in social and political design issues?

Brennan Buck One project I am working on is in response to some current private-public mapping initiatives in New York City involving Mayor Michael Bloom- berg, CUNY, and Sanborn that I find overly simplistic. I am making an alternative solar cartography with design products that will include a proposition for the East River, a new “powerhouse” typology, and products that might reach the market. The multi-scale aspect sets me up to deal with a variety of constituents, ranging from academics to nonprofit organizations and activists to consumers. In this project I diagnose the problem, design the response, and find my own “client.” Beyond pragmatism, I’d like to frame energy infrastructures in terms of alternative symbolic and political economies, which is a more theoretical form of intellec- tual entrepreneurship. So the project gets its name, “Landslides of Superabundance.” In part from Bataille, and is funded from grants.

Joyce Hsiang Our approach emerges from the indeterminacy of practice, research and work is often an independent entrepre- neurial process. We often need to exploit, how did you formulate broad interests and values which I am able to flesh out and explore in greater detail? As we undertake a new project—such as the design of a network of rural libraries in Mozambique in conjunction with a local NGO—we frequently formulate the organiza- tional framework as much as the design itself. Bimal Mendis To go back to Bim’s point about having a plan, we don’t always need to think of it as a representation of something concrete. It can also be a plan of action. Architects often struggle to tie build- ings to an agenda or perspective, to make them say something or do something. Other architects look at a building as something that gets put in the world that may be relevant or contextual but doesn’t neces- sarily have an argument. I wonder if you are interested in using these other media to make a specific argument or whether you’re more interested in the open addition of information that is relevant to what you’re working on but is less directed than an argument.

Bimal Mendis Our generation is less afraid of engaging with the multiplicity of issues and scales that extend beyond the individual building. We certainly feel like we’ve inherited a lack of authority in the profession, where architects are not taken as seriously as they once were. This is largely our own doing, as the profession became increasingly obsessed with autonomy or intradisciplinary expertise. I was recently at a conference on urbanization hosted by the Asian Development Bank. The major- ity of prominent economists attending were surprised that an architect would be interested in issues beyond the aesthetic. We find that we are constantly fighting this unfortunate perception. We must be more willing to take on the seemingly non-architectural issues. In this regard, the idea of an architect pursuing a singular project seems outdated and incompatible with the urgent, poly- cious, and emergent contexts and scales of contemporary practice. Perhaps “a plan” rather than “a project” is a more operative way of thinking and working architecturally. A plan implies both a strategy and a means of addressing future scenarios. Jennifer W. Leung I think there are two questions here: the inheritance of the plan and the inheritance of the argument. I think every project has an argument, if only that looking at a given problem challenges the status quo, so that one can intervene with an architectural response, in either the tradition of building or of the mediation that we have been talking about. In terms of the dangers of a project that makes an argument—without substantive testing or testing through a form of production—I suppose one can be accused of an overly theoretical practice. But I believe an architect can be a diagnostician and a public intellectual.

Nina Rappaport How does this type of work relate to your responsibilities in your architectural teaching at Yale?

Brennan Buck It is closely bound up and in some cases involves work that formulate broad interests and values which I am able to flesh out and explore in greater detail? As we undertake a new project—such as the design of a network of rural libraries in Mozambique in conjunction with a local NGO—we frequently formulate the organiza- tional framework as much as the design itself. Bimal Mendis We like to expose students to the complex issues and constraints of contemporary global practice, and encourage them to explore multiple solutions for a given scenario without imposing a preconceived ideology or formal agenda. Our approach applies architec- tural thinking and methods to other disciplines, and Yale’s pedagogy of integrat- ed design studios provides an ideal frame- work for teaching.

We hope to educate architects who are not just globally aware, but who are open to emergent conditions, practices and possibilities.

Nina Rappaport If you are expanding the reach of the architect, what kind of experts do you engage and how do you work with them?

Bimal Mendis Increasingly, architects are the mediators among an ever-widening constellation of collaborators, consultants, and experts. We bring a global vision to the project, enabling people and ideas to connect. So within the context of new media, architects are positioned as both mediators and the medium through which ideas are propagated.

Brennan Buck We are always torn between being experts or generalists, but I think there’s an expertise in that generality.
Mario Carpo’s writing shows ample evidence of an inquiring mind and broad interests as he traces the origins of conventional architectural authorship contrasted with practices both preceding and supressing the still prevalent but possibly fading allographic stage of most current architectural production. His exposition revolves around distinguishing between the familiar (allographic/Albertian) system of architects, which produces notations intended, if not always actually intended, to be explicit and immutable instructions for execution of a built work with the gradually emerging practice of parametric-associative, procedural, generative, and other related genres of design method, which instead rely upon circumscribed sets of instructions. One no longer produces a design but a “design space”—a set or population of possible related designs—and the instructions defining this space are (in principle) infinitely replicable and shareable. One fundamentally revolutionary aspect of the shift Carpo identifies as the esquacement or individual-authorization (and responsibility) by more collective forms of action, and a corresponding blurring of lines and roles among the various agents (aka stakeholders) involved, is a disruption of the status quo. None of this is entirely new of course, but the change is gradual and the impacts are still underappreciated.

