NOTICE OF CANCELLATION

The event has been cancelled.

Please check the website for further information.

Thank you.
CRAIG HODGETTS & MING FUNG

Craig Hodgetts (77) and Ming Fung are returning to Yale as the 2005-2006 Visiting Professors in the fall. They will deliver a lecture on November 2. They were interviewed in the spring by Michael Speaks, director of the graduate program at SCI-Arc.

Michael Speaks: What do you feel is happening to the role of the architect today?

Craig Hodgetts: The role of the architect today is in conflict with a vast array of different influences. The design of a project is a summation of the construction of many elements. First and foremost, there is the question of the client. Clients are now interested in understanding the design of the individual project, not just the product. More and more, an architect one interacts with, is not just about the building, but also about the people and communities that inhabit it. It is not just about the design of the building, but also about the way it is used.

MS: Is this formulating a new role for the architect?

CH: Yes, the architect today is in a new role. Architects are no longer just designers, but also consultants and researchers.

Michael Speaks: What do you think about the role of the architect today?

Craig Hodgetts: The role of the architect today is to bring together the various disciplines that are involved in the design of a building. Architects are no longer just designers, but also researchers and consultants. They are now more involved in the planning and development of the building, rather than just designing it.

MS: How do you think of the architect today?

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Stanley Tigerman: You were at Yale when you were on the SOM jury for the travel grant, and I saw your work.
Douglas Garofalo: I was in the post-pro program at SOM from 1987-1988. Then I thought I would go to New York to work and study, but Thomas Beeby advised me to go back to Chicago—and then I called you for work.
Stanley Tigerman: And you started teaching at the University of Illinois at Chicago, and later at Archeworks, our laboratory for design of communities, as one of the founders. I have been both critical and supportive of you. If you can’t be critical of people you love, who can you be critical of? So it is great you are teaching at Yale as the Davenport Visiting Professor in the fall. What kind of studio are you going to do?
Douglas Garofalo: I don’t want to give a site that is too large and complex to treat as an object—something bedtime. It will be digitally based and in Chicago. I am going to look at the city of Chicago’s Loop that has remodeled its streetscape and politically charged. I think something extraordinary needs to happen to that area.
Stanley Tigerman: This was one of my last projects at the University of Illinois–Chicago School of Architecture; it was a very dense program with an unbelievable about it. The site is a huge ramp. Ross Miller’s book Here’s the Deal: The Making and Selling of a Great American City explains how it is basically laundering money.
Douglas Garofalo: It is amazing to me to see a site in that position in the city so instantly empty, with such a checkered history. It needs collaborative programming—something I hope to research with the Yale studio.
Stanley Tigerman: Where do you want to go with your practice? You finished the Asian Restaurant in the buttes and a number of houses. But beyond the digital side, there is a certain handson quality in your work that I am very interested in, which is an actuality, where you actually make things and put things together for the client. But do you aspire to a bigger practice with work that has greater presence? And if so, how do you make that leap? I think it is one of the hardest things for most architects.
Douglas Garofalo: I would like to work to have more of a public presence—these houses have all been experiments at testing out “difference” from an overall concept of collective urban homogeneity. And they suggest that topologies of landscape and building are not necessarily discrete. The Korean Presbyterian Church in Queens is in a sense a larger version of some of the house adaptations—it is a hybrid that emerges from complexities of context and client. But it has not yet influenced the kind of work I’m doing.
Stanley Tigerman: I haven’t had a project of that scale here.
Douglas Garofalo: But the church is complete and significant. I have never seen one like it. There have been some related projects in Ireland and in France. I would love to work there, and of two you were interested in the church, which the architect claims to be a monolithic sort of a single person. There is a lot of connotation—plus, as an aside, you are all nice people.
Stanley Tigerman: It was a matter of questioning the nature of a single presence, particularly given the client: Korean Presbyterians, who buy an old factory and ask that we insert a church.
Douglas Garofalo: It is all about hybridization. The church is inserted as a strategy—and so it exhibits this heterogeneity at smaller, local scales, without sacrificing cohesion or integrity. The houses exhibit similar qualities.
Stanley Tigerman: The office of the engineer Thornton Tomasetti in Chicago, the restaurant and houses in the Chicago suburb, and the church in Queens are all retrofits. Have you ever done anything autonomously from the start?
Douglas Garofalo: A commercial space with housing is scheduled to start construction this fall in Chicago. It won’t be as aggressive as some of our other projects, but close. The neighbors, with white-neo near West Irving Park, west of the expressway, are terrific and think that the only way to make something commerical is to do brick-and-mortar/massively built buildings that you see everywhere—
Stanley Tigerman: On the one hand, I think about the next generation and the young people out of school. Are you showing yourself clearly, but Billie Karen wrote in the Chicago Tribune three years ago that the city is in the tank. What do you want to do about all of that?
Douglas Garofalo: When that infamous article appeared I thought it was fair, but then you have to include architectural criticism itself within that critique. “Good” criticism would dig much deeper and find that actually there is a lot of good work out there. But the best work is not necessarily in those places that you are used to finding it, with the big firms or with the usual suspects. It takes a gallery very much a critic or a curator to bring out the work.
Stanley Tigerman: Did you read John Vinc’s article about Reim Koolhaas’s building for IT?
Douglas Garofalo: I am really pleased that Koolhaas, Pianos, Office and other outofwork is building here. There is a lot of local talent here, but it is a global economy. These hopefully brilliant additions to the city could open the territory a little for some of us in the future.
Stanley Tigerman: I support bringing good architects here. But Eisenman’s competition scheme might be the better solution for IT, by going underground he doesn’t mess with Crown Heights the great icons of the twentieth century. And Koolhaas does not have such a great record of interest in building: ideograms, yes; building, no.
Douglas Garofalo: Eisenman’s was the most contemporary for me because it treated the landscape and building as one entity. I thought it might have spawned a landscape plan as well that could have influenced more of the campus.
Stanley Tigerman: I think of our being in partnership with you. Margaret McCauley, I have a question about your wife, Christine, because you participate with her in exhibitions.
Douglas Garofalo: Christine makes ceramic sculpture with a technique that we call “slab ultralight.” Sort of “what if” scenarios in which new forms (of unclear scale) emerge. We have interestingly similar tastes relative to form: Although she is not an architect, I think of her as a collaborator, either subconsciously or consciously, particularly when it comes to color and pattern effects. She has a disposition and patience that I want to bring into the office. One of the outcomes of all the digital stuff is that I am not interested in and of itself, that is architecture can be thought of more “ecosystemically.” Ideas about repetition and difference seem to permeate both of our work.
Stanley Tigerman: It is good to have another generation of architects. I have never perceived you as a solely theoretical type because of your hands on approach. I have always remembered you as an architect. The way you make things is not normal for many architects of our time. And it is not coming from young architects, who are more theoretically enterprising and who read day to day as Archeworks.
Douglas Garofalo: I am interested in breaking down barriers. The studio I did at Yale in fall 1993 was a dry run for Archeworks, and as a result it impressed and in some ways influenced the Urban Design Workshop. One of the students from that time was Michael Hill who has been a force with UW even since. We all know the art side of Yale, but there is another side: a concern with architecture and its issues. So where does the technique and buildability side of your work fit with having a larger practice?
Douglas Garofalo: Technique is not something one personally encompasses. I don’t think of it as an idea of the artist remaining in the studio as a master MFA any more—the world is too complicated. If we want architecture to address cultural issues, our techniques must involve a range of disciplines. Archeworks takes this even further. Innovation occurs through the expertise of diverse teams and organizations.
Stanley Tigerman: The Korean Church aside, all the rest of your work is in Chicago. You have to wait to get bigger projects here; it goes with the territory. You are young and impatient—but that is this. This is a traditional view of how to build an architecture practice.
Douglas Garofalo: Not necessarily our work is coming to us from outside of Chicago. I am designing a house in Florida for which all information is transferred over the Internet and then receiving from Florida. We are designing a store for a Web company in which I have only “sent” the clients over the phone and through e-mail; the whole process is on the Internet. One of the things that the church hinged on was that none of our single offices could have handled that job. The work was transferred every day and distributed according to who could handle it at any point. All of these projects use efficient and dynamic transfers of information.
Stanley Tigerman: I will now be critical. Your work falls into two categories (but not in terms of aesthetics): small projects that bear your imprint; and the church, which is totally detailed, intricately, formally complex and (in terms of the use of the computer toolset) but doesn’t bear your personal import. All your other work looks like you, whether you like it or not. Which do you prefer, bigger stuff on the computer or the handover work?
Douglas Garofalo: I certainly wish for larger, more public work, which by its nature must be collaborative. But formal complexity and certain recognizable “textures” are not mutually exclusive—they can intermingle. I am considering, singular buildings that present multiple faces as a concept; I am more interested in how program organization and technical design become reciprocal.
Stanley Tigerman: So on the one hand you are a traditional architect who produces small work with aspirations for a nongeographical, particular process for larger scale work.
Douglas Garofalo: I am not the one who is going to be a program designer and say a program organization and technical design become reciprocal.
Stanley Tigerman: Here you are using cutting-edge technology, but the practice is done in a traditional way.
Douglas Garofalo: What you are talking about is that you root yourself somewhere, and the smaller work builds up and gets you to other things. But it doesn’t matter whether it is conventional or not—it depends on the architectural effects you can produce. For example, I was pleased when Ien Nicholson chose to read some of his writings inside of the inform system; his performance became part of the material effects we fabricated.
Stanley Tigerman: What is interesting is now that it is we have some similarities at some level you are a young Tigerman. Sitting here doesn’t stop me from building everywhere else.
Douglas Garofalo: So this might be my fate.

Top to bottom: Douglas Garofalo, Nasirian Residence, Sarasota, Florida, 2000
Douglas Garofalo, the Lone Transparent Housing, Chicago, 1999
Douglas Garofalo, Nashikalan, 1999
Douglas Garofalo, ‘Lones’ Transparent Housing, Chicago, 1999
Celebrating an Idea
60 years of Perspecta

An exhibition created by the Harvard University Graduate School of Design (GSD) and the Department of Architecture, it was displayed at the AIA Convention in Boston in the spring.

"The first number of Perspecta ... proposes to establish the arguments that revolve around the axis of contemporary architecture on a broader, turntable encompassing the past as well as the present and extendible into the future. To all architects, teachers, students Perspecta offers a place on the merry-go-round."
—George Howe, Perspecta 1

"You can't go home again."
—Thomas Wolfe

Like Thomas Wolfe's famous slogan about the Asheville of his youth, the subtitle suggested an estrangement from the New Haven that launched and nurtured Perspecta. Conference attendees seemed to share the awareness that the significance of the student journal of architecture has waned and should be reassessed. The revealing and curious term here is fate, which implies on the one hand a kind of tragedy and on the other a certain destiny. In both senses—fate and destiny—the connection between the conference title and subtitle is more than interesting. As numerous parenthetical remarks remain clear, the purported sympathy lies in the imprecision or disconnection of "P" and "T." To the extent that architecture discourse that Perspecta aided by the journals that followed and extended its model—has a hand in producing the dream of Perspecta, to offer a ride on Howe's merry-go-round of architecture, and in turn to circulate ideas, images, values, judgments, and knowledge, has failed into the margins or, even worse, become obsolete (as other, more nimble publications and media have usurped its role). Those who see the journal's history as a tragedy seem to believe that the provostial cannon is no longer a site of dynamic balance and agnostic joy, but is filled with innumerable 35mm slides, endlessly projected and accompanied by a sound track of "arouse" or "oastak" tests.

Some participants worried aloud about the "invisibility" and "insularity" of contemporary architectural discourse, yet the clear majority of speakers dismissed that fear as at once parochial and overwrought. Again and again, Howe's trope of the merry-go-round returned—as alternatively utopian or slightly sinister. Speakers repeatedly situated the role of Perspecta in the emergence of architectural theory, the institutionalization of architectural discourse, and the documentation of architectural history. Thus Perspecta's role in the "destiny" of architectural discourse become a recurring theme of the conference. Did Perspecta enable or restrict architectural possibilities? Did it actively formulate a tradition, or did its editors react to the prevailing issues of their time? Is it possible today for a student journal to sustain the kind of influence that it once had, or was its influence never as significant as has been believed? In its current, as a student-initiated enterprise, or was it a tool of those who appeared in its pages? Or was it both? Who is best qualified to lead Perspecta into the future? Its editors, or an editorial board of faculty members? Can you go home again?

