Constructs

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

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Yale University
School of Architecture
180 York Street
New Haven, Connecticut 06520

Tel: 203-432-2900
Web Site: www.yalearchitecture.edu

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Dean: Robert A. M. Stern
Editor: Nina Rapoport
Copy Editor: Caroline Drake
Graphic Design: Dionisio Majerus
Michael Mattei, Kente Power
Photographs: David Handschin
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Daniel Libeskind, who is the inaugural Louis I. Kahn Professor of Yale this fall and taught at Yale in 1992, spoke with Nina Rapoport, editor of Constructs, in Berlin this spring. He will give a lecture on November 8.

Nina Rapoport: In light of your coming back to Yale to teach a studio, how do you think architectural education can transform the way students think and work in the world?

Daniel Libeskind: Education is the primal model of how things are meaningful. I think we are moving the conditions to provoke students to think beyond the map and strategy that we were presented with in an educational setting. Often issues have to do with social issues, which I think are more issues of economics. We have to re-learn the techniques and tools, but to what end? Architecture must deal with producing a series of environments of social justice and the ethics of housing.

What I think public discourse and the exclusive use, in the form of the great museums or public space, are the most essential to us. Only in democratic societies can you questions and make promises, but to do so, you have to have an adventurous debate. It is what I believe architecture should be a public discourse that transforms the popular and its political and its public agenda; it is not an academic discourse. It is a meaningful critical discourse in a meaningful political discourse.

It is not only for the sake of the public good. It is not only for the sake of the social. It is not only for the sake of the ethical. But it is also for the sake of the political. What will be our agenda if we do not have a public discourse, if we do not have a critical discourse and if we do not have a public discourse that is meaningful?

R: And public discourse is not an easy process for the architect, especially in a political environment. How do you, as an architect, engage in this discourse?

Dl: And where do you see the future of architecture? Now I think that the future of architecture is not just in the future of the existing architecture. Now I think that architecture is a much more complex field that is not just about the construction of buildings. Now I think that architecture is not just about the construction of buildings, but it is also about the construction of environments and the construction of public discourse.

R: And how do you think your work has evolved since your early works?

Dl: My work has evolved since my early works. My work has evolved since my early works. Now I think that my work is much more complex and much more critical. Now I think that my work is much more critical and much more complex. That is why I think that my work is much more complex and much more critical.

R: And what is the role of the architect in today's world?

Dl: The role of the architect in today's world is much more complex. Now I think that the role of the architect is much more complex and much more critical. Now I think that the role of the architect is much more complex and much more critical.

R: What is the future of architecture?

Dl: The future of architecture is much more complex. Now I think that the future of architecture is much more complex and much more critical. Now I think that the future of architecture is much more complex and much more critical.
of thought in the studio with building in the world in a way that might also incorporate their ideas and explorations.

DL: I never learned in school how to implement something. I never learned about the gap that exists between the studio and the world outside. Students leave school with open eyes, and then four years later they feel opressed and are not doing what they set out to do. How can students pursue their careers in the contemporary world of architecture, in a social system that enables them to realize their dreams? That's the real question and challenge.

NR: Do you think that students also need to address the organizational and cultural side of architecture, presenting it in the political and public realm?

DL: Yes, and that too is a creative act. How does one enter this realm? It is not enough to stop at the level of a presentation. One has to step into the truly uncomfortable part—the ambigious area of public opinion.

NR: Is that where Nina Libeskind is so unique?

DL: Yes, I must say that I never would have been in practice had I not been fortunate enough to work together with Nina since we started collaborating nine years ago. She brought a fresh excitement to my work, and with her political background she brought in the realisation and organisation. I have never worked for another architect—just wasn't for me! In February 1990 I finally begin my office without any experience.

NR: Then how do you run your office—is it based more on a university studio?

DL: You can see yourself. It is not really an office; it is a place where one can work on architecture without the hierarchies and artificial support systems—it is very raw.

It is not about the administration of architecture. It is about making architecture. When I come to Berlin to build the Jewish Museum, other architects advised me to hire experts to make the building. But I resisted, firmly believing that it was not about living overly experienced architects but about a building that had never been built before. So it should be done by architects who were not "experts." Well, I resisted, and succeeded.

The building itself is that it is not a set of ready-made dishes and items. It is a creative exploration. How do you make a window that has never been done before? How do you make a wall that has never been thought of this way before? How do you create a circulation system that has never been built in a public building before? I think that is the essence.

Often we think of architecture in a primitive way, as a linear process that leads from drawings to buildings, from insight into realization. I think it is very much a multi-layered simultaneity that spreads in different directions and explores the vortex of possibility. It is even a good way of running a design studio.

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Tachelles, the site for your Yete studio in the heart of the prewar city that is now both an organically grown artist area as well as a vast, open site ready for development?

DL: Tachelles is a complex project for the same reasons as Alexanderplatz, because the approach has to be a balance between history and the new responsibilities for a part of a city that was cut off from normal development for fifty years. The conditions that develop cities here, of course, relate to the optimization of building on that site. But every city has a ground that is slightly below that ground, and a ground that hovers a few centimeters above—above and above, that is the "tricky" line where I would set up my response.

NR: That same line where you can look out some of the unusually placed windows of the Jewish Museum right at ground level, at people's ankles.

DL: Yes, exactly. It is the dreams of Berlin gone by, the nostalgic projection of what the city could have been and what it still might be.

NR: What issues does Tachelles bring up in terms of advancing the discussion of the development of the city?

DL: In the large-scale developments of Berlin the last five years, there is a certain reactionary approach that has reduced the city to volumetric shapes and quotations of administrative rules, rather than using the rules to promote a transformation and understanding of the issues of work, ecology, society.

A site like Tachelles, which Walter Benjamin has described in many of his essays, holds the viability of the city, investors are beginning to critique what has already been built. Office buildings remain empty. The urban life promised and drawn in the simulated computer perspectives has not been activated.

NR: So a question becomes how much do you leave and what do you develop?

DL: Tachelles is the site of a real competition and it becomes even more important now with the failure of the "critical reconstruction of Berlin." I don't want the students to follow...
undertaken land there, and cruise ships and tourists go through. Plus the rain forest hasn't been touched, so I was asked to help with planning. I brought some interna-
tional architects, such as Greg Lynn and Alejandro Zaera-Polo, Van Berkel and Looby, and a conference in Panama to meet local architects Patrick Dillon, Eduardo McGrath, Eric Wolfson, and others. The conference initiated a discussion for a tourism and conservation plan with econo-
mists, ecologists, hotel and tourism leaders, and policymakers; I was invited to give a keynote address. During the confer-
ence, local architects formed a group called

AsAP (Architects Strategic Alliance for Panama), to be called upon as needed for planning ideas. It is one of those things where everyone thinks that architects are in control of develop-
ment, but architects are the last in control of it. Sometimes architects can create local self-respect that is a catalyst for change, like in Bilbao, which made a whole com-

untily think better of itself. So, they can play that kind of role. And it worked finan-
cially because it brought a lot of people to Bilbao. So everyone wants to do that now.

You end up becoming a development consultant.

In a way we have been asked to do things, but we turn most of it down because it doesn't have any substance to it. If you are going to do a building, it has to be backed up by the infrastructure and program. Bilbao had the Guggenheim with its collec-
tion, curators, director; the Basque culture; the city—it had things to make it work. You can't just go to Baileysville and plop down a chunk and hope that everybody is going to come. If you make a building a sculpture, it will get published. But that is not enough to improve an economy.

My brother works in Laos for the United Nations, and they often talk about how to

I don't get to choose the kind of projects, but I do choose the clients that I like. Courthouse don't come to me, or air-
ports. What comes, comes, and I do it. I think something comes, it fits that

The thing that makes you happy is designing buildings.

If you are being responsive to people. Some people say I am an artist; but I am not an artist like Richard Serra. Those guys all in their studio alone and work without concern the other.

And you get what you get.

I love the interaction with the clients, if they are not involved, then it

You have to know the people beforehand. I believe that if they are all strangers you would have a hard time interacting. We did it for one of the classes at MIT. I want to the class and met with the kids, and got to know them and their personalities; then when I taught it on TV I could talk to them more eas-
ily. There was a little bit of a learning process, and then it worked for me. It is very helpful on the technical level with working draw-
ings—there is a lot of stuff that they can say and that can be projected on the computer to the screen. And we can work with engi-
neers and other consultants that way.

So back to what you would like to do:

If you could do an airport, what would you do?

The problem is that if you seem after something, then you never get it. So I am superstitious and will never go after an airport. I have been invited for competi-
tions and have turned them down because they didn't seem really enthusiastic. You know, all of us got used to a lot, so you have to be careful. You have to get the clues, and sometimes it is not clear. I don't want to do a project unless they really want me.

Would there be a chance for an airport in Panama? To get people to go there, they would have to build up the infrastructure to take advantage of the opportunity.

It is a hard act to follow—a ship rising out of the ground.

It would be nice to do, but I don't think it's possible.

What is the office complex you are work-
ing on now that I see over there in a mod-
ul?

This office building, De Haus Zollhof, is now under construction in Dusseldorf. It is on a site for which Zaha Hadid had made a beautiful building form and didn't do it; but it could have been one big building. This is a speculative office building to which I am giving these identities and different scales, which I made open so that you can see through to the street—and opens to the city and the river.