Some underlying questions remain unasked. For example, how much demand is there for customer-controlled customization, especially in architecture? While many people in the general public are keen to own something that exhibits a degree of unique-ness to avoid seeming “run-of-the-mill,” relatively few are willing to undertake the effort of designing for themselves, even if it only involves choosing from a predetermained set of options. Such realities are apparently lost on enthusiasts of home-manufacturing technologies, consultants, and builders mad with inebriation, resulting in cost overruns, delays, and function errors. So, what benefits?

Another issue skirted here is that “authorless” or collective work requires establishment of trust and goodwill, which is perhaps in short supply. As things currently stand, the malleability and copyability of digital production/products eases the “ripping off” of ideas. While sharing ideas may benefit us all in the long run, in the short term it is problematic since those who earn a living from using such technology have little guarantee of being compensated for their efforts points that are acknowledged by Carpo in an online postscript). Is design, architectural or otherwise, thus in danger of becoming a hobby for those whose income is derived primarily by other means? Will upscale building design be offered “for free” or rather than “to support by its producers?”

Therefore might it be a better paradigm to digitize production to be along the lines of the tailor or cabinetmaker (or creative bartender) who will listen to your stated needs, take your measurements, and produce for suitable items for you, thus saving you the trouble and preserving their claim to the expertise that is the foundation of their craft? This still allows for a high degree of customization, and possibly some degree of collaboration, yet does not sacrifice authorial credit or shift responsibiltiy.

We might also observe that algorithms merely displace combinatorial methods of creation, placing them at some greater distance from materiality, as well as in some cases to mimic and emulate material properties and processes. Software programming relies on fixed sets of operations, functions, logical constructs, and more recently, “objects” for the construction of potentially variable design scripts. Further, it typically requires a consistent

The Alphabet and the Algorithm
By Mario Carpo

See Yourself Sensing: Redefining Human Perception
By Madeline Schwartzman
Groundwork

By Diana Balmori and Joel Sanders

Adrianna Geuze/West 8, and Michael Van Valkenburgh Associates. At the same time, architectural practices such as Weiss Manfredi, Diller Scofidio + Renfro, and Snøhetta are as likely to pursue work on buildings as they are the design of parks and other public spaces. Even the New Urbanists have treaded into landscape considerations with their ideologically impugned definition of “transacts”—Andres Duany and Charles Waldheim’s ongoing feud not withstanding.

This disciplinary expansion has become so endemic that it is not uncommon to see design studios at every level of architectural education taking on landscape as a curricular theme. In fact, Yale’s own MArch-I program includes a core exercise in landscape in its opening semester—surely for the first time since perhaps the days of Charles Moore, if ever. Given the growing cultural stature of landscape, how should one regard Diana Balmori and Joel Sanders’ recent book Ground Work: Between Landscape and Architecture?

The book begins with a series of three strong essays: a preface written by the authors; a well-researched scholarly history of the potential sources of the landscape/architecture disciplinary divide, by Sanders; and Balmori’s more polemic discussion of the ever-evolving cultural definition of nature and how this constant change in definition affects design endeavors. Following are three thematic chapters that each include a short introductory thesis and graphic timeline along with seven to nine projects illustrating the three themes: topography, ecology and biocomputation. These chapters and their associated projects, which make up the bulk of the volume, are beautifully presented in the kind of clear, lucid layout one has come to expect from the book’s designer, Pentagram. Balmori and Sanders outline their ambition in the preface as “an appeal to

4. Domain: The set of possible values of the independent variable or variables of a function.

—Fourth definition from the OED

Editors Tala Gharghoulzadeh and David Sadighian begin Perspecta 44’s preface by merging the concept of physical space and defined variables. They describe the “invisible boundary” of the Seagram Building’s privately owned public space as an example of the “topological complexities of architecture’s domain.” In other words, how the public sphere—in its laws, agreements, and informal constructs—continues to redefine the space of architectures that architecture understands as its inputs. They define architecture’s set of values as “field,” “user,” and “protocol”; in doing so, they step away from the “protocol” of the three themes employed. Despite the suggestion in the preface of an interest in hybrid (my term) projects and practice that synthesizes differing disciplinary agendas into

Perspecta 44: The Yale Architectural Journal
“Domain”


with Bruno Latour touching on his emergence as a critical figure in architecture, Stuart Wrede describes the events that brought Oldenberg’s Lipstick to Yale; and Mario Carpo, who discusses infinite adaptability. What binds these pieces together is the idea that those who employ architecture are entering into a discourse beyond the use of space to participate in activities falling somewhere between place and public, architect and client, politics and control (or lack thereof). The authors go on to make a privileged kind of a term as being “largely indifferent to formal factors,” an assertion that goes as far back as the work of Penn’s own Ian McHarg in the 1960s and 1970s, but one I would argue is no longer valid.