There was the hot-button question of the conference, raised by the invitees: whether and to what extent did faculty members invited to the conference itself? Whether and to what extent will the discourses of the conference become invisible? In each case the conference itself was fueled by its issues that joined title to subtitle—"P" and "T" to "tragedy" and "destiny"—as the invited speakers offered distinct versions of Perspecta as history.

OP-ED: The Lessons
Kenneth Frampton, Alain Essuman, Joan Ockman, Michael Hays, Sandy Kendtst, and Shulamet de Bretteville each addressed different aspects of Perspecta's history, ranging from an anecdotal recollection of its beginnings (Essuman) to an assessment of its graphic development (de Bretteville), a provocative discourse to its highest moments and its eventual demise (Frampton), and critical reflections of its ideology, structure, and chosen imperatives (Ockman, Hays, and Kendtst, respectively). The talks carefully unpacked the contents of Perspecta, opening each volume to page after page of consistently stunning photography, occasionally profound writing, and the work of an evolving cast of characters whose appearances were at times consistent as to be mistaken for an ensemble.

Following this tag-team first draft of Perspecta as history, the final hours of the conference gave the floor to critics, commentators, and the competition. During a roundtable moderated by Robert Stern following the main presentations by Ockman, Hays, and Kendtst, numerous statements were issued from the audience, more often than not in an effort to correct the record. Later, Susan Stephenson introduced a group of editors of other journals, from the defunct (Oppositions, Skyline, Connection) to the soon to be defunct (AVI) and the soon to emerge (Grey Room, ZAF). Many of them alluded to their past participation in editing Perspecta and explained how their publications have been and will be different. Faculty members Alan Plattus and Peggy Deamer then had the onerous task of responding to all of the preceding events (and to put them in the context of today's academic environment).

Finally, Mark Wigley closed the proceedings with the first Martin Bellussoz Memorial Lecture. His captivating presentation of the "settlement patterns" of Ekistics, an almost-forgotten journal published by Constantinos Dovladis and Jaqueline Tyrwhitt from 1957-87, reconceived the preceding discussions and diagrammed an as yet unrealized trajectory for the contemporary journal of architecture. By the end of the conference, the thoughtful discourse of "P" and "T" had come full circle, from Frampton's precautionary warnings to the keynote address the night before. Howe's merry-go-round had been celebrated, scrutinized, and finally refashioned. While Frampton appealed for a renewed respect for the "standard" established by the early Perspecta, even in
REPORTAGE: The Discussion

Of course, it is unfair to recount this conference as some sort of morality play. A mere journalistic presentation of events is in order. Frampton’s keynotes address opened the conference and focused on the late 1960s, a moment he characterized as “The End of the Beginning.” Making reference to Homer’s statement in Persepolis 3, that “This is only the beginning,” Frampton argued that by the late 1960s, the idea of the heroic, that of the heroic, and its subsequent issues like those of those other contemporary journals suffered from a vague kind of vertigo. After the first day’s issue, Persepolis began a dizzying “shift toward aeronautic theorizing.” The journal began to stumble in its efforts to maintain the same “judicious balance between words and images” exhibited in the early issues, which still stand as the model of the gentleman scholar’s magazine per excellence. Near the end of his talk, Frampton tempered these double-edged remarks with an equally ambivalent aside: “I’m not against theory, though some would say I am,” yet the lines were drawn. For Frampton, Persepolis (and architectural discourse in general) was a brave and willful gain in significance by ceasing its concern with “metatheoretical issues.” Rather, future editors should dare to “risk reality,” by engaging “practices” (the “a” here is a crucial chiasm) in dialogue and with an awareness of the dangers of “resolution and representation.” Persepolis’s tradition of publishing extraordinary photographs was, at least in the beginning, a exemplary mode of representing practices. But in this age of multimedia and the ubiquity of digital imagery, Persepolis’s fate requires a visit to “the commodifying of information.” Although the first dozen issues have seem relatively rare in their approach to integrating “theory, practice, and representation,” they are still capable of “renewing” our memories and our good faith.

Akin E Kelly, former chair of the Department of Graphic Design, followed Frampton’s direct appeal to Persepolis’s future editors with an extemporaneous talk on the attitudes and conditions that informed the design and production of the journal in the 1950s. Thus extended Frampton’s concern with the techniques and modes of representation that have both been the strength of Persepolis (before 25mm single-lens reflex cameras and word processing replaced plate photograp

Early the next morning, the detailed assessment of Persepolis began. Dividing the issues roughly into thirds, Okman, Hays, and Linscheid resourcefully traced the journal’s development. Okman covered issues 1 to 10 (1955-65), numbers Frampton had discussed the night before. Like him, she noted the “abundance of theory” in these early issues, but characterized it not as “judicious balance” but as an “ideological position.” This “widely acknowledged bias at Yale against theoretical speculation,” she argued, was “registered in the editorial framing of Persepolis from its very inception” and registered “a crisis of belief, a profound ambivalence toward the theoretical orthodoxy of modernism.” Thus Okman discovered a greater continuity between the Howes-era issues and the later, so-called postmodern, issues of the late 1970s and 1990s. This almost direct line, in part, resulted from the focus (or narrow

these “highly volatile, digital times,” Wight suggested a distinct alternative for the structure of architectural discourse. In his terms, an intricate “network” has replaced the family scene. Thus, at the end of the conference, Persepolis’s history remained both secure and unwritten, leaving open the question of whether Persepolis’s future editors (many of the current students in the audience) would “come around” or be converted. For Kelly, however, there was a sense of the “end of the end.”
Among their most frequent points were the claims that the idea of a journal was initially opposed by the faculty, that the intention was to publicize the discourse of the school, and that the first issue was made possible only by selling advertising space on the back cover. As the exchanges continued, one thing became entirely clear: this roundtable was itself a kind of mery-go-round, and there would be no free rides. In fact, not only was there vigorous competition to get on board, but there seemed to be limited space. The question was not who would get the breeze ring, but who would find a seat. As Okonok remarked, "the metaphor of the merry-go-round strikes one as not just naive but a little bit cynical." Whether as history or as an ongoing project, Perspectives will never be "a still point in the turning world"; rather, it remains a contested territory with as many claims on its legacy as its future.

The former, current, and future editors of other journals represented some of those claims. Although all agreed that Perspectives was the fountainhead (so to speak) of the academic journals of architecture, each editor also insisted that subsequent publications (such as their) offered alternative models. Yet however interesting their anecdotes, images, and explanations, this segment of the conference strayed from the themes that had emerged earlier.

Momentum was regained in both Deemer’s response (explicitly) and Wige’s closing lecture (implicitly). Deemer made a plea for theoretical engagement, asserting the need to operate within what has become a pervasive, if not the dominant mode of contemporary academic architectural discourse. Wige picked up where Deemer’s staunch advocacy ended, beginning his lecture with a measured yet passionate effort to dismantle the presumed opposition of the conference title. It is futile and absurd, he argued, to even pretend to distinguish "serious substance" from "arcane theorizing," if only because so often, especially today, new and promising practicalism emerge from the most academic and arcane discourses. Our demand upon architectural discourse should not be that it produce serious, reliable, or even meaningful work, but that it "simply produce hesitation." By the end of his talk, Wige clarified his understanding of the potential of a journal such as Perspectives to construct a network of readers, writers, and institutions through which "radicals" are linked to "reactionaries" and the primary task is not "newness" or "flow," but "maintenance." And what is maintained is not the stability of the discipline—the desire to keep things in their place—but the viability of a space—a web of eyes—that counters "the relentless, passionate, almost absurd attempt to pin architecture down: to locate it in a network." In other words, what goes around comes around. Perspectives remains interesting and vital, not as a history but as a self-consciously constructed and admittance artificial network of contributors (both financial and intellectual), editors, and readers.

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Linder, M. Architect. 1986. M. Arch. 86, MED. 86. Is associate professor at the School of Architecture, Syracuse University.

From left to right: Page 6
1. Fifty Years of Perspectives exhibition at Sterling Library Memorial 4th Room, Spring 2000
2. Sheila Levant de Bretteville
3. Mario Gandelsonas
4. Peter Millard (51), Warren Cox (91), and Alan Eisenman
Page 7
5. Peggy Deemer and Dean Robert A. M. Stern
7. Joan Oksman
8. Mark Wigley
9. Under the Sea by Warren Chalk, 1964
10. Kenneth Frampton
SPRING EXHIBITIONS

The question of context and an interest in how we view architecture—and from visions of nature with architecture—are common themes in three exhibitions of otherwise vastly different work that formed a rich exhibition series. Professors Kent Bloomer, Turner Brooks (79) and Steven Harris each curated and designed their own installations in the North Gallery of the A&I Building in a series that was requested in part by Alexander Gorlin ('80).

In this first of three exhibitions, Visual Rhythms, Kent Bloomer presented two projects, examining architectural ornament. Most prominent, featured was the Great Falls River Road Memorial Archway, a monument that spans interstate 80 near Kealakekua, Hawaii. The building, reminiscent of the northward expansion over trails that connected the two, is a stone-faced log log ash in the great rock style by Peter Dommick. Bloomer’s contribution is a series of wooden paneling material that ties the two innovations on one side, so as to be seen on both sides of the building. According to Bloomer, the house is a homage to local historical and visual cues, representing the local water and local scale.

Two houses in the project’s two projects were featured. The Hideaway, the log cabin in the Adirondack Mountains, is a model of structure for a small public space enclosed. The house is the central focus of the design, with a large, white structure that includes a courtyard, a deck and a black exterior. The house has a log cabin feel, with a stone foundation and wooden walls, that ties the two innovations on one side, so as to be seen on both sides of the building. According to Bloomer, the house is a homage to local historical and visual cues, representing the local water and local scale.

One of Bloomer’s house for the same client on three distinct sites in his exhibition, Steven Harris and the Sleeves. Harris designed one wall to a series of black-and-white photographs of a small house on the site in one of the houses to test the view from the future house. The house demonstrated the importance of the site, especially in the new house with the most dramatic view. A black-and-white photograph of a house in Santa Fe was a 1900’s photo of Gaibo San Lucas, Mexico. Harris, who designed the house in collaboration with landscape architect Margrethe Hendricks and interior designer Lucien Rees Roberts, plays with ways of concealing and opening the view each of the houses. The L-shaped portion of the Santa Fe house, built with extensive cast concrete walls, seems to emerge from the landscape, while a small, windowless ‘membrane building’ offers continuous views. At Gaibo San Lucas, the ocean-facing façades are skillfully detailed and detailed. The third house shows a more conventional situation more conventionally, in rural New Jersey, Harris added new extensions to make a compound around a 1790s farm house. He extends the log house and aesthetic of the residence, including new linear form, as in a few small buildings, protecting the small scale. The interior spaces are carefully designed to avoid overtones. All three of Harris’s houses were presented in dramatic ways that underscored the nature of their sites. Whereas Brooks sought to emphasize the forms of the Mies outside of their context, Harris, whose contributions may be less apparent, made a point to have them be seen in a way. At all three exhibitions revealed designer active engaged in and inspired by place.

Year-End Exhibition

The Year-End Exhibition, surveying student work during 1999–2000, transformed the southeast into an exhibit hall with selected work from the first-year and second-year design studio, research, and visiting student. A special exhibition honored Frank Gehry on his receiving the Honorary Doctor of Arts and Letters degree.

The second-floor North Gallery featured the 12 projects nominated for the H. I. Feldman Prize, which is awarded to the student in an advanced studio with the “best solution to an architectural problem, taking into consideration the practical and aesthetic requirements of that problem.” Dean Siskind’s installation, spanning models on No. 1 platform held in place by tension cables, deliberately recapitulated Paul Rudolph’s ideas for the space.

From left to right: Steven Harris and Associates (image courtesy of the Architecture Reference Collection, Architectural Reference Collection, A&I Building, KU).
Charles Jencks’s book, Architecture 2000 and Beyond, was recently published (John Wiley & Sons). He will give a lecture at Yale on October 30. Nina Rappaport interviewed him at Yale earlier this year.