The precision is incredible; it is to sev-
ern points in its accuracy. The computer gives you total control, and there is no need for shop drawings in between. You get what you draw. It is direct.

I saw your shop where you cut steel and wood. I was blown away. Using the visual computer programs and dimensioning capabilities, you can cut things off-site, with little waste. And it has extraordinary poetic possibilities.

We also make the construction compa-
nies do it if they want to work with us. They buy the technology and really like it because there is less error. But on the other end, our plans have to be more precise too; we have trained our people now to do it. That's why Richard Serra is here to make his sculptures with our machines.

We invented this way of making the form work with CATIA modeling system, which in this case cuts foam molds directly from the computer model to make precise concrete pieces that were used to form the walls of one of the three buildings. Then we used the computer to cut prefabricated steel pieces with the construction company.

This is amazing technology. When does it hit the streets so we can enjoy the preci-
sion? I am so fed up with the contractors' lack of interest—how do you even get them to do it?
In the design of the Petronas Towers, Foster sought to create a building that would embody the spirit of the modern city. The towers are a testament to the principles of modern architecture, characterized by their sleek, minimalist design and the use of advanced materials. The towers are not only a symbol of the city's progress but also a reflection of the city's cultural and economic aspirations.

The Petronas Towers are a prime example of how architecture can shape the identity of a city. By creating a building that is both a Functional and a Symbolic component, Foster was able to create a structure that is both practical and iconic. The towers are a testament to the power of Design to shape the world around us and to the potential of Architecture to inspire and challenge the status quo.

In conclusion, the Petronas Towers are a remarkable achievement in the field of Architecture. They are a symbol of the city's progress and a testament to the power of Design to shape the world around us. Foster's work on the Petronas Towers is a reminder of the importance of Architecture in shaping the world we live in.
Demetri Porphyrios and Charles Jencks

Architectural critic Charles Jencks interviewed architectural critic Demetri Porphyrios in London this spring for Classics of Architecture. "Porphyrios is returning to Yale as Bishop Professor this fall. He will deliver a lecture on September 27."}

C: Nordic Classicism has been the back- ground to your work in the 1970s and 1980s. I think it was a real eye-opener to you — and to me, too. For example, the work of Leveretz and Apland was an exciting discovery.

D: I was one of the first to introduce what became known as Nordic Classicism, which is a good example of mergency. In the early 1970s, Classicism was dominant, whereas modernism was only slowly emerging. Architects were attempting to reframe the classical language, which was necessary, but because nineteenth-century academ- icism had demoralized the functional and structural aspects of classical thought, architects attempted to infuse the classical with a functional and structural logic that was based on ideas borrowed directly from the emerging modernism, which shows how philosophers can interact.

C: It was too strong of that architecture and your writings on modern eclecticism that excited me. In your book, Sources of Modern Eclecticism: Studies on the Artino, (Academy Editions, St. Martin's Press, 1982), you showed the rich cosmically involved at the level of myth, painting, poetry, and architec- ture and put forward the term Nordic Classicism.

D: I actually used the term Nord Christian to refer back to the idea of structural and functional basis. The term Nordic Classic- ism appeared after the first symposium on the topic.

C: Then there was the exhibition "Architectural and the Building Center" at the SSIA.

D: The quaint Englishness of that exhibition put me off. It was almost as if people wanted to put a stamp on it, like an envelope, so that they knew where it would go. Important aspects of the classical experience — for example, issues of structure and rationality, ornament and myth, the relationship between architecture and the city, typically versus the unique gesture, normally versus excess and transgression — were not elabor- ated. Only issues of style were considered.

C: I couldn't agree with you more. On the contrary, who was writing about Leon Krier and your position was that both of you had a deeper philosophical and structural architec- tural commitment than the so-called "real architects" who, like the romantic painters of the 1940s, were weak. Would you charac- terize your work as modern classicism, eclectic classicism, revivalist classicism, or none of the above?

D: I don't see myself as a doctrinaire classicist, but as a modern architect — not modernist, but modern.

C: But you wrote "Classicism is not a Dyke." (Architectural Design, 5:2, 1982, Academy Editions, London.) Then we were defending the same issue, a constructional realm.

D: The relationship between constructional and classicism is not classical. It is a collection of the representational and mythological aspects of it, but it is vastly different than structural rationalism.

C: So, you call yourself a modern architect, but you propose a kind of line of canons — if you occupied a position. You use historical precedent, but you don't use it canonically.

D: The Brindisio Office in Birmingham, for example, may be called eclectic, but not point of view, it may be described as eclectic because it points to classical, Gothic, and Muslim precedents. However, the building's initial formal strategy went out of the structural logic of its grid and my interest in proportional systems. The interlace of Romanticist architecture with modernist Nordic Classicism doesn't rise the resultant Gothic void. They just pop out of the system.

C: What's that so fascinating in design and evolution. Steven Jay Gould wrote the "Pandora's of San Marco." (1977), attacking neo-Orientalism. It even throws the notion that everything in history is "forms follows function." Many things are by-products of functional imperatives. They simply pop out from the intersection of two barrel vaults. At first glance your Brindisio Office looks like an eclectic revivalist building. It has much better grammar, syntax, and proportion than its unsophisticated Roman contemporaries. You are the "but." Where is the line? There are certain aspects of your Brindisio Office that create a theme. You have to communicate the functional contradictions between the history of these towers. I have never accused you of being a modernist. I am only saying that you are not being one.

D: Let me add that our Brindisio building is the first large post-war commercial building that has an external envelope in traditional-bearing wall construction. It has two structural systems: an external load-bearing envelope and an internal frame structure holding all the floor plates. Ultimately, I never say that the systems are working together. But whereas a postmodernist makes more of the contradictions between the two systems, your modernist classi- cism is like Bob Stern's phrase — harmonizes to such a degree that it doesn't raise the contradictions on the fronts. They are latent, because you are more interested in the harmony.

C: Is that a sin?

D: It is a kind of sin, because architecture today should raise consciousness about the contradictions within the discourses. My criticism may be unfair because yours is not a postmodern building, but you must believe that it is, in fact.

C: The other thing that bothers me is the mythropoetic quality of the decorative lan- guage — the acroters and the anthemion — which raises the question of choice. As Gehry said of the Classical Orders, "Why not fish?" Ornament can be about anything.

D: Acroters and anthemions are more beautiful than fish, and they have a cultural resonance. When you say you don't accept certain motifs of the past that don't show anything about our contemporaneity, I am truly baffled with your historical "spirit of the age" purdahs. We continue to eat bread even though it has nourished people for thousands of years. Life is measured by its continuities. Fish are only ephemeral gastronomic data.

C: Your Doric order, bricks, and cornices may be bread, but other ornaments are not necessary.

D: In "Brindisio, the order I wanted to address the relationship between the technical and the decorative: the structural metalepesis measured against the beauty of the decorative profile."

C: This brings us up to the case of the difference between copying, imitation, and transform- ation. You say that you have slight innova- tions, and I am saying that they are so secondary that even specialists may not perceive them. Gehry's fish is evocative and has a mythropoetic quality that acroters do not. To engender the mythropoetic within the postmodern, one has to have a repertoire of signs that are familiar but also unusual — a very hard task.

D: Gehry's building in Bilbao is beautiful. It is mythropoetic and enigmatic — but it is not the kind of building that one can make cities out of. Without typically there is no sense of the collective. Innovation has nothing to do with the aesthetics of shock. You can shock the first time, but after that it turns into kitsch banality.

C: On a different note: modern classicism is rare today, which makes you rather exotic.

D: To be exotic without searching for exotic- ism is, I suppose, the enigmatic lure of the classical.


Porphyrios Associates

Architectural Associates

Three Brindisio Office, Interior, Park Square, Birmingham, England 1995

Photographs cour- tesy of Porphyrios Associates

Architectural Associates

Three Brindisio Office, Interior, Park Square, Birmingham, England 1995

Photographs cour- tesy of Porphyrios Associates
Intervening with History

The exhibition Carlo Scarpa: Architect: Intervening with History explores the potential of the CCA exhibition spaces to the full. It was a delight for me to see, in terms of the conceptual and intellectual framework, the quality of materials, and the design, in fact, it is one of the most intelligent, well-considered, and satisfying exhibitions I have seen in a long while.

The exhibition presents in detail eight of Scarpa’s built projects: Palazzo Abatellis, Canova Plaster Cast Gallery, Museo di Castelvecchio, Verdi House, Olivetti Showroom, Palazzo Querini Stampalia, Papo Popolato di Verona, and the Brian Family Tomb. The material presented includes a large number of Scarpa’s original drawings, photographs of the projects by Guido Guidi, and models of each building fabricated by the office of Georg Rašanali.

Organized on a project-by-project basis, each work is represented by many of Scarpa’s executative drawings or drafted sketches, mostly in graphite, colored pencil, and ink on tracing paper and vellum. The sketches are wonderfully composed in rows on the walls of the three galleries in a dynamic installation. The drawings, having been so widely published, are somewhat familiar; the specially commissioned large, seemingly color photographs are spectacular. Together with Guidi’s images and Scarpa’s sketches, the models create a complete environment that allows easy cross-referencing between mediums.

Ranalli’s models, a focal point of the exhibition, are displayed at eye level so that you can walk around them. Meticulously crafted of basswood, they artfully illustrate the projects in their larger contexts—each intervention in its history. The models illuminate how Scarpa’s sites were irregular and provide a novel way to see the entire building. They show spaces that seem to be orthogonal but are actually trapezoidal, such as in the Canova Gallery. Evident in Scarpa’s precision with details as a sculptor that works with solid matter and thus carves out space.

A selection of artifacts, in particular two original Scarpa objects, round out the exhibition. The show is lit in a quiet and mysterious way, so that the objects are comfortable to look at both close up and from a distance.

In his introduction to the exhibition catalog, Nicholas Olsberg, curator of the CCA, states that Scarpa “taught architects by his example, to look more respectfully at monuments of the past and to weave new work into the ongoing dialogue of an evolving fabric. At the same time, he reanimated the possibility of an architecture constructed like painting or poetry around questions of memory, allegory, narrative, and metaphor.” This feels to me to be true in this elegant and exemplary exhibition.

—Peter Rose

Peter Rose (78) has had an office in Cambridge since 1993. He was the architect of the CCA, completed in 1989. He recently completed the Brookside School at Cranbrook Academy: a contemporary art gallery and a cafe; and a bookstore for the Fogg Museum at Harvard University, where he teaches in the Graduate School of Design.

“Scarpa taught several architects whose built works exemplified a close involvement with both artisans and construction techniques. The most important of these was Frank Lloyd Wright....”

Scarpa was able to develop a working method with artisans that tempered the reference to Wright and made it more directly applicable to his own intentions. Unlike Wright, who moves on from arts and crafts research to embrace the machine and to explore mass production, Scarpa remains in the manual craft tradition and works with the same artists all his life, sustaining a continuous dialogue with them....

“Throughout his research, Scarpa’s drawings were a vivid representation of his ability to visualize form and material....

One of the most interesting aspects of Scarpa’s drawings is his preference for working in orthographic projection. The integration of plan, section, and elevation in this tripartite system coded all objects and buildings so that they could be measured immediately and transformed into material reality. The didactic precision of the engineering drawing combined with shading, shadow, and the human figure (providing scales) in order to produce a drawing of extraordinary legibility without sacrificing overt clarity and atmospheric quality. The use of orthographic projection was essential to Scarpa’s architecture, in which every surface was worked out with details and joinery that mapped from walls to floor to ceiling, allowing each design iteration to be followed through all necessary planes....

“Scarpa, a craftsman of the highest order, saw himself as one of the artisans. For this reason his work could develop and evolve through a primary dialogue between like-minded creators. Clearly and loudly reassuring that the medium of architecture invests design and building as a single, indivisible act.
Time and Place

Beyond asserting that practice matters, the symposium had two principal messages, put forward by Emeritus Professor Vincent Scully in the introductory lecture on Friday, April 9. The "building up" of Yale cannot be limited to an alabaster ivory tower, but must be done with a respect for Yale's time (across the centuries) and place (in New Haven). As Dean Stern put it, the audience would "leave the hall empowered to reverse this university as more than a collection of computers," with a "respect for the past" and an understanding of Yale as "a great city within a city.

Professor Scully's lecture used the tools of prophecy and pathos, which he still commands with great skill, in the same hall where he has lectured for decades. He said that in the eighteenth and early nineteenth centuries Yale was an integral part of the city. But as the Yale fence came down and the fortifications of old campus went up, the university was closed into a world of "secret gardens," becoming a "beautiful, snobbish club." And it has never recovered that camaraderie with the city, despite the halcyon days of the 1920s-40s, when town and gown shared at least one enthusiasm: Ivy League football.

For Scully, Yale's much-deferred and desperately needed rebuilding is challenged by insensitivity, both from its architects and from an administration that doesn't fully appreciate such things as the "unequalled conviction of the Harkness Quadrangle (Brinfield and Saybrook Colleges) and the other compounds. He feels that this is revealed even in the university's design program, which still does not have a landscape architecture degree. Scully pointed out that the Yale Corporation's indifference is especially apparent via the "sweetest of all" the quadrangles, at Yale's Divinity School, where a partial demolition is proposed.

Sweat candy to some is bland to others, as we would learn as the weekend progressed. As respondent Paul Byrd said the next day, the Divinity School (by Delano and Aldrich, 1932) is a "nice building budget." And the main quadrangle is not threatened. The plan is to tear down two buildings at the back in a proposed effort to cut off the limb to save the body, given the Divinity School's abysmal enrollment. Scully intoned: "As we drizzle, do we mutillate, make our architecture more meager?"

Building and Rebuilding Yale

The next morning the theme continued with the Yale Corporation as a destructive force. Catherine Lynn gave compelling accounts of lost buildings. The audience heard about "Yale's cannibalization," the "acquisition and destruction of New Haven's architecture," and a refrain after each stanza of slides that another "lamentable" destruction had taken place. Surely Professor Lynn was describing the natural course of building, tearing down, and building anew that takes place on any American campus with money and drive. You can ask the audience for tears, but do they have to weep for a lost landscape-management plan?

The day then moved to the recent renovations and additions to Yale's campus. Dean Stern's forbidding introduction stated that the focus would not be on "heroes" but on the projects themselves, echoing the antibehavioral statements by Scully the night before.

Steven Kieran of Kieran, Timberlake & Harris may not be a hero, but he was a brave knight to present his controversial work on Berkeley College (original design by James Gamble Rogers, 1933). In a thorough report on a thorough job (unfortunately not finished and not included in the Sunday tours), Kieran explained how scores of living units had been reorganized, thousands of windows had been replaced, and thousands of square feet of new program squeezed into the former basements. He explicated the shift from servant life that has broken the original "upstairs/downstairs" character of Yale's colleges. He spoke against "museum inflation" that would declare a residential hall from the 1930s "complete and beyond time," declaring that "architecture is an intergenerational event." And he noted how students use spaces differently now because they want both more privacy and more amenities.

A change to the interior of the Berkeley dining hall involves sliding a "mezzanine" behind the double Gothic arches at the end of the picturesque hall, for several programmatic reasons. Architectural historian and Berkeley fellow Robert Irving considers this the renunciation of an extraordinary room, and said so forcefully. Yet the rustle and rumble was in favor of Kieran doing his best to wrench a contemporary program out of a difficult historic building. Perhaps there would have been more sympathy for Irving if he had acknowledged the complex circumstances, which became clearer throughout the day. Yale's Gothic splendor is at every moment on the verge of kitsch; and when you mess with the spatial dignity of its halls (as Kieran may have done), the whole scenographic performance implodes.

The improvements to Brinfield and Saybrook Colleges have wrought much less controversy (Harkness Quadrangle, Rogers, 1921, redesigned by Rogers as colleges, 1933). Steven Foote of Perry Dean Rogers & Partners, like Kieran, demonstrated the formidable technical and programming challenges he faced in revitalizing what are simply the most beautiful of Yale's colleges. Beyond the windows and roofs, whole undergraduate domains had to be shifted into seven-foot-high basements.

Theodore Sidowski of Kallmann McKinnell & Wood presented the extensive renovations of the Sterling Law Buildings (James Gamble Rogers, 1930). As with the residential colleges, the greatest physical challenge was to fit more program into a site that could expand only underground (the school
wanted 150,000 square feet of new program; only 5,000 were available. The
greatest aesthetic challenge was to bring common rooms back to the digni
ity they had before the clumsy renovations of previous generations. As the
Sunday tour revealed, the architects succeeded in capturing light and dignity
for the new spaces by connecting the compound to the underground stacks' corridor. They also both restored and reinvented the main library reading room opening up to the formerly blind arches on the west wall, giving indirect natural light to an upper story of stacks and carrels.

Joan Goody of Goody, Clancy & Associates showed Linly-Chittenden Hall (Chittenden built to be university library by J. C. Cady 1886; Linly built by Charles C. Haight, 1907, and recycled into classrooms by Douglas Orr, 1930). Goody explained which part was Linly and which was Chittenden, how they were first joined, and how they have been rejoined to accommodate ADA requirements.

Glenn Gregg of Gregg & Wies presented his renovation of the law school auditorium and the Rose Alumni House Addition, another Rogers building. Gregg also cited the pivotal quote of the weekend: Mark Simon of Centerbrook Architects has said that the goal of renovations is to "not leave fingerprints behind."

Jonathan Ross of Shepley Bulfinch Richardson and Abbott presented the Sterling Memorial Library plan (original design, James Gamble Rogers, 1930): a $100 million project for a 490,000-square-foot building that will add 100,000 volumes per year. The huge block of stacks had become a climate-control dinosaur, with moisture seeping through the walls and windows, and eight-foot floor-to-floor heights that defied contemporary air-conditioning. Yet despite the vast sums needed for preservation, the library has had the chance for perhaps the most ambitious project at Yale—the Gilmore Music Library, which opened last year. Its steel truss es reach to the roof high over a former courtyard, now an airy, side-lit temple to music.

Next Robert Klimen of R.M. Klimen & Frances Halsband presented his firm's designs for the Divinity School. He cautiously described a project denounced by Scully the night before and gave a strong rationale for a more public face for the school, which common wisdom, statistics, and physical condition show to have fallen on hard times. In September 1996 the firm undertook a feasibility study of how to keep the school on-site, with the following options: 1) status quo, 2) demolition, 3) adaptive reuse. In February 1997 the university accepted option number three, which included demolishing the wings east of the chapel. By March 1999—just before the conference—the construction documents were complete.

The aesthetic critique is that tearing down those wings indicates a misunder
standing of the plan: it is not merely an imitation of the University of Virginia's lawn, where Jefferson's rotunda is the finish, but rather a new design in its own right (articulated by Paul Goldberger in the New York Times in 1997).

However, the new programming seems eminently sensible: movable aca
demic functions and the refectory onto the main quadrangle, moving the dean's house to the street, and transferring the Berkeley Divinity School and Institute of Sacred Music to the restored, more public quadrangle. And last the quadrant will be restored from its blistering, stained senescence.

From the auditorium seat and a rogue tour on Sunday, this seemed like a posi
tive move toward asserting Yale's inter
relationship with the city. Yet of all the projects presented at the conference, the Divinity School provoked the greatest sense of interaction with New Haven (or at least the general university popula
tion). And in the questions from the audience and in the flyovers distributed by groups interested in the divinity school site, the impact appeared to have been negative—that is it is not building but trashing apart a delicate community. Yet what a disgusting intersection of town and gown. If the Divinity School is the rock on which Yale—New Haven's “City on a Hill” is going to be rebuilt, the university is in for a long slog. Is it a political problem? In years of meetings, had the university shipped up by not bringing some interest group to the table? Is it the university's inability not to attack itself? Or is it that few see, as Byard did in his response, that we should think of “preservation as a cre
ative and not a preventive paradigm.” Or that few still see that the loss of a limb in an age of prosthetic surgery is not necessarily the only or best way to save an ailing patient.

The Big Picture

The afternoon began with the big pic
ture. Joseph Mullinix, vice president for finance and administration, told a sobering story of how decayed Yale's buildings were when he first arrived. Yet one of his chief goals was to not have a master plan. Instead he pursued area plans and area studies (presented later that afternoon) that broke Yale into conceptually, financially, and physically feasible projects. Renovating 10 million square feet is, Mullinix averred, a long-term prospect, one of "deferred gratification."

Alexander Cooper of Cooper, Robertson & Partners presented what emphatically was not a master plan but rather "a Framework for Campus Planning." Incorporating the Architecture School's Urban Design Workshop's early studies and the area studies already under way, the plan includes a large professional team of lighting, signage, traffic, parking, land
scape, and urban design experts.

Cooper noted, for all the modesty of his presentation, that the "Framework" has indeed made a radical change and could be considered the "big idea" that Stanford University campus architect David Neuman later stated that, Yale really needs. In the new site plan,
Yale and New Haven are surrounded by a park-like setting, with nature at the top of the page (maps of Yale often orient themselves with the text on top). The new north-south vision of Yale reveals that the campus is more sparsely than solid, with an unclear role in the traffic of the city.

Laurie Olin then presented the landscape plans, Alan Chimnacoff showed plans for the Science Hill, and James Stewart Polshke offered the Arts Area plan, which completed its first phase before the "Framework." Olin and Chimnacoff told cautionary tales regarding Science Hill. Tu landscape architect Olin, the deferred maintenance has left the area "confused and unattractive," and the legendary Sacsen's Wood has become little more than a "burnt hillock." Olin and Chimnacoff described their Hillier Group, made a telling compar-ison: in the same postwar period that Princeton had invested $125 million in its science buildings, Yale had invested only $40 million.

Yet as in all things, money is not the only measure. The Hillier Group's plan made clear that here was a section of campus where a clear identity could be forged, one that included "the most public" of Yale's public, for all its students and New Haven. Emphatically told that "you are not to dream up new buildings, you are to use old buildings to be reseed," Polshke worked to create an arts district with the Yale Rep, the Gilmore Music Library and the Law Library's main reading room. But a historical inversion became clear—thick old Yale was really thin old Yale. Apparent were thin single-pane windows, thin sheets of metal, thin ceilings rather than the fat sandwich that HVAC requires, thin shelves as veners for the hidden spaces. Even the podium, where the fact that the "studies show the colleges are our most important asset" was explained. Enough sedition.

Tours of New Buildings and Additions
Sunday began with tours of many beautiful rooms, with highlights such as the Gilmores Music Library and the Law Library's main reading room. But an historical inversion became clear—thick old Yale was really thin old Yale. Apparent were thin single-pane windows, thin sheets of metal, thin ceilings rather than the fat sandwich that HVAC requires, thin shelves as veners for the hidden spaces. Even the podium, where the fact that the "studies show the colleges are our most important asset" was explained. Enough sedition.

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LOH-TEMPERATURE HARVARD CONFERENCE FAILS TO ROAST NEW URBANISTS

Rem Koolhaas, a Harvard professor in practice of architecture and urban design, and the embodiment of Old World pomp and circumstance, is an enthusiastic supporter of new urbanism. In an unexpected twist, Koolhaas was one of the most critical voices at the recent conference held at Harvard University.

Koolhaas, who has been a vocal proponent of new urbanism, was invited to speak at the conference as a keynote speaker. However, his speech failed to impress the other speakers and attendees. Koolhaas’s talk was met with mixed reactions, with some attendees praising his insights and others criticizing his views.

One attendee, a critic of new urbanism, commented, "Rem Koolhaas is a man of great talent and vision, but his speech failed to convince me that new urbanism is the answer to the problems facing our cities. I believe that we need to focus on creating more sustainable and efficient environments, not just building more houses and apartments." Another attendee, a practitioner of new urbanism, agreed, "I think Koolhaas was too critical of our work. We are making progress, and we need to continue to push for better designs and concepts."
Bigness

Issues of bigness and scale in the late twentieth century, when the subject of mega-projects drew the attention of urban researchers and architects, is a topic that has been thoroughly discussed in the literature. However, the notion of bigness has evolved over time, and its implications for urban planning and architecture continue to be debated.

David Turnbull, in his book "The Logic of the City," explores the relationship between urban development and the concept of bigness. He argues that the idea of urban design has been shaped by the need to create large-scale projects that can accommodate the rapid growth of urban populations.

Fred Koetter, in his essay "The Logic of the City," emphasizes the importance of understanding the scale of urban development and its impact on the environment.

Alexander Garvin, in his book "The Logic of the City," explores the concept of bigness in the context of urban planning and design.

Alan Plattner, in his essay "The Logic of the City," discusses the role of bigness in urban planning and design, and how it can be used to address the challenges of urbanization.

Michael Horvath, in his essay "The Logic of the City," examines the concept of bigness in the context of urban design and planning.

Cesar Pelli, in his essay "The Logic of the City," explores the role of bigness in urban design and planning.

In conclusion, the concept of bigness in urban design and planning is a complex and multifaceted issue that requires careful consideration.

For more information, please visit the following websites:

- David Turnbull: [Website]
- Fred Koetter: [Website]
- Alexander Garvin: [Website]
- Alan Plattner: [Website]
- Michael Horvath: [Website]
- Cesar Pelli: [Website]
Ed Mitchell: I think the current state of key issues is that knowledge is becoming increasingly available and accessible, while at the same time, the complexity of the issues themselves is increasing. This is leading to a need for new approaches to problem-solving and decision-making.

David Turnbull: The technology that we are using today is vastly different from what we used even a decade ago. This is because of the rapid development of digital tools and software. These tools allow us to model, visualize, and manipulate data in ways that were not possible before.

Alan Plattus: The economic context in which architecture is practiced is becoming increasingly complex and uncertain. This is due to factors such as global economic integration, political instability, and environmental concerns.

Fred Koetter: In my opinion, the most important issue is the role of architecture in society. Architecture has the potential to shape the way we live, work, and interact with each other. However, this potential is not always realized.

Michael Novelov: The most important issue is the role of architecture in sustainability. As the world becomes more aware of the impact of our actions on the environment, there is a growing recognition of the need for sustainable design.

David Turnbull: In some cases, architects are being asked to take on roles that go beyond traditional design and construction. For example, they might be asked to help develop new models for urban planning or to advise on issues such as climate change and energy use.

Fred Koetter: I think the most important issue is the need for better education. Many of our current problems stem from a lack of understanding of the processes involved in design and construction. This is particularly true of the public, who often fail to appreciate the value of well-designed spaces.

Keller Easterling: I think the most important issue is the role of architecture in shaping our cities and communities. Architecture can play a critical role in creating healthy, vibrant, and equitable environments.

The 1999 Northeast Regional Meeting of the American Collegiate Schools of Building will be held at Yale from October 1 through 3 to explore the theory and design of large projects, and their impact on cities and landscape. Topics will address many of the issues included in the roundtable in April. For additional information contact the program co-chairs, Alexander Garvin and Alan Plattus.
Heavy Hitters’ Heavy Discussions

When Yale invites the likes of Peter Eisenman, Philip Johnson, Charles Gwathmey, John Hejduk, and Hank Kuehnen to teach the advanced design studies, the expectations are high.

Johnson and Eisenman

The Johnson and Eisenman studio, attracting four generations of critics and architects to the final jury, dissected Paul Rudolph’s Art and Architecture Building. The jurors, David Childs, Cynthia Davidson, Jeffrey Kipnis, Sanford Kwinter, Greg Lynn, Richard Meier, and Mark Wigley were provided by the project that called for increasing the size of the building and reprogramming the space. The studio was timely, because the school is now planning the building’s renovation and an addition next door that will incorporate the Digital Media Center for the Arts, provide a new site for the Art History Department, and expand the Art and Architecture Library. The students had rigorous pins through the year and toured local buildings, as well as Johnstone’s Glass House in New Canaan, before reviewing with Johnson and Eisenman.

The studio was split, with Eisenman advocating reuse and Johnson promoting demolition. This open approach inspired a broad range of formal possibilities: some were new buildings with refigured diagrams, some had fluid ramping spaces; others were additions that either echoed the Rudolph building or set up direct conflicts with it.

In one project, stalactites and stalagmites came together in a central transparent core, which provoked debate between Kipnis and Kwinter about the formal qualities of the project and the use of glass as decoration or as a structural material.

When confronted by a studied overlay of two shifted nine-square grids, the critics wondered: Why replace the A & A? “Often it is more interesting,” Meier commented, “to figure out what to save and work within that.” In reference to another project Childs asked, “Why does one fish have to swallow the other?” and Kwinter remarked that “every one would resign it, even Philip Johnson, if the building came down.”

The connection between a new proposed addition and the existing building elicited the comment from Wigley that “it could be a religious moment, that delicate point where you break through between the two.” A dipthugh by Francis Bacon, seen by the students on a class trip to the British Art Center, influenced another project with an intersection between two masses. According to Kwinter, this project needed a hinge, as in Marcel Duchamp’s sculpture The Bride Stripped Bare by the Bachelors. Concerned with a point of entry, Johnson reminded everyone that “Rudolph’s effort was in the stairs, and getting into the building.”

So the flow of movement through the building was expressed in many projects with expansive ramps as an architectural origami intermediating surfaces. Kipnis referred to one scheme with a single floor surface as “superarchitecture.” He was impressed that “the ramping systems don't rotate; the new insight is the contingency of the connection.”

In characteristic fashion, Johnson defended student Mark Watander’s controversial use of circles and wedge shapes saying: “This is just a beginning—the wedge shape is free. It is an artistic choice; it is more like sculpture. We are having fun. This kid hit a note with me.” And he walked off with the project model under his arm.

Gwathmey and Berke

Tackling a project for the design of a 40,000-square-foot Museum of Postwar Material Culture in Levittown, New York, off the Hempstead Turnpike, Gwathmey asked, “how do you make a cultural place on a strip an event, determine its nature, and have it be successful?” Deborah Berke said that “placing the 1950s in a historic context, getting beyond it as a popular style, so that it is treated as historic, was a challenge” that the students and critics faced. Students struggled with the dichotomy between the non-style of the Levitt House and the appropriate expression for a cultural institution—not often seen in a suburban environment—analyzing sociological and formal issues related to displaying and interpreting recent material culture. The museum would have a gallery for the history of the Levitt House, one for consumer products of the time, and temporary exhibition space. For the midwife project the students designed a gallery and theatrical space with domestic objects. At the final jury, critics Peggy Deamer, Steven Harris, Mary McLeod, Annabelle Selldorf, and Elaine Weisz raised many issues: What is role of the museum in the middle-class community? Is it a museum an embodiment of a culture or a container for warehousing space? Does it have the potential to be an active community gathering place?

Later Gwathmey reflected on the studio: “What began as a preconception of a simple problem was more holistic than the students had imagined, questioning the large scale and its relationship to the strip all the way to how to display an individual object in a space.”

Some students took maximum advantage of the prominent site on the strip by using exterior walls as billboards, whereas others created pavilions for different portions of the program. One project had a prominent tower, standing tall like a beacon at a world’s fair. Another featured a building to display the entire Levitt House, and in a third project an exhibition space mimicked a supermarket. The ever-popular automobile drove one designer to have the parking area as part of the museum, eliminating boundaries between driving into and walking into the building.

Koning and Elsenburg

Mark Koning and Julie Elsenburg’s studio planned a middle school in Santa Monica, California. In the wake of school shootings in Littleton, Colorado, the project became especially relevant, with the discussion turning to the key issues of design’s relationship to behavior and the peculiar contradiction between the desire for openness and the need to create safe places suitable for learning. (In fact, a report for the New York Times, William L. Hamilton sat in on the review as part of his research for a story on...
the subject.) The program, to design a 40,000-square-foot “progressive” middle school with classrooms, art rooms, a theater, a library, and gym facilities, also touched on society's expectations of a school as part of the community.

“ar school was not just about a compact plan, one building on a site,” said Elsenberg, “but about buildings as landscape.” At mid-semester the students designed a park near the school site, which they traveled to Santa Monica to present their designs to city staff. The visit paid off, inspiring the city to increase its commitment to the project.

Final projects, presented to Aon Diana Belsito, Thomas Bill, Deborah Biren, Peter DeBruttell, Paul Liboski, Grant Maran, and Roy Struebdorf, consisted of campus plans where inside and outside spaces were equally significant. Some proposals called for separate buildings in clusters and village-like compositions; many focused on the warmer California climate, providing outdoor corridors and courtyards.

Strickland expressed his interest in the interface between the community and the school: in one project, the pedestrian path flows out to the city sidewalk. The pathway expanded a child’s territory, but then opened up issues on conventional security solutions. Elsenberg noted that for the final project “the students completed thoughts, creating a strong level of detail, which made it possible to evaluate the whole idea.”

Building Project

The Building Project, a hallmark of the school and its 31st year, is administered by Herbert Newman and Paul Brousard, with first-year design critics Turner Brooks, Louise Harnage, Jeffrey King, and David Pimentel. The project, which began in 1987 with a community building in Appalachia, has included barn stools, beach shanties, barns, and comp buildings. In recent years the focus has been affordable single-family housing in New Haven.

This spring Neighborhood Housing Services (NHS), in a fourth year of successful collaboration with Yale, commissioned the class to build a single-family house in a vacant site at the corner of West Rock and Judson Streets, near some houses from two previous Building Projects. Significantly, two three-family houses similar to those in the neighborhood had previously occupied the site. The challenge for the students was to design a single-family house that could both hold the unusually large corner lot and deal with the difference in scale between the new, 1,500-square-foot house and the larger two- and three-family houses of the past.

After working for the first half of the semester on a studio project for a small New Haven African-American cultural center that hosted myriad activities, the students worked in small teams to design a house. At a mid-project review, three of the projects were selected for further development and the class divided up into three project teams. In the final review the selections were made by the design critics and the NHS directors, Henry Dyme and James Pule. Along with faculty member Kurt Bloomer and architect Lisa Guy of New Haven, and Craig Keneley and Belmont Freeman of New York, the final houses were each distinguished by appropriate names: the Kink, the Box, and the Wedge.

In a close election, the Wedge was selected for construction. Its plan flows out of a narrow corner facing to a broader rear, with the entrance in the front and kitchen in the rear. The two rooms grow with the depth of the house, and the roof slopes down from the wide end to the narrow—achieving the shape of the site. Freeman noted, “The other two plans tried to push the building to the side of the site and string out the form, whereas the strength of the form of the Wedge and its central position created a diagonal axes on the corner.” The clients were particularly pleased with the strength of the design in all of the projects this year.

Final drawings were prepared for each design as part of presentation requirements leading to the start of construction, which was undertaken by the entire class from May 1 through July 15. Eight students were selected to work as paid summer interns; they completed the house in August.

Yale’s Building Project construction was supported partially by the Charles Moore Fund, James Harder Building Products (siding), Kayman Inc. of Canada (insulation system), and American Energy Savers Company of East Haven (insulation installation).
DEAR LITTLE PHILIP, ARE YOU STILL BUILDING BUILDINGS?

Albert Kahn how he felt about Frank Gehry, to which he responded: “I believe that when you are thirty years old you start building engines for race cars; from ages thirty to forty you design; from ages forty to fifty you build a chassis for an engine to run on it; and between fifty and sixty you lost the car, and at sixty you race. So I got out on the racetrack and got covered with mud by an car out in front of me—and that car is Frank Gehry’s.”

He went on to say that “architecture has moved from structure to spectacle. We have all become trapped in our own image through this commodification of architecture.”

Tereza Riley

The search for a practical and teotyec approach to Moma expansion was presented on February 8 in Tereza Riley’s Breden Gill Lecture titled “Reclaiming the Modern.” Riley, chief curator of architecture and design at The Museum of Modern Art, expressed both his and the museum’s opinion that the search for an integrative approach to the Moma expansion can go forward without superfluous extravagance. According to Riley, the expansion and recon- figuration of the entire West 53rd Street complex was a “historical corrective” to the mid-sixties growth on a midblock New York site that had been carried out on a contingency basis as parcels of land became available, without an overall master plan. In discussing the new plan, Riley de- emphasized the expressive function of the new building by characterizing the museum as a piece of exceptional interiority located on an alley site for an important cultural institution: “Moma has from its inception established its identity apart from and yet part of the city.” He also described the museum as a “heterotopia of spaces, not a site for a box or an egg crate of exhibition gal- leries and compartmentalized functions but a place of many ideas that unfurl into the garden and the galleries, suggesting that people can move through museums doing different things in distinct environments.”

In comparing it to Carlo Scarpa’s Museum of Decorative Arts in Venice, a collage of the historic and the new—where Scarpa was told not to restore but also not to scrape away history—Riley said: “It is something inbetween conservation and new installation.

Bernard Tschumi

Although Bernard Tschumi, in his Paul Rudolph lecture “Skin and Armour,” touched on his theoretical discourse “Event City,” he spent much of the time describing buildings in construction or recently com- pleted. Tschumi, 1988, Davenport Professor at Yale and dean of Columbia University since 1988, has not shied his confidence in the generative place or events in his archi- tecture, but he has brought a new sensibility to his work as a teotyec discipline. He emphasized that in each of his buildings the “place of innovation in architecture, or what there is in the world described in a philosophical concept, is also the place in the building where the technology is pushed the most.” He stressed his firm’s new focus on building and construction technologies, especially in the projects recently completed Lerniot Student Center at Columba University, with its glazed ramps views, and obtuse forms to create elements of surprise and an intimacy. He refers to these buildings as “in the ground rather than on the ground,” because they become a part of the landscape.

The house Gehry designed in Zürich (outside of Zürich) was placed into the shape of a hill. He sees it as a reinterpre- tation of the local village, with two parallel structures facing the view connected by a third piece. In Switzerland, Gehry had to “learn a new language of building technol- ogy in a new piece, which made me naïve in the basic sense.” Approaching the construc- tion with a clear palette of materials, he used concrete, stucco, and a zinc roof, which are self-finishing. Although the house is very large, it is seen in fragments and sil- houttes—both interior and exterior—so that it is revealed as layers that erode, block, reflorem, and rerent with balconies and terraces.

Instead of building a house on top of a hill in Austin, Texas, Gehry convinced the owner to fill the site and dig the house into the hill. From a mile-long driveway, a sequential—down from south returning walls to porous for—slowing the house. The materials express a tangible reality with granite, stucco, stoneware, and zinc. In response to a question from the audi- ence about how he balances the design of such a large house so that it doesn’t take on a corporate scale, Gehry said: “The house is in the landscape and is broken down with sequences and changing levels. It is not a palo, but a series—or a set of identities at once: a house that’s been attacked against smaller areas to break down the scale. It is a piece of rock.”

Julie Eisenberg

Julie Eisenberg, of the Santa Monica firm Elingo Eisenberg, also strongly committed to building, but at a smaller scale. She opened her talk on March 29 by questioning people’s perceptions and preconceptions with a series of images of houses of differ- ent architectural styles. For example, she noted that it is not possible to tell where a single mother might live from the appear- ance of a house. Eisenberg, whose work with her partner and husband Henk Koning embodies a practical and sociological view of the built world while using formal elements, ventured into the philosophical. She stated:

hall, wooden performance theater, and beer garden in a glass box with a roof of folded plate glass that allows natural light into the performance space.

The David Lawrence Convention Center in Pittsburgh promises to be its largest and most technologically sophisticated project to date. Hugging its waterfront site, its roof design echoes the historic Rotunda suspension bridge and calls for a custom-designed truss cable system.

Michael Sorkin

In his Timothy L. Lincance Lecture on April 5, Michael Sorkin addressed technology and largescale planning issues. He exuberantly described how, while attending the Gulf War Victory Day Parade in New York City," he was surprised at what had happened if the army contin- ued marching up Broadway using its resources and technological know-how to rebuild the city. “Here are resources, per- sonnel, equipment, and territory—why not turn army bases into urban areas?”

The new city would have to be constructed along four critical points or “pivots” in Sorkin’s terms: posturbanist, or the end of the universal subject and the universal plan; poststructuring, or the end of traditional pat- terns of adjacency, which separates the obscurant from the barbaric and liberates us from the concept of the Good City: postauton- omous, or the end of planning cities for the nomad, which has proven to be both inefficient and antipodal; and postphallic, or the end of the belief in an infinite access to resources.

Sorkin’s projects for the Yuma Proving Ground, a new town in Hungary, a scheme for Berlin Spreebogen, and a plan for the waterfront development of Manhattan’s west side and the Brooklyn Bridge offer a radical heterogeneity of use and image—combining the memories of the respective sites’ pasts with a hallucinatory program of landscape and loftlike building forms. Other projects Sorkin presented include a proposal for East New York and one in Tokyo called Godzilla, which operates as an intensifiers of contracting urban runs.

The Godzilla project begins from a building form: the New York project begins by planting a tree in an inter- section. Like much of Sorkin’s work, the shock of that image is intended to spread through a new idea for cities, creating a
suspended on a truss system; and the Arts Center in Le Freixenet. Again, with this canopy roof over the preexisting building complex that creates in between space of activity. The second project in this construction is also seen in the School of Architecture in Maastricht, The Netherlands, where he said was "like designing a house for one's parents—but I know almost too much." 

P. Eisenman

On February 8 architect Peter Eisenman shared some of the "Eerste Zonen" of his forthcoming book (Museum Press), stating that whereas the norm is to think about architecture as a response to the desire for place and shape, it can also enrich those standard desires by addressing other issues. One of these is the aesthetics of presence—that of making things tangible—nearly to be so dominant in an age when, he claimed, the computer, media, and advertising have changed the way the human mind and body respond. Extending this line of thought, Eisenman also artifici-
ated his desire to annotate the sign and the signified as well as the means to change the desires of the subject. He said: "We need to be able to look into architecture but beyond also the metaphysics of architecture if other than metaphysics? So there is a blurry zone between presence and virtuality—but how shall architecture be if it is to sustain interest?"

In response to these and other questions, Eisenman then put aside to concen-
trate on the act of building and its relation-
ship to architecture. As he put it: "The theory only takes you so far; the rest is up for grabs. I can only talk about the general idea now." The Holocaut Memorial in Berlin, which was approved in the summer, is an example of this: "The government said it was too big and monumental. Chancellor Kohl said to make it smaller and less number of pil-
ars, but it will not please the critics, so you have to trust your intuition no matter how flawed it might be."

Eisenman described projects that fit into the "project-oriented" zone between con-
ccept and construct, such as he proposed for the Arizona Cardinals Sports Complex, where the owners wanted a state-of-the-art stadium that "had to be photogenic from a blimp" and also had to be able to be closed up when the weather is too hot. So I had to design for blaxx boxes, and a blimp shot. Moreover, even nature seemed to enter into a "sinful zone": a $20 million system relieves the turf of the sunlight so that it stays green. In the final analysis, in spite of the project's dependence on media and simulation to make a Carpenter's work, "a heavy dose of reality," I can not be so diabolic and pure as my crit-
ics wish me to be—or as I used to be, when you work on large-scale projects, you real-
ize you are a product of the theory—if you want to build. And he confessed, "It is not so much fun to be dogmatically pure," in his discussion of the new lecture. Yale faculty member Judith Davidow asked you to build a studio built?" Rilley then outlined the architect selection process, from the invited competition of ten finalists to the choice of architect in the final selec-
tion of Hiroshi Tange's design. His plan is based on a theoretical discourse of abstraction but the experience he has gained from designing museums in Japan that enhance the visitor's experience of art. 

The architect's new work on January 29, which emphasize relationships between the present and the past in a discourse on architecture as craft. He said the question "how do you approach a space of value and how do some intervention that is not confused with preservation issues?" As an answer, Beatty presented four institutional buildings in which his firm, Hammond, Bing & Babka of Chicago, embraced a variety of presenting ideas to foster continuity while meeting new practical and artistic challenges. They achieved this objective in the Fourth Presbyterian Church in Madison Avenue in New York, Chicago, and a community center was recently inserted into a high-rise building, so as to "change the way the church works but have a nice hand." For Rice University, a campus originally designed by Graham and Goodkind, Beatty's firm designed the cubic, precast concrete James Baker Institute for Public Policy, which is made of brick and cast stone, and is stila-
fully close to the eclectic historic campus buildings. At Miami University of Ohio, the firm designed a renovation and addition to the architecture school, which has been built in many places in a Lomandra style that is the sort of thing Goodkind at Rice, nonetheless, Beatty decided to maintain each phase as a "diabolical" phase, designing elements with themes of classicism as they ran through modernism. In a vast expanse with adorned bathroom lines and steel modern "vertical" columns, he hybridized the styles of different periods. Beatty presented his use of different types of buildings. 

Vithy then presented an astounding selection of twelve projects that his firm for Vithy. Vithy Architects of New York, has under construction or on the drawing boards. Among them is the design of a proposal for the Bronx Supreme Court on the Grand Concourse, which addresses the issues of judicial architecture and all of the principles which also come with an intensive capacity that also irregular. He coined this as "Vithy's microcosm... about architecture that is both client-oriented and ideal-oriented. Although his houses are often large, Vithy's work is made for Vithy's: hyper-refined and well-made, Vithy's Philadelphia Center for Performing Arts encapsulates a cello-shaped concert hall.
An exhibition, originating at Yale, of the design and building process of Daniel Libeskind’s Jewish Museum in Berlin and other recent work will be shown at the Yale Art & Architecture Building from October 25 through November 20. It is funded by the Joseph Sillow Center for Jewish Life at Yale.

**From Vernacular to Classical**

The work of London-based architect Peter Zumthor will be exhibited in the Front Gallery of The A&A Building from September 20 through October 22.

**Kaufland: Retail Spaces in Eastern Germany**

This series of photographs by German photographer Thomas Meyer will be exhibited in the Front Gallery from November 29 through December 17.

In the tradition of Venturi, Scott-Brown, and Izenour—who investigated the architecture of the Las Vegas strip here at Yale some thirty years ago—the work of Thomas Meyer creates an interesting discourse about commercial architecture. Meyer critically yet artfully depicts the recent importation of the architecture of Western capitalist supermarkets and retail chains into eastern Germany. His work offers a first glimpse of the impact of the pursuit of American culture on East Germany and illuminates the ongoing controversy arising in Europe over the right to unregulated retail trade and the Americanization of retail stores recently built in the unoccupied urban hinterlands. He captures the seeds of American commercialization sprouting along country roads: suddenly "the strip" has leapt across the ocean and begun to manifest itself into the European landscape.

Meyer’s work has been published in magazines such as Form and Deutsche Bauschau and has been exhibited at the Bremer Akademie der Künste (Hochschule für Künste) and the German Center for Architecture in Berlin. —Annemarie Brennan

Annemarie Brennan is a second-year MFA student.

**Exhibitions Program Fall 1999**

**Main Gallery**

Re-Connections: The Work of the Eames Office September 1 – October 16, 1999

Gallery Talk: Eames Demetrio, "Eames: Yesterday, Today, and Tomorrow" Wednesday, October 6 at 5:30-6:30 pm

The Work of Daniel Libeskind October 25 – November 20, 1999

**North Gallery**

"Representing Modernism" Eva Stoker’s photographs of the Yale Art & Architecture Building September 1 to September 17, 1999

The Work of Demetri Porphyrios "From Vernacular to Classical" September 20 to October 22, 1999

"Wild Cards: The Components of Global Development" Research by Keiler Eaststein October 25 to November 19, 1999

"Kaufland, Retail Spaces in Eastern Germany" Photographs by Thomas Meyer November 29 to December 17, 1999

**Third Floor**

North Wall Course Work/Student Fellowship and Travel Grant Work

Rome Sketchbooks September 1 to October 1, 1999

Talentschucks Internships October 4 to November 5, 1999

George Nelson Scholarship November 8 to December 10, 1999

**South Wall**

Design Work/Research in Progress

Urban Design Workshop September 1 to October 1, 1999

1999 Building Project October 4 to November 5, 1999

II. Arch. II Design Work November 8 to December 10, 1999

**Re-Connections: The Work of the Eames Office**

An exhibition on the Eames will be held in the Main Gallery of the A&A Building from September 1 through October 16. The exhibition will open on the evening of September 2, 1999.

Recently discovered at the Herman Miller archives in Zeeland, Michigan, the 1976 exhibition Connections: The Work of Charles and Ray Eames—originally held at the Frederick S. Wight Art Gallery at UCLA—was designed by John and Marilyn Neuhart of the Eames Office with a catalog essay by Ralph Caplan. Last year the University of Michigan School of Architecture displayed the exhibit in their Stasser Gallery. Recognized at Yale as Re-Connections: The Work of the Eames Office by Sean Sakamoto, director of exhibitions, in collaboration with Herman Miller’s corporate archivist Bob Voel, the show emphasizes the products, design process, and philosophy of the Eames Office in furniture design, film making, and exhibition design. It contains fifty-five original exhibition panels, as well as original furniture, products, and drawings accompanied by videos and furniture currently in production. The exhibition is funded in part by Herman Miller Inc.

The theme of connections is one that Charles Eames explored continually in his work. As he said in a film explaining a new storage system: "The details are not details. They make the product. The connections, the connections, the connections." The exhibit displays not only these connections but the way Eames products are assembled, such as the 1404s molded- plywood chairs for which they developed a high-frequency electronic bonding technique using rubber shock-mounts as joints to connect the plywood seat and back to the steel legs.
Representing Modernism

An exhibition of photographs of the Art & Architecture Building, taken by eminent photographer Ezra Stoller, just after the building's completion, will be on display in the Fort Gallery from September 1 through 17. The exhibition coincides with the publication of the monograph The Yale Art and Architecture Building (Provost Architectural Press, 1969), as part of the Building Block series of photographs of significant buildings by Stoller. The following are excerpts from the book's essay by architectural critic Philip Nobel.

"When Ezra Stoller arrived in New Haven to photograph the [[Yale]] AA building on October 16, 1963, he found it in a pristine state that would last for only six years. Famously, on the night of 34 June 1969, the building was damaged severely by a fire of suspicious origin. It suffered further damage from a series of unsympathetic renovations that erased many of the spaces that Stoller had photographed and that (its architect) Rudolph had so lovingly endowed with bizarre architectural artifacts, cargo-netting window shades, and orange pile rugs. After the fire, rooms were closed, merged, or carpeted, and transformed from open studio spaces to the narrow, functional concrete space that was once in several of Stoller's shots was removed when the gap it spanned was filled in to squeeze more floor space out of the increasingly compromised building. Not surprisingly, Rudolph came to disdain the project entirely. After a lecture in 1963, he refused to answer a question about the building, stating flatly that it 'no longer exists for me.' Although the suspected fire-throwing of the building was most likely a political rather than an architectural critique, the act has always been interpreted as the ultimate result of a simmering dissatisfaction with the perceived oppression of Rudolph's design. As Vincent Scully noted in the catalog to an exhibition that coincided with the opening of the building, Rudolph's emphatic, vertiginous space-making and its tendency toward sculptural masses and labyrinthine passages\[...\] that appeal to the individual user that not every place will be able to resist it.\[...\] The "Note on the Work of Paul Rudolph," catalog to the exhibition The Works of Paul Rudolph, Architect: Yale University, New Haven, 9 November 1963-31 January 1964...\[...\] the original state, the building was, if not exactly perfect, at least more humane. In Stoller's photographs, one can find a glimmer of this lost sensitivity in the upper-floor sculpture court or the inscribed mural, like a drunken topographic map, which did not survive the building's travails.\[...\]; At a level of detail too fine for the camera, and in locations too dark for grasping photography, Rudolph indulged his often-suppressed sense of whimsey by inserting foilies into the concrete itself...""With Paul Rudolph's death and a new regime at Yale's architectural school pressing to restore its home, the Art and Architecture Building may be delivered at last."

Wild Cards! The Components of Global Development

On view in the Fort Gallery from October 25 through November 19.

Heller Eshete, assistant professor of architecture, and a team of Yale students received a grant from the Digital Media Center for the Arts to research global development organizations. The results of the research will be exhibited at Yale. The project has two segments: the first part, a collaboration with Art and Architecture librarian Mona Mannou, will transfer a group of video and moving images from Eshete's last lecture, Call It Home (1991) into the library's Imaging America Collection. Call It Home examines the way the suburban development transformed patterns of land use, combined with physical planning and economic organization. It treats suburbanization as a federal/private partnership that happened to use the affordable house as a vehicle or product for generating new commercial organizations. By fall, Call It Home Online will be available as 600 images and 15 minutes of running film footage. The Imaging America Collection is a pilot project of the Yale libraries that reherses what will eventually be a fully digital system of archiving and retrieving images for reference and presentations to supplement the standard slide library.

The second, larger segment of the project follows from the first. The suburban subdivision, as a repeatable development procedure, is one of a number of generically commercial processes and standardized ways of marketing that have become the dominant means of changing space in America and around the world. This part of the project examines a set of global commercial organizations and retail franchises that follow in the wake of suburban development. Several studies and seminars at Yale already research these spatial formats and building types, or "real-estate products," including superstores, entertainment centers, and distribution superhubs. Companies like American Multi Cinemas, Arnold Palmer Golf Management, Costco, Body Shop, Starbucks, and Wal-Mart establish a set of explicit protocols regarding size, timing, marketing, goods distribution, and global expansion. These are highly specific calibrations that produce a kind of "site" even in the absence of geographical information. Because architects often either tolerate or exacerbate the pervasive growth of these formats and building types or long to control them aesthetically, this study chooses to index their physical components as well as their critical procedure and temporal dimensions as a new kind of "site plan." For each selected company an interactive Web site will expose new set of opportunities that engage architectural skills and building craft for "new sites" that are embedded in some of the most pervasive global development formats.
Exhibitions in the Public Sphere

The street, sidewalk, and public park are where Dean Sakamoto (MED ’93), architect and director of the School’s exhibition program, produces installations to draw out a public dialogue about public space. Sakamoto intends for his series of projects at the Interim Site, "to expand the concept of public space at urban transitional sites and thereby help empower publics to influence a specific 10% development and design." As an ongoing project, he explains, the Interim Site means an ``unofficial space" and users interact at the site, and such activity builds the opportunity for physical space to be constructed through a more indirect social process in everyday encounters.

In another project, Sakamoto rode a tricycle with feet of recycled cardboard tires, a new take on the streets of New Haven, on which people could draw or write on. "What is the public space?" Following its release in New Haven, the bicycle was sent to an international art and outdoor sculpture exhibition titled "Anima Ruta" in Chile.

living and Breathing in Real Time: Koning Eizenberg

John Eizenberg and Max Lerman, the principals of Eizenberg, Eizenberg & Bachrach, have a design studio in the University House.[Note 1] The studio is located in the heart of New Haven and they are involved in the design of public spaces, interiors, and buildings. The work of Eizenberg, Eizenberg & Bachrach is characterized by a focus on the relationship between form and function, and the goal of designing spaces that are both aesthetically pleasing and functional.

A recent project of theirs was the design of the new student center at Yale University. The building features a combination of sustainable materials and technologies, such as solar panels and rainwater harvesting systems, which are integrated into the design of the building.

The building also incorporates elements of existing architecture, such as the use of recycled materials and the preservation of historic features, while maintaining a modern aesthetic.

In another project, the architects were commissioned to design a series of public art installations in New Haven. The installations were designed to engage with the public and encourage dialogue about the role of art in the city. The installations included murals, sculptures, and interactive installations that encourage public participation.

The work of Eizenberg, Eizenberg & Bachrach reflects a commitment to creating spaces that are both aesthetically pleasing and functional, while also engaging with the public and encouraging dialogue about the role of art in the city. Their approach to design is characterized by an openness to new ideas and a willingness to explore innovative solutions to design challenges.

Important: We also want to acknowledge the significant contributions of the students and faculty at the School of Architecture and Planning, and the support of the printing and production teams. Their hard work has made this publication possible.

References:


Peter de Brueille (‘08), critic in architecture design and theory, has joined the faculty of the Interior Design Program at Carnegie Mellon University. De Brueille was a member of the faculty at the University of Kentucky and has been a visiting critic at the Rhode Island School of Design and the University of California, Berkeley. He has also been a consultant to the Philadelphia Museum of Art and the San Francisco Museum of Modern Art.

Jenny Nye (‘98), critic in architecture design and theory, and a professor at the University of Washington in Seattle, has been appointed the inaugural dean of the College of Architecture and Planning at the University of Tennessee. Nye has been a faculty member at the University of Virginia and has also taught at the University of British Columbia and the University of California, Los Angeles. She is a recipient of the 2019 Academy Award in Architecture and was recently named a fellow of the American Academy of Arts and Sciences.

Lynn to teach in the spring

Greg Lynn will be the Davenport visiting professor in the upcoming spring semester at the Drexel University School of Architecture. Lynn has recently completed the Luskin School of Public Affairs and has been a visiting critic at the Harvard Graduate School of Design. He is a member of the faculty at the University of California, Berkeley, and has also taught at the Massachusetts Institute of Technology and the University of Virginia. Lynn is the author of several books, including *Beyond the Grid*, which was published in 2014.

The Yale School of Architecture, under the leadership of Dean Sturtevant, will hold its annual symposium on the theme of "The Architecture of the Future." The symposium will bring together architects, designers, and other professionals to explore the possibilities of the next generation of architectural practice.

From left: Dean Sturtevant, Michael Hawelka, Architecture Center Houston, and the director of the Yale School of Architecture, John McEntee. Sturtevant is also a visiting critic at the University of Virginia and has been a faculty member at the University of California, Los Angeles. He is a member of the faculty at the University of Virginia and has also taught at the Massachusetts Institute of Technology and the University of California, Berkeley. Lynn is the author of several books, including *Beyond the Grid*, which was published in 2014.

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Blair Kamin (MED '84), architectural critic for the Chicago Tribune since 1992, won the Pulitzer Prize for his series on Chicago. He also received AIA Institute Honors for Collaborative Design or "exceptional contributions to the design and architecture community."

Patrick L. Pinnell's (74) Yale University-Architectural Tour, has just come to the Museum of the American Indians. The book provides a thorough history of the museum and its buildings, and its architects.

Andrew Cooly, second-year M.Arch. student, received the Douglas Snook Award for excellence in historic preservation. Andrew is a graduate of Yale University, Class of 1997.

Steve Dunne (89) of Eowais in New Orleans received the 1998 Louisiana AIA Honor Award for Excellence and the New Orleans AIA Honor Award for the design of the Estelle Hansen and Coastal Barrier Center in Lafayette, Louisiana. The 80,000-square- foot center, in conjunction with the National Wetlands Research Center, the beginning of a Federally Research Campus. He also designed the 15,000-square-foot Boca Raton Reforestation Center in Montana and the Columbia River Gorge Gateway Center, a 10,000- square-foot visitor center in Portland, Oregon.

Evelyn Pope (90) of Pope Architects in San Antonio, Puerto Rico, completed the three-story 30,000-square- foot Physical Education Facility of the International University of Puerto Rico, San German Campus. The firm is designing three sing- single-family houses, an ice-skating rink, and a theater; all in Puerto Rico.

Robert Emling Olds (90) of COW (Environmental Architects in New York) designed the renovation of a 1,700-square-foot loft for the creative offices of the design company Knoll Inc. and a 4,000-square-foot green space for an art gallery in Chelsea. The renovation of a SoHo apartment was published in Interior Design (October 1989) and Elle Decor (November 1989). She is an adult student of City College.

Marc Littau (91), director of E. Horsley Dodge & David's Chicago office, designed the Shaker Aquarius Landmark, an association with Ralph Johnson and Perkins and Will. The project involves the renovation of the historic building elements, as well as an addition that will house diverse climates and activities. Littau has three projects under construction: the National Museum of Marine Biology/Museum in Taiwan, the Exploratorium in San Francisco, and the Museum of Reading, North Carolina, and Halifax Africa 21st at Chicago's Blackstone Community Center.

Lindsay Suter (91) won the competition for the belvedere, a monument to the minister and theologian who served as Prince Charles of England’s British Missionary to the King of the northern peoples in 1682. He also teaches a course on the history of architecture at Loyola University and Davenport Colleges.

Tomoaki Tamura (91) Post-Pro of the University of Tokyo, who worked as a project architect and Holz Architekten for five years, has established his firm, which includes the Kawaguchi Contemporary Art in Hachioji and Town Port 11, the hous- ing block in Umeda, Kyoto, Japan. With a newly founded firm, Tamura has designed houses, restaurants, and a charcoal wooden house and completed the mix-use fire building with a pharmacy, mediant Ocia- sia, and an apart- ment in Makuhari Hutor, Japan. He also teach- es design studio at three architecture schools.

J. C. Calderon (92) is project architect with the U.S. Army Corps of Engineers in New York. His most recent building is the new Adult Day Services Center of Westchester in Greenburgh, New York, for the Hebrew Home Hospital.

Lisa Carpenter Reit (MED '92), associate professor at the College of Architecture in Charlotte, North Carolina, is exploring concepts on materials, construction, and detail in her design of a vacation house, Shell of a Beach, an 880-square-foot building in Blowing Rock, North Carolina.

Tim Duurse (92) is on the design faculty at SCI-Arc and in Los Angeles and is designing a major exhibition on 110 years of California art for the Los Angeles County Museum of Art in 2000-2001. The exhibition will be a collaboration with graphic designer Louise Schouwen, and is for 30,000 square feet of gallery space and an additional temporary structure in the museum’s central plaza.

Elia Venizelos (92) of Athens, designed the Himachal Pradesh Museum and the Museum of the Jews of South Africa, both in Jerusalem. He is also working on town libraries and private residencies as well as memorials in Israel.

Benjamin Loomes (92) has been awarded the Royal Institute of British Architects’ Nicholas Grimshaw & Partners, he is working in the reno- vation and recon- struction of the con- course areas of the Paddington Station, opening a view of buildings through the train shed. He is also working on a new spa for the city of Bath.

Christine Clements (93) works at Cannon Design, the local associate archi- tect with Frank O. Gehry & Associates for the 325,000 square-foot building State Capitol in Sacramento, California, which is sched- uled for completion in 2002. The building includes laborato- ries, classrooms, offices, public spaces, and an indoor student theater. She also worked on the Photonics Research Center at Boston University.

Rajinder Singh (93) and Eun Lee of the Newman & Partners received first prize in the first annual Design Award for Associates Competition, sponsored by AIA, New York. Their competition entry for a hypothetical architecture school in a site at Fairfield University, was a miniscape with four buildings forming a quadrangle with corridors and gently sloping ramps.

Norman Foster (62) receives the 1999 Pritzker Prize

In Norman Foster’s acceptance speech for the 1999 Pritzker Prize, he paid tribute to Ye: “It was the insight of Vincent Scoully that opened my eyes to the interaction between the old world and the new. He made me most meaningful those European cities whose urban spaces and modern works I had studied on my travels as a student at Manchester. A vital part of the ‘Ye experience’ was the total immersion in the work of great and tal- ented designers across the breadth of America—architects from architecture—past and present...”

But two other dominant teachers at Ye polarized for me the cultures of America and Europe. Paul Rudolph had created a studio atmosphere of feedback and activity. His highly compet- itive and fuelled by a succession of visiting luminaries. Critique was open and acces- sible—and often combative. It was a ‘top-down’ approach in which concepts could be spread- ed one day andรองably. But the only criterion was the quality of the work presented—the architecture of the drawings and models. There was no room for excuses, no substi- tuted for the professional as anything but an artist or professional. It was in my mind the following: ‘The emphasis on tangible results in the studio simmered up an American world in which everything was possible if you were smart enough to try hard enough. For the first time, a breath of fresh air I felt less than the lesser one who had left Britain. American architecture is a sense of confidence, freedom, and self-discovery.’

“My time at Yale in 1963 was more fortunate than I could ever have foreseen, because it marked the change of leadership to Soreg Cermery. He was as American as Rudolph was American. It was not just in dress or manner, but deeply rooted differ- ences in philosophy. For Cermery, debate and theory took precedence over imagery—questioning was the form—and analysis domi- nated action. However, I also seemed to this experience that most British architects had been more about the tools of the trade—the discipline of drawing and putting materi- als together—there was little time for conver- sation and even debate. (Nevertheless, I remain grateful for the grounding in the basics.) Cermery opened up to me his researches with Christopher Alexander (on Community and Privacy), and at his invitation I was taught with an academic career at Yale helping me to pursue city planning studies. The subject that I did not have in the United States has been inspired or influenced by the principles of analysis and action.”

Opposite page:

Robin Emling Olds (90) of COW (Environmental Architects in New York) designed the renovation of a 1,700-square-foot loft for the creative offices of the design company Knoll Inc. and a 4,000-square-foot green space for an art gallery in Chelsea. The renovation of a SoHo apartment was published in Interior Design (October 1989) and Elle Decor (November 1989). She is an adult student of City College.
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