For all the strength of the two anchor essays—Sanders’s thoughtful historical arc and Balmori’s provocative positioning of the nature/design relationship—the book is deficient by perhaps stemming from the broadness of the themes employed. Despite the suggestion in the preface of an interest in hybrid (my term) projects and practice that synthesizes differing disciplinary agendas into

"Domain" by Peggy Deamer, examines theories of management that provide the backbone of how our practice operates within the culture. Building her argument by way of Pierre Bourdieu, Michel de Certeau, and Latour,
August 25
Paul Rudolph Lecture
Stanley Tigerman
"DISPLACEMENT"

August 29
Vincent Lacovara, Tom Coward, Daisy Froud, and Geoff Shearceft

Louis I. Kahn Visiting Professors

Vincent, who founded AOC in 1945, and I, founded Archeworks in 1994—do not exist. Archeworks is a new landscape of buildings with deep social repercussions. This is why we use the phrase "architecture as the new geography.

September 8
Yvonne Farrell and Shelley McNamara

Louis I. Kahn Visiting Professors, creating a "New Geography"

Yvonne Farrell: We use our built work as a method of tracking the making of space. In order for us to continue to assess and reevaluate, we go back as well as move forward. When we see images of cities destroyed, we realize how buildings hold culture and civilization. Buildings are the mirrors of our values. Dwellings the stories of our built form. With globalization, architecture becomes a way to define what culture is more or less than before. We feel places with our bodies and with all our senses, not just our eyes or minds. As such, we are fully involved in the experience—that is what makes us human.

Architecture is a shield and a protector of all humanity. As and more and more of the natural world disappears, what we do as architects in making a new landscape of buildings has deep social repercussions. This is why we use the phrase "architecture as the new geography."

There is something beautiful and ironic about how it clings to the face of John Hejduk's reducing the distance between subject and object. By giving you your own distance and making commentary about other people and things, you achieve some distance. There is something humorous and ironic in the face of death. We have all dealt with it in various ways throughout our careers—there is no question about it. Humor is something very different from the abstract mind and about humor. I have tried to capture a side in my work, for better and worse, that expresses the ironic condition whereby we are here only for a certain amount of time. It's not something one talks about or even says. How do you approach the finite condition of temporality other than through irony?
Ideas in Practice:
Ph.D. Dialogues Series

Building on the success of last year's lunchtime discussions (Constructs, Fall 2010), the Ph.D. program launched, fall 2011 series of student-run “Dialogues.” Based on the premise that dialogue is central to the idea of the university and to intellectual work more generally, the series sees the school’s Ph.D. program as an opportunity to enhance that dialogue, taking advantage of doctoral students’ background in architectural practice and unique position both within the school itself and within the wider community.

A series of well-attended evening gatherings experimented with a variety of formats, exploring the influence of underlying structure on the nature of subsequent discussion. In each case, a Ph.D. student acted as curator to a conversation that drew both on the student’s own interests and on the work of invited guests from the School of Architecture as well as from other departments at Yale and beyond. With a diverse group of subjects, attention focused on the productive tension between the abstractions of architectural thought and the realities of architectural practice.

Joseph Clarke (Ph.D. candidate) opened the series on October 17 with a presentation titled, “Human Scale: Rhythm in Le Corbusier’s Aesthetics,” which examined the relationship between the apparent disconnect between the body’s specific measurements and the realities of modular production. Based on Clarke’s own recent explorations for a symposium on the intersection of architecture and music, he investigated Le Corbusier’s early relationship to the rhythmic gymnastics movement of the Swiss music pedagogue Emile Jaques-Dalcroze and considered its influence on the architect’s later research into the measurements of the human body. Clarke, who is studying the assimilation of acoustical science into architectural discourse, argued that Le Corbusier understood music as a way of reconciling physical and metaphysical dimensions of architectural experience. A conversation with Professor Keith Esherick—who sees “Universals” explores architecture’s longstanding “love affair with, or faith in, systems of standards”—addressed the themes of scale, modularity, and rhythmic proportion, sparking a lively discussion on the ambition and influence of the Modulor in postwar architectural thought and practice.

On October 31, Ph.D. candidates Masha Panteleyeva and Anya Bokov curated a conversation between Professors Peggy Deamer, and Jean-Louis Cohen, of NYU’s Institute of Fine Arts, called “Vestiges of Utopia: Built Modernist Utopias and the Lessons for Architecture and Urbanism.”

November 10
Keith Krummel
Assistant Professor and Assistant Dean
Yale School of Architecture
“Freedomland”

Having been requested to draw up a detailed plan for the general improvement of American housing in the aftermath of the great financial crisis, I humbly submit the following proposal.

Having been requested to draw up a detailed plan for the general improvement of American housing in the aftermath of the great financial crisis, I humbly submit the following proposal.

November 17
Kenneth Frampton
Brendan Gill Lecture
“Gwathmey Siegel: Form and Counterform”

Two features of the Amagansett House that have perhaps not been highlighted sufficiently up to now are: first, the absolutely canonical character of the form, making it comparable to the stature of the Rietveld/Schroeder House, of 1924, or even Le Corbusier’s Casa Maia, of 1926; and second, the fact that, while the means by which the structure in vertical cedar boarding, which mellowed to gray over time. With this account are you going to do when someone calls you up and says, “I want...”

“...you have proved sympathetic to the material demands of built architecture.

An example was Daniel Markiewicz’s (’11) Feldman Prize-winning project, presented last year, in Deamter’s studio on Chiang andgirg the contemporary utopia. Many architects have argued that the site is the most promising for utopian interven tion today. Chiang andgirg was convinced to make the site a utopia for the future of architecture.

On November 14, Eduardo Vivanco (Ph.D. candidate) invited professors Karla Britton and Alexander Nemeyer, Chair of the History of Art Department, to a discussion

“...a warmer and more accessible tone
...a warmer and more accessible tone
...a warmer and more accessible tone
...a warmer and more accessible tone
Students in advanced studios sometimes have to drink the professor's Kool-Aid, so Dean Stern thought the jurors of Peter Eisenman’s review should partake at the coffee break, and out it came with laughter from all. This semester’s studios had heavy representation from Britain and Ireland, with David Chipperfield’s renown opposite AOC and Grafton Architects on the floor above Patrick Bellew and Andy Bow.

Peter Eisenman,
Charles Geishtimey Professor of Practice
Paul Eisenman and Matt Nowak (’09) led the third and final in Eisenman’s Venice series by engaging the fragmentation of figure and typology in architecture today, tracing an invented lineage from Pontormo in Florence to Giorgione in Venice and from Aldo Rossi’s Gallerette II housing complex, in Milan, to his San Cataldo cemetery, in Modena. These were seen as analogous precedents to the studio project sites in Florence and Venice. The opposition of the Italian terms showed the subtle rational articulation of a figurative edge as used in Florentine painting and color (the soft, blurred emotional brush strokes as used in Venetian artworks) informed the technique and method of the studio’s work. The students reconsidered the difference between design as a synthetic activity and architecture as a critique beyond the programmatic and symbolic functions of building design.

Working in pairs, the students were asked to design two 90,000-square-foot housing projects simultaneously on two different sites—Piazza della Signoria, in Florence, and the Arsenale basin, in Venice. Before going to Italy the students produced drawings and models of the site and studied Aldo Rossi’s projects to inform their analytical studies. They addressed questions such as, what does it mean for a building to have a hard or a soft edge or for architecture to be defined by solid or void? How does one deal with a corner or the ground?

At the final presentation students presented black-and-white drawings and models at various scales that varied in their insertions into the unfinished Utzon courtyard in Florence and those for Venice’s Arsenale. The projects were presented to a lively jury consisting of Pier Vittorio Aureli, David Chipperfield, Harry Cobb, Peggy Deamer, Sylvia Lavin, Emmanuelle Pettit, Francisco Soto, Stanley Tigerman (’60), Mark Wigley, and Guido Zulian.

David Chipperfield,
Norman Foster Visiting Professor
David Chipperfield and Andrew Bélter (’03) asked their students to develop a new arts complex for Berlin’s Am Pfefferberg, a former brewery in east Berlin that has become an arts center housing the work of Olafur Eliasson and Ai Weiwei as well as the Aedes Gallery, other exhibition spaces, a youth hostel, and bars. They investigated one of the two remaining gaps in the building fabric. One crucial consideration was to what degree the students should repair the block and how much they should allow the traces of history to remain.

The students first made a theoretical exploration of spaces for art by looking at case studies as varied as Donald Judd’s Marfa Residence and Studio, John Soane’s Museum, and the Haystack Mountain School. They also researched the history of urban development in preparation for their studio trip Berlin where they studied the context of the block and the street and presented 1:20-scale designs for an art space of their choice including light, scale, and material studies.

Back at Yale, the students developed their proposals almost exclusively in their scale models, moving from boxy diagrams to highly articulated buildings with clear material delineation. The students developed schemes that transformed the formerly industrial buildings into public spaces engaging the interior courtyard and the street. Many found interesting ways to circulate from the public spaces into the galleries; others focused on varied façade layers, with screen grids creating surface depth in the courtyard. The projects were presented to a jury of Peggy Deamer, Keller Easterling, Peter Eisenman, M.J. Long (’64), Shelley McNamara, Stanley Tigerman (’60), Tod Williams, and Craig Newick (’87).

AOC, Louis I. Kahn Visiting Assistant Professors
AOC—Tom Coward, Daisy Froud, Vincent Lacovara, and Geoff Shearcroft—with Jenifer W. Leung asked the students to design a contemporary public repository that samples and synthesizes two programs—a material archive and the typical big-box warehouse—to develop open, accessible storage for one of the English institutions: the Victoria & Albert, the Tate Gallery, the British Museum, the British Library, and, the Royal Armouries. The new facility was to be located in the town of Swindon.

During their studio trip to London and Swindon—a free-wired city whose “gross value added” per capita is higher than London’s—the students visited the project sites and the borough council’s urban design team as well as the institutions in London, completing research on material culture, spaces, and programs for new public repositories in Swindon and investigating the relationships among artifacts, viewers, retailers, and storage archives.

The design exercises involved detailed sections of storage and display in situ, the redesign and fabrication of one of the five institutions at the scale of the entrance, and the writing of a program and visionary brief for a new open storage facility. The final projects—located along a necklace of sites roughly paralleling the path of “God’s Wonderful Railway” and moving from Swindon’s historic city core to its exurban edge varied in their response to these institutions’ missions, their physical requirements, novel public access, and, in the case of Swindon, the suburban context.

Students addressed the intimate spatial and visual relationships between the public and the artifacts while offering an invigorated architectural silhouette. Separate scales of resolution were unified by consistent representation in large-format constructed images, drawing inspiration from traditional painterly depictions of British landscapes and domestic interiors. Several strategies developed out of current conservation and curatorial controversies, including the contested nature of sacred artifacts and the limited range of environmental storage categories. Some projects imagined housing for new forms of public engagement, such as dining or living with artifacts of public patronage for limited durations. Still others were artifact-driven, choosing to house specific collections and firearm artifacts for limited durations. Still others were artifact-driven, choosing to house specific collections and firearm artifacts for limited durations.

The final projects were presented at a lively review to Tobias Ambrorst, Denise Scott Brown, Kenny Cuper, Keller Easterling, Kurt Forster, Elizabeth Hatz, Graham Haworth, Sam Jacob, John Krumwiede, Shelley McNamara, and Barbara Shailer.

Yvonne Farrell and Shelley McNamara, Kahn Visiting Professors
Yvonne Farrell and Shelley McNamara with Martin Cox investigated the issue of redundancy and excess in Western culture through a search for the latent potential of a place, specifically Scotsmans Bay, a half-mile-length of the Dublin coastline stretching from the Joyce Tower in Sandy Cove to the eastern pier of Dun Laoghaire Harbour. A nature amphitheater of public space overlooking the sea and laden with rich memories, the site challenged students to develop viable alternatives to making new urban social, and physical infrastructures that celebrate the overlap of culture and pleasure in urban and natural, stable ground and changing sea.

Prior to visiting Dublin, the students each proposed initial readings of the site through large-scale models. During the week in Ireland, the site was studied from land and air by boat, and students attended workshops with local planners, government officials, artists, ecologists, historians, and architects. In parallel with intensive collaborative investigation and documentation of the site and its environs, the students each
Students traveled to Beijing to visit the site as well as other projects in and around the city, meet with local planning officials, and collaborate with the graduate students at Tsinghua University to develop preliminary site analysis and design concepts. Team ed in pairs, the students developed a wide variety of programs. Some created new education centers, others focused on storm-water management as a generator of didactic public space and visible urban infrastructure. Yet other teams examined neighborhood porosity and connectivity, initiating a series of mid-block projects to improve pedestrian access and reinforce existing neighborhood programs. One project explored how community development could leverage a slow tourism trade to regenerate existing architecture, produce new constellations, and enable new sites of activity in the neighborhood, while another looked at increasing low-rise density by going underground.

The new sustainability module in the course guided the students’ exploration of the relationships between various scales, from small building elements to regional natural systems, and allowed them to consider their projects’ implications through a variety of themes, including social, energy, food, material, ecology, among others.

Wengu Zhu, Dean of the School of Architecture at Tsinghua; Liu Jain, professor at Tsinghua; and Gian Lian, the teaching assistant, along with their students joined in the Yale final reviews. The projects were presented to Michelle Addington, Tony Atkin, Patrick Bellew, Tom Coward, Kathy Doran, Vincent Lacovara, Edward Mitchell, and Shih-Fu Peng, Kaifei Ren, Damon Rich, Neil Silberman, and Claire Weisz (’99).

Ed Mitchell and Fred Koetter
Post-Pr Studio

The post-professional studio returned for the last of its three-year southern Massachusetts research and design study of the impact of the state’s extension of its commuter rail system to the towns of New Bedford and Fall River. The students took a field trip to look at the architectural history of the region, studied concepts for networking programs between towns, and considered programmatic inter- ventions, including classroom spaces for UMass branch campuses, enhanced local food production and green markets, R&D facilities, and restoration of the area’s shore- line ecologies and park systems.

A group of students working in Fall River proposed “One-stop City” as the world’s greatest truck stop. It was a clever reconstruction of a tangle of highway ramps into a multimodal center consisting of hotels, bars, and diners. A project in New Bedford included extensive research on the development of new mid-scale shipping ports on the Atlantic coast, with complementary facilities for the train station, commercial, and a regional theater. The clever reuse of Fall River’s spiral off-ramps as a town green and pedestrian connector would make a memorable new downtown core for a complex of classrooms, a grocery store, and an arts district. The projects were presented to Perelope Dean, Gabriel Feld, Greg Guimond, Brian Healy (’81), Joyce Hsiang (’07), Jill Maclean, Michelle Paul, Alan Plattus, Kim Poliquin, Lynette Widdert, Adam Yarnisky.

Patrick Bellew and Andy Bow, Sariman Visiting Professors

A studio led by Atelier Ten’s Patrick Bellew and Foster & Partner’s Andy Bow with Timothy Newton (’07) and Ariane Louise Harrison focused on a zero-carbon environmental agenda for a resort in Rio de Janeiro that would be the greenest, safest, and most spectacular high-rise hotel tower in the world. The students visited the city to study the potential impact and opportunities presented by the development of a 250-bed, five-star hotel complex in a dense urban environment.

Dealing with the many issues of construction and operational waste, primary conservation, energy use and creation, water management, biodiversity, resource conservation, and embodied carbon, the students were encouraged to design responses to site, social, environmental, and local opportun- ities. They also evaluated the delicate balance between the operation of the building and the needs of the local community, asking how tourism might contribute, beyond bolstering the country’s gross domestic product, through sustainable initiatives? How might this become manifest in architecture?

The resulting projects were presented to Michelle Addington, John Gattuso, Dana Getman (’08), Harf Kauf, John Patkau, Emmanuel Petit, Alex Purves, Mark Simon (’72), and Henry Squire.

Cornell’s Architecture Art Planning
New York City Center
50 West 17th Street, 2nd Floor
New York City

The Yale School of Architecture will jointly sponsor a book event with Cornell College of Architecture, Art, and Planning on the theme of two recent books which address contemporary architecture and religious thought. Constructing the In-between: Contemporary Sacred Architecture edited by Karla Britton (Yale School of Architecture, 2010) and The Religious Imagination in Modern and Contemporary Architecture, co-edited by Renata Hejduk and James Williamson (Routledge, 2011). This event will highlight the contribution of architects, historians, and theorists actively engaged in contemporary concerns of the sacred and the built environment. Panelists will be Steven Holl, Michael Hays, Mark Taylor, Renata Hejduk, James Williamson, and Karla Britton.

Additional information can be found online at www.architecture.yale.edu; by contacting the Yale School of Architecture Office of Special Events at 203-432-2889; or by emailing archevents@yale.edu. The event is free and open to the public.

Recently Released

Urban Intersections: São Paulo
Katherine Farley, One-Stop City
Yale Visiting Architecture Fellow, and Deborah Berke, edited by Nina Rappaport, Noah Biklen (’70), the book is designed by MGMT Design and distributed by W. W. Norton, 2011.

The sixth in a series, Urban intersections: São Paulo documents the collaborative work of Katherine Farley, senior managing director of the international real estate developer Tishman-Speyer, with architect Deborah Berke, assisted by Noah Biklen, at the Yale School of Architecture. Farley and Berke guided a group of Yale students in spring 2010 to explore potential design and develop- ment ideas for a mixed-use community in São Paulo, Brazil. The book features their ideas for this rapidly growing global city, with all its attendant vitality and contradictions. Featured projects consider a diverse range of approaches for combining residential, cultural, and commercial programs located on an abandoned urban site between the center and periphery of São Paulo. The work engages the development issues of schedule, phased, risk, sustainability, value, and density, along with the architectural issues of scale, formal articulation, use of color and texture, and the relationship of building to landscape. This book includes an interview with Farley and Berke, an essay on urbanism in the city, and discussions about the projects from the jurors.

BIM in Academia

Edited by Peggy Deamer and Phillip G. Bernstein (’83), designed by Kloepfer- Ramey and published by the Yale School of Architecture. The book is the School’s first book published on demand. It is available to order from: www.architecture.yale.edu/books.

This book complements Building in the Future, published by Yale School of Architecture in 2010 and distributed by Princeton Architectural Press. It features a collection of essays by educators and practitioners on how BIM is transforming the way architectural education should be taught in architecture schools in the United States. The essays are divided between those that look at the larger conceptual and pedagogical issues raised by teaching BIM (is it an advanced technique layered on top of the traditional education?) or if it is a
University and for courses in Yale’s women’s studies program, the Center for Middle Eastern Studies, and at the Weatherhead East Asian Institute’s “India Urbanity’s G hired Turner Brooks Architect, is designing a public library on an outfit for Lady Gaga’s “Viva Glam” video. Gage’s projects have been published in “Beyond Architecture: The Architectural Association’s publication Fulcrum published a debate between Gage and Patrik Schumacher, a partner at the firm Fosters + Partners, on the book Pulsation in Architecture. Gage/ Clencameaux Architects is currently working on the planning and architectural design of a 9,000,000-square-foot office and logistics complex for Industrias Correa, in Panama City, and a 10,000-square-foot office, showroom headquarters for Danaco, in New York City, in addition to a project for Auto Traction that is in the conceptual and commercial projects in New York City.

Steven Harris, adjunct professor, and his firm, Steven Harris Architects, is currently designing a beach house. In December 2011, he and the firm were awarded the “2011 Best of Design” award for a residence in the Village of East Hampton, East Hampton, New York. In February 2011, Brooks was awarded a Connecticut AIA Honor award for the Thonglor apartment project by the Center for Discovery. Ireenan Buck, critic in architecture, had his essay “What Plastic Wants,” considering tectonic expression in an age of “smooth” composite materials, published in Log23. His office, FreelandBuck, completed several projects in Los Angeles, including the Highland Park restaurant Maximalists. His design for Earl’s Gourmet was selected as one of ten Commendation Records for 2011 and awarded a Restaurant Design Award by the AIA-Los Angeles. He lectured at the Angewandte, in Vienna, last summer and will be at the University of Kentucky this spring.

Naomi Darling (’06), lecturer, has partnered with Heather Loeffler-Puurunen (’07) to found Darling Loeffler-Puurunen Architecture. They are currently constructing a studio for a photographer and designing an exhibition of the Laszlo Z. Bitó ’60 Conservatory, a state-of-the-art teaching and performance facility for the Bard College Conservatory of Music, in Annandale-on-Hudson, New York. The project broke ground on October 29, 2011, and the project will include a 500-bed residence hall to enhance its student housing options. The firm is also the design architect for the new 21c Museum Hotel, in downtown Bentonville, Arkansas, which broke ground on December 6, 2011.

Phillip Bernstein (’83), lecturer, has been speaking extensively on technology, practice, and sustainability. His writings have been published in numerous industry and business publications around the world. In 2011, he spoke at “Inspirations” conference in Hong Kong and London; and the symposium at MIT in memory of William Mitchell (MED ’94). In Summer 2011, Bernstein appeared on NewsAsia and provided the keynote address for the “Build Smart” conference during Singapore Construction Productivity Week. He was also mentioned in the Singapore Business Times. Bernstein recently co-edited, with Peggi Deamer, BIM in Academia, a conference at Yale in 2010 and published by the School of Architecture.

Kara Britton, lecturer, published her essay “Contemporary Sacred Architecture and the Works of the Master Architects of the 20th Century” in A+U (2011). SOM San Francisco commissioned her to write an essay about The Cathedral of Christ the Light (Hamilton Coates). She wrote the introduction to Alexandrovas-Tambore’s book Sanctuary of Fatima (Mulgrave, Australia, 2011). Her essay “Modern Architecture and Religion in the 1930s” was published in a catalog of the Chilean surrealist Robert Matta’s work, Landscape of Religion (Catholic University of Chile). Her commentary on the production of religious space appeared in Material Religion. Britton also lectured at Vilaspolo Fall 2011, for the firm’s design of a carriage house, which Hill calls “the real gem,” in Greenwich, Connecticut. The firm is currently designing the headquarters for Threeway and several stores for Steven Alan in New York City.

Mark Foster Gage (’11), assistant dean and associate professor, with Heather Loeffler and Andrei Harwell, opened the first retail store for Lady Gaga fashion director Nicola Formichetti. The store opening was featured in publications including Vogue, Elle, Harper’s Bazaar, Blackbook, and Dazed and Confused. He also worked with Formichetti on an outfit for Lady Gaga’s “Viva Glam” video. Gage’s projects have been published in “Beyond Architecture: The Architectural Association’s publication Fulcrum published a debate between Gage and Patrik Schumacher, a partner at the firm Foster + Partners, on the book Pulsation in Architecture. Gage/ Clencameaux Architects is currently working on the planning and architectural design of a 9,000,000-square-foot office and logistics complex for Industrias Correa, in Panama City, and a 10,000-square-foot office, showroom headquarters for Danaco, in New York City, in addition to a project for Auto Traction that is in the conceptual and commercial projects in New York City.

Arlane Louise Harrison, critic in architecture, of Harrisson Atelier, completed an installation in the Montreal Museum of Fine Arts the Storefront for Art and Architecture, in New York City, titled Pharmaphoroscope. Architect and Painter Scott Kowar, partner at Zaha Hadid Architects, gave a lecture at the Mori Art Museum of Quito in conjunction with the 2012 Architecture Biennale. Louise Harrison’s recent publications include the essay “Sustainability for Posthumans,” in the exhibition catalog Global Crisis and Design: Between Anxiety and Desire, edited by Changshik Choi, 2011. She is presenting a paper on posthumanism in Jennifer Leung’s “Post Parametric Environments” session at the 100th ACSA annual meeting in March 2012 and editing the anthology Posthum- man Territory: Architectural Theories in the Environment (Routledge, fall 2012).

Andrei Harwell (’90), critic in architecture, recently completed the conceptual design for a $7,000,000 office building on the waterfront at West River Crossing, in West Haven, Connecticut, as project manager of the Yale Urban Design
Post Pros on Exhibit

SHIFTBoston and the Yale School of Architecture Post Professional program exhibited their work from the 111th to the 112th Studio, from January 19 to March 30, 2012 at South Station, Boston. The show features visionary ideas for the Southeastern Regional Urban Planning and Economic Development’s proposed railroad stops in towns on Massachusetts’s South Coast. Emer O’Daly (“11”) was invited to compete for her “Super Pier” in New Bedford. The Yale work includes proposals for multi-modal hubs for rail and ferry commutes, enhanced shipping ports, regional parks and recreation systems, new recycling industries, research and service pavilions, extensions to the UMASS campus system and new housing. The Yale work, completed over a three year period under Fred Koetter and Ed Mitchell, will be shown in New Bedford this spring in celebration of the town’s AKAI Festival celebrating the city’s architecture heritage and is tentatively set to be shown in Fall River’s heritage State Park. A book on the studio work will be completed later this spring.

India Urbanism Exchange

Yale’s South Asian Studies Council cosponsored the “India Urban Conference,” in Mumbai from November 17 to 23 and “India Shop” in Delhi on November 21, 2011. These two venues formed the second stage of a two-part conference, the first part of which was hosted by Yale from April 28 to May 1, 2011. The other conference sponsors were Janaagha, a nonprofit organization working to improve Mysores urban quality of life as measured by access to education, infrastructure, and the city’s civic and commercial institutions. Janaagha hosted the Mysores section, which had 600 attendees planners, nonprofit organizations, educators, individual citizens, and students participating in urban planning. The Delhi component, hosted by IISc, aimed to bring the insights attained in the Mysores meetings to government officials. The conference was inspired by the successful efforts of the city’s slum-dwellers to identify and hence finance supporting urban slums. All the papers emphasized the basic human requirements of citizenship were the real stakes at play here.

The conference highlighted one negative trend in urban planning that government. Over and over, the top-down model was disapproved by the bottom-up model. It became clear why a government programs aimed at supporting the needs of the local community. Likewise, we learned that the government, based on national priorities, has been structurally ill-equipped to identify and hence finance supporting urban slums. All the papers emphasized the basic human requirements of citizenship were the real stakes at play here. And while many had thought that urban migration might be a solution to India’s caste system, it has only been replicated in an even more dehumanizing environment.

We are indebted to Yale’s South Asian Studies Council for supporting our participation in this conference. The sponsors have been most generous, and we are pleased to have reinforced an ongoing exchange with Indian urbanists.

—Peggy Deamer
Laura Turlington’s ‘(98) recently complet
ed restoration and addition of the Fred Olsen, Jr. House in Guilford, Connecticut
designed by the collaborative
of Fred W. Clarke, lead designer, and Pike
Turlington Architects.

1990s
Garrett Finney (‘99), principal and owner of PARK Studio Inc., was featured in the
October 2011 issue of UWE magazine. The article “Sing as a Bug” described his Cricket
Trailer, a “small, self-contained pop-up camper.”

Robin Emelie Osler (‘09) and her firm, Emelie Osler Architects, were nominated for an
Interior Design magazine “Best of Year” award in 2011 for their Sunglass Hut Kohlo
to design. The studio was also honored
in October by the Los Angeles chapter of
the AIA with a Design Awards Citation for its
“Food Chain” project in Los Angeles. The
urban agriculture project came out of the
firm’s urban agriculture consultancy, Grow
Studio. A second Grow Studio project, the
Harlem Community Rooftop Farm, was a
winner of “By the City/For the City,” a compe-
tition organized by the Institute for Urban
Design for New York City in September 2011.
Parks Lowary (‘83) with poet Miniam Sagan will exhibit an installation as part of the
exhibition at 516 Arts, in Time Pieces,
Albuquerque, New Mexico, in October 2011.
The showroom displays

Cecil Bingo (‘10) joined UMKC New
York as senior architect in May 2011. Bingo
worked previously at Grimshaw Architects.
Matthew Ford (‘10) and Isagah King (‘09) were part of The Unfinished Grid: Design Speculations for Manhattan, an exhibition of eight visionary proposals for the future of Manhattan’s street grid organized by the Architectural League and on view at the Museum of the City of New York from December 6, 2011 to April 15, 2012. Ford, with Joshua Mackley, proposed the project “Dissociative New York,” while King, with Ryan Neiceek and Giancarlo Valle, exhibi-
ted “The Informal Grid.”

Brandon Pace (‘10), of Sianders Pace
Architecture, received three AIA Tennessee
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Urban Evolution: The Case of Schiebroek-Zuid

Our world is littered with the physical remnants of past ideologies calcified in the form of buildings, plazas, and streets. One of the most ubiquitous of these is the result of the conversion of the early Modernist utopian vision into cheap, rapid-to-build housing estates carrying the promise of a "modern" life for everyone. The postwar reconstruction effort saw these housing estates efficiently stamped out all over the Western world. With time, many of these underutilized neighborhoods became fertile breeding grounds for socioeconomic maladjustment. More recently, they have gained notoriety for their low economic value and woeful energy performance. The dream of towers in the park has ended with concrete boxes and extensive public space abandoned or subject to gentrification. The postwar reconstruction effort saw these housing estates carried as symbols of "progress," "progress," and "economic recovery." But now, with the rise of ecological, and politically sustainable societies, the need for emerging generations and changing global realities?

How can we use the existing value in these areas as a foundation for socially, ecologically, and physically sustainable societies? More generally, how do we create urban environments that can adjust to the needs of emerging generations and changing global realities?

In early 2010, Vestia, one of the Netherlands' largest social housing corporations, wanted to address one of its own problematic social-housing developments. The company wanted a unique strategy for re-imaging the neighborhood that could serve as an example for similar projects. It approached the Dutch-American firm, Except Integrated Sustainability, to take on this project.

Seemingly a contradiction of socially and ecologically sustainable buildings, the project aimed to develop innovative solutions for a sustainable society, jointly headed by Tom Bosschaart ('08) and Eva Gladek (MEM '09), it has developed pioneering projects in a diversity of building envelopes, agriculture, business, policy, and industry.

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The area in question, Schiebroek-Zuid, is in the northern part of Rotterdam. Nestled in an affluent zone of private homes, it stands out as the neighborhood with the poorest economic indicators. Local retail was driven away by the threat of impending demolition. The program is dominated by a single-housing typology interspersed with a scattering of elderly homes, sports facilities, and schools. As is now the case for such neighborhoods in many cities, few funds were available to maintain or improve the existing fabric, making it difficult to develop a comprehensive strategy for the neighborhood.

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