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Alejandro Zaera-Polo and Greg Lynn

The following discussion took place with editor Nina Rappaport at Yale in March, prior to Alejandro Zaera-Polo’s appointment as dean of the Princeton School of Architecture. At Yale, Zaera-Polo (b. 1963) was the inaugural Norman Foster Visiting Professor for two semesters, and Greg Lynn (b. 1962) has been the Davenport Visiting Professor each spring since 2000. Here they discuss generations, new media, and the architecture profession.

Greg Lynn I think our generation is the last of a certain breed that hangs together cleanly. I don’t know about the generation behind us; it seems a little more diverse. Alejandro Zaera-Polo Part of thinking about a shift in direction and the context of the book, Snipers Log, which I have just finished, is threading the argument that we grew up exposed to a certain kind of culture. The references in the book are texts, along with a subtree of images and global events that were important for our generation. Are you comfortable with the idea of generations or not?

GL Sure. When I was in graduate school, there was a certain generation that seemed to have a specific feeling in terms of a fifty-year trajectory. Now I think everybody’s sense of how long they will be in architecture and what their plans are seems much shorter. When you ask somebody, “What’s your plan?” they say, “I want to go here for six months, I want to go there for a year, and in three years I want to be doing this.” Our time frame has shifted.

AZP So they cannot plan as far ahead?

GL I think they are just not interested in long-term projects—I am not sure if it is the economy or their attention span. The industry of graduate schools has also changed a lot. When we were students, you went to school to work with the people who taught at the school. You wanted to study with people like Rem [Koolhaas] or Peter [Eisenman] in order to meet them, to be exposed to their thinking, and potentially engage them as mentors. So going to Princeton was a way for me to work in Peter’s office.

AZP Don’t you think we see ourselves in a more collective light than the baby-boomer generation, that of Rem Koolhaas and Bernard Tschumi?

GL No, I don’t. That is why I think we are probably the last generation, or maybe we are just out of touch. The New York Five have had their rivalries, but they still have a familial relationship. I know I certainly experienced a sense of sibling relationship with you and Farshid, Jesse Reiser, Ben van Berkel, Lise Anne Couture and Hans Risdahl, with whom I feel a common base.

AZP But I believe we have not had the opportunity or the capacity to construct a world as complete as the baby boomers. Or maybe it is just a matter of time.

GL I think you probably just don’t realize it. If you ask the previous generation, they would also say they haven’t had the chance to complete their world. We have had the capacity to set up whatever world we wanted around ourselves in a similar way. The interesting thing about the next generation is that Tschumi is that they seem like very different guys, yet they are totally linked and on track with what the other is doing.

AZP This may be the wrong way of looking at it, but while I was doing some research for my book I came across a Strauss-Howe theory of generations, which describes the GI generation, the baby-boomer generation, and Generations X and Y. Developed by marketing people targeting customers in different age groups, it associates different archetypal characteristics to each generation: prophet, nomad, hero, and artist.

AZP Oh no, let’s not run through every generation and typecast everybody. For example, baby-boomers belong to a prophet generation. This generation type is characterized by people who grew up during a period of optimism and growth, and they have a tendency toward a kind of prophetic performance. Our generation is included by Strauss and Howe within the nomad generation. It is a cyclical thing, so Generation X has the same tendencies as the previous nomad generation—the Lost Generation. Nomad generations tend to distrust institutions and the establishment, as a result of growing up in a “low” period. So when the economy is going well, generations grow up more optimistically; if they are educated during a crisis, they are more collectively driven. I believe our generation has been heavily influenced by American culture first of all, the same way the next generation will perhaps be driven by Chinese culture. We grew up watching the Apollo XI landing on the moon, Nixon resigning, and the Six-Day War—and all within a certain context of music, literature, and art. I believe this probably has had an important impact on the way we operate, our expectations, and the way we direct our energy.

GL I am trying to teach people for the Canadian Centre for Architecture. It is important to save and archive this information before it disappears. I realize that for certain projects, like Peter Eisenman’s Biocentrum and Frank Gehry’s Lewis House, if you don’t get the digital archives in the next four or five years, they will simply be gone. I started looking at what would constitute a canon for digital materials, which just made me think about what constitutes a canon in general. Who is interested in great buildings anymore, and, more importantly, innovation and critical practice that leads to them? We and generations ahead of us have betrayed the current architectural world because we have lost the tradition of great buildings. I know I am saying this for publication, which is probably not a good idea, but people might think you are pretentious because the idea of great buildings doesn’t have much currency. For example, the Yokohama Port Terminal, whether it is a great building or not, you were thinking it would be one. And the Korean Church is definitely not a great building, but while I was doing it I was thinking it would be a canonical building. So I think those values are perhaps less important than they were when we were in our twenties. There are other ways to have an architecture practice and to be successful and influential.

AZP While I share your interest in certain buildings, I am not sure whether we need to look at more generic forms of architecture. Maybe the contemporary city is about larger assemblages of buildings that are not canonical, that are almost textures rather than objects. This is the question about the “iconic” buildings that every major developer or CEO has been longing for in the last couple of decades, versus other approaches to the production of cities and architectures.

AZP If you look at the generations of Peter Eisenman and Bob Stern and then Arata Isozaki and Rafael Moneo, in a way they developed away from the corporate model. It was almost like the collectivist models of the GI generation. The corporate model came out of the Modernist evolution, and they invented the individual architect after “The Architects Collaborative” model. However, they were by no means isolated: they communicated, were friends, and taught in different institutions but still held a discourse that was not based on optimizing a collective expertise, like Gropius & Co. That model starts to fade out a little bit in our generation, even if we can think of ourselves as individuals and our buildings as iconic experiments. There was, for example, computation as a new skill in the same way the corporate generation produced new building technologies. I think in our generation there is a certain return to the idea of collective expertise and skill, and computation is one of our most defining area of convergence. And perhaps the next generation is taking that further.
Frank Gehry always says that he was trying to get credibility with the artists. I say that I am more like their mechanic. Artists have come to me not for vision but because I knew things about computers and technique. A certain percentage of it is vocational training. I now refuse to do that, just because I don’t think I need to.

AZP Do you think the reason behind the empowerment of the architect is due to the lack of cultural tradition, or do you think it is simply the fact that that kind of tradition is no longer operative? I think the clients I have met are interested in architecture because they like it: they think it looks cool, they see it in magazines, and they suspect we may be able to help them to acquire one of these things. But I think they are often not sophisticated enough to understand that this can be seen within a tradition. Of course there are exceptions, but the majority of commissions do not understand this tradition but only an instant section of it. And often with surprising consistency. For example, the public seems to understand the minimal as well as twenty years ago they understood the Post-Modern. And some of them are now interested in the complex and the parametric.

GL I think you are right. There are a lot of good clients out there, but they are usually the most narcissistic ones, in the sense that they don’t want to build the Zaera-Polo Opera House, they want it to be the McGillicuddy Opera House. It is very different from those who want to capitalize on an intrinsic value that they think architecture has. So what you are saying is that people want to do something that is trendy; they identify with architecture like they identify with their car. I drive a Prius, I live in a midcentury Modern house, and I love Jean Prouvé, but they are not looking to build a building that changes the culture of architecture. They want to belong. In Los Angeles, El Bird has been awesome. He likes to shake things up and put his name on everything. One of our clients, the Blooms, had in their brief that they wanted to live in a great, canonical house. They really wanted a Villa Savoye.

On another topic, if one looks at an Institute of Architecture and Urban Studies or AA generation, there were publications and conferences associated with the moment. Now everybody just talks to each other, convinced they are all alike. But without formal events and publications, they cancel each other out, in my opinion. That is where the nomad generation is interesting; I don’t think they move around as much as they think. Everybody goes around saying everybody else is great, but there is less real global discussion among the universities and publications than even ten years ago.

AZP I don’t know whether you can say it is less global, but there is no discussion. There are certain people who put things out there, and everybody looks at them, for example, websites like Dezeen.

GL There are so many—SuckerPUNCH, Architect’s Newspaper, Archinect, etc. Do you look at all of them? As far as I can tell what they do is post everybody’s press releases. Skyline and Newsline were the news vehicles; Record and RA less so. They used to have an editorial policy; now it is just press releases and the number of tweets to the top of a splash page. If you are twenty-five years old, what you want to do is send out good press releases and make sure they get tweeted to the top.

AZP I don’t even know if there is a reason to challenge that. You seem to think we need to pose resistance to that culture and try to reconstruct a certain vision or another form of debate. Like and Dislike, Friend or Unfriend are all you get as a discussion tool in these social networks. It is true, it is very limited, but can we oppose it, or should we simply try to enjoy it and even master it?

GL It might not be our job to change that right now. We’re in our middle, so it could be our job in ten years, and it would have been our job ten years ago. It is about how you conduct yourself, and personally I don’t express myself through press releases or tweets. Maybe I should. Other industries like art, industrial design, and graphic design are less affected by this change in media. There still is Antigravity and the Aspen Design Conference, where the field evaluates quality and innovation. I am really missing that internal disciplinary core in architecture. I think it has become everybody’s job to make their own.

AZP These types of institutional mechanisms tend to do that.

GL Yes, but all I am saying is that you are not starting a blog; instead, you have written a book.

AZP A blog is something that I may have to do next year.

GL On the one hand, the baby boomers: you don’t want them running around in bell bottoms in their sixties. I think that book says somewhere that when you have the spontaneous generation, be careful not to start stepping into the next one.

AZP True. It is a tricky business to trespass your generational allegiances. Take, for example, the new Pritzker Prize winner, Wang Shu. The fact that the committee chose him is perhaps a message against blogs and the current superficiality of architectural culture. Perhaps it is an attempt to promote a “deeper” architecture. His Ningbo History Museum is interesting, but I am not sure if like that sort of depth.

AZP Is it a great building?

GL I don’t know. The texture is interesting, but the windows bother me enormously. It looks as if he is trying to recover a sort of vernacular tradition. But is this really a contemporary vernacular? Isn’t the Pritzker committee praising an appearance of depth? I prefer Lacaton & Vassal or HHF as examples of contemporary vernacular depth?

GL I am starting to build a boat. I started sailing mostly because I am interested in the forms, materials, and construction and since have become passionate about racing using the power of the water and wind. But initially, I got interested in the light, strong shell forms and knew intuitively it would lead somewhere in my work. I have been reading the story of Hemingway’s boat, and it is all about what he did to stay fresh and relevant. Wang Shu spent five years working on a construction crew, and I think that kind of stuff is smart. That is one thing about Tsushima and Koolhaas: I am always amazed at how apparently irrational decisions about their professional careers really pay off in the end; for example, Tsushima leaving Paris for Columbia University, leaving all those opportunities behind and having to reinvent himself, and Koolhaas going to China or wherever he is currently fixing on—he is constantly following his nose to totally weird places. I always thought the ability to break with the established path of that generation was significant.

AZP I have always thought that in Koolhaas’s case, it is totally strategic and deliberate. It has nothing to do with intuition. He systematically looks at what nobody is looking at and what is against the grain of the mainstream. He investigated the city when nobody else was looking at it, and now that everybody is looking at the city he is investigating the countryside. It is like a methodological recipe to find the next thing: do the opposite thing, revisit the taboos, That is why he went to New York City, Singapore, Lagos, and China.

GL That is right. No one told him, “Go start an advertising company. Go to Singapore.” And we are all interested in what Rem is looking at.

AZP Because he discovers by looking somewhere else. This is very different from Wang Shu, I think.

GL Yes, it is the same. By being a little out of step, Wang Shu is trying to find a new thing. And so, thank God, he won the Pritzker Prize. What I really appreciate is that he is not just going against the status quo, but he has a vision for something that maybe we don’t share.

AZP Okay, his building looks interesting and so does the technology he used to practice. But I think unlike Rem, he just kind of found it. No doubt, he is an intense, hardworking, intelligent guy, but I don’t think he had a strategic view. I don’t think he went to work on a crew thinking strategically. Maybe something impersonal pointed him in that direction.

GL But you don’t think he thought, “I’m going to work for the construction crew and do this other kind of work in order to win the Pritzker Prize”?

AZP No. I think he is genuine. I like the attitude, but I tend to be more interested by people with a more strategic approach.

GL See, I think he did. He has a building and everyone will know his name and remember it.
Tom Wiscombe, the fall Louis I. Kahn
Visiting Assistant Professor discusses the new direction in his work. He will be giving a lecture, “Composite Thinking,” on September 13, 2012.

Nina Rappaport Since you started your free form, across the body. I love that. But don’t necessarily belong together, like stripes and other animal features.

TW I still do. There is an amazing fish and other animal features. Nina Rappaport How did your early experience working with Wulf Prix on projects such as the BMW Museum and Experience Center in Munich evolve into the development of your own firm and firm your work?

NR Sci-Arc has become a real base for you. What will you be focusing on in your Yale studio? And how has teaching informed your creativity?

TW I don’t even know how I would have a practice without teaching. It is critical to have the chance to test things out. At Yale, I will be working on the idea of figures in a loose outer shell, which is related to the surface-to-volume project we spoke about. I plan to have the students look at some work from the Dutch artist Bart Hess, who is dealing with that subject in terms of the human body. I’m very excited about it.

NR What are you working on next? Are you taking ideas you have for the ARTIC (Anahiem Regional Transportation Intermodal Center) public art project any further in terms of the relationship between structure and form?

TW What I like about the ARTIC project is that it crosses over between structure and painting. It is about moving between structural platforms and also ways of thinking. We used color as a way of connecting the two disciplines in an intuitive way—you know, those color analysis diagrams. The key was not to express the stress map directly but rather to filter it in real time back through more willful acts—for instance, the loop, leopoldike patterns along the edges of apertures. For me, the point isn’t to find the ultimate fusion between structure and form, which I find to be a very strange impulse. I shifted the branding of my office because I don’t want to be associated with what the word emergent has to come in our field. I still use it often in my office—it’s such a game-changing concept. But it started to be associated with the pseudo-scientific, clean lines of people who, as you say, are attempting to imitate natural processes. I am purposely using design in my company name because it is about ideas-generating anything: it is the sum and allows me freedom to grow.

NR Terms in integrating a building’s infrastructure with new materials, what do these materials allow you to do with surface, structure, and scale that the trace that you have written about? Can these materials be harnessed in an organic way by peeling them back or using composites?

TW The idea that you can fuse any number of things into a very thin surface, which is something we can do with composites, is extremely exciting. Thin-film lighting, radiant heating and cooling, solar systems, and a number of other technologies can literally be pressed into the layup. Composites already fuse biological and structure into surface, so why not push it to the next level? I like the idea of “squashing assemblies,” conceptually vacu-forming templates and assemblies into flat, melted pancakes. In materials science they are now beginning to figure out how to grade surface in terms of structural performance but also more interestingly in terms of opacity and color and other material effects. This is what I am calling “multi-materiality,” and it has just barely begun to transfer into architecture as a way of finely getting beyond bricks and panels and hardware. It’s all about wholeness.

NR Does how does that counter with your idea of surface-to-volume project we spoke about.

TW That is a great question. Although I am talking about surface thinness, I am very interested in what happens when you have multiple surfaces layered on top of each other and what can occur between layers. By delaminating layers, you can create pockets and volumetric effects. As you push that into a very thin surface. Another way into this is to draw a line on a surface and leave the line out. You get hollow channels or what I call meta-seams. We are also pushing on pushing figures into rubber sheets or loosely shrink-wrapping figures in rubber envelopes, where you can make out certain features of the figure, but they fall off into flatness before you get them read.

NR Is this how your concept of “surface to volume” gets constructed?

TW Yes. The idea of surface-to-volume format is that it is in a kind of dimensional middle ground. Think of something that is razor-sharp transforming into something bulbous—like a line being teased out of a volume and thickening to become a surface. This formal project emerged relatively organically, but I have now begun to build on it and write about it.

NR How did you take ideas you have for the ARTIC project and put more than one thing into the mix, which effects by synthesizing different systems and architectural features, or muscular structure and could arise as underlying features or the degree to which environmental and urban implications?

NR I would also like to note that in the Busan Opera House, the idea of the fusion of form and structure. Where is that approach operating within, along with the idea of an aquarium, or integrating the surface with the active space and not a solid, something we refer to things that articulate form. The project of form and structure. Where is that approach operating within?

NR Last year I was in Beijing and I had met people, and I met a developer who asked me to design a two-million-square-foot hotel in Beijing.

NR Winning a competition means something quite different in China than in the West, however. It is a mess process. But by doing a series of invited competitions, I began to meet people, and I met a developer who asked me to design a two-million-square-foot hotel in Beijing.

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“It was a picture of the kind that only an aeronaut can see, when he rises in his airship above the height of the clouds.”

— Gottfried Heinrich von Schubert, 1855

Surely, as this gloss confirms, Scolari’s vision is as much a literary achievement as it is painterly or architectural, and with reason we may associate his art with that of Argentine novelist Jorge Luis Borges or, closer to home, with Giorgio de Chirico’s phantasmagoric self-portrait Hébdomadome, je peintre et son genre (1929).

Barrier, strait, frontier, mountain, wall—these are the liminal challenges to which Scolari’s sleepless traveler is constantly in a state of metamorphosis, a mythical project on which Scolari worked intermittently with Leon Krier over the years 1975 to 1979 and from which he seems to have developed his first “extruded,” anti-perspectival section, crystallized in an ironic watercolor entitled Gas Station (1973). This inaccessible, unachievable, anti-gate transforms itself into A Gate for a Maritime City (1979-1989), perversely realized, full size, in the strada novissima of the Corderie dell’Arsenale in Venice on the occasion of Paulo Portoghesi’s Postmodern Biennale, the First International Architecture Exhibition of 1980. Now the extrusion itself, bifurcating about the empty central axis of the gate, becomes a total contradiction, an absurdity in fact undermining the whole idea of a rationally derived, laconic architecture. It is ironic that this reduction ad absurdum should occur at the very moment when Scolari becomes interested in the Napoleonic mathematician Gasper Monge, the founder of descriptive geometry and isometric projection, of those non-perspectival representations that would prove essential to envisaging and fabricating the machinery of modern war. This is also the time when he becomes briefly preoccupied with huge flying machines, such as the Firth of Forth Bridge and the lock gates of the Tia canal system. It is impossible to see a retrospective of Scolari’s work without becoming preoccupied with that which he archly alludes to as his winged messenger, the glider that, while not present in every image, is always lurking somewhere as a potential witness, outside the frame of a given panorama. This silent, engine-less flying machine is constantly in a state of metamorphosis (on one occasion it became a rocket—at times assuming the clunky wingspan of a prewar Dorner aircraft pancaked into the ocean and about to sink, at other moments emulating the curved wings of a bird, as in Vladimir Tatlin’s proletarian glider of 1933). This free-floating witness finally denies its own fragile form by transforming itself into a dead-weight construction of fixed wooden wings that, one fine day in 1991, inexplicably crashes onto the Fondamente della Tana, in Venice. With this neo-Dadaist construction, the icon finally fails to rise to the most metaphysical city of all time. It is a nicely ironic gesture in that Venice is also the place in which Scolari, a Milanese by birth, will find his appointed home.

—Kenneth Frampton

Frampton is the Ware Professor of Architecture at Columbia University’s Graduate School of Architecture, Planning and Preservation.
Yale Women in Architecture

Women’s issues in the pursuit of an architectural career have come a long way since Yale’s first female graduate from the School of Architecture in 1949. A look, however, at recent numbers and statistics reveals that the architecture profession as a whole is still marked by gender disparity, although women comprise fifty percent of students enrolled in schools of architecture. According to a survey by The Architects Journal, in 2011 women held about twenty-one percent of jobs in architecture offices. As Maya Lin (B.A. ’81, M.Arch ’82) noted in an interview in Yale Women in Architecture located on Rose Walk near Sterling Memorial Library, “It was an amazing intellectual time. I was among the first generation of women in society. I had the emergence of women in society. I had no idea what I was doing or how I was doing it at school.” She went on to explain that she couldn’t understand why she dressed like a man, in blue jeans and a man’s shirt. Her expectation was that she would become a stay-at-home mother. She had spent most of her childhood years on fake dollar bills with Kingman Brewster’s daughter, Wanda Bubriski, founding director of the Beverly Willis Foundation, who will be speaking at the opening session emphasizes, “The act of bringing together the first time is often the focus. It is not to be misunderstood to recognize women, and with the Alumni organization this part is of a larger attempt by Yale to recognize the accomplishments of women to the intellectual life of the university and the profession of architecture.”

Yale Women in Architecture, which won a fellowship, and taught for years at the University of Pennsylvania. Nalle remembered, “The guys didn’t understand women, while at the Teknion, sixty percent of two hundred students at the school were women. Judith Blum Chafee, from A&A Building, the Black Panther trials, and Oprah Winfrey’s Leadership Academy in South Africa.

Gabi Goldschmidt (’71, professor emeritus at Teknion, in Jerusalem), whose book Linkographics: Unfolding the Design Process will be published by MIT Press next year, moved from Paris to Yale as a transfer student in 1968. She said that only four out of two hundred students at the school were women, while at the Teknion, sixty percent of the architecture students were women. Although it was a change, she said, “It was not one that I felt had an impact on what I was doing or how I was doing it at school and beyond.”

When women were finally admitted to Yale College in 1969, tumultuous events affected the school, such as the fire at the A&A Building, the Black Panther trials, and protests for equal rights. Ellen Leopoldi (’71, a Cambridge-based author) remembers printing fake dollar bills with Kingman Brewster’s face on the new Xerox machine in the A&A library as part of a protest against the lack of scholarships for minorities in the school.
Sara Caples (’74, principal of Caples Jefferson, in New York) explains, “It felt more like a men’s school where they tolerated a few women kicking round too. I used to entertain myself by asking various administra-
tion types if there was a quota—always hotly denied. Which was strange since for a number of years women up to my class were always about ten percent of the class. Then in the class after mine, women miraculously got smarter and were about thirty-three percent for a number of years, until they got smarter yet and approached parity. Pretty amazing how rapidly women evolved in their spatial gifts.

Women were as much a part of the Building Project (founded by Charles Moore, dean 1965–1970) as the men, using a hammer and doing heavy lifting alongside them. Louise Braverman (’77, of New York-based Braverman Architects) saw the Build-
ing Project as a leveling field. She worked on a health-care clinic for coal miners in Cabin Creek, West Virginia. “Webonded, and it was great that we could go to another place to learn and contribute to social issues. But Yale was a boys’ school, barely a mixed environment, and when I taught as Vincent Scully’s TA, you could feel the novelty of having Andrea Leers as a visiting

third year saw my constellation and told me that it could’ve been worse, that a woman in a class a few years ahead of mine had this happen to her twice. Not one member of the faculty expressed concern or showed any willingness to intervene. Sadly, I didn’t make a fuss but went out and replaced everything.”

All the women talk about the memora-
table practitioner-teachers, riveting jurors, brilliant fellow students, and camaraderie. Patricia Patkau (’78, of Patkau Architects) said, “I loved every moment at Yale, the quality of instruction, the resources, the
diversity; it was eye-opening. It was also an introduction to a quality that the world offers in architecture rather than just local condi-
tions and the idea that you could operate in that global range.” Marion Weiss (’94, of Weiss Manfredi) emphasized the egalitar-
ian quality: “While it could be a somewhat ruthless mentorship, there was little instruction to the teaching or engagement with critics based on gender; expectations were high for everyone. of the school architecture had a level of intensity and intimacy, both competi-
tive and supportive, and this environment established a framework for me to work with confidence within the perpetually ambiguous landscape of architecture.”

When discussions turned to mentors, or women professors, there were few. Weiss, who studied with James Stirling, remembers “the relative scarcity of women critics leading the upper-level design studios. The experi-
ence of having Andrea Leers as a visiting professor supported many design positions; she demanded a level of commitment to the evolution of a project and her clarity as a critic has continued. She has been a role model for me and for many of my female colleagues at Yale, and later at Harvard, and was committed to the productive recipro-

of teaching and practicing architecture simultaneously.”

Celia Imrey (’93) of Imrey Colbert Architects recalls how the social issues and housing projects that comprised the studios under Tom Beeby (dean 1985–91) prepared her to enter the male dominant world of public projects.

Maya Lin didn’t seem to mind the unequal gender ratio. She said that “a decade after Yale went coed it was as if women had always been there. In my graduate school architecture class, however, there were only seven. But that was an anomaly since women who had been accepted chose not to come that year. The ratio was large—seven women to thirty or so men—which was extremely unusual; the classes above and below us were much more even in numbers. There was no sense of gender bias or discrimination; though perhaps the fact that it didn’t seem unusual is what was so unusual.”

Over the years, the number of women at Yale grew and so did their recognition at the school and their awards. Heather Cass (’72) won the William Winchester Prize in 1972, and Hilary Brown (’74) won it two years later. As Caples notes, “Although there weren’t a lot of women taking up activism, many earned respect for their dedicated work.” With the Schimberg award in 1981, additional opportunities for recognition were made available.

Today, while the disparity between male and female architects is diminishing, Professor Dolores Hayden notes that “coeducation means equal numbers of women and men active at every rank of the faculty and the administration, not just equal numbers of female and male students.” Even in 1999, there was only one woman in the post-professional class and few faculty or guest professors, jurors, lecturers, or subjects of exhibitions. In 2002, Peggy Deamer recognized the need for a discus-

Female students at Yale in 2006 saw the need for a student-run Yale Women in Architecture group primarily out of curiosity about what career obstacles might lay ahead of them. Of the meetings, one woman recalled, “I was happy to be involved because it was obviously nice to have some kind of solidarity, but the meetings weren’t about that.” Meetings featured guest speakers, who gave talks on their own career trajectories and work–family balance given the high demands of architecture, which is an issue that needed a platform for discussion and an issue acknowledged by Dean Robert Stern himself.

It also may or may not have been a coincidence that the founding of Yale Women in Architecture coincided with the 2006 Yale second-year portfolio review in which nine students were failed and made to repeat a semester; seven of them were women. The Women’s Faculty Forum (WFF), founded in 2000, plays a large part at Yale today and was inspirational to the architec-
ture school’s new organization—Hayden and Nancy Alexander (Yale College ’79, MBA ’84) among others, began an awareness effort with the university’s Tercentennial by and for Yale women faculty members including conferences, workshops, and policy ideas. In September 2001, they organized the Gender Matters conference and continued with symposia, workshops, and a detailed Web site on the history and current work of women at Yale. Focusing most recently on the formation of the University Wide Commit-
tee on Sexual Misconduct, it is supported by the Office of the President and the Provost with over 950 members.

However, the dilemma remains for young female architects: How to be wise and outspoken about the issues at hand without appearing a “victim” of the male–
dominant system? Yale does prepare women to run their own practices, which often allows for the flexibility of today’s lifestyles. Indeed, there is still a need to address the unique challenges facing women’s entry into the profession. Claire Weiss asks, “How should women be recognized and what is success in the profession today?” Women have been in the minority in architecture, but sometimes the greatest work comes from outsiders. The particularity of a woman’s experience can also generate strength and create opportunity.”

—Nina Rappaport with Jamie Chan (’08)
In February, more than five hundred people descended on the school for a symposium on the current state of drawing in architectural culture. Organized by faculty members Victor Agrán ('97) and George Knight ('95) and sponsored by the J. Irwin Miller Endowment Fund, the weekend featured presentations varied from personal narratives and in-depth historical research to near polemical position papers, offering the overflow audience a variety of resonant responses to a contested and timely topic. It would be foolhardy to try to capture all of the complex nuances the speakers brought to the symposium, but a brief summary may suggest some of the weekend’s provocations and puzzles.

Davenport Visiting Professor Massimo Scolari set the tone for the symposium with his fascinating and haunting presentation on the power of art. His Thursday evening talk, “Representations,” focused on ties between literature and architecture, and made reference to Aristotle, Friedrich Nietzsche, Edgar Allan Poe, Gustave Flaubert, Oscar Wilde, Primo Levi, and Jorge Luis Borges. An enthusiast of Italo Calvino’s novel Invisible Cities (1972), Scolari underscored the powerful influence the writer exerted over his early career. He met Calvino at a New Year’s Eve party in London in 1969, and bodily embodied the novelist if he could illustrate the book, a collection of fantastical tales recounted to the emperor Kubla Khan by explorer Marco Polo. Although the joint project never came to pass, Invisible Cities became to be, for Scolari, “a dreamlike parallel to the origins he has pursued ever since, through drawing. Unpopular with Italian leftists for its dreamlike qualities, Calvino was a great mentor for the young artist, whose earlier research on (historical) cities with neorationalist Aldo Rossi, with whom he collaborated in the 1960s, was strikingly different. Calvino was “the angel that left me a gift—the idea of re-writing someone else’s history at the University of Virginia, discussed the work of early sixteenth-century architects, Gaetano Parenti and Antonio da Sangallo, arguing that “privilege a singularity of moment and construction over time, offers simultaneous visual inconclusiveness, suggesting the passage of time and the experience of moving through a building—qualities not normally found in orthogonal projections or in perspectives that “privilege a singularity of moment and presentation was a clear position, consistent with the concept of language and technology. Pallasmaa’s presentation was a clear position, consisting of a linear string of quotations, yet it did not generate an internal narrative of its own, an effect that tended to dilute his otherwise pithy remarks.

The odd man out in the first session was Harvard professor Antoine Picon—self-described as “the guy who likes digital media”—who presented excerpts from his current research in a talk called “A New Sensory: Digital Culture and the Eclipse of Drawing.” Codirector of doctoral studies at Harvard’s GSBS, Picon gave a measured response to the question of hand drawing’s demise, agreeing that it has been eclipsed by digital technologies yet refusing to concede this as a negative. For Picon, the issue is obscured by two phenomena: the diversity of roles drawing has played in the profession and “the thick layer of ideology that has accompanied the question of drawing from the Renaissance onward.” He described how architectural drawings have been charged with many tasks and how digital technology has usurped a number of these roles, leading to a state of anxiety in practitioners and an existential crisis in the loss of hand drawing as an expression of humanism. Picon allowed that recourse to the computer has diminished the creative immediacy and decisiveness associated with hand drawing. Noting that “the brain is constantly wiring and rewiring itself,” he focused on the positive note, Brothers suggested that such painterly forms of architectural drawing devised an alternative tradition that may be relevant to today’s practitioners. Deploying computers to solve mundane, practical matters could open up the space for architects to experiment with modes of representation, similar to the ways in which Da Sangallo and Peruzzi explored links among perception, representation, and felt experience in their drawings. Like Brothers, Deanna Petherbridge looks at art and appreciates the hand and the brain in the development of language and technology. Pallasmaa’s presentation was a clear position, consisting of a linear string of quotations, yet it did not generate an internal narrative of its own, an effect that tended to dilute his otherwise pithy remarks.

As if illuminating one aspect of Petherbridge’s perspective, Juhani Pallasmaa followed with “Drawing with the Mind: Pen, Hand, Eye, and Brain.” Usually aligned with the phenomenological position of Pérez-Gómez, Vesely, and Karsten Harrtes, he offered a series of quotations from famous thinkers on the theme of the relation of the hand to thinking and art-making. Especially enlightening were passages from neuroscientist Frank Wilson on the interdependence of the hand and the brain in the development of language and technology. Pallasmaa’s presentation was a clear position, consisting of a linear string of quotations, yet it did not generate an internal narrative of its own, an effect that tended to dilute his otherwise pithy remarks.

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potential of digital media. “What is taking place is a radical extension of the body and a reframing of its sensibility,” he suggested, as computer technologies offer a “multi-layered reality” for redirecting our senses. Instead of “the heroic individual,” what will emerge is “a multiplication of sub-selves inside a networked individual.” However, Picon’s lackluster PowerPoint presentation—one of the conference’s least engaging visual presentations—did not demonstrate that this new sensibility was anything more than a default accommodation to the trends Petherbridge analyzed so persuasively.

Sir Peter Cook, co-founder of Archigram, brought the evening to a close with the keynote talk “Real Is Only Halfway There.” His point of departure was an oft-repeated comment made years ago by Dalibor Vesely at London’s Architectural Association: “Buildings don’t matter. Drawings matter much, much more than buildings.” This shocking statement formed the ground for Cook’s lengthy marshalling of drawings that have piqued his interest in one way or another. Cook circled around his subject for a full hour and a half, showing examples of the creative moment. His mission was comparable to Roland Barthes’s endeavor in Camera Lucida, to identify the “punctum” of an image—the “point of an image” that seems to pierce the beholder. Cook’s talk did not demonstrate that this new sensorium was anything more than a default accommodation to the trends Petherbridge analyzed so persuasively.

Sir Peter Cook

Excerpts from: Keynote lecture for “Is Drawing Dead?”
“Real Is Only Halfway There,” February 10, 2012

Shock was the situation I faced one day in the Architectural Association, where I taught along with the important architect, Frank Gehry’s 1997 Guggenheim Museum in Bilbao, Spain, was one of the highlights of the weekend. Speaking with ease and authority, in an engrossing manner, he did not disappoint: Lynn’s presentation was articulate, precise, artistically assured, and conceptually clear, avoiding the tendency to articulate, precise, artistically assured, and conceptually clear, avoiding the tendency to...
Opinion: Necessary Feigned Mourning

The recent Yale School of Architecture symposium “Is Drawing Dead?” brought to the fore a number of issues and questions facing one of the most prestigious disciplinary mediums. With a title that itself suggests a call to action, it aimed to elucidate and question the current relevance of a “practice that flourished for a half millennium.” The shift from mechanisms of representation to techniques and tools for simulation enabled by information technology—developments such as digital fabrication and parametric design sought to define the relevance between hand-sketching and computation was a constant underlying most of the conference. Persistent focus on this old antagonism prevented consideration of more pressing and relevant issues, such as the opposition between digital modeling and 2-D vs. 3-D, perspective vs. projection, and controlled vs. random. According to participant Andrew Wells, we are situated in a unique moment of “pedagogical dichotomy,” where not only are we questioned as to the authority of the history for the hand-drawing camp. The most problematic symptom of this phenomenon is that it continues to be hijacked from one of its most important predigital functions, mechanical representation. We should not so easily adhere to testimony related specifically to these terms, but rather to the role of drafting utilized into the heart of the issue. The discourse became most compelling when it ventured into the core of these arguments.

As this opposition was perpetuated through the conference, the question of the integral relation between drawing and 2-D. Our mediately has become so muddled that if we are to discuss digital today, it is precisely by that reenacting projection into design culture and pertinent discourses. Both of these issues are often hidden in their presentations by demonstrating the significance of individual sectorial discourses. The most relevant case of this new phenomenon is that of contemporary continuous manifolds for the Arc of the World, and the architectural relevance of radically dissimilar and montaged frames in the staking of school architecture with Stanislaus Von Moos, Vincent Scully Visiting Professor. In “Child’s Play: Typology and Prescription,” Vivanco focused on the relationship between industrialization and the development of design handbooks in the United States, exploring how notions of standardization and serialization influenced the typology of school buildings. Von Moos examined the figure of the child in the work of Aldo van Eyck as a prismatic and mythical archetypal rather than an actual body in the school space. The Amsterdam Orphanage and the book, The Child, The City and The Artist were the grounds for Van Eyck’s simultaneous creation of a building type, a child’s myth, and a construction standard and aesthetic dominated by hand-made and bright colors.

John Dewey was the focus of the last dialogue of the series. “A Common Occupation: Constructive and Practical Education,” organized by Schibs on April 9, with professor Alan Plattus (Yale College ’76) as guest moderator and participants, asked whether Dewey saw public space as the maker of both individual and collective political identi- ties, such as the Wall Street (OWS) supports Dewey’s theory of civic space is not something given but constantly in the making. As sociologist Saskia Sassen has recently suggested, OWS’s novelty consists in the association of civil disobedience and a leaderless organization with a straightforward claim for public space. Offering a historical parallel, Plattus examined Dewey’s response to the Pullman Strike of 1894. He argued that OWS, as well as the Arab Spring, could be seen by architects as an invitation to become activist planners rather than grand visionaries. The architect’s role remains the construction of the “cosmo-politan canopy” on behalf of society, Plattus suggested, citing Elijah Anderson’s book, Code of the Street, in which the Yale professor of sociology describes the capacity public spaces have to put aside diversity and allow people to share and observe each other’s commonalities.

Now that the “Ph. D. Dialogues” have found both a fitting format and an engaging audience of faculty and students from both the School of Architecture and the Art History department as well as the support of the Dean of the Graduate School of Arts and Sciences Fund, they serve as an opportunity for the school to document and discuss ongoing research and inquiry within the field.

—Andreas Kapači (M.A. ’13)
George Nelson: Architect | Writer | Designer | Teacher, organized by the Vitra Design Museum, will be on display at the Yale Architecture Gallery from November 8, 2012, through February 1, 2013. The exhibition George Nelson: Architect | Writer | Designer | Teacher, curated by Jochen Eisenbrand of the Vitra Design Museum, demonstrates the significant contribution George Nelson (1908–1986, B.A. ’31, B.F.Arch. ’33) made to American design in the second half of the twentieth century. Trained as an architect with a degree from Yale, Nelson was not only an important designer but also an acclaimed writer, lecturer, exhibition designer, and photographer. After Yale, he was a Fellow of the American Academy of Rome, from 1932 to 1934. Soon after he returned to the United States, his interviews with numerous leading Modern European architects were published as profiles in Pencil Points and later assembled in a Yale School of Architecture book, Building a New Europe: Portraits of Modern Architects (Yale University Press, 2007). He became an associate editor of Pencil Points from 1935 to 1943 and then a consulting editor at Architectural Forum from 1944 to 1949. In his postwar book, Tomorrow’s House, co-authored with Henry Wright, he introduced the concept of the “family room” and the “storage wall.” The latter would become one of his most iconic design contributions and is still produced today.

As design director for furniture manufacturer Herman Miller, Nelson helped forge the company’s corporate image for more than two decades. He played an essential role in bringing Herman Miller together with Charles and Ray Eames, Alexander Girard, and Isamu Noguchi, among other seminal designers. Early on, Nelson believed design should be an integral part of a company’s philosophy, leading to his pioneering work in business communication and corporate design.

Divided into five subject areas, the exhibition consists of more than 120 objects, including chairs, benches, desks, cabinets, lamps, and clocks as well as more than fifty historical documents, such as drawings, photographs, architectural models, and films. The first section, “Nelson and the House,” highlights the subject as a pioneering planner and one of the Modern single-family home’s formative years of American Modernism in the 1940s to 1950s, including photographs of the Sherman Fairchild House (New York, 1941), photographs and a model of his modular, prefabricated Experimental House (1953–57), and the Storage Wall (1944). This section also presents his iconic Modern furniture, such as the Herman Miller Case Goods (1946), the Comprehensive Storage System (1959), the Coconut Chair (1956), and the Marshmallow Sofa (1956). The second section focuses on “Corporate Design,” showing Nelson’s work for clients such as Abbott, Alcoa, BF Ford, Guf, IBM, General Electric, Monsanto, Olivetti, and the U.S. government. The third section shows his designs for the office, including the L-shaped desk (1947), which was a forerunner of the workstation; the Action Office (1964), and Nelson Workspaces (1974). A section on exhibition design focuses on Nelson’s role as head designer of the American National Exhibition in Moscow (1959), the Chrysler Pavilion at the 1964 World’s Fair in New York City, and work for the U.S. Information Agency. The final section provides an overview of Nelson as an author and editor and features his numerous articles, books, films, and slide presentations in which he addressed the topics of urban planning, consumerism, and aesthetic perception in Western society.

George Nelson: Architect | Writer | Designer | Teacher is the first comprehensive retrospective of Nelson’s work. The exhibition toured Europe before coming to the United States, where it has been displayed at the Bellevue Art Museum, in Seattle; the Oklahoma City Museum of Art; the McNay Art Museum, in San Antonio, Texas; and, most recently, at the Cranbrook Art Museum, in Bloomfield Hills, Michigan. The Yale School of Architecture Gallery is the final stop before the works return to Vitra’s permanent collection in Germany.

Herman Miller has generously sponsored the American tour, and is the presenting sponsor of the Yale School of Architecture exhibition.

American Mid-Century Design

A symposium, “American Mid-Century Design and Its Legacy Today,” organized by Dietrich Neumann, the Royce Family Professor at Brown University, will be held on Friday afternoon, November 9, and Saturday, November 10, 2012.

Coinciding with the exhibition George Nelson: Architect | Writer | Designer | Teacher, this symposium will examine the work of the designer George Nelson in the context of its time as well as the legacy of mid-century Modern design. Nelson and his contemporaries—among them, Edward Wormley, Eero Saarinen, Harry Bertoia, Charles and Ray Eames, Jens Risom, and Florence Knoll—helped to evolve the Bauhaus design aesthetic into a more colorful, playful, technically savvy and versatile idiom that was evocative of the American lifestyle at mid-century. From the Marshmallow Sofa for Herman Miller to the multimedia extravaganza “Visions of the U.S.A.,” designed for the 1959 Sokolniki Park exhibition in Moscow, Nelson’s highly collaborative approach to design has had a lasting influence. The challenges and opportunities that framed and inspired Nelson’s work are matched by the paradigm shifts contemporary designers face today.

The symposium will examine the formative years of American Modernism in the 1930s. Modernism in the mid-twentieth century, Nelson’s engagement with new media and educational tools, and his office’s collaborative design strategies. A fifth and final session on Saturday afternoon is devoted to Nelson’s legacy and the business of design today. Contextual rather than biographical, the symposium brings together historians such as Beatriz Colomina (Princeton), Kurt Forster (Yale), and Christopher Pulman (Yale), curators, including Juliet Kinchin (MoMA), Donald Albrecht (Museum of the City of New York), and Jochen Eisenbrand (Vitra); critics, including Paul Makovsky (Metropolis Magazine) and Alice Rawsthorne (The New York Times); designers such as Janet Thompson and Ralph Caplan, and entrepreneurs such as Murray Moss (Moss, Ltd.) and Rob Forbes (Design Within Reach). The keynote event on Friday night will be a discussion between Yale design historian Ned Cooke and London-based designer Mark Newson. Addressing the history, politics, aesthetics, and production of design at mid-century and now, the symposium will create a contextual framework for the George Nelson exhibition at Yale, shedding new light on the emergence of one of America’s most promising designers, and challenge our views on the business of design today.
Eisenman’s Projects

Palladio Virtuel at Yale

Palladio Virtuel is on display at the Yale School of Architecture Gallery from August 20 to October 27, 2012.

Conceived and designed by Peter Eisenman, Charles Gwathmey Professor in Practice, and critic in architecture Matt Roman (’88), Palladio Virtuel presents the culmination of ten years of study on Renaissance architect Andrea Palladio’s villas.

Focusing on twenty Palladian villas from the late sixteenth century, Palladio Virtuel asks what can still be learned from an architect whose life and work has been analyzed exhaustively by both architects and historians—for example, Rudolf Wittkower’s typological research on Palladio and Colin Rowe’s linking of Modern architecture to the Renaissance through a comparison with Le Corbusier, which opened up to architects new areas for research and design in the 1960s and 1970s. However, rather than seeing Palladio as a manerist deviating from a Renaissance ideal, as these historians did, Eisenman finds a complex, indeterminate internal relationship in his oeuvre. This discovery is presented in three chronological sections: “The Classical Villas: The Impending Crisis of Synthesis,” “The Barchessa Projects: Extensions into the Landscape,” and “The Virtual Villa: The Dissipation of the Villa Type.”

Going beyond typology, proportion, and history, the exhibition of twenty original models and more than one hundred drawings reveals previously hidden or virtual readings of Palladio. From the traditional architectural components—the portico, circulation, and enclosed internal spaces—Eisenman finds adjacencies, superpositions, and overlays that have not preferred or original ground. In the resulting relationships of these components there emerges a complexity in Classical work beyond the literal presence of typical building elements. In contrast to the inherited ideas of harmonic proportions, this analysis displaces any notion of a part-to-whole stability or origin in Palladio’s work and proposes that his villa forms dissipated over time, their components essentially becoming unrecognizable.

In Palladio Virtuel, the architect’s legacy is read as a confrontation with certain persistent formal problems. This evolution is reflected in I Quattro Libri, for which, at the end of his life, Palladio redrew buildings as he had wanted them to be—as “virtual” projects. In a sense, he also redrew the very boundaries of the discipline in the late sixteenth century by proposing a series of radically different villa plans, each an exercise in double and triple readings. As a result, the overlay of building, drawing, and text in I Quattro Libri renders Palladio’s architectural project conceptually incomplete. Palladio Virtuel opens up the architect’s work and perhaps the Classical world to a contemporary interpretation, giving classical precedents new relevance for today.

A book recording Eisenman’s research, Palladio Virtuel: Inventing the Palladian Project, is forthcoming from Yale University Press.

Campo Marzio at the Bienalle

Yale student projects in The Project of Campo Marzio are on display at the Venice Biennale, in the Central Pavilion of the Giardini, from August 29 to November 25, 2012.

Sir David Chipperfield, Yale’s Norman Foster Visiting Professor in fall 2011 and the director of the 13th International Architecture Biennale, invited Peter Eisenman to propose a project for the Central Pavilion at the Venice exhibition, which this year is organized around the theme “Common Ground.” Eisenman, in turn, invited graduate students in his seminar on Piranesi to contribute the historical analysis produced in the course as a platform for three contemporary interpretations of the Campo Marzio drawing—one from Eisenman’s New York office, Eisenman Architects; a second from Jeffrey Kipnis working with students of Ohio State University; and a third from Pier Vittorio Aureli of the Belgian office, DOGMAT. Each of the teams will revisit Piranesi’s unsettled provocation—250 years after the drawing’s first printing—to propose answers to questions of ground and architecture.

The Yale installation, The Project of Campo Marzio, was completed as part of a seminar taught by Eisenman with critic Matt Roman (’88) in spring 2012. It started with the assumption that the Campo Marzio de’antica Roma is a unique instance of Piranesi’s theoretical work in terms of architecture’s relationship with the city. The students produced a gold-leafed, 3-D-printed model—the first of its kind—developed from a three-dimensional interpretation of Piranesi’s original etching, accompanied by an exhaustive morphological study of his architectural inventions.

In 1762, after years of fieldwork measuring the remains of ancient Roman buildings, Piranesi published his Campo Marzio de’antica Roma, a folio of six etchings that have haunted the minds of architects and architectural scholars ever since. These etchings and Piranesi’s further studies constitute a landmark in the shift, characteristic of the Enlightenment, from the traditional antiquarian view of history to the scientific, archaeological view of history. Moreover, they embroiled Piranesi in a vitriolic debate with his colleagues on the relative merits of the repose and decorum of Greek architecture versus the visual ornamentation and power of Roman design that resonates even today.

However, it is the map drawings themselves—so precise, so specific, yet so utterly impossible—that fascinate. A theoretical debate has ensued over their enigmatic qualities, a choreographed menagerie of architectural facts aloft upon ... what? A ground? A land? A “shifting, indeterminate plane”? A page?

The students include—Daisy Ames, Adrienne Brown, Aaron Dresben, Caitlin Gucker-Kanter, Nicholas Kehagias, Amy Keisler, Olle Neuward-Zlotnicki, Talia Pinto-Handle, Otilia Pujeseanu, Teo Quintana, Aaron Schiller, and Melissa Shin (all M.Arch ’13). In addition, Gucker-Kanter and Quintana, along with recent graduates David Bench (’12) and Can Bul (’12), helped produced the Eisenman Architects’ project.
The Sound of Architecture

J. Irwin Miller Symposium
October 4-6, 2012

Architecture is not tone deaf! It can create silent places and eddies of noise, deeply affecting our experience and facilitating or frustrating communication. Sonic phenomen-ena often escape conscious perception, eluding our grasp and defying calculation. Architecture has long been thought of in visual and practical terms, leaving its auditory dimension largely unconsidered. Today, the ways we listen in built spaces have been transformed by developments in media, music, and art. New design tools are helping architects shape the soundscapes of their buildings, while new audio technologies afford access to previously undetected sonic environments.

A J. Irwin Miller symposium, “The Sound of Architecture,” held at the School of Architecture from October 4 to 6, organized by Professor Kurt Forster and Ph.D. candidate Joseph Clarke will draw on a variety of disciplinary expertise in its quest for an understanding of architecture as an auditory environment. Leading scholars from fields as diverse as archeology, media studies, musicology, philosophy, and the history of technology will converge at Yale to discuss critical questions alongside major architects, acoustical engineers, composers, and artists.

On Thursday, October 4, opening remarks by Professor Kurt Forster will bring the issues of the symposium into focus by way of key examples from the wide arc of historical issues and the enormous variety of buildings with their characteristic sonic properties. A lecture by architect Brigitte Shim of Shim-Sutcliffe Architects, Toronto, will describe the celebrated Integral House of Toronto, a house for a mathematician combined with a private performance space.

On Friday, October 5, two conference sessions will lay the theoretical groundwork for the rest of the symposium, consider- ing the phenomenology of listening and exploring how sound situates bodies in their architectural environments, followed by back-to-back sessions that will examine the mediation of sound by architecture and the representation of architectural space in sonic media that culminates in a performance of the audiovisual work “Alicatraz” by composer Ingram Marshall, a visiting lecturer at the Yale School of Music.

On Friday evening, architect Elizabeth Diller, of Diller Scofidio + Renfro, will deliver the symposium’s keynote lecture, reflecting on the role of sound in her firm’s early media artworks and its more recent architectural interventions at New York City’s Lincoln Center.

There will be two sessions on Saturday, one on the soundscapes of cities and the politics of urban noise and another examining the affect of sound on the aesthetic and social character of space. With its broad spectrum of thematic issues and expert contributors, “The Sound of Architecture” aims to stake out a new set of questions for ongoing scholarly inquiry and re-frame architecture as a place of conver- gence among old and emerging disciplines.

Women in Architecture

Reunion and Symposium
November 30 and December 1, 2012

This first ever gathering of the alumnae of the Yale School of Architecture will celebrate the accomplishments of women architects across the years and mark the thirtieth anniversary of the Sonia Albert Schimberg Award. Sonia Albert (’50) was one of two women architecture graduates that year and her daughters created the award in her memory to recognize the most promising women graduate each year. The gathering will present and discuss the legacy of women graduates of Yale and take stock of the current conditions in architecture and related fields. Topics include the roles of client and architect, social change, shaping and enlarg- ing the definition of practicing and teaching architecture. Alumnae spanning over thirty years of graduating classes as well as current students and experts from other disciplines will participate in the program.

Inaugurating the celebration will be a lecture and panel on women who gradu- ate from Yale and a discussion among Sonia Albert Schimberg Award winners. Saturday’s program is organized around two panels, one in the morning and one in the afternoon and an afternoon roundtable session framing a keynote luncheon. Each panel will be moderated by Yale faculty and attendance will be open to those registering for the conference current year’s attendees. The first panel will welcome presentations from Yale alumnae about the changes in their architectural practices as they have grown and developed their firms. In the afternoon, the final panel will focus on the opportunities in teaching and the future of the role of architecture from the point of view of many graduates whose careers have focused upon academia. Roundtable discussions will provide choices about topics such as extending practice and the pursuits into academia, planning, community advocacy, and technology, a direction that many graduates have taken. Central to the day will be two lunch talks, one by Maya Lin (Yale College ’82 M. Arch ’86) and author Anna Fels whose book Women and Recognition has been at the forefront of work on the culture of work and creativity.

The Eisenman Collection Exhibited . . .

The Eisenman Collection of Modernism in Architecture, Design, and the Fine Arts is the focus of an exhibition at the Beinecke Library, opening on October 15, 2012. A roundtable discussion, “The Eisenman Collection: An Analysis,” will be hosted by the Yale School of Architecture in conjunction with the show on November 1. Moderated by Kevin Reep, curator of Modern European Books & Manuscripts at the Beinecke Library, the discussion will include Mary Ann Caws (City University of New York), Jean-Louis Cohen (New York University), Beatriz Colomina (Princeton University), and Mark Jarzombek (MIT). A reception will follow at the Beinecke Library. Co-published by Yale University Press and the library, the book Modernist Architecture: The Eisenman Collection at Yale will include a catalog of the work; the book will be released in spring 2013.

The Eisenman Collection, assembled in the 1960s and early 1970s, consists of more than 2,500 individual items: some of the most rare art and architecture publica- tions of the twentieth century, a full portfolio of Futurist manifestos, broadsheets, original prints from El Lisetzkly and his Constructiv- ist counterparts, and dedicated journals and signed letters by Le Corbusier, Walter Gropius, Laszlo Moholy-Nagy, and others. While architecture is its center of gravity, most of the material in the collection addresses a much broader range of Modernist activity. The periodicals in particular reveal important contributions in the areas of painting, interior and graphic design, typography, literature, philosophy, and social and political agendas. Futurism, Dada, Constructivism, Deutscht, De Stijl, Bauhaus, Purism, the International Style, and other Modernist movements are well represented in the collection; its geographic scope is equally broad and comprises avant-garde material from Great Britain, Italy, France, Germany, Belgium, the Netherlands, Austria, Hungary, Czechoslovakia, and the Soviet Union.

Eisenman notes, “These magazines are as much about who I am and how I define myself as any essay I have written or building I have designed. . . . In the end, I have always maintained that books are as important as buildings. This collection is a testimony to that idea.”

… and Discussed

Constructs How and why did you start your collection?

Peter Eisenman Whatever or whenever it was that I started collecting, I was unaware that I was collecting or starting a collect- ion. When I was ten, I collected Adventure Comics. I was enamored with the Modernist typography on the covers. I often laid them out side by side in my room just to look at the ensemble of dynamic letters, forms, and colors. The same might be said of postage stamps. I collected only British Colonials because of their multi-colored engravings of indigenous scenes. While it was the graphics that commanded my attention, I nevertheless learned quite a bit about geography, if not geopolitics.

The same kind of visual stimuli proba- bly started me on collecting architectural magazines, first, consciously, with Casabella in the summer of 1960. I was taken by the magazine’s format and typograpy. Complet- ing the collection—which never achieved—became such an obsession that I carried a list in my wallet of all the numbers that I had and those that I needed.

Constructs Why did you focus on the periods that you did? And why was no one else paying attention to these documents and books and who were they already rare when you began to collect them?

Peter Eisenman Initially, my focus was on periods and publications I liked: Futurism, De Stijl, Le Corbusier and L’Esprit Nouveau, L’Architecture Vivante, and the Bauhaus. It was only later that I became interested in more “off-beat” journals from Eastern Europe: Storbo, Bliek, Sovremenaya Architekturnaia, and others. It was easy to track the existence of these magazines since they all advertised in each others’ journals. Often their content was redundant and repetitious. It was only at the end, in the late 1970s, that I started finding rare, one-of-a-kind publications. By then, I was paying two private-school tuitions for my children, and I had to cut cold turkey on collecting. In any case, by the early 1980s, most of the good things were bought up or had become so expensive that there was very little left on the market. Back then, there were dealers, catalogues, and auctions producing informa- tion that was even less interesting. Graphic- cally than the works themselves.

Constructs Did you ever think you would have to give all of this away?

Peter Eisenman No, at a distance of some twenty-five years, I myself am impressed with the range, if not the richness, of the collection. I know that some of the pieces—for example, the handwritten letter from Le Corbusier to the architect of the 1927 League of Nations competition, among many other manuscripts—exist nowhere else!
Yale Women in Architecture

Sonia Albert Schimberg ('50) at hotel completion in Caracas designed with Luckman Architects, 1955. Courtesy of Anne Schimberg Weisberg.
Dubai's financial and political structures to the architecture. Todd, how do you relate and lack of transparency in planning.

GER Tools of analysis can be brought to bear on many of these different places because they are as similar as they are different. So, Dubai, Detroit, London, Tokyo, and smaller American cities are subject to the same forces. One method of inquiry is to unravel the forces that produce urban space, both physical and social spaces. The architectural and urban landscape—because it is there, it seems to exist as an uncontested fact—masquerades the other conflicting forces that roll under the surface. Insuring the City is, in part, an effort to deploy this method, to pull apart and examine the forces that have produced a complicated, postwar automobile-era landscape. Architectural design becomes one more factor that is mobilized by power. The building is not only a functional container but also a symbolic landscape to advance your agenda.

NR I don’t use a single process when approaching a city. However, I often find myself working where there is a lot assumed about a place. Testing those assumptions often helps formulates a method and product. The documentary Nina referred to brings up a current condition: the popularization of urbanism—especially from an American perspective. People take pilgrimages just to see how it’s easier today than a decade ago to ponder whether it is even worthwhile to come.

NR Todd comes from architecture and working on transportation planning and looking closely at planning rhetoric and methodology. I appreciated the progressive perspectives of urbanism when I was at Yale. That is why I think it is important to deploy this method to many of these different places.

NR We both share an interest in the urban condition in the architecture and urbanism. One is picked up by someone who is interested in the urban condition in the architecture and urbanism. One is picked up by someone who is interested in the urban condition in the architecture and urbanism.

NR What is fascinating to me is that a city like Dubai can seem frankly different than, say, London, but their development logics share a similar DNA. This has much more to do with financial and political ties than anything else. That is why I think it is interesting to compare Elihu’s recently published book, Insuring the City—which tells us about an architect in Berkeley with an eye on ordinary places. But first I got a master's degree in city planning, focusing on transportation planning and looking closely at planning rhetoric and methodologies. I appreciated the progressive perspectives of urbanism when I was at Yale. That is why I think it is important to deploy this method to many of these different places.

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In The Field

Small Magazines

“Don’t you know?” the proprietor of an architec-
ture Web site told me recently, “print is dead.”
Readers are flocking to blogs, and the print in the recent
Architecture exhibition, however, innova-
tions breed nostalgia in the same way refor-
mation bred council books. On display from April 17 to June 9, 2012 at the
Storefront for Art and Architecture, in New York, Architecture showcased eighty archi-
tecture periodicals from around the world, ranging from glossy to decidedly simple.
Curated by globe-trotting design writer Elias Redstone, Architecture gathered perhaps the most diverse collec-
tion of architectural and urban writing in the world. “[Small magazines] make an important and often radical addition to architectural discourse and demonstrate the resident love of the printed word and the paper page in the digital age,” Redstone posited in an exhibition publication. Designed by V / \ \(1 / \) (SaiSaik King '09, Giancarlo Valle, and Ryan Neihese), the exhibition comprised magazines, journals, and zines displayed on white-rod stands of varying heights like a swarm of butterflies in flight. Painted foam chain从来没 been seen before and designed also by V / \ \(1 / \) \(\), were scattered throughout the space, forming an abstract landscape. The design invited the haptic pleasure of physical browsing, a rare activity since the onslaught of electronic media.
What explains the persistence of print?
That question was pondered at length during a January panel discussion at the Cooper
Union, where editors from four periodi-
cations gathered, including Jacob Reidel (’08), of CLOG: King and Brandt Knapp (’10), who spent a two-month residency at the Sculpt-
ure Park. Their built project, “Curtaill,” is on display from July 14 to October 21, 2012.
Composed of four-by-four-painted white and wrapped in white plastic chain links spaced six inches apart, Curtaill, a play on the term curtain wall, is a 25-foot-wide foil with a square-shaped plan and an irregular roof. It is a flat drawing coming to live via 3-D extrusions from the plan, which was devised from the imposition of three grids (25 square, nine square, and four square) on top of each other. Points within this grid were made vertical at a range of eight to thirteen feet high to support the ceiling structure. The result resembles a house with an irregular rooftop structure not unlike certain Yale Building Project proposals from years past. Whether intentional or not, the way Curtaill is sited emphasizes its residential nature: nicely framed by trees and a view of the East River, the winding dirt pathway from the entrance of the Park stops in front of it.
Like the follies of Castle Howard and Rousham in England, Curtaill, a foil, “eye-catcher,” giving definition to the landscape and inviting one to take a closer look. This folly’s mystery, however, is not characterized by solidity and mythic timelessness, but by the way it dares the visitor to inhabit it. The wall curtain suggests that all the white chain links cloaking the structure are movable, like beaded curtains from the 1860s, but this folly decides where you go: only some of the “curtains” move, while others are pinned to the ground, acting as permeable walls.
As Knapp and Hafエル have acknowledge-
ed in their handout, Curtan is ultimately about play. On a recent afternoon, children had taken over the folly, turning their game of chase into a maze of rejections and possi-
bilities. Some kids chased the system by stretching the irremovable chain links, trying to fit between those six inches. They began to take handfuls of the chain “curtain” and throw them, watching them swing back and forth. Play, after all, requires some irreverence.
—James Chan (’08)
Chan is a Boston-based writer.

A Folly at Socrates

Recently the Socrates Sculpture Park, in Long Island City, New York, partnered with the A Folly at Socrates

Architectural League of New York to organize the competition “Folly,” which invited emerging architects and designers to propose a new interpretation of the tradition-
al landscape folly. The winners were Jerome HafEl (’10) and Brandt Knapp (’10), who spent a two-month residency at the Sculpt-
ure Park. Their built project, “Curtaill,” is on display from July 14 to October 21, 2012.
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Kahn Retrospective

Stanislavus von Moos, Yale’s Vincent Scully Visiting Professor in the History of Architec-
ture, and Jochen Eisenbrand, chief curator of the Vita Design Museum, have curated the exhibition Louis Kahn: The Power of Architecture, which will be inaugurated on September 8, 2012 and on view through January 6, 2013 at the Netherlands Architecture Institute (Kai), in Rotterdam, and then on view at the Vita Design Museum, in Wel am Rhein, Germany, from March 9 to August 26, 2013.
Louis Kahn (1901–1974) was one of the master builders of the twentieth century whose complex spatial compositions, an elemental formal vocabulary, and a masterly choreography of light, created buildings of timeless beauty and universal symbolic power. Among Kahn’s major works is the extension of the Yale Art Gallery (1961–53), the building that initiated his fame, and the Yale Center for British Art (1969–74), his last building. Kahn taught at Yale from 1947 until 1958. Among further highlights in the exhibition are the Salk Institute (California), the Kimbell Art Museum (Texas), the Indian Institute of Management (Ahmadabad, India), and the Assembly Buildings for the Bangladesh Parliament (Dhaka, Banga-
desh). Kahn designed these projects in the 1950s and ’60s, at a time when the Inter-
national Style had clearly passed its climax and architects were challenged to respond to an increasingly urban public desire for the monumental and more contextual. Kahn’s influence can be seen in the work of architects as diverse as Robert Venturi, James Stirling, Moshe Safdie, Renzo Piano, Mario Botta, and Tadao Ando, among many others. Some of them, including Denise Scott Brown and Dean Robert A. M. Stern, have participated in a round of interviews that will be screened in the exhibition.
Louis Kahn, The Power of Architecture is only the second comprehensive Kahn exhibition to have originated in Europe, following Louis Kahn: Dokumentation Arbeitsprozesse, organized over forty years ago, at the ETH Zürich (1968), which focused predominantly on issues relating to design process and resulted in a book that was a reference point in the very making of architec-
The most recent important Kahn retrospec-
tive, Louis Kahn: In the Realm of Architec-
ture, curated by David DeLong and David

Kahn Retrospective

Birkhäuser Verlag, Basel, in 1987 and 1999. The catalog accompanying the exhibition offers a cross section of recent research on Kahn, including a biographical survey by William Whitaker as well as essays by Michael Lewis on his travel studies, Thomas Leslie on his structural expertise, Réjean Léguay on his handling of concrete, Neil Levine on the Trenton Community Center, William Curtis on the meaning and impact of Kahn’s work in India and Pakistan, Ewa-Lisa Pilkonen on his visual dialogue with the architects and Stanislavus von Moos on his relationship to Philadelphia. Kenneth Frampton’s seminal essay “Louis Kahn and the French Connec-
tion” (Oppositions 22,1986) is also reprinted in the catalog.
The exhibition is a collaboration between the Vita Design Museum, the Archi-
tectural Archives of the University of Pennsyl-
vania, and the Netherlands Architecture Institute, Rotterdam.
—Stanislavus von Moos

Von Moos is the Vincent Scully Visiting Professor in the History of Architecture.
The Shape of Green: Aesthetics, Ecology, and Design

By Lance Hosey

Lance Hosey’s new book, "The Shape of Green: Aesthetics, Ecology, and Design," is both an inspiration and a call to action. Hosey, the former director of the Yale School of Architecture, presents a comprehensive overview of the intersection between aesthetics and sustainability. His book is a testament to the power of design to address complex ecological challenges.

Indeed, without seeming overwhelming, Hosey documents the transformative power of design in addressing environmental issues. His book serves as a guide to understanding how to create spaces that are not only beautiful but also functional and sustainable. Hosey argues that design must be holistic, considering not just the physical aspects of a space but also its social and ecological impacts. This holistic approach is crucial in addressing the pressing issues of our time, such as climate change and biodiversity loss.

Hosey’s book is divided into several sections, each focusing on a different aspect of design. He begins by examining the role of design in creating resilient communities, where architecture and infrastructure are designed to adapt to and mitigate the effects of climate change. He then moves on to explore the importance of design in creating healthy and enjoyable environments, emphasizing the role of light, air, and water in shaping human experiences.

In addition to these topics, Hosey also examines the role of design in addressing the needs of marginalized communities, highlighting the importance of equity and inclusion in the design process. He argues that design can be a powerful tool for promoting social justice and creating more just and equitable societies.

Overall, "The Shape of Green" is a timely and important contribution to the field of architecture and sustainability. Hosey’s book is a call to action for designers to rethink their role in creating a more sustainable and equitable future. It is a must-read for anyone interested in the intersection of design and sustainability.
Rubin’s priorities align with several of the questions raised by contemporary large-scale air-rights developments such as New York’s Hudson Yards and Atlantic Yards, as well as the new generation of air-rights proposals that have been designed but not built because of financing squabbles east and west of Boston’s Prudential Center. It is both comforting and alarming to learn that the debates around the relative role of public and private financing for difficult-to-build sites played themselves out along a very similar arc more than fifty years ago. The comprehensive narrative of the political and financial maneuvering around Boston’s Prudential Center makes it the ideal case study for anyone involved in New York’s or Boston’s current large-scale development projects.

Within the context of recent architectural history, Insuring the City continues the trend of focusing less on masterpieces by canonical architects and more on complex projects, whatever their aesthetic merits, revealing the myriad factors that shape a project. Case studies of postwar buildings such as the Prudential Center are particularly relevant to practicing architects and educators in terms of the outlines of contemporary practice, marketing, and real estate development that emerge. This book falls on the heels of Mazharul Islam: City, Beloved City: Urban Vision by Igor Marjanovic and Katerina Ruedi Ray, which also leveraged extensive archival material to tell the compelling story of seminal postwar urban project. The differences lie in the ambitions and focus of the lead architect. Bertrand Goldberg’s Mía City was part of a larger personal architectural project, allowing for a more conventional analysis of the work. Unfortunately Luckman’s architectural output was much less ambitious and interesting. As a result, the question of architecture—except for those dilettantes who were boxed in by the managers of the ‘practical’ is missing at the middle of the story. Yet Insuring the City is an important and relevant book. And fortunately Rubin seems to sympathize with Luckman’s priorities. He writes: “Luckman ranged against those dilettantes who were boxed in by the narrow viewpoint of the what-does-it-look- like-school to whom ‘image concept’ is the beginning and end of architectural wisdom. Good design had to be brought into the ‘real concept’ of architecture, which also included engineering, construction, and economics. This meant dealing with the economic, the political, the mundane and a myriad of specialists involved in the urban development process” (p. 180).

—Tim Love

Love is a principal in the Boston-based firm Ullele and Associate Professor at the Northeastern University School of Architecture.

Mazharul Islam

Mazharul Islam (61), pioneer of Modern architecture in Bangladesh, died on July 15. Born in Munsibhidab, India, in 1923, Islam had a youth marked by poverty and political unrest. He was educated in physics and worked as an engineer for several years before realizing that architecture would better express his love for beauty and culture. In 1950 Islam received a scholarship to complete his bachelor of architecture at the University of Oregon, whose professors he credited with encouraging him to break free of European tradition and study architecture through the lens of his own rich cultural heritage. In 1956 Islam went on to study tropical architecture in London, getting his master’s at the AA before a post-graduate year at Yale where he met Stanley Tigerman (61). Later he collaborated with Tigerman and Paul Rudolph on buildings in Bangla- desh, insisting that they eat and live like Bengalis in order to understand the cultural context. At Yale Islam also met Louis I. Kahn, whom he advocated to build the Capital Building in Dacca—a job that Islam was offered but turned down in favor of one of the “great masters.”

Described as a man who was powerful and accomplished but also sensitive, gentle, and noble, Islam once said, “[If] my country is so beautiful and resourceful, then why does the majority live a poor life?” Friends told him that his concern was political rather than architectural. However, Islam was intent on “creating [such] a beautiful country that our sons would never want to leave here.” Islam traveled on a Fulbright Scholarship after Yale and then returned home to what was then East Pakistan, where he worked for the government. He became weary of corruption and started his own firm in 1964. He also worked tirelessly to elevate the standards of architecture and architectural education in Bengal. In his memoirs, Tigerman tells the story of Islam (whom he affectionately refers to as “Azu”) flying to Chicago with a single brick fired by an East Bengal kiln to be analyzed for compressive strength and stability. Indeed many of Islam’s significant buildings are associated with education, including the Faculty of Fine Arts at the University of Dacca; Master Plans for Chittagong and Jahangirnagar Universities, the National Library at Sher-e-Bangla Nagar; Dacca; five polytechnic institutes across Bangladesh; and an office building for the World Bank.

YSOA Books Fall Releases

The School publishes series of books of the research and projects in the advanced studios.

Architecture Inserted, edited by Nina Rappaport with Francisco Waltersdorfer (11) and David Yang (11), is the fourth book documenting the Louis I. Kahn Visiting Assistant Professorship, features the advanced studies of Chris Perry, Eric Burge and Mimi Hoang, and Liza Fior will be published in the fall. The research and student projects devise design solutions to unify new building sites with physical and cultural issues. The book includes interviews with the architects about their experiences in China and essays on the themes of their studios. The book will be distributed by W.W. Norton.

In the spring semester, Rethinking Chongqu- ing, Super-Dense Mixed-Use edited by Nina Rappaport, Forth Blagyi (05) and Emnett Zelfman (11), documents the work of the seventh Edward P. Bass Visiting Architecture Fellow, Vincent Lo of Hong Kong-based Shu On Land, who—along with Saarinen Visiting Professors Paul Katz, Jamie von Klempner, Forth Blagyi (05) and Andrei Harville (06)—led a studio to develop ideas for a dense mixed-use site in China and the complications and the growth of development in western China.

“Our Print on Demand” Series

The “print on demand” series, which began this spring with Bibli in Academia, edited by Peggy Deamer and Phil Bernstein is now available to order from the School of Architec- ture’s Web site. These books will continue with selections of the best research papers in the book. The first book will document the work of the Post-Professional studio of the studios of Chris Perry, Eric Burge and Mimi Hoang. The second book in the Studio Series will cover the student research and projects of the advanced studio of Eero Saarinen Visiting Professor Birgitta Shimada (61). The third book in the studio series will be on the Mikanjing aborigines’ sacred site in northern Canada.
Redevelopment Project. I went from official
been taught to leave a place better than we
line. I always point out that working for the
them and have improved it for the next in
luckily, some in each generation have seized
the New York City real estate business. But
a leading innovator in green design. I can
explain what has made the Durst Organiza-
tion so successful as a business while being

Occasionally I am asked the secret to my
idea. I have learned in lectures like this that
usually to the end and exhaustion of an
event. Bill Clinton, then City Council speaker. At that
time the City Council had none of its present-
day authority. In fact, it had almost no author-
ity. The danger of our time is that we will cross the
Y-shape. The central concrete core, acting
as part of the process of humankind moving
into a world with more promise.

When designing major buildings, I believe
in an ideological clarity in both formulation of
structural concepts and the plan for
design execution. The Burj Khalifa’s building
concept began by reducing the tall building
problem to a single gigantic beam which
cantilevers from the ground. This concep-
tual armature was then combined with a
understanding of the importance of scale.
When engineering a tower of such great
tallness, an attempt to define the superstructure
in order to greatly reduce the forces in the
structural system. A clear, idea-driven design
process, combined with a drive for simplici-
ty and efficiency, led to the new paradigm
that is the Burj Khalifa.

February 23, 2012
In many ways, my interests and research on
the interconnectedness between Modern
architecture and avant-garde art practices
in the 1920s really began here at Yale and
were fostered by Vincent Scully and Robert
Herbert. My talk tonight on transparency is
coming out of that work. It is also part of a
larger study on transparency and modernity
that spans the last hundred years or so, and it
is therefore a work in progress.

At key moments over the course of the
twentieth century, transparency has
emerged as not only a privileged signifier
of modernity in architecture, but also as an
operative concept in both the design and
the experience of Modern architecture.
This concept involves a complex web of ideas
that contribute to the shaping of the work
and to choreographing the way in which it is
to be perceived, understood, and used.

It informed not only Sigfried Giedion’s
conception of space and time but, I would
say, also visual jargon, but I didn’t invent this term.
Deltascopes are used by pilots to test finish
thickness for wear and thus for safety. They
are, as in Duchamp would appreci-
ciate, calibers of this. I am interested in how
architecture can change perspective and the
precise mechanics for how one alters a point
of view. I think there are deltascopic aspects
to more contemporary artists and maybe
even a few architects.
Planting beds absorb storm-water runoff and wildlife. At the same time, parks play an important role in preserving the environment and reducing the burden on the combined sewage system. We can observe cleaner water, increase biodiversity, and lessen the impact of flooding and combined sewage overflow.

Neoliberalism is an idea, and in the language of Jurgen Habermas, who was a teacher of mine, modernity was dead and it was dominant. I want to argue exactly the same thing about liberalism: it is dead and dominant. So we need to figure out both sides of that equation: how is it dead, and how is it dominant? FG: Well, sometimes you have to go all the way around to end up where you started. But we must be willing to see the six events that contributed to the death of neoliberalism. First, the Asian Economic Crisis, as it was called, which was not an "Asian" economic crisis, although we excluded Brazil, Mexico and most of Russia. It was a global crisis. The U.S. stock market went down by five hundred points. And we haven't quite caught up, so this is the marker of the end of neoliberalism. The second is the anti-globalization movement. None of you will be surprised to know that I am an organi- zational Marxist. And I think that the anti- globalization movement was totally powerful. It didn't happen just in Seattle. It happened in Vancouver, India, and many other places. The movement put on the agenda that there is an alternative. It is the sense that there is an alternative that has, I think, made our own sense right now. The third thing is the wars, especially the war in Iraq but also in Afghanistan. How do I put this to you? Wars were an act of incompetence on the part of the U.S. ruling counsel. These wars are acts of stupidity. The fourth thing that I want to talk about is the revolts, whether the Nicaraguan revolt in 1979 or the more recent electoral revolt in the West or events really crucial. That struggle is what heeded the language of neoliberalism. The fifth was the economic crisis, which led to the Occupy Wall Street Movement, you have to say that something has really changed in the last ten years, in a way that many of us wouldn't have expected.

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of spatial variability. In the first weeks the students worked jointly with the guidance of Ara Gazeliuman, dean of the Julliard School, to define the final parameters of the program. They researched the site and precedent studies of opera house/concert hall typologies and music performance history.

During travel week students visited Lucerne where they met with Michael Haefliger to finalize the program. In Paris they met Pierre Boulez, visited Ircam, and La Cité de la Musique. Later in the semester, the students traveled to Los Angeles to see the Walt Disney Concert Hall and meet with the renowned acoustician Yasu Toyoda to review their projects.

In designing their individual projects, students were asked first to understand and question the idea of movable architecture, considering what makes a space relevant and worthwhile. They produced numerous large-scale models as their primary design tool, investigating issues of scale, approach, sequencing, massing, light, and form, to study this critical issue.

Students embarked the waterfront site, creating a wide variety of spaces using the range of possibilities provided by the program to explore the nature of artistic presentation and consider its role in daily life. Arrival and awe, casual discovery, the many ways in which society can view and participate in theater, both individually and collectively, as well as the role of art as a means to transform daily life from the ordinary, was the basis of the final jury discussion which included (jurov Kurt Forster, Ara Gazeliuman, Jim Houghton, Greg Lynn, Eva-Lisa Pelkonen (MED ’94), Kaia Saaranho, and Stanley Tigerman (’61)."

During travel week, they collaborated in workshops with the Municipality and Urban Planning Office of Amsterdam to develop the “Zuidoas Vision Document.” Working in pairs, the students developed tools for producing and analyzing variations of urban massing that took into account climactic, circu-

tory, and cultural concerns. Each group proposed a new replicable block typology, from clustered infill to towns to networks of interconnected courtyard mid-rises. These typologies were then tested and transformed with computer software to achieve optimal environmental configurations. Embracing current trends of increased flexibility, proposals included zoning of space that can change function over time, and generic space that can accommodate both office and apartment units interchangeably.

After establishing a basic system for urban growth, the groups explored façade performance at a more detailed scale that incorporated plant life to modulate natural light, reduce heat gain, and create site-wide ecosystems. Simultaneously, groups also explored the inherent sustainability of region-
al materials such as brick and glazed ceramic tiles in contrast to glass. Each group in the studio proposed a rigorous system of urban growth that considered multiple scales, from the entire city down to the façade panel. The students presented their projects at the final review to Paola Antonelli, Znidar Bald, and Greg Lynn, who discussed the issues between challenging convention and embracing it, and believable versus forward-thinking schemes.

In contrast to libraries and museums from the early 1990s that incorporated ramps and monumental stair, and the Modernism free plan and section—the projects were configured with an otherwise continuous room defined in new ways by pockets of space. The diagram of the sloped, continu-
ous floor was not as critical as the spatial quality of continuity punctuated by intimacy.

Students developed architectural responses to two primary concerns: the contemporary reinvention of the library given the shift from physical to digital media (books to data files) from an archive to a civic space, and the significant site adjacent to Asplund’s library whose plinth, block, and drum provided a massing vocabulary commanding the students respect. The resulting projects incorporated two- to three-story articulated blocks, but a number included drums as central masses, voidedatriums, or multiple drumlike pavilions with subtle interspatial spaces, circular volumes with skylights, articu-
lated floors, room divisions for quiet study, and transparent walls maximizing views. Programmatic inventions included an urban greenhouse, hovering research spaces over an open urban plaza, a digital transcription facility, and a multi-sensorial library. Proposals were presented at the final review to Paola Antonelli, Znider Bald, Maarten Bak, and Stanley Tigerman (’61)."

The following are summaries of the advanced studios:
that bridge primary shapes—became a way for some students to discover formal issues, which they used for scripting with Grasshopper and then made 3-D-printed models. They brought their models to Los Angeles for a review with California architects Tom Wiscombe, Hernan Diaz-Alonso, and Marcelo Spina and visited numerous theaters, museums, and art spaces. The final projects engaged cinematic speculations, both in terms of generating new kinds of space to host new media and novel ways of applying cinematic principles to design. The potential of digital projection surfaces, new media, circulation, marquees, and public spaces addressed a current and future world of moving images, challenging conventions of urban planning and zoning, public and private divisions, and interactive participation versus passive consumption. Students presented their projects to a review jury comprised of Victor Agron (’97), Sundi Baid, Deborah Berke, Aaron Betsky (Yale College ’79, M. Arch. ’83), Hernan Diaz-Alonso, Todd Gannon, Jennifer Leuning, Marcelo Spina, Eduardo Vivanco Antolin (Ph.D. ’15), and Michael Young.

Massimo Scolari Massimo Scolari, Davenport Visiting Professor, and Timothy Newton (’27) focused on the future redevelopement of the 48-hectare Venice Arsenale, which, by the middle of sixteenth century, was the biggest factory in Europe, employing thousands of workers. The students’ intervention comprised the galeazzes (shipbuilding structures), the 1535 conventions of urban planning and zoning, public and private divisions, and interactive participation versus passive consumption. Students presented their projects to a review jury comprised of Victor Agron (’97), Sundi Baid, Deborah Berke, Aaron Betsky (Yale College ’79, M. Arch. ’83), Hernan Diaz-Alonso, Todd Gannon, Jennifer Leuning, Marcelo Spina, Eduardo Vivanco Antolin (Ph.D. ’15), and Michael Young.

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Michelle Addington, Hines Professor of Sustainable Architecture Design, gave public lectures this spring at Princeton University; the University of Munich; Ohio State University (at the Won Graham MoMA Art Museum of Art, in Japan, opened in December 2011; since then, it has received a 2012 AIA Honor Award for its design, published in periodicals in the United States, Europe, Asia, and the United Arab Emirates. In 2011, Young Chang and Sunil Daniels gave lectures on the office’s work at the Art Institute of Chicago, Howard University, and Kent State University; Sunil also assembled and co-moderated a panel at the 10th ACSA National Conference, held at MIT, and was committed to the forthcoming monograph edited by Michael Halls and Brian MacCollum, Described by Vitruvius: A to Z of Ink Architecture, with the entry “N Is for Nib.”

Deborah Berke, professor (adjunct), and her firm, Deborah Berke & Partners Architects (DB&P), will be developing a new building combining a boutique hotel, a contemporary art museum, and a restaurant, in downtown Lexington, Kentucky similar to the 21c art hotel, in Louisville. Projects for 21c are under construction in Columbus, Ohio; Raleigh, North Carolina; and Nashville, Tennessee. To open in 2014, the Lexington hotel will occupy the McKim, Mead & White National Historic Landmark, the Pfeiffer Foundation. DB&P’s design for the Rockefeller Arts Center addition and her State University at Fredonia renovation were featured in a “Vista” issue of The Architect’s Newspaper (April 6, 2012).

Karla Britton, lecturer, with Jim William- son, of the Cornell Department of Architecture, convened the panel discussion “Space, the Sacred, and the Imagination,” at Cornell University’s New York City Center, on Febru- ary 21, 2012. (Article page 23) The next spring, Britton spoke at Yale on contemporary sacred architecture at the Manuscript Society and the Yale Center for Middle Eastern Studies. She also spoke on “Rebuilding Religious Monuments in Europe Following the Second World War” as part of Yale Divinity School’s trip to Coventry Cathedral.

Turner Brooks (Yale College ’05, M. Arch ’10) professor (adjunct) and his firm, Turner Brooks Architecture, received a new commis- sion by the Landmarks Conservancy of the Central Design Center for the Burkindy Farm Country Day School in Virginia. The 23,000-square-foot building is comprised of a performance hall with support spaces, and classrooms for art, music, and graphics, and it includes an outdoor landscaped center for the school’s campus.

Brennan Buck, critic in architecture, of the firm, Freelandbuck, installed the project Slipstream in the Bridge Gallery, on Orchard Street in New York City, this summer with assistance from Yale students Teoman Ayas (‘13), Robert Cannavino (‘14), and Jacqueline Kow (‘14). Additional help was provided by Evan Dobson (‘14), Cristian Oncescu (‘14), Jason Roberts (‘14), William Sheridan (‘14), Constance Yale (‘14), Caroline Van Acker (‘14), Sarah Gill (‘13), Jonathan Reyes (‘13), Peter Logan (‘13), and Brian Hong (‘13). The project was supported by Elise Jaffe + Jeffrey Brown. The installation confronts the leap between a 2-D digital drawing into 3-D space. Alludung to Lebbeus Woods’s 2010 “Slipstreaming” drawings of flow, the installation is a single drawing extended through the gallery space and cut out to produce a set of interconnected spaces. Its integrity as a structure is masked by both its redundant and bright colors, which amplify the undulating lines, establishing cross-currents that intensify as visual eddies. Slipstream is a combined phenomenon of form, structure, and graphics.

Peggy Deamer, professor, was a member of the 2012 AIA National SAP BIM awards jury and served on a panel for the Columbia Building Intelligence Project (CBIP) think tank, “Vast is Development,” in Brooklyn, New York, in February. In May, Deamer participated on a panel at the Vera List Center for Art and Politics, presenting the talk “Who Builds Your Architecture?” at Parsons the New School for Design, in New York City.

Keller Easterling, professor, published an e-book this June, The Action is the Form: Victory Gardens of the Global South, a collaboration with the magazine e-flux. All three essays are excerpts from Easterling’s forthcoming book Extrastatecraft: Global Infrastructure and Political Arts. This past spring, she received a Graham Foundation grant to design compatible solar cartography for New York City. With Rana Rizwan and Roland Schiera (Boulder and London: Paradigm Publishers, 2011). She is also presenting on “The Emergence of Biological Architecture” at the University of Miami, in Coral Gables, in March, 2012.

Martin Firin, critic in architecture, lectured with his partner, Taryn Christoff, of Christoff Finia Architects, at Cal Poly in San Luis Obispo and at the University of Hartford. In the spring, they made a presen- tation in Pechu Kucha style at the Architectural League’s roundtable discussion, which included architects from Finland and New York City, at the Center for Architecture in New York City. The firm is completing a house design that integrates a large contem- porary art collection. He has also been invited to participate in this year’s Venice Biennale.

Mark Foster Gage (’01), assistant dean and associate professor, with his New York City–based firm, Gage / Clemenceau, was interviewed for the exhibition “Emerging Technologies” symposium, held at the University of Cincinnati; served on a panel at the Vera List Center for Art and Politics, presenting the talk “Who Builds Your Architecture?” at Parsons the New School for Design, in New York City.

Antonelli, senior curator of design at MoMA, and an interview on urban futures is being scheduled for the 1960s” at a meeting of the Society for Domestic Revolution Goes On” at a talk at Pomona College, in Claremont, California, at the Woodrow Wilson International Center for Scholars at the National Academy of Sciences, as well as offices for the Sullivan design consultancy overlooking the Highline at 14th Street, in New York City.

Jennifer W. Leung, critic in architecture, participated in the EAAE/ARCC’s “Cities in Transformation: Research & Design” symposi- um in June 2012, in Milan, Italy, where she presented ongoing research on an alternative solar cartography for New York City. With her firm, LCD Studio, she designed an AIDS Memorial Park for the St. Vincent’s Hospital triangle park, in Manhattan; it was exhibited in A Plague Remembered: AIDS Memorial Park Design Competition at the Center for Architec- ture, in New York City, from March 27 to April 12, 2011. Leung’s essay “Growing Profit in the War on Error,” in Bracket Magazine, was featured in the “Architectures + Art-Books Show,” at the Storefront for Art and Architectu- re in New York. Her article “Tranquille di Landscape of Risk Distribution” appeared in KUMU Magazine, No. 16 (April 2012), an art- and architecture-urbanism themed issue, which received commissions for residential renova- tions on New York City’s Upper West Side and in Miami Beach, Florida.

Ed Mitchell, assistant professor (adjunct), is writing the first version of the storytelling of the Onondaga Nation Project. His upcoming book will be running an ACSA national conference with iba Berman titled “New Constellations, New Cartographies” which will focus on the state of the first Garfield symposium at the University of Illinois, Chicago, where he also spoke on his work on the University of Illinois’s new architecture. This paper will be included in the forthcoming book “The Emergence of Biological Architecture” at the University of Miami, in Coral Gables, in March, 2012.

Yoko Kawai, lecturer, was involved in a series of projects for the reconstruction of Japan’s Tohoku region after the devastating earthquake and tsunami that hit the area in March 2011. As early as May of that year, Kawai proposed the community design project “Have Seen the Future: Selling the Unsustain- able City in 1939,” Journal of Urban History (January 2012); “Construction, Abandon- ment, and Demolition; Poets Claim the Urban Landscape,” The Yale Review (September 2011); “In the Middle Lane, Leaving New Haven,” The Yale Review (April 2012); and “How the Museum is Mined,” The New School Magazine, (October 2011) January 2012). Her office also recently completed the site Artinfo.com in January as one of the top seven architectural developments of 2011. His office also recently completed a 10,000-square-foot headquarters for the Starworks Group in New York City as well as residential projects. Gage’s projects were featured in Mark Magazine (April-May 2012), Architectural Record (April 2012), Out (March 2012), Design Bureau, Faq (Vienna), S-D (Japan), and AIT (Germany) and on Fashion TV. His 2007 essay “Deus ex Machina: From Semiology to the Elegance of Aesthetics” is being included in the November 2012 AD publication The Digital Turn in Architecture, edited by Maro Carosso. The design organiza- tion 50 was recently founded by Gage; Paola Antonelli, senior curator of design at MoMA; Elinor Kozinski, director of Tnor.

Dolores Hayden, professor, gave a lecture at the Woodrow Wilson International Center for Scholars, in Washington, D.C.; a faculty seminar on landscape for the Yale School of Architecture; and poetry readings at the Stikfa Center at Yale and at West Chester University. Her recent publications include “I Have Seen the Future: Selling the Unsubstan- ciable City in 1939,” Journal of Urban History (January 2012); “Construction, Abandon- ment, and Demolition; Poets Claim the Urban Landscape,” The Yale Review (September 2011); “In the Middle Lane, Leaving New Haven,” The Yale Review (April 2012); and “How the Museum is Mined,” The New School Magazine, (October 2011) January 2012). Her office also recently completed the site Artinfo.com in January as one of the top seven architectural developments of 2011. His office also recently completed a 10,000-square-foot headquarters for the Starworks Group in New York City as well as residential projects. Gage’s projects were featured in Mark Magazine (April-May 2012), Architectural Record (April 2012), Out (March 2012), Design Bureau, Faq (Vienna), S-D (Japan), and AIT (Germany) and on Fashion TV. His 2007 essay “Deus ex Machina: From Semiology to the Elegance of Aesthetics” is being included in the November 2012 AD publication The Digital Turn in Architecture, edited by Maro Carosso. The design organiza-
Alan Organisci (’88) critic in architecture, with his partner Elizabeth Gray (’87), principal of Gray Organschi Architecture, were presented with a 2012 Arts and Letters Award in Architecture at the American Academy of Arts and Letters Ceremonial, in New York City, for work that exhibits strong personal direction. The ceremony took place on May 16, 2012. An exhibit of the firm’s work was displayed at the American Academy’s gallery in New York City through June 10, 2012.

Elihu Rubin (Yale College ’99) is a newly appointed associate professor of architecture and urbanism. His first book, Insuring the City: The Prudential Center and the Postwar Urban Landscape, was published in June 2012 by the Yale University Press (see page 19). His essay “Catch my Drift: Situational Dérèse and Urban Pedagogy” will be published this fall in the Radical History Review.

Joel Sanders, professor adjunct, co-organized, with Diana Fuss, “An Aesthetic Headache: Notes on the Museum Bench,” published in the exhibition catalog If You Lived Here, You’d Be Home By Now, at the Hessel Museum of Art, Bard Center for Curatorial Studies and Art in Contemporary Culture, at Annandale-on-Hudson, New York. In conjunction with the release of the book Groundwork: Between Landscape and Architecture, which he co-authored with his former student, he delivered lectures this spring at Harvard’s GSD and the California College of the Arts, in San Francisco. His firm, Joel Sanders Architect, has completed the Education Commons at Franklin Field for the University of Pennsylvania. The design of its Julian Street Library, at Princeton University, received a 2012 Library Design Award, jointly sponsored by the American Library Association and the International Interior Design Association.


Paul Stoller (’98), principal and head of the firm Stoller Studio, co-authored “Holistic High Performance: Three Case Studies in Integrat ed Façade Design” with Mark Sexton, of Knuck + Sexton, in the “VGP Facades Design and Delivery Conference” in January. He also participated in the panel discussion “Culture and Climate: Contemporary Architectural Response in the Middle East.” Stoller led Atelier Ten’s team in its collaboration with Perkins. It will design on a prototype energy-efficient office building for the exhibition Building Libraris in the 21C (B2C), at the Center for Architecture, in New York City, from October 1, 2011, to January 21, 2012. He is working on sustainable design for the new headquarters of the Energy-Efficient Buildings Hub (EEB Hub), in Philadelphia; the LEED Gold-targeted Watermark II residential tower, in Boston; a chemistry-building renovation for Princeton University; and the LEED Silver-targeted research building for UNC’s new Carolina North campus.

Carter Wiseman (Yale College ’63), lecturer, was keynote speaker for the annual international conference of the G20 group of heads of private secondary schools in April at the Phillips Exeter Academy, in Exeter, New Hampshire. His talk was called “Louis Kahn’s Relics of the ‘Temple of the Spirit.’” Wiseman also published a catalogue essay for the exhibition at Davenport College, “Adam Van Derscheele: Book,” comprising paintings of vintage Yale buildings, most of them designed by James Gamble Rogers.

“Space, the Sacred, and the Imagination”

Yale’s Karla Britton and the Cornell Department of Architecture’s Jim Wildt organized the panel discussion “Space, the Sacred, and the Imagination,” at Cornell University’s New York City Center on February 21, 2012, with panelists Steven Holl, K. Michael Hays, Mark G. Taylor, Anne Rieselbach, and Michael Crosbie. The event was held in conjunction with the publication of Britton’s recent book, Constructing the Ineffable: Contemporary Sacred Architecture (Yale School of Architecture, 2011), and Renata Hejduk and Jim Williamson’s The Religious Imagination in Modern Architecture (Routledge, 2011).

Michael Crosbie introduced the discussion to a crowded room by describing the “changing landscape of faith.” In today’s context, with 15 percent of adults unaffiliated with organized religion, is sacred architecture needed or even relevant? Much of what followed focused on sacred space that is beyond our full comprehension—something “magical” that is not related specifically to religious practice in a space but rather to those spaces that transcend their immediate program and elicit emotion from both believers and nonbelievers alike.

Steven Holl presented a small selection of built work, including the Chapel of St. Ignatius, in Seatttle; Daempung University in Korea; and Cité de l’Océan et du Surf, in France. For Holl, the word sacred has too diminished a religious connotation. He prefers to describe his designs as striving for three types of space: ineffable, expressible, and measurable space, using light, geometry, and materiality.

The relationship between the building, or vessel, and the viewer was also suggested as a means for an architect to make an “incommunica- tion” space. Holl noted that Freud’s concept of the feeling of the “océanic” was visible in the Cité de l’Océan et du Surf, as the endless horizon could be the ineffable, further, the gently undulating concrete waves of the building remove or distort the relationship to the horizon line, disorienting the visitor. Mark Taylor described the sacred as a disruptive moment—that is, dislocating, overwhelming, or unmasterable—noting Nietzsche’s Oed of God and the disappearance of the horizon, which also disorient our relationship to place. Michael Hays used the perspectival view to describe the relationship between a viewer and an unrepresentable other: the vast ocean that we can see is the medium as in between. Mark Hejduk’s unbuilt Chapel of the Marriage of the Moon and the Sun in Korea; and Cité de l’Océan et du Surf, the chapel, a triangle in plan, places worshipers on a balcony at its base; at the tip, a small, slightly elevated space functions as a point of reference; and, performing as a medium between the two, a floating crucifix.

In discussing whether utopian impulses can compete with a religious system in uniting interconnections and multiplicities, Anne Rieselbach noted that an action of faith may be needed before a space can even be considered sacred. Jim Williamson countered that the religious takes away from the sacred: a truly sacred space is non-demonological. Hays questioned whether the constructs of history and technology can attain the ineffable, such as the perspectival tradition, have been dropped in contemporary architecture, leaving “the ineffable” driven response to an architectural program. Holl voiced the need for an architecture of the ineffable—spaces that are proffered proportion—given the omnipresence of unsacred LCD screens in our daily lives. Delaine Gay Mayne, who was not officially on the panel, argued from the front row that architecture must be modestatial; that is, singular perspective architecture does not exist. The extremely singular is a historic idea that was used to understand nature; however, multiplicity is needed to process the complexity of contemporary times.

—Dana Getman
Getman (’08) works at Shopfk Architects in New York.

1. Suri Bal, Studio SUMO, project in São Paulo, Brazil.
7. Ben-Pelt, Changing the Face, Competition, 2011.
1950s
Paul Dohrman ('50) died this summer. He was the chief designer at Edward Durrell Stone and Associates as project architect for the United States Pavilion at the 1958 Brussels World’s Fair and on the John F. Kennedy Center for the Performing Arts in Washington and then in private practice.

Frederick J. Mahaffey ('53), of Hartford, died on November 10, 2011. After college, he started the firm Designers and Builders, in New Haven, with two classmates, worked in New York City at the office of Edward Durrell Stone, and then moved to Hartford in 1962. He joined there what came to be known as Frick, Ferguson, Mahaffey, and Perry Architects, which specialized in institutional buildings, including schools, hospitals, libraries, and corporate offices. Among his built works are the Allstate Insurance building, in Farmington; the Johnson Memorial Medical Center, in Stafford Springs; the International Wing, at Bradley Airport; the Brattleboro library; and with SLAM Architects, the Academic Research Building at UConn. Dohrman taught architectural design at the University of Hartford and studied painting at its art school.

Clavis Heimsath (Yale College ’52, M.Arch ’57), and his wife, Maryan Heimsath, are 2012 recipients of the Clara Descol Award, sponsored by Preservation Texas, for a lifetime dedication to preservation.

1960s
Tom Prantece (’60) is a kinetic sculptor with recent commissions from Stanford Law School; General Mitchell International Airport, in Milwaukee, and the University of Iowa Hospitals, in Iowa City. In 2012, he had an exhibition at the Maxwell Davidson Gallery, in New York City, and in March Sculpture Magazine featured him in the article “Working with the Wind: A Conversation with Tom Prantece.”

Theoharis David (’64) was featured in the exhibition Bluff Ideas: A Life of Learning Teaching and Action, at the Pratt Institute Gallery from March 1 to 30, 2012. The show celebrated his and his students’ work and will be traveling to Athens, Greece, and Nicosia, Cyprus, later in the year. His work was also displayed in a concurrent exhibition at Pratt; Iried An Architect Drawing, on view from February 16 to September 28, 2012. Both shows were featured in the online journal Places.

Craig Hodgerts (’66) recently served on the National Mall Competition jury, which selected architecture teams to develop a comprehensive plan for the preservation of the National Mall, in Washington, D.C.

Hodgerts and his firm, Hodgerts + Fung, have been awarded a 2012 Research and Design Award from Architect Magazine for a prefabricated modular construction prototype that exemplifies innovation in architectural systems technology; the prototype was originally designed as a classroom module for the Los Angeles Unified School District. The Los Angeles Business Council awarded Hodgetts + Fung a Public Interior Award for its California Design, 1930-1965: Living in a Modern Way, at the Los Angeles County Museum of Art. Currently, Hodgetts + Fung is developing the redesign of a metro station in Los Angeles, a chapel in Sacramento, and a mixed-use building in Hollywood.

1970s
First Women (’72) and his firm, the Bender Billois Bender, were honored with a 2012 AIA/NY Architecture Mentor Award, the Lucy Moses Award by the New York Landmarks Conservancy and the Excellence in Preservation Award by the Preservation League of New York for the restoration of Eero Saarinen’s TWA Terminal at JFK International Airport, in Queens. Bland was also nominated Chairman of the Fitch Foundation and received a 2012 Outstanding Teaching Award from NYU’s College of Arts and Sciences.

Sara Caples (’74) and Evannelle Jefferson (’74), of Caples Jefferson Architects, gave the John Weibreth Memorial Lecture on “Social Justice in Architecture” as part of the University of Maryland’s spring lecture series. In January, Caples served as a juror for the 2012 national AIA Housing Awards and for the national AIA/ HUD Secretary’s Awards. She gave the talk “Sustainable Architecture,” for FIT’s FITtor’s Sustainability for the Interior Environment program; “Can a Woman Be A Designer?” at Women in Architecture’s Breakfast Lecture program; “Can a Woman Be a Designer?” at the universities of Manchester, Cambridge, and Kent, in the U.K., and at the European Architectural History Network, in Brussels, Belgium. He received his fourth fellowship to the MacDowell Colony and a second research grant from the Paul Mellon Centre. His chapter on design-build education was published in the book Architecture School: Three Centuries of Educating Architects in North America, edited by Joan Ockman (MIT Press, 2013). In 2013, he will be a visiting fellow at Clare Hall, Cambridge.

Andrew Berman (’88), of Andrew Berman Architect, was honored with a 2012 AIA/NY Architecture Mentor Award for his Mohs PA HST Entrance Building, in Queens, New York City.

Robert Young (’89) is currently head of Perkins + Will’s Washington, D.C., office.

Claire Weiss (’89), recently delivered the keynote at Mississippi Celebrates Architecture in Jackson, MS. With partners Mark Yoss (’90) and Layana Pryl (’88), their firm WXY Architecture + Urban Design has designed and planned two New York City parks which opened this summer: Transmitter Park and Far Rockaway Park. WXY is also commissioned for the remake of New York’s Astor Place and the East River Blueway waterfront revitalization. The firm’s marine-themed carousel attraction, SeaGlass, is now under construction in Battery Park, slated to open spring 2013.

1990s
Charges Bergin (’90) has been senior project manager at MZhuckas and MZhuckas, in Washington, D.C., since 2009, supervising the firm’s two buildings at the United States Coast Guard Headquarters at St. Elizabeth’s

Construction has begun on the firm’s design for the Krishnapa Singh Center for Nanotechnology, at the University of Pennsylvania. The monograph Weiss/Manfredi: Pro Architect No. 52, which presents fourteen of the firm’s projects, was published in summer 2012 by Archworld.

David D. Harlan (’86) had a painting on view in A Commons Theme: Portraiture, an exhibition curated by the Art Loaf of Long Island, from May 20 to June 17, 2012. His Shipwreck I was included in Spectrum 2012, a juried exhibition awarded by the Art Loaf of Long Island, from May 20 to June 17, 2012. His Shipwreck I was included in Spectrum 2012, a juried exhibition awarded by the Art Loaf of Long Island, from May 20 to June 17, 2012.
West Campus. He also has been leading the firm’s sustainable design efforts, working on a number of interior renovations. Bergen is producing his own custom furniture pieces using environmentally friendly practices.

Laura J. Auerbach’s (’90) principal of Transstudio design, a trans-disciplinary prac- tice engaged in speculative and built work. Morgan Hare (’92) and Marc Turler (’92) of the Lenox, MA based, studio, ESP, East Hampton Pond House featured in the article “Poetically, Persuasively Modern,” in Architectural Digest (June 2013). The firm’s collaboration with dlandstudio on the Alley Pond Environmental Center was featured in the article “Breaking Barriers” in Oculus (spring 2012). The firm’s projects were also included in “Country Fusion” in the British Council, “Access Restricted” March 2012 panel about re imagining the East River Waterfront Esplanade.

Eloy L. Fisk (’95) is the lead labora- tory design consultant at Research Facilities Design (RFD) on the Hamad Medical Corpo- ration Translational Research Institute, in Doha, Qatar. Fisk was an associate professor at the Qatar National Biobank—is led by Hyundai Construction, with Seoul-based primary practice engaged in speculative and built work.

Paul Mitchell is associate professor (adjunct) in the School of Architecture—spoke of their project and as a discipline with the power to project and work on the suburbs, which privilege and work with regard to its more innovative and integrated design approaches; for energy efficiency. Dickstein is the owner of Calculated Plans—Architecture, in Starks- born, Vermont, and is collaborating with Studio 3 architects on several projects in Addison County.

Marina Lind (’98) opened Marina Lind Architect, in Madison, Connecticut, in 2009, after thirteen years at Pelli Clarke Pelli Architects. She is currently working on two residential projects in Ridgewood. In 2010, she became a director of Roschmann Steel & Glass Constructions Inc., setting up the U.S. office in New Haven, Connecticut, with a second office opening in New York City this summer. Her work includes a glass pavilion for the Michener Museum, designed by Kieran Timberlake Architects, and a glass chapel in Toronto, designed by Shim Sutcliffe Architects.

Kimberly Brown (’99), Nizam Kizilel (’99), and Sam Ziel (’99) have opened their multidisciplinary based archi-tecture firm Strata, Office of Architecture and Design along artist and stylist Megan Lesser. The New York based firm is working on three residences and a spa.

Eugene Papazian (’99) has been selected to be a part of the Architectural League of New York and the New York Transit Museum’s Moleskine sketchbook series in celebration of the centennial of Grand Central Terminal. It will feature historic materials from the New York City Transit Museum’s archives along with twenty-one drawings by selected contemporary architects and designers. Papazian’s drawing, “Recursive,” links the parts; build; frame; devise. Constructs:

Architects of Tomorrow putting together parts; build; frame; devise. Architects of the mind. Architects of the mind. Architects of the mind. Architects of the mind.

Designs to build; frame; devise. Architects of the mind. Architects of the mind. Architects of the mind. Architects of the mind.

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Lectures

All lectures begin at 6:30 p.m. in Hastings Hall (basement floor) of Paul Rudolph Hall, 180 York Street. Doors open to the general public at 6:15 p.m. The School of Architecture lecture series is supported in part by Elise Jaffe + Jeffrey Brown, the Brendan Gill Lectureship Fund, The Paul Rudolph Lectureship Fund and the Eero Saarinen Visiting Professorship Fund.

August 30
Peter Eisenman
Charles Gwathmey Professor in Practice
"Palladio Virtuel: Inventing the Palladian Project"

September 6
Amale Andraos and Dan Wood
"Nature-City"

September 13
Tom Wiscombe
Louis I. Kahn Visiting Assistant Professor
"Composite Thinking"

September 20
Diana Balmori and Joel Sanders
William Henry Bishop Visiting Professors
"Between Landscape and Architecture"

October 4
Paul Rudolph Lecture
Brigitte Shim
Opening lecture to the J. Irwin Miller Symposium, "The Sound of Architecture"
"Ways of Seeing Sound: The Integral House"

October 5
Elizabeth Diller
Keynote lecture to the J. Irwin Miller Symposium, "The Sound of Architecture"
"B+/A-"

October 11
Keller Easterling
"The Action is Form"

Exhibitions

The Architecture Gallery, is located on the second floor of Paul Rudolph Hall, 180 York Street, New Haven. Exhibition hours: Mon.–Fri., 9:00 a.m.–5:00 p.m. Sat., 10:00 a.m.–5:00 p.m.

Palladio Virtuel
August 20–October 27, 2012

George Nelson: Architect | Writer | Designer | Teacher
November 8, 2012 to February 2, 2013

Symposia

"The Sound of Architecture"J. Irwin Miller SymposiumThursday, October 4 to Saturday, October 6, 2012
This symposium will draw on a variety of disciplinary expertise in its quest for an understanding of architecture as an auditory environment. Leading architects, critics and historians will explore the conditions of architectural acoustics and examine how architecture is, and always has been, a place of listening. The symposium aims to stake out a new set of questions for ongoing scholarly inquiry and to reaffirm architecture as a place of convergence among old and emerging disciplines. The symposium is supported by the J. Irwin Miller Endowment Fund.

Coinciding with the exhibition George Nelson: Architect | Writer | Designer | Teacher at the Yale School of Architecture this symposium will examine the work of the designer George Nelson in the context of its time, and the legacy of mid-century modern design today. This symposium is supported in part by the Edward and Dorothy Clarke Kempf Fund.

Yale School of Architecture Special Event
Yale Women in Architecture Inaugural YSoA Alumnae Reunion and the 30th Anniversary of the Sonia Schimberg AwardFriday, November 30 to Saturday, December 1, 2012