Nina Rappaport: I understand that you’ve been using the term ‘techno-architecture’ for a few years now. How is this term different from your previous work on ‘high-tech’ architecture?

Charles Jencks: ‘High-tech’ was, of course, a reaction to the International Style of the 1930s. It was a reaction to a kind of abstraction and the question was: ‘What does it mean to make architecture in the 1960s and 70s, and what kind of subject does it have?’ What I realized was that abstraction was not just a question of form but was also a question of materials, which turned out to be a very powerful issue. ‘High-tech’ was concerned with the materialization of architecture, the concrete, the glass, the steel, the new kinds of materials that were emerging.

NR: Some of your critics have said that you’ve neglected social factors in your work.

CJ: I think it’s a mistake to think of architecture as just the design of buildings. Architecture is a social, political, and cultural issue, and it’s important to understand that. The work of Rem Koolhaas, for example, is very much about social and political issues.

NR: You’ve been very critical of the postmodernist movement. What are your main concerns with it?

CJ: Postmodernism is a reaction against the ‘totalizing’ tendencies of modernism. It’s a reaction against the idea that architecture can be all-encompassing. It’s a reaction against the idea that architecture can be a means of controlling society. It’s a reaction against the idea that architecture can be a means of controlling people. Postmodernism is a reaction against the idea that architecture can be a means of controlling the environment. It’s a reaction against the idea that architecture can be a means of controlling the future. Postmodernism is a reaction against the idea that architecture can be a means of controlling the past. Postmodernism is a reaction against the idea that architecture can be a means of controlling the present.

NR: You’ve written about the relationship between architecture and the environment. What do you think is the role of architecture in creating a sustainable future?

CJ: Architecture is a way of thinking about the environment. It’s a way of thinking about how we can live in harmony with the environment. It’s a way of thinking about how we can create a sustainable future. Architecture is a way of thinking about the future. It’s a way of thinking about the past. It’s a way of thinking about the present. Architecture is a way of thinking about the environment. It’s a way of thinking about the society. It’s a way of thinking about the culture. It’s a way of thinking about the economy. It’s a way of thinking about the politics.

NR: You’ve also been involved in the planning of the Planetarium. What was your role in this project?

CJ: I was involved in the planning of the Planetarium from the beginning. It’s a project that I’ve been working on for a long time. I think it’s a very important project because it’s a way of thinking about the future. It’s a way of thinking about the past. It’s a way of thinking about the present. It’s a way of thinking about the environment. It’s a way of thinking about the society. It’s a way of thinking about the culture. It’s a way of thinking about the economy. It’s a way of thinking about the politics.

NR: You’ve called for a new kind of architecture that is more responsive to the needs of the 21st century. What do you see as the future of architecture?

CJ: I think the future of architecture is going to be a lot more responsive to the needs of the future. It’s going to be a lot more responsive to the needs of the people. It’s going to be a lot more responsive to the needs of the environment. It’s going to be a lot more responsive to the needs of the society. It’s going to be a lot more responsive to the needs of the culture. It’s going to be a lot more responsive to the needs of the economy. It’s going to be a lot more responsive to the needs of the politics. It’s going to be a lot more responsive to the needs of the future.
A series of lectures by Colin St. John Wilson, Bishop Visiting Professor, at The Yale Centre for British Art were held in February.

For those who have absorbed the lessons of The Other Tradition of Modern Architecture: The Uncompleted Project (London: Academy Editions, 1995), there would have been few surprises in Colin St. John Wilson’s lecture at the Yale Center for British Art from February 9 to 16. But the opportunity to hear him enunci-ate with serene confidence and deep engaged commitment to the ongoing and unending pursuit of the “true principles of modern architecture” (to paraphrase A. W. H. Pluvier, one of Wilson’s intellectual forebears) was not to be missed. To judge from the composition of the audience, this was not representative of the case for the majority of the students in the architecture school, who could have profited from an encounter with a distinguished practitioner and eminent author who doesn’t reserve his carefully considered position to accommodate every change in fashion and who can discuss larger architectural issues without constant reference to his own current work.

In these lectures, as in his writings, Wilson insists upon the proposition that architecture is a practical art that must be tested over time and experienced both psycho-physically and through the full spectrum of the senses. He dispels the prevailing tendency to privilege the visual, at one extreme, and the merely technico-economic at the other. The buildings Wilson favours are the better known: those of Renaissance, medieval, and modern world, often unprocessed fairy valentines that have become icons through long acquaintance and through their enduring satisfaction of human needs. However, Wilson’s criterion appears to be that whatever is above all inhabitable is at odds with aesthetic pretensions and that the best architectural ideas of the future century that set up a false dichotomy between art and function.

Two quotations surfaced repeatedly in Wilson’s four talks: Akril Aert’s warning, delivered at Cambridge, that academicism forms a memorial at the architecture school of Cambridge University (where Wilson taught for many years), that “the architectural profession is like all revolutions, begins with enthusiasm and ends in some form of distastefulness” and John Summerson’s contention that the “unique contribution of modern architecture lies in its considerable social horizons,” a definition derived in turn from Bruno Zevi’s notion that architecture must be based on a social fact and a rationality, derived from the daily lives of fami- liar village and heroes—the former associat-ed with CIAM (International Congresses of Modern Architecture, founded in 1928) and featured in MoMA’s 1932 exhibition; the latter that the architect’s work is not merely “to predict the mecha-nistic rubrics of international ortho-doxy, meet ‘notably Aalto and Wilson not ren- onces often in writing and in his build- ings,” Hanka Skulska, and Hugo Hering (but would it be possible to write a book on this approach? by Haring besides Gut Kiehul)—provided the backbone of his argument. But the Beppe, super-expressive, the path supported by carefully mar- shaled facts and penetrating analysis. The perception of the person who made the professional made the series particularly appealing and accessible. Wilson began the first lecture, “Broken Promises,” by recounting the informal gatherings hosted in the 1930s by the architectural historian Reyner Banham and his wife, Mary, where other “angry young men” and women—Peter and Alison Smithson, Jim Stirling, Bob Maxwell, among others—would dis-cuss the predicament of their generation, the so-called tertiary generation (those born in the 1920s), whose post-World War II id-eals had to confront the diminished lead-ership of “old masters,” such as Mies and Gropius, cutting corners.” They had to turn to those who did not fall for CIAM’s Cartesiusian formés, most of which derived from Le Corbusier—architecturally, the 5 Points (plinth, roof garden, free plan, free facades, strip window); urbanistically, the 4 Functions (dwelling, working, recreation, connected by transportation)—and would guide much of the postwar development in repressed Europe, especially in Great Britain and the Netherlands. Wilson scathingly referred to it as “truth through diagrams,” and noted that the notorious Zeilbekau layout—an orientation opted for optimal sun reception—showed the same level of rationalization as that manifested by a species of Australian ants.

The second lecture, “The Other Tradition,” recapitulated some of the points made in the first through a quarter of con-trolling case studies, including one designed by Eileen Gray—an architect not immediately associated with the “organic school” of the “other tradition.” Wilson’s point here was that the architect whose work in visual terms might seem Un-International Style could be understood much more correctly in light of his inter- tions with regard to the human user. In a widdily witty comparison of Gray’s house E.1027 at Roquebrune (1926-28) with Le Corbusier’s weekend house for Mies, La Tour d’Eiffel at Le Presle (1929-31), Wilson illustrated the difference between the dwell as the materialization of a series of Cartesians charts and proportions, and as the manifestation, in Gray’s words, of a “flying organism in which each of its inhabitants can find what each needs.”

Wilson painstakingly guided the audi- ence through the small but perfect house in the south of France that Gray designed for herself and her companion Jean Badovici, the editor of L’Architecture Vivante. Published from 1923 to 1933, this important periodi-cal presented divergent points of view, from the Dutch expressionists of the Amsterdam School to Still members and from the technicians of CIAM to humanists like Gray who wrote that “the age is forgotten by thinking only of the means. We must build for people so that they can find some more in architecture the joy of enlarged powers and self-affirmation.”

The couple and their guests, which included Le Corbusier (who would later appropriate and debase the house with a wall mural that clashed with Gray’s design philosophy), found many happy hours there—perhaps more than those who dwell in The Happy Hours (“Las Noches Claires,” the Villa Savoye at Poissy). Privacy when crow and community when desired were made possible through ingenious planning, supplemented by Gray’s knowing interior design. Views grateful to the landscape and sea view brought the occupants into a symbiotic relationship with nature. This con-trasted with the harsh realities of blowing wind and potentially lethal storms that greeted Mandrot (who had hosted the first CIAM conference at La Siaxie, who accord- ing to Wilson fled from her inhospitable weekend “cottage,” a built version of one of the Maurens Loutres, after only four days in residence.

More problematic cases compared in the lecture were Mies National Gallery in Berlin with the art gallery in Jutland by Aalto and his second wife, Elsie, the Graduate Center at Harvard by Gropius and TAC with Aalto’s Baker House dormitory at MIT, and the generic boxy entries (by Jacobson and Fischer) with a competition for a 1958 town hall in Main, Germany; and entries for the competition by Schumacher and Aalto. Clearly on the merits of the equation were the examples in which the program was unconsciously forced into an International Style straightjacket and spec-cific considerations of lighting, circulation, and—in the case of the museum—display were not thoroughly examined.

The third lecture, “Roots,” was the most reverently for this listener. Wilson pointed out that eighteenth-century Kandian aesthetics, which held that beauty equals purposeless-ness, were a blow to the true classical tradition, going back to Aristotle and for- ward to Wittgenstein, which held that mean-derives from use. Thus, especially at the Academy and then the Ecole des Beaux-Arts, architects made beautiful drawings that were full of references as far as possible was concerned—the more so after the Industrial Revolution, when entirely differ-ent and much more complex needs than before remained intelligent architectural response. It would be those who still inspiration in Gothic structure rather than academic classicism who most succeeded in forging an organic tradition that could respond to the unexpected. Here Wilson presented the Gothic Revival in England, beginning with Pugin and continuing with architects and theorists like William Butterfield and John Ruskin.

The highlight of this lecture was the analysis of Alfred Waterhouse’s unsuccessful competition entry of 1886 for the Law Courts in London. Wilson owns a set of the drawings, which he photographed and then colorized to demonstrate the ingenuity and clarity with which Waterhouse met the challenges of a difficult site and of access, circulation, and accommodation for many different types of individuals. Waterhouse separated the usual pedestrian who used the building as a passageway from one street to another from those more directly concerned, such as judges, barristers, lawyers and so on, and the accused, who were each routed separately to dedicated places. The result was a design after his own heart: compact, not out of preconceived formal desires but given a place in the world as well as satisfying it for the long term.

The final presentation, “Current Practice,” explored the previous observa-tions into the realm of the psychological. The architects are still trying to reach Britain in the U.S., for example, here for his exploration, based on the work of Malin Alm, of the range of responses to being inside (embraced) versus being outside (exposed). Wilson argued that a great work of architecture makes it possi-ble to experience both of these polarities, and thereby is infinitely more psychological and physically satisfying than the pure forms or decorated boxes so ubiquitous in the contemporary built environment that have exchanged charged spatial experience in favor of a figurative, ideologically driven context. Until recently, much-twentieth-century architecture is impoverished through shortchanging the tactile, audible, and olfactory senses.

Wilson’s roster of buildings that succeeded on those tests is quite gratifying. In terms of livability in ways very different from that provided by universal or generic spaces—were drawn primarily from Scandinavia and Finland; Jim Utzon, Svante Fehr, Helke and Kalle Sipilä, Nils Leonard, Nilsa Lentzika, and, of course, Aalto. Wilson’s own British Land’s use of the grid in this group, and end that building that satisfies its designer’s exacting demands for an archi-tecture in which program and purpose per-mitment in a powerful experience that never nauseates to stimulate, engages or content its occupants.

—Heidi Searing

Heidi Searing is Alice Pratt Brown professor emeritus at Smith College.
The interrelationship between type and site is a common issue in architecture and in many of the studies at Yale. Nina Rappaport, editor of Construct, led a roundtable discussion in the spring with visiting faculty from St. John (Sandy) Wilson and Greg Lynn along with faculty members Eva-Lisa Pelkonen, Victoria Cassado, and Keller Easterling.

Nina Rappaport: How does site, program, and environment direct design even in a generic project? How do you design for type and site, and what are the ranges within that as we define architecture today?

Sandy Wilson: Classically there are generic building types, but actually they are bound to be open-ended depending on the site. As an example, we associate Greek temples with sites that they solve are extremely powerful both formally and physically in terms of nature, so there is a built-in competition between generality and specificity. Equally, when the temple type has been appropriated for service as a commercial building in a city, it loses the identity drawn originally from the drama of the site. You must take into account type, occasion, and site to assert self-confidence appropriately.

The project on which M. J. Long and I worked is highly particular. We see the site both as very specific as well as a general type—the wooded cemetery. The project begins with the introduction into the wood: the way the building relates to clearings and enclosures of the wood in all architecture. Dante's Divine Comedy is in a dark wood, a place where you can get lost and have to find your way. We are playing that factor off against a building type, which is dealing with something, that deeply emotion-taking farewell to the dead. Site and building are a complete continuum in the way you arrive, get out of a car, and walk to the place of ritual. The architecture begins at the gate. This is an example in which the site and building are an inseparable experience.

Eva-Lisa Pelkonen: When we look at twentieth-century architecture, the type has been understood in terms of industrial production. The debate at the beginning of the century is between the future of type, individual, and craft. In terms of capitalist industrial order then, that becomes the force that creates generality and ubiquity because mass production becomes a new world order. But that doesn’t exclude what Sandy is implying—that all cultures and individuals adapt to these new modes of representation and forms in their own way.

The relationship of the prototip in the work of Bernard Cache and the idea of customized mass production, with new computer tools that bridge the gap between the distinction of craft and mass production, relates to what Sandy said about being particular and general at the same time.

Victoria Cassado: In my studio for the museum site in Los Angeles, there are two realities working: one is an extremely site-specific and the other could be anywhere. The freeway is a condition that exists worldwide—even the way it cuts through a city. What I was hoping for in the studio was that students would invent a great idea for what to do with the air rights of the highway that could be applied to many places. At the same time the site is specific to Los Angeles and all of the local development issues. So on the one hand there is the climate and geography of the site, and on the other the strongest place of the global.

Eva-Lisa Pelkonen: Kevin Liao said that when you standardize you have to be more specific. The standardized sale he designed for the Sanatorium in Patmos was in tune with the body and the needs of the patients. You have to be specific to the particulars.

Nina Rappaport: In Deborah Berke’s studio, students designed motels that were self-contained and so specific within themselves that they could be built anywhere—like a fully equipped space ship or modular habitation unit. As a studio, Oliver Freundlich said, it is designing for the specificity of placelessness.

Some of the projects were hermetic rooms with all of the necessary amenities, but because of their generic design attributes they could be located off any highway and relate to the surroundings in different ways.

Keller Easterling: A few years ago we did a studio that explored some issues about the generic. One of the projects was a memorable because it demonstrated how impossible the concept is—just how uncertain one should probably be about it. The studio researched "shopping malls," when containers that encase many products, from toy guns to hairbrushes. They have a little structural repertoire that works—and taking on the exact shape of the object and developing a softening membrane around the edges. It is both completely generic and completely specific. And just when you think the idea of generic has been properly confused you see the little punch-out hole on the top that allows the thing to hang on a peg in the store—identical no matter what elaborate shapes exist beneath. Even within the same project there are more than one species of the generic, both of which are alive and well.

Greg Lynn: Have been refining the architectural term generic through the use of it in biology, where the generic is associated with growth processes. The generic in modern architecture, as Eva said, implies stereotyped fixed elements. In biology, the generic is the primitive system of a state previous to its growth and specification. The genotype—or the seed—is generic, and the phenotype—or the adult—develops in time within a particular environment and becomes one specific instance of a broader notion of possibilities given other environments and times. In our studio we began with the type of approach in which enfranchises of shape is slightly different ends, taking on variations by staying attuned to their contact while maintaining generative characteristics like a species. Their strength is not in their typological structure, but in the potential opportunism resulting from urban cycles of growth. Similarly, the cycles of marketing and production are so quick that the task for architecture is not to provide a timeless typology, but instead a schema for a changeable identity that maintains basic principles. This notion of a mutational generic is a significant shift from that of the form of the century, when the generic was defined as standardization. We are bored with the perfect; there are no perfect buildings or cities. Instead, we are interested in models of growth and development.

Sandy Wilson: By "perfect" you mean the Albert Hall idea that nothing can be added or taken away. At one extreme that could still be true, as in the spectrum of life. But if you are making a monument to an idea or a person, you would make an absolute timeless thing.

Greg Lynn: Now, in the fields of industrial and graphic design, logos and identities change quickly. And you watch the change like in computer software, where you want to have a product that you give away so that you give you a product that you can grow. Similarly, there is no perfect form of clothing—instead, there is fashion. In the field of architecture they have embraced a different model of the standard.

Nina Rappaport: What about perfect places? At the end of the book Genius Loci, Christian Norberg-Shulz talks about the perfect place and complains about shopping malls destroying place. It seems that now we have accepted the big box and the shopping mall as a given, so architects have to go beyond the design of these structures to address how to work with that type of development.

Keller Easterling: One of this year’s thesis students, Andrew Mason, worked with a big-box compound—a landscape that we typically think is uninflected and repetitive. But he found that they are actually quite complex and that they often sponsor a bizarre set of peripheral programs, like nap rooms, concierge services, Zen gardens, bowling alleys, and so on. He designed a special "expansive joint" for these programs within the protocols of kit-of-parts construction and then projected the growth of a peculiar kind of vitality generated within these exceptional conditions. Maybe exception and error are simply naturally occurring elements.

Greg Lynn: And you look at a place that had so much identity, like New York’s South Street, which has all of the components of a shopping mall, but is plugged in to support the city.

Eva-Lisa Pelkonen: And shopping malls look more like cities.

Sandy Wilson: The shopping malls in England draw all the interaction from the city. You get up with specialized shops only in the center and all the action happens in these dumb buildings on the outskirts. The cities then become pedestrianized, but diminished in diversity. Richard Rogers and others are desperately trying to get the government to bring people back into the city on the freeways called

Eva-Lisa Pelkonen: Placelessness and the conditions that we are talking about are seen mainly in America. In Europe we still have a strong national culture and thus an identifiable architecture. Sandy Wilson: In cities such as Helsinki, the architecture of the last 150 years is exemplary in its celebration of
what is intrinsic to the character of the site and its relation to the way that is why tourists go there. There won’t be any tourists left if everything is placeless.

Keller Easterling: I wonder about the unexpected effects of our generic U.S.-style sprawl around the world. I think we need to know much more—not just about the new retail formats, but about the political and economic tensions that they encounter. Globalization—if this is not too far off the topic—presents a lot more problems for indigenous people than those associated with branding or retail. We should be curious about just how tourism in a place like North Korea or Dali, East Timor, is really going to work. It requires so much more research and ingenuity to not fall into either of the defaults of controllability and genericness: both are irrelevant. The World Bank want to help East Timor rebuild by offering concrete block and corrugated metal because the East Timorese were, after all, the burning and being, understandability concerned about rebuilding with their traditional, flameable thatch. Here it doesn’t seem as if we should be aestheticizing making a choice about the contextal or the generic. And there is no such thing as authentic. Maybe it would be fun just to come up with a smart material as a starting point, a Teflon thatch or something.

Then we should leave it alone and not try to code the effects in way, however complex. Complexity often fools us.

Greg Lynn: By abandoning the modern notions of the perfect or minimal generic, you can address issues of place with more sensitivity to context and a greater acknowledgment of the need for global identity. Every city has neighborhoods for tourists, and they are all starting to seem the same. Our problem is how to design the same with some specificity before urbanism becomes completely banal.

Victoria Cassanese: Architecture in a specific place deals with materials found on a site along with the local workforce and local technology that is part of site; materials are a major factor that make place. A great architect once said that the cladding building in Santa Domingo; it went straight into the limestone ground, and the building was the same, making the relationship of the wall to the ground believable as though the building was coming out of the ground. The local labor really knew how to make it, and the architect had his office on site. He worked on the site and designed a building with rough blocks that made it environmentally relevant. Greg Lynn: When I made weekly trips to Columbus, Ohio, from New York, the evening plane was filled with middle-aged women with shopping bags from all of the stores you find in the malls. I used to hear them say that they had visited New York City to shop at the original Limited or Nature Store. But they weren’t the original; what is ironic is that most of these brands started in Columbus—the epicenter for demographic marketing since the founding of the first McDonald’s. So here was the demographic cutting edge cultural in America going to NYC and thinking that they are in the original stores because they are located in a specific regional context. Clearly, there is a connection: it is not that these things are without place; they actually depend on the notion of having a flagship. It is a more complicated question than that posed by the mall. There is the suburban placelessness of branded spaces, and then there is the historical modularity. What we are seeing now is a complex feedback loop in which American urbanism is now being determined based on the criteria of suburban retail space that is then reflowing from the malls to new historical metropolitan centers. This is a dependency between the generic and the historically specific and the need to design in both contexts despite their urbanistic differences.

Sandy Wilton: Auto’s concept of type is as a biological one that can have infinite variations and yet it is a specific type relevant at here. What is happening in nature is really frightening; we’ve lost an age of technical arrogance, and nature is beginning to hit back. It has also shifted the notion of genetic form as something that is susceptible to infection, change, and growth in the context of locations. And so the twentieth-century idea that you build a geometrical, perfect glass pavilion and put it in the desert and then pump enough energy into it to make it habitable is now absolutely out the glass house as a type is really non-sensical in a historical sense.

Victoria Cassanese: For me the glass box is very relevant, because I am interested in the specificity of climate. Even with our global culture we are influenced by where we live in, even if we pretend not to be. In thinking about type, I was considering vehicles, airplanes, and cars that are self-contained, or buildings, shopping malls, airports, and highrises that are sealed. But how does the New York house respond to site as glass box is interesting because, in a colder climate, it opens up to the landscape yet is removed from the ground and purely abstract. On the other hand, the Japanese house is an abstract element lifted from the environment, yet it works perfectly in harmony with the landscape. It is still a good example of a building that does both things simultaneously.

Nina Rappaport: So between type and site there is a range in abstraction as to how much selfcontainment and how much specificity needs to be given for the site. This is even relevant to Zaha Hadid’s studio for the Contemporary Art Center, a generic museum that is specific to a city at location with the possibility of displaying many kinds of art in a flexible space—but one that does not have to be a white box.

Greg Lynn: Even the Korean Church had to be flexible. Two years after that we were asked to redesign it double the size. We saw the cycles of growth in a monument such as a church needing a model where you had to come up with a strategy for a building that could be added to and subtracted from and mutated pretty fast. On the heels of that I started working on a line of stores for an Internet sales company that doesn’t sell anything in stores. They wanted showrooms that could range from 1,000 to 10,000 square feet and take on very different characters based on their locations while maintaining a brand identity. These are the bases for my idea studio this year. They come to me and literally asked for a “blob that mutates into different shapes and sizes” with a fluctuating identity. We began by designing a system of limits for a generic shape that would not be modular but would instead be dimensionally extensible. We built the first showrooms in Stockholm using fabricated in the Scandinaviano automotive industry, which uses robotic manufacturing equipment to prototype car models in wood.

Sandy Wilton: I think, as in Aristotle’s classical definition of architecture, that it is a “practical art that has to serve an other than itself.” It seems to me misguided to talk of ideal types—if architecture were like music, “the art that serves only itself,” and is not determined by use. If architecture is determined by use, you should be working from the inside out, understanding at the specificity and deriving from it some generic. Bounding between conception and design like the word “organic,” they become caught up with imitating plant forms rather than seeking shapes derived from purpose. Wittgenstein said that “the meaning lies in the use.” And for each particular project that you are asked to deal with, the meaning, the use—and therefore the form—will be different.

In the case of the British Library, M.J. and I explored the distinctions between what was to be highly specific and what should be generalized, and overlaid on these the general obligation to interpret the library’s role as a national monument. It has to answer to symbolic and cultural needs. We were trying to make spaces that would last for more than 300 years and give identity to those spaces that were as memorable as that of the Round Reading Room at the British Museum. To ensure flexibility, such “one-off” spaces were served by adjacent zones of neutral space adaptable to alternative use. You begin from the inside and try to make rules, some of which have to be fixed and answerable to time and some of which must be able to take on changes arising from new information systems.

Eva-Lisa Pellomann: It is interesting because the old modernist ideas of organism, standardization, and type have to do with ideas about reason, culture, and individualism.

Greg Lynn: There is an unavoidable restless gas effect in architecture, where in the minute you get one industrial paradigm it is already nostalgic by the time it is transformed into architecture. This is not because we are not innovative. It is because people look to architecture for meaning and structure, so by definition architecture will always operate nostalgically.

Keller Easterling: We need an education about the geographic and nongeographic sites. The more you know what parts of the game to alter when it encounters a geographic site as well as when to ascend and descend the abstraction ladder. You can’t ignore the nongeographic site. We’re too used to the modernist notions of site specificity, because then it wasn’t anything to do with the way the world works.
The New American Town House
by Alexander Garlin
Foreword by Paul Goldberger
Rizzoli, New York, 1999,
224 pp. $180 color, 100 b&w
Illustrations, $68.00 (cloth).

As Paul Goldberger notes in Alexander Garlin's latest book, the history of the town house is twofold: the house as a proto-urban unit to be multiplied in the creation of streets, blocks, and cities; and the house as a one-off design con- tingent upon program, context, and per- sonal expression. Because there is little political or consumer will for the form, it remains a teem million unit, and because most American cities are already well estab- lished, the majority of houses in Garlin's well-written book are quite elegant- ly within found conditions in Manhattan and Boston, Chicago and San Francisco.

There is a certain orthodoxy in this pattern, but also an opening-up of new interior worlds. Garlin's own predilections as a practicing architect also seem to lie toward a combination of the universal with the particular along with some fusion of classical and contemporary styles. As Parisian town houses of the 1920s were infected with the spirit of Art Deco (even in the inhabited residences never saw a canvas), American town houses of today are in many cases infused with the liberated glamour of the loft and postindustrial, post- Rauschenberg, and post-MTV society.

The New American Town House is more about the present than any future prospect. The book is divided between Garlin's lengthy, well-informed essay and a surveying one by Paul Goldberger. The essay tracks the development of key themes in dense domestic architecture from Pompidou to Georgian London, back through the Parisian hotels to houses of the 1930s Manhattan (with its net differ- ential of town houses in various social and wealth zones). The multiple-unit projects by Stanley Sattowitz and Mark Mack on the West Coast are shown in dozens.

Garlin alludes comfortably famil- iarly to the different periods and styles of history, is aware of a certain American- ness in that intellectual comfort— an ability to live with the various modes and traces in the development of art and design. The author certainly is no Manchacrawn. Rather than plotting or creating on a single landscape, he takes delight in the eclectic manifesta- tions that come to his attention. Physical comfort issues from many of the interiors (with close attention to furniture, fittings, and light)—as well as material comfort. The selected projects start with the poetic rooftops constructed by Davis Wright in Tribeca. It's poetic not because of its tautolit last pieces but in the way the architects have evolved a cubic patio out of the existing top floor apartment. Controlled crass, as Michael Heizer showed with Double Negative, often triggers the most potent sensory charge. There is also pleasure to be found in Peter W. W's de Stijl-heaven left in Philadelphia and Turner Lofts Apartments in Berkeley's Live/Work House in San Francisco. However, it would be instructive to investigate more client types. There are nine inherent differences between first homes and the vacation or cosmetopolitan pied-à-téria, between a traditional resi- dence and new homes double-as- offices? What is the role of family in the houses? Many of these themes were explored in MoMA's 1999 The Ulti- mate House exhibition, which included several speculative projects.

The act of building is a form of archi- tectural research, and Garlin is an archi- tectural researcher who has the eye of his own houses here—Stairway to Heaven and Stairway to Heaven, both at Searle. Florida— in a move that may be perceived as either brash or odd, or both. (There is even a photograph of the author scanning the horizon from the open deck of Steak- way to Heaven.) To judge from Steak- way to Heaven, the client is an architect who wants to have it all. His attraction to the house has largely been illustrated by John Saxe and Jules Cotterill is not coincidental. In Saadie, the Celebrity Squares urbanism of Ruislip Place is balanced by Garlin's reading of the Girona project, with one stal-eware as a ravishingly机械的装置 de jure and a surreal one behind. There is surely another book here awaiting Garlin's attention: The New European Town House. As American cities have been revitalized in recent decades, so have those in the Old World. The cru- cial issue in Europe is not the new single home (although there are many in vari- ous London boroughs alone) but the pos- sibility of making new urban quarters on a low-key, high-design basis. As Garlin seems to want to distance himself somewhat from "the rhetoric of New Urbanism," perhaps this is where he is heading next.

—Raymond Ryan

Ryan (1997) is a former director of the Urban Design Group of Ireland's National Building Museum, and was recently in Dublin for Irish participation in this year's Venice Biennale. He is co-author of Building the New Modern (Rizzoli, 2000).

Organization Space: Landscapes, Highways, and Houses in America by Keller Easterling
M.I.T. Press, Cambridge, Massachusetts, 2000,
224 pp., 37 illustrations, $57.00 (cloth).

America has changed enormously since 1945, when large government sites ruled the land. Fifty years later the picture is very different. There's federal and state government initiatives, the South has been industrialized, the "Sun Belt" cities and the West is a high technology and media hub. New York, Chicago, Pittsburgh, and Detroit lie in the "Blue Belt," surrounded by thriving, suburban- ized city-regions. The story of the trans- formation from dense, modern industrial cities to sprawling postmodern city-regions has often been told. Robert Fishman's Bourgeois Utopia and J. B. Jackson's The Conglomerate Frontier are two standard texts that portray this shift in different ways.

Keller Easterling's Organization Space: Landscapes, Highways, and Houses in America is a massive general geography from a refreshing viewpoint. She previously published American Town Plans: A Comparative Time Line (1993), a useful compassion of American town and mall plans drawn in the same scale (including a handful of the material on a computer disk) and the excellent Easterling tries to replicate some of the qualities of a hipsterrific stew junk cults and justifications of black and white in the graphic design and pagetop. The book is divided into three parts: regional and landscape planning, highway infrastructures, and suburban housing estate layouts and advisor types of housing. Garlin begins the first part Easterling focuses on the making of the Appalachian Trail, and the hopes and dreams of its eccentric creator, Bartlett MacKaye, who saw it as the top of a new National Highway system. She then looks at the inter- relation between the East Coast corridor and the Middle Western corridor. She sees the city, thought in terms of vast infrastructure, highway and hydroelectric networks, new settlement corridors, and, eventually, a planned national redistribution of popula- tion. Like Buckminster Fuller, he had a global vision that led him to project spec- tacular new infrastructure links, such as a series of airports and a series of new roads from New York to Chicago (1935), as well as new regional governmental subdivi- sions inside America (1945) on natural landscape divisions.

In the New Deal, MacKaye worked on the Natural Resource Planning Board and the Tennessee Valley Authority. He was one of the founders of the Wilderness Society. As a theoretician, he was a radical leftwinger. He was a Regional Planning Association (RPA) in the 1930s, and in 1928 published The New Exploration: A Philosophy of Regional Planning. MacKaye's specialty was the "liquid planning" of cities in terms of the inflows, outflows, and back- flows within the "watershed" ecology of the city-region.

The second part of Organization Space rebels the struggle of many medi- ums; like the RPA, to overcome the stringent of the roads and cut up the interstate highway system. The first section describes the different national networks proposed when the automobile age was in its infancy and strange new hybrids were possible (like vast automo- bile "stations" where highways would termi- nate in cities, or intermodel "switching stations" for cars to ride back to places). The second section describes the inter- vision of Big industrial corporations whose standards and marketing techniques created a critical mass of automakers, and Olympic Sodet's "Magic Motorways" (1940) asymptote the imaginative dimension of the corporate streamlined modernism. The third section of the federal agencies and congressional commissions established the codes and rules for the national highway network in the late 1940s and mid-1950s. The third of the book briefly maps a very well known story—the history of the American subdivision. Easterling brings to this the MacKaye City Club competition plans of 1913 for suburban subdivisions (including one by Frank Lloyd Wright) and Harvard University's neighborhood diagrams prepared for President Hoover's 1932 Home Building Conference. Continuing the RPA connec- tion, Easterling highlights John Nolen's plan for a new town at Kingsport, Tennessee, and the Tennessee Valley Authority new towns of Norris and Oak Ridge. Finally, she outlines the inter- vention of large corporations in the post- war marketing of suburbs, housing, and towns.

The problem with organizational space is that although people like Mumford and MacKaye might have been critical of the inevitable corporate takeover, they were fundamentally true believers in the mod- ernist cause. They did not have to think great thoughts or execute grand schemes. While Roosevelt was in office the state-corporate model in Germany and Russia achieved the catastrophic tasks that we view very critically today. The pursuit of Biggias has its dangers in its undertones the disasters of the past, oracles, and slave camps. And Mumford and MacKaye closed their eyes to these. Their frustration was about the form (too spread out), not the direction of content. Danish American cities were dooned city because of their congestion, pollution, and slavery. The modernists believed they knew a better way. Now that we have sprawling megalopolis in the four corners of the globe, we might well wonder. The pleasures of the book lie in the ironic voice of the author, the same of wonder, and sensibility to the politics of obsolete technologies and lost projects. Easterling clearly identifies with the bizarre buzz of characters who sought to modernize America and came close to lunacy in some of their schemes. One of the strong points of the book is the portrait of MacKaye and his world. The Chicago City Club competition and Harvard plans illustrate directions that American suburbia might have taken if the RPA group had not prevailed (mak- ing Radburn the cul-de-sacs the national model). Organization Space recreates a sweeter, lost world of dreaming and imagination, when the suburban formula was still fresh and large-scale infrastructure thinking was a new adventure.

—Graham Sharma

Shane, adjunct professor at Columbus School of Architecture at The Ohio State University his working on his book, City Theory and City Design (London University Press, 2001).
The Nature of Ornament by Kent Bloomer.

Kent Bloomer, New York, 2800, 256 pp., $40 (cloth)

Touched and suspect as a practice lost in the past, ornament has been a misunderstood, maligned, and repressed sub-
ject among many architects for the past 50 years. Kent Bloomer, a teacher, designer, and sculptor, has known to 25 years of students at Yale as ornament—a passionate and fierce defender. His singular devotion to the cause has been brave in the face of many detrac-
tors from the profession’s orthodoxy.

In his new book, *The Nature of Ornament* (Rhythm and Metamorphosis in Architecture, 2000), Bloomer summarizes his research and reflections. With a lucidly written argument, meticulously organized and supported by hundreds of illustrat-
ing examples, he compels us to recon-
side what has become architecture’s missing dimension. His central argument is that ornament is a universal trait of human handiwork in all of its phases and in all periods of history—as universal as language, music, dance, and rhythm.

The book begins with an analysis of the nature of ornament, and then reflects on the decline of ornament over the last 5th century, and the 20th-century architecture, which from the perspective of Bloomer’s argument is an anomaly: “Ornament is a natural and uni-
"versal system of human communication.” And the phenomena of ornament has virtues, indeed psychological functions, that are so specific as to be inextricably in the compositional culture. Although ornament can neither die nor become obsolete, the evidence of it is still evident: “It can be repressed.”

Bloomer shows how throughout history, ornament has been perceived as a set of practical objects, appearing at the crucial junctures where the basic structures of work. It brings larger meanings to objects and incorporates thoughts about the world and culture. “Utility authorizes and fuels ornament, which in turn awakens our imagination and offers the possibility of our everyday work,” writes Bloomer.

Exploring the fascinating parallels between the primal modes of expression in language, rhythm, music, and dance, and the ability of ornament to capture the temporal rhythm and space of danc-
ing bodies, Bloomer shows how orna-
ment’s “fantastic realism” reveals visions of mythical creatures and glimpses into other worlds. He sees the reader whither whether a real understanding of the human psyche as “a visual means into which the figments of our personal and collective imaginations are invited, with permission to scintillate and recom-
bine into the uncanny metamorphosis that occupy a special level of human thought.”

Thenceforward the world of objects would we be if it could not be transformed and elevated by our imagina-
tion and dreams. Stated in Bloomer’s terms, a word without ornament is indeed uncreative. The book shows that Bloomer is by no means a historicist, a revivalist, or a classicist—“so his arguments are not un-
climbed. His interests are too wide rang-
ing for such a didactic or perfunctory focus. In fact, he is excited by modern ornament, invention, and innovation as vital means of expression. And if you have been always his message to stu-
dents. In a chapter entitled “Ornament and Modern Technology,” Bloomer brings to light a wide range of innovative ornamental examples, including Heinz Lubke’s “iron library roofs. Louis Sullivan’s office building facades, and the architect’s own school buildings. One lesser-known example is Juan O’Gorman’s University of Mexico City Library. In this building, he extends the tremendous modernist slab covered in vividly colored mosaic tile patterns

working native Aztec and colonial art. The International Style could not kill orna-
ment in a place where its life force was so strong.”

This brings us to the crux of the mat-
ter—that ornament has largely been lost in modern architecture. The orthodoxy in the schools and profession 50 years ago taught that ornament was dishonest as surface decoration, was not spatial, and was archaic in our technological age. Bloomer proposes that these prejudices ought to be radically reconsidered and that they have simply become bad habits that fly in the face of the evidence and weaken the practice of architecture. The reasons given for opposing ornament “usually are untested, quasi-moral, pre-
sumptive, and without regard to the fact

Site Specific: The Work of Weiss/Manfredi Architects

Face by Terence Riley. Introduction by Mark Robbins. Princeton Architectural Press, New York, 2000, 128 pp., 71 color and 94 b & w, $35.00 (paper).

One of Pierre L’Enfant’s grand axes tra-
versing Washington, DC, extends from the Lincoln Memorial across the Potomac to Arlington National Cemetery, where it terminates at the Curtis-Lee Mansion. It exists at one of the city’s rare moments, where there is a true convergence of the monumental and the intimate, the con-
templative and the tactical—the Women’s Memorial and Education Center, designed in 1997 by Weiss/Manfredi Architects. This memorial marks an important jun-

Weiss/Manfredi’s work forms a coherent body of architecture, wherein site, as noted in the Stilla, is the prime generator of form and space. Illustrated with bewitching pho-
tographs, architectural drawings, and char-
coal sketches, the book is divided into chapters—“Silos and Memory,” “Infrastructure Landscapes,” “Constructing

![Image of the book cover](image-url)
Hugh Hardy (1)


"It is a good time to be an architect. In some realms we are artists, others social reformers, problem-solvers, optimists, and often reformers and environmentalists. Philip Johnson said that basically we are unknown. So in the end it has to be a personal journey."

"One is with modernism and that it was not permitted to aspire to anything else, which led to its destruction. Our culture now includes the past, before history was brought to a stop—by the 20th century—the only thing possible was future."

"Against all of contemporary architecture is the normative idea of progress which is basically impossible—the change that is necessary to create a whole new order, through restoration, which is often futile and building conservation too hung up on materialism."

"The contemporary pavilion for the Whitney Museum Gallery is a counterpoint to the bridge, opposite to the previous restorations, which were components. It is a different way to play off the bridge's curve."

William MacDonald and Sukal Kolata (2)


"I realized that I was a lump, bringing together a number of people and a section and bending systems across different conditions. I was interested in the differences in things that appear to be similar." (Kolata)

"Current lumping techniques are merely intended to replace and improve existing ones that are already in place. This condition, which means continuous to use real components, that require more resources, is handled."

"Due to the narrow gaps, it's easy to move through small openings in relationship to the perimeter of a building. William Wilson" doesn't like me saying this because it sounds like geometric determinism."

"I agree with Aalto, who said: architecture is only true when men are in it." (Wilson)

"Rather than space and time, architecture and space instead, it is not possible to connect either to abstract ideas."

Margaret McCurry (3)


"The reality of the design process is taking shape and shaping your vision with others. I seek to break down the scale of the building to make them one with the landscape.

"Little houses with tight budgets are a problem, but they can be had about architecture—they tend to be smaller."

Mario Schjetnan (3)


"Architecture is the production of place, because it plays with space, light, ground, and sky."

"We try to bring the phenomenological qualities of experience into memorable places."

"We have to face it, we know we have accomplished it in a few places and a few moments."

Colin St. John Wilson and M. J. Long (4)

William Henry Bishop Visiting Professor


"With this project our longevity endures. Not only the library being a white elephant, it became a great white whale, and not the Gregory Peck, with his harpoon in Moby Dick."

"We share a basic sense of spatial organization and how you move through space in relationship to the perimeter of a building. William Wilson" doesn't like me saying this because it sounds like geometric determinism.

"I agree with Aalto, who said: architecture is only true when men are in it." (Wilson)

"Rather than space and time, architecture and space instead, it is not possible to connect either to abstract ideas."

Laurie Hawkinson (7)

"Between Spaces" March 27, 2000.

"In our installation for the MoMA Fabrications exhibit we solicited: Could that space exist—how might you build it?"

"Current design involves the properties of the craft and materiality of glass with joined fillets in tension and compression; we are creating a moment of ambiguity while freezing the glass to have an overall engagement of surfaces."

Todd Williams (6) and Billie Tsien


"As we've increased the scale of time we can't have closed solutions, because we are too many minutes of a hair in the scheme of the universe. We try to understand the foundation of digital world and hand-hack, still preferring to make switches for citizens because the computer makes a finished product." (Tsien)

The Museum of American Folk Art is an approach to modern art down the street from the Museum of Modern Art. It amounts to a strong facade as a jewel in the showy but functional of mobiles."

"Learning is as much a process of surrender as mastery; projects never end—they are always to be continued..." (Tsien)

James Glynch (8)


"The developments in construction technology change over the life of a project, not only because of computer technology but because of our willingness to explore unpredictable solutions with local craftsmen who can just as easily handle building forms in a more economical way.

"The computer was crucial, but not with computers and the fluctuations, so we develop an interface between the computer model and feedback with the construction." (Glynch)

"It is a ring of architecture: the building preservation is sculptural, but we make it work first."

Architects don't build buildings; they give in the shock, whenever you can determine what your building will look like."

Greg Lynn (9)


"I am fascinated with the language of cultivation, not just in what computer can do, but because of the trivial nature of art and the potential for a systemic and oriented depend in any way on what you are doing, it is not necessary to combine with decorative culture. It is not necessary to maintain the displacement of a large to a small structure in the same language of culture.

"The Cincinnati Country Day school will complete four schools... so that it is a series of buildings that link elements together to generate an encyclopedia of surface articulation that identifies each part of the building interactions as a surface."

"Concerning a vision of the future of architecture that is a vision of a building."

Zaha Hadid (10)

Eero Saarinen Visiting Professor April 8, 2000.

"Understanding the city is like a story—"Here. The city complexes are situated in buildings in multiple layers, which is part of my strategic design thinking." (Haddid)

"Architecture can be of benefit to everyone in the public domain, but we have to be aware of the potential for public spaces: buildings acquire cities continue to develop within them."

"Citizens: Contemporary Art Center is an urban outfitter with dense spaces on the west edge of an urban canyon."

"We have the ability to produce as many as 500 different spaces within a single space of a different surface."

Photographs this page by John Jacobson.
FABRICATIONS:
FROM A KIT OF PARTS TO CNC MILLING

Whereas new digital manifestos about the building as printout press the topic foremost, the very author of "Fabrikations," Ted Nelson, has written an essay that considers a long history of innovation in the field of fabrication. This essay traces the origins of the term "fabrication," from ancient Greece to modern times, and highlights the role of technology in shaping the concept of fabrication. Nelson's essay is a comprehensive overview of the history of fabrication, from early technologies to contemporary digital systems.

Each year, the Building Project injects a heady rush into the first-year design curriculum, and this year was especially challenging for the project's sponsors, who are tasked with designing and constructing a single-family, two-story, affordable house for a first-time home buyer at 23 West Road Street in New Haven's Newhallville neighborhood. Ground-breaking occurred on May 4, 2023, and the house is currently under construction and scheduled for completion in May 2024.

The project is part of a larger effort to provide affordable housing for students in the region. The program is a joint venture between the University of Connecticut and the Connecticut Housing Finance Authority, and it is designed to help reduce the cost of living for students and their families.

Each year, the Building Project selects a theme that challenges students to design and build a single-family house for a first-time home buyer. This year's theme is "Affordable Housing," and the winning design will be constructed at 23 West Road Street in New Haven's Newhallville neighborhood. The house is scheduled for completion in May 2024.

The project is a collaboration between the University of Connecticut and the Connecticut Housing Finance Authority, and it is designed to provide affordable housing for students and their families in the region. The program is part of a larger effort to address the housing crisis in Connecticut and to help reduce the cost of living for students and their families.

The winning design will be constructed at 23 West Road Street in New Haven's Newhallville neighborhood. The house is scheduled for completion in May 2024, and it will provide affordable housing for a first-time home buyer.

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Collin St. John Wilson and M. J. Long
William Henry, visiting professor Colin St. John Wilson and M. J. Long's Woodland Cemetery project in Bradford, Connecticut, is saturated with emotion and spirituality, and was inspired by Gunnar Asplund's Woodland Cemetery in Stockholm, Sweden, which the class visited on their trip to Scandinavia early in the semester. At the final review, Diana Baksinski, Kenneth Frampton, Alexander Purves, and Carla Vanhove discussed the emotional aspects of finding ways to ease the passing of the dead in a tactile and experiential form. The students not only had to select the specific location in the varied landscape on which to build, but designed a programmatic pathway from the entrance to a sanctuary and ritualistic chapels that integrated landmark and architecture.

Haydn Moon embedded a path in a concrete garden of remembrance, leading Frampton to observe: “The question of what happens to the body and the parting out of the body in architecture is essential. What does the syntax mean, and what are people really experimenting in their entry and departure? Those being mourned must come across the pathway of the mourners.” This double path in Carmen Manuila’s project addressed the procession through time and space, moving beyond metaphor to literally lift the coffin to cremation. Pathways like two chapels with weeping willows soft cut the path punctuated by a forest of tall wooden poles. In observing the structure, Frampton said that “the syntax is a syntax of the existential. Moon set the treehouse roof and heavy wall is a diaphragm. I thought it defined it, like a set of pages on a notebook... Wood is used in compression; it is a literal element, so the whole project is a context. Where the chapel goes into the earth is successful as it addresses the theme of entombment and space to release emotions into space,” remarked Purves. “The question becomes: What feeling do you want to get out of the space?”

Nathaniel Goodman now recognized the significance of the path, modeling his on Asplund’s. His chapels, with louvered wall panels and courtyards, are open to the sky for natural light. The garden of remembrance is broken, becoming a point of closure with an emotional intensity prior to departure. Jennifer Tobias emphasized ritual with two converging wings leading into the chapel, one for the coffin and the other for mourners. The shaping of a helix stairs nurses to physically deliver the coffin to the oven, eliminating that “scaunification approach to the crematorium.” Frampton felt that “the split between the audience and the congregation in the chapel makes people smell of worries or worse—an interesting and discrete juxtaposition.”

Others focused on the vibrant: Umpung (Gulf) Armanew envisioned the body becoming air, with a slit in the earth in an undulating chapel, highlighting the awareness of life. Daniel Koppel designed a rotatable door with urns in gridded compartments of site and colored stone in 21-inch modules. The wall brings a path leading to the chapel with a single stone gran- nis. Wilson said that the contour is evoca- tive in the play of light filtering through the top and noted the close attention to the qualities of the materials.

Diane Bamori observed that “engaging the landscape is not an easy task. What is the experience of the subject walking on a path? This is also architecture; buildings are not just objects anymore. Asplund drew every stone part of his community design.” In closing, Wilson praised the adventurous nature of the studio as they explored “subjects in architecture—ritual, psychology, metaphysics, and the relational to nature—that have gotten lost along the way.”

Deborah Beiker
Deborah Beiker’s studio for a motel on a generic highway intersection in the U.S. explored ways to design a commercial building complex that incorporates eye-catching signage, parking, and rooms in a compact program and site. The student’s research included staying a night in a non- destination motel and a study of the history, culture, and evolution of motel design. The motel project was to develop a complete signature and graphic identity package. The jurors—Thomas Beboy, Peggy Deamer, Alan Dynerman, Melind Jones, Joel Sanders, and Henry Urbach—joined in a provocative discussion about a project, which on the surface appeared to be a simple program but increasingly become a complex exercise in analyzing the relationship between the generic and specific, repetition, and high-end interior design.

Michael Scro saw the structure as one that holds highly specific products or experiences inside, not as an unsociable building. His became a commodity on a strip that he inhabited to be a recognizable icon. Choosing three species indigenous to four different climate zones, he created a visual identity, he said, “It’s a signature!” The en- tities with an anthropomorphism and a saturat- ion of experience to concentrate the energ- y of the object in a tight space. Deamer observed: “It is a particular place. You are in a really branded specific space like a Trader Vics. The ambidexterity of the building in the landscape makes you feel the tension between the natural exterior and the interior: It is equally distinct and manipulated.” Sanders commented that although some projects are more about a view, this one is about retreating inside. He said, “This is a notion of the digital wall that dematerializes the space versus the structure, which is heavy. It very bunkealicious and thick, but also might be fun.” Regarding inte- rnalization, Dynerman noted, “When you enter, it is a threshold into another world, but there could be more of a filter between the two.” Bebo felt it is a res- olutely private and that it might need to be a bit more flexible for today’s needs.

Students dealt with the cultural and psychological intensity of motels, such as Oliver Friedrich who designed long, reg- ular rooms with sloped roofs and enclosed back gardens in an investigation of the motel as a place of self-mailization. Jones thought the optical effect of the land- scape ending with the mirror at the end of the garden was of interest, making the site endless. Because painted out that it comes from being any place but no place, and asked if they counteracted each other in the generic. Utech noticed the successful hyperrealism of Friedrich’s photographic motel essay—a stark, surreal moment—and saw the need in all the projects to improve upon the conventional closet, bath, and entry relationships.

The projects’ simple form worked because he did not stray too far from what the motel usually works in a functional building.

Some students introduced amenities and activities in their motels, such as a Peter Pappas’ integration of drive-in movie screens in a combination drive-in motel and a Rapaport’s inclusion of a restaurant and cafe. Jones observed that in a motel program there might not be enough to do. But “it doesn’t then unbur- den you from making an internally referenced experience that is making a good site plan.” Beboy emphasized that the notion of commercialization made the whole exercise interesting.

Greg Lynn
“Today’s Streets,” the first of Davenport visiting professor Greg Lynn’s series of advanced seminar awarded by computer specialist Jose Sanchez, focused on cues and procedures to produce a brand identity with unique variations and scales on a non-specified site. Architect Richard Meier, Associate Dean, I. M. Pei, and Edward Mitchell, along with artist Robert Rauschenbach, and advertising specialist Rebecca Mandel, reviewed designs for a store based on four themes: Particula, Geometrie, and advertising specialist Rebecca Mandel, reviewed designs for a store based on four themes: Particula, Geometrie, and advertising specialist Rebecca Mandel, reviewed designs for a store based on four themes: Particula, Geometrie, and advertising specialist Rebecca Mandel, reviewed designs for a store based on four themes: Particula, Geometrie.
In "Composite," Andrew Cooke created a structural zipper with teeth in compression linking together to be deployed as furniture in a store or as an entire building. The ones and Kavaler systems are conglomerations of separate pieces that bend and lock, and can gain multiple courses from the remembrance of the zipper. Generics as a concept became a point of discussion as Lynn commented that schools want projects to have a site and a program. "The minute I left the studio last week, the project turned into an airport, but it didn’t have to.”

Constant flexibility drove Mark Gage’s "Wakening" project, as he found an algorithm to generate random numbers for a clothing and use gestures to create. He created the modular structural block with a shelving system using waxpaper sheets clipped to an armature with thin units for the service space and panels made of slumped flaxglass, an “calligraphy in fiber.” Wiring boxes connect floors and cells in a system of connection diagrams, which he called “colossal monoprints.” Mendez said, "For once we are in awe." Kipnis noted that the "spatial appendices of this diagram" are better at producing desire by withholding information. What you are doing is fettering the apparatus. The diagram produces desire for stuff you can’t get.

In relation to Chen Hsun Wu’s "Mebloza Flower," Kastoli commented, "Weaves is a thread that becomes a straight line and coils up again, so you can have the possibility to produce this as a net and to increase the intensity. Beyond doing a basket, how do you do it?" Claire Lesko’s project responded to the challenge with a spiral circulation system and transparent cantilevers for the volume and surface circulation of petals.

"Composites" noted that "hollows become a sort of paradoxical subject as a way of creating an effective space, which in some ways becomes a vehicle of the architectural character isn’t dominated by any kind of subject. What we are gaining on the back of the notion of branding is a contemporary sense of a generic place.

The studio deals with Robert Venturi read digitally, summarized Lynn. "The predominance of image or brand is to dematerialize and banalize architecture so that all you need is the shell; the decoration is no longer a fixed semiotic but a fluid. The studio thus explored the spatial dimensions of this problem rather than just another structure. The studio exemplifies how "architects need to work toward the notion of making atmospheres rather than only making space.”

Victoria Casasuso
In Bringing the 101 Hollywood Freeway, Casasuso’s studio explored a program for a City Museum and Culture Complex that strategizes the freeway and the Children’s Museum/Los Angeles County Museum of Art, Los Angeles. The multi-use cultural center would house exhibition spaces, theaters, and public spaces on a site that was the focus of previous competitions for a possible freeway overpass in the 1989-90. After a mid-term visit to the site and discussions with city officials, the students designed landscape, infrastructure, and buildings in three spaces: the freeway, the office and the pedestrian. At the year-end jury, Dana Agerst, Ming Fung, John Katsikis (BS), Eva-Lisa Peterson, Linda Pahlk, Susan Torre, and Andrew Zago reviewed the projects in which some students focused on individual buildings connected by open pathways and ramps, whereas others designed fluid spaces in united buildings. The common goal was to create a linkage over the deep cut of the freeway in the middle of the city, making it a point of discovery rather than a critical element in the city.

Roland Flores designed terraces and walkways over the highway and conceptualized the structure. Kastoli felt the scheme "grew out of a poetic understanding of Los Angeles, especially, not as fully developed, but built over time. It is a small program for the freeway, allowing people in the car to experience green and the topography —the strategies are very careful.” Fung noted that "the site is not about ephemerality—it seems that it is not temporary.” But Kastoli observed that where the roof is not conducive to a monumental building project. In general, Fung characterized the challenge as having to bridge the pedestrian and freeway spaces in unique ways because, as Kastoli pointed out, there is no need for new plots or open space in Los Angeles. "A site like this works from the studio project has been empty for 50 years because the city has never figured out how to deal with open space.”

A discussion about how to connect different layers of topography was sought in Zhong-Gui Zhe’s studies of a scooter/heap cantilevering and Roberto Burea’s Marx landscape which looks to the other side of the city. Linda Polski observed: "On one hand the concept of topography and on the other there are the local topographies of the city and the parks, and here you have a situation of overlapping layers. There are bridges in the freeway painting but with a kind of poetry, you are not just entangled as the site where things happen by looking at the edges, and begin to define them and then create connections.”

Glenn Allcott designed a sweeping gesture, about which Agerst noted that it takes the language of the freeway, where grids are not visible and you don’t move in right way. But Fung felt that it was caught between Gehry and a topological Eiseman: “Is it a roof or a ground plane? The moment it is that neither, how do you interpret into the landscape?” Yiru Yang’s project is about a series of areas that a freeway allowed views to the care bare, integrating the movement and form with the program rather than as an axis. The jury discussed the fact that architecture is not represented in either representing culture or producing culture, and that it is essential to introduce designs that force people to think in different ways. Kastoli commented that it is a challenging project of identifying in either overlapping or producing culture, creating two bridges in a broad range of projects. “It is fascinating in the end you need to carry out baggage of analysis that becomes intense when the object is produced; there is a difference between making and thinking architecture,” the freeway, buildings, and site resulted in more than just an architectural problem, but a topography and landscape problem as well.

Zaha Hadid
Ernest Semenov visiting professor Zaha Hadid, with teaching assistants Douglas Griswold, Wesley Hig, and Andrew Perry, asked students to design a Contemporary Art Center in the United States that investi- gated a new open-ended and flexible pro- gram in contrast to a museum with a per- manent collection. After studies of museums, spatial conceits in art, as well as a trip to Hadid’s studio, her Mind Zone in London, and her projects in Germany, the students divided into teams—Labyrinth, Conduit, Basket, Contour, Constellation, and Landscape—and paired with a specific American museum for the program and site. At midterms the students presented the walls and floors of the studio and the planning with images, models, and pattern analysis. During the final review Mark Codeine, Jeffrey Kipnis, Lynn Andrew Macdonald, Fabrice Malapert, Guggenheim Museum director Thomas Krens, and MoMA’s Department of Architecture and Design director Terence Riley probably deeply into the design of museums in an otherness film discussion. Students Anand Davarian, Jason Ming, and Qu Kim used "laybathymy as a formal system for a CNN. The single path inherent in a labyrinth inspires a series of multiple one way paths through the building, each with a slightly different trajectory that became the structural system and plays for social interaction and viewing art. Davarian said they hoped to confront the idea of the gallery and the museum because it isn’t really appropriate for art and diverse installations. Macdonald observed: "Basically every museum is a box for his plan." Polski observed: "On one hand the concept of topography and on the other there are the local topographies of the city and the parks, and here you have a situation of overlapping layers. There are bridges in the freeway painting but with a kind of poetry, you are not just entangled as the site where things happen by looking at the edges, and begin to define them and then create connections.”

Glenn Allcott designed a sweeping gesture, about which Agerst noted that it takes the language of the freeway, where grids are not visible and you don’t move in right way. But Fung felt that it was caught between Gehry and a topological Eiseman: “Is it a roof or a ground plane? The moment it is that neither, how do you interpret into the landscape?” Yiru Yang’s project is about a series of areas that a freeway allowed views to the care bare, integrating the movement and form with the program rather than as an axis. The jury discussed the fact that architecture is not represented in either representing culture or producing culture, and that it is essential to introduce designs that force people to think in different ways. Kastoli commented that it is a challenging project of identifying in either overlapping or producing culture, creating two bridges in a broad range of projects. “It is fascinating in the end you need to carry out baggage of analysis that becomes intense when the object is produced; there is a difference between making and thinking architecture,” the freeway, buildings, and site resulted in more than just an architectural problem, but a topography and landscape problem as well.

In "Landscape" of Matthew Johnson and Christopher Herring, which used the Nelson Atkins Museum, Kansas City, Lynn said Johnson’s project, as transforming the meaning of the place by reestablishing a dialogue between landscape and building in such a way that it provides particular spectator view structures that allow one to oscillate between the interior and the exterior. "To me,” Lynn said, “that is architecture and separates it from the exam- ples of the Cooper Hewitt.”, which Kipnis previously noted had a "spatial appara- tus that is completely overwhelming” to contemporary exhibitions.

Irene Shurn’s "Containers” bring art to people inspiring a discussion of museum as the new public spaces or as architectural objects, as well as the need to look at the impact of society and econom- ics on architecture. Kipnis also referenced Wright’s Guggenheim Museum as a faux Gothic space to see art as an en passant as infrastructure in the spiral, which further emphasized Riley’s focus on how the dis- play of art can alter its significance. Krens, illustrating how art has to fit into spaces and function stated, “There is no such thing as a generic art museum, you need to know the client and the collection... it is a major public building. Think of these as theme parks—and that is totally different from the nineteenth-century version.”

"Catskills" project was heavily focused on the "network of a freeway between a studio room and the gallery?” The city is the only way to provide variabil- ity—as choosing the collection doesn’t really help.” Riley noted that Billabon was built in the Studio in different ways, the biggest, “but it might revert to easting pan- ning again. The reason museums fail is that as you accommodate more and more change, you begin to lose a criticality. The concrete is an immediate, no matter what you do.”

"Background," and Andrew Cooke read diagnostically, described the city as a "play between a storeroom and a gallery.” The city is the only way to provide variabil- ity—as choosing the collection doesn’t really help.” Riley noted that Billabon was built in the Studio in different ways, the biggest, “but it might revert to easting pan- ning again. The reason museums fail is that as you accommodate more and more change, you begin to lose a criticality. The concrete is an immediate, no matter what you do.”

Top from left: Project by Anand Davarian, Jason Ming, Qu Kim, Contemporary Art Center, Zaha Hadid Studio Mark Gere, Todays Store (A), Greg Lynn Studio Opposite page from top: Nathan Medowes’s review, Wilson and Long Studio Ron Stemmly’s review, Contemporary Art Center Zaha Hadid Studio Roland Flores review, Bridge Magazine’s "Hollywood Freeway, Victoria Casasuso Studio"
A new independent thesis program was initiated this year as an alternative to the advanced studio. Each student selected a design problem and met regularly with an advisor as well as with Keller Esterling. Midterm and final reviews were held just as in regular studios. Juries at the final review included the advisors (Keller Esterling, Ed Mitchell, Evva Liisa Polkonen, Alan Platts) and visitors (Fred Koetter, Laura Kangas, Paul Lewis, Brian McCardell, Bill Musialis). Michael Tower's project, "Tangle House," with Ed Mitchell as advisor, investigated craft, technology, and invention in modern American architecture. Looking at new composites made with strand fiber reinforcement, he created a set of structural, organizational, and formal elements for a house whose structure was based on the friction connections in a tangled network. At the final review, Koetter responded that "tangle represents what daily life is for people; it might not even be just a tangled house but might provoke another condition, that is fantastic."

Andrew Mazzer's project, "Exit 8A: the Peeling Program," with Keller Esterling as advisor, was sited within the logistics of big box compounds. He generated a design opportunity from the new, often bizarre peripheral programs, such as a Zen Garden, Day Care Center, Health Club, or Surge Space, introduced into these environments to increase productivity. Mazzer manipulated three programmatic "expansion joints" that operated within the protocols of tilt-up construction. Niedzwo said, "This is great research about how to break the box. You need distance, and an almost tongue-in-cheek approach to understand the possibilities."

Grace Oak, with advisor Evva Liisa Polkonen, designed a "24-hour Global Office Tool: Circadian Acclimated Space for the Frequent Business Traveler" (repeatable ARCHITECTURAL procedure for airport terminals)." After analyzing the work of Andrea Brantz and Cedric Price, she designed spatial elements that would colonize airports with spaces that respond to the activities of the frequent business traveler, such as mapping, exer-
cising, or meetings, between flights. The outer skin was designed to display information. Inside, surfaces provided different lighting conditions designed to readjust circadian rhythms. In "Three Excavations, Three Generations in Berlin," Dominique Davison, with advisor Polkonen, interpretat personal experiences of the city over three generations by designing anti-monumental spaces. Inspired in part by the writings of Walter Benjamin, Davison researched Berlin through her family's fragmented memories of the city. She created installations at three sites using LED projections to disseminate information. One was a tunnel her mother traversed to visit her grandparents in the East. In another, in the Tiergarten, Davison excavated a series of crevices fitted with stone and grass that were reminiscent of those produced by bombs during the war. And in Tempelhof Airport, where her mother had worked as an airline stewardess, she opened a sterile corridor to an outside future park.

Anne Gulieti, with advisor Alan Platts, designed "P.S. Route 1: A Strategy for Educating the Strip." The project imagined a school program in the space of a strip mall. Both formats have begun to resemble each other, and Gulieti exploited this resemblance by allowing each program to borrow from the other and compete to be the center of suburban community. She provided a new digital wall-system infrastructure that affected all of the new subdivisions of space in order to adapt the mall to teaching spaces.
Yale and the Community

The Urban Design Workshop (UDW) offers a significant alternative to conventional architectural practices, embracing community and organizational processes through collaborative design processes and interdisciplinary contributions to improve the quality of life in the city. The impact of the UDW is broad: it supports the campus community as recent chapters, and planning and design projects are coming to fruition.

On June 12 New Haven celebrated the groundbreaking for the addition to the Timothy Dwight Elementary School, a project organized by the UDW, speakers at the ceremony were principal of the school, who commended the dedication of the neighborhood and the state representative Howard Scopo; alderman Joyce Polte and Janet Lalonde, superintendent of schools; and Jack Gottleib, president of the Greater Dwight Development Corporation; School Committee chair Curtiss MacDonald; and project designer and team leader Michael Haveland, Bruce Alexander, and Lorenzo Razzano. The presentation of the New Haven affairs was commended for the school’s contribution in coordinating a HUD Community Development Block Grant to subsidize the Neighborhood Plan, the neighborhood’s planning and design.

The Dwight School Committee of the Greater Dwight Development Corporation, comprised of many residents, invested time and energy to solve tough building issues while sticking to an inherently hard process to develop the project. Their careful evaluation of every inch of the building to provide long-term durability, heighten neighborhood security, and overall well-being made their insights more significant and sensitive than most architect’s.

The increase will add the school’s academic space, library, computer science, and music rooms. The building is an integrated part of an urban ensemble—a grand elliptical lobby, subtle green brick, large windows, a prominent street entrance, and bold graphic. Images of clocks, a compass, and geography will convey the school’s educational mission to keep children that will maintain a quiet presence in the neighborhood.

Other significant UDW projects are now under way. In early May the UDW conducted a design charrette in Middletown, Connecticut, under the leadership of professor Alan Plattus, laying the future foundation for projects which will develop quickly. In April, in Madison, the Stop and Shop celebrated the grand opening of a new site plan that is a direct extension of those developed by the UDW in 1996 for the entire district around the New Haven Green. In March, in East Lyme, a reunion of the 1998 charette and plan by the UDW looked at a new warehouse project and outlined the upcoming projects that will be built from the plan.

Barbara Littenberg Retiring

Hans Reppop: On the occasion of your retirement from Yale, after 25 years of teaching, could you mention some of the greatest changes you have seen?

Barbara Littenberg: One of the sweeping changes that has affected women in both the schools and the profession. I began teaching with little reluctance at 25, having been pressed into service by Alan Forrest, then director of Pratt Institute, who believed that the increased enrolment of women in professional schools, a product of the elimination of women from the competition, will have a profound impact on their culture and the culture of the schools. I have been especially interested in the way in which the profession is in the process of change.

BL: In the seventies I was at Princeton. I was at Harvard and Columbia in the late seventies and eighties. My students went from being my contemporaries to being my colleagues.

NB: What are some of the constants in your teaching?

BL: Despite the changes of venue, spatial and temporal, constants are rooted in an understanding of environments, independent of time and place, and a belief that all architectural knowledge ultimately resides in the building itself—its form, space, materiality, as well as its history. If embraced, architecture can be the lifelong companion and serve as an endless open classroom. An ordinary weekend or a moment can equally be surprising, invasive solutions to both simple and complex problems—a clever sitting, or an architectural assembly array encountered on the street can often make my day.

IL: Interestingly, not those on the lecture podium or participating in all-star crews, but while sitting on one on one with a student struggling to achieve a goal, or an easy conversion of the physical rerouting of a plan, or the semidetach- tion/reconstruction of a model, the mutual satisfaction is palpable when the true nature of the project comes into focus and everything seems to make sense. That moment when the provisional lightbulb goes on has been most rewarding.

NB: What do you think you will miss the most?

BL: The transaction between teacher and student that somehow forever changes the way they see each other, and understand their work is surely what I will miss most.

A&B Building’s Interim Renovation

This summer the A&B Building benefited from an interim partial renovation triggered by the need for a new sprinkling system on the upper floors and the Art School’s move to its own building. As a result, many floors, long blocked up by partitions erected to make individual school rooms, were opened up, returning natural light and the spatial fluidity evident in Paul Rudolph’s original design. Approximately 4000 square feet of two concrete in-fill stacks that blocked the skylights’ ability to bring light to the fourth floor were removed. The roof-level mezzanine was also removed to return the space to the original Paul Rudolph configuration.

To take advantage of the additional space, the undergraduate studio as well as that of the Urban Design Workshop moved from the French Building to the third floor of the A&B Building. The rest of the Architecture School programs in one building for the first time since the 1990s. Equally dramatic was the move to the second-floor galleries, in which partitions placed against concrete walls that blocked Art School were taken down, restoring the gallery to Rudolph’s design with striking views into the Arts Library’s double-height reading room. In anticipation of the work in the gallery, Dean Sakakibara named the gallery after Rudolph, “Vladimir V. Rudolph Gallery.”

Professor Peggy Deamer will be teach- ing studio this fall, in which she examines domestic architecture at the intersection of the late nineteenth and early twentieth centuries. Her course is meant to proffer the question of why advances in technology, information, and communication might serve as the key to understanding our notion of “house,” the course will explore architecture by whom and for whom, and what the implications are for the home as a product of the machine age. The students will be divided into groups, each tasked with designing and constructing a small house. The students will be asked to think about the implications of this shift and the implications for the way we design and build our houses.

Top to bottom: Rick Kostodi, MEd, New Haven; William A. Weitzman Library, 1949 and 1955; Elihu Root, M.S., Undergraduate, 1884; Bronze statue of Paul Rudolph by Donald DeCaro, 2004; the 20th-century American architect; and a detail from the 19th-century American painter’s work. At left, the two U.S. presidents who were the inspiration for the University’s name, the United States’ 13th president, Zachary Taylor, and the 17th president, Andrew Jackson. The building was designed in 1818 by Ammi B. Young, a student of Charles Bulfinch. The building was named for Alden A. Read, a Yale graduate who was the first president of the University of Iowa, in 1847. The building was renamed in 1887 in honor of Elihu Root, a Yale graduate who was the 31st secretary of state. The building was renamed again in 1949 in honor of William A. Weitzman, a member of the Yale class of 1941, who made a major gift to the University in 1948. The building was renamed in 1995 in honor of Paul D. Rudolph, a member of the Yale class of 1943, who made a major gift to the University in 1994. The building was renamed in 1999 in honor of the 100th anniversary of the University’s 1900 redesign. The building was renamed in 2004 in honor of the 150th anniversary of the University’s 1854 redesign. The building was renamed in 2014 in honor of the 200th anniversary of the University’s 1814 redesign. The building was renamed in 2019 in honor of the 300th anniversary of the University’s 1819 redesign. The building was renamed in 2021 in honor of the 400th anniversary of the University’s 1821 redesign. The building was renamed in 2022 in honor of the 500th anniversary of the University’s 1822 redesign.
Jim Astley, professor, received a summer research fellowship from the Department of Commerce, National Institute of Standards and Technology, to study natural ventilation in U. S. 

In the fall, Kevin Cantwell, a senior at Florida State University, participated in the Conference on the Environment and Health in Washington, D.C., on the topic of environmental health and safety.

Deborah Burke, adjunct associate professor, and four other colleagues at the University of North Carolina, Chapel Hill, were awarded a grant from the National Science Foundation to study the effects of climate change on wildlife in the southeastern United States.

Phil Bostock (93), lecturer, who was made an AIA fellow this year, presented a paper titled "The Evolution of Architectural Theory in the United States" at the AIA national convention in Philadelphia and was named a fellow of the AIA New England chapter.

At Caesar Phil’s Associates, he is working on a new corporate facility for Goldman Sachs on the former Gardner site in Jersey City.

Keller Easterling, assistant professor, gave a lecture on "Organizational Sites," at Pratt Institute, New York, and was the keynote speaker at the "Architecture and the New Media" conference at the University of California, Berkeley.

Deborah Burke, adjunct associate professor, has completed the Second Annual Lecture Series at the University of California, Berkeley, and is completing several projects in New England.

Kenton Brewer, an associate professor, has completed the capping of the winged horse for the Great Platte River Road National Archway, a museum that spans interstate 80 near Kearney, Nebraska. Brewer has also been involved in projects for the National Park Service and the national monuments.

Kenton Brewer, an associate professor, has completed the Second Annual Lecture Series at the University of California, Berkeley, and is completing several projects in New England.


"Spatial Legacy of the New York Five" is forthcoming in Perspectives 32. Articles about her firm’s projects were published in The New York Times (May 2000) and in the Los Angeles Times (May 2000).

Judith Diflano, adjunct associate professor and director of undergraduate studies in architecture, has completed the facade of the Blue House, a private residence in Japan. The facade is made of blue glass and is designed to reflect the surrounding landscape.

In September, Diflano, associate professor and director of undergraduate studies in architecture, has completed the facade of the Blue House, a private residence in Japan. The facade is made of blue glass and is designed to reflect the surrounding landscape.

Dentso, and J. Scott Flinn. Dean Sakamoto (92), director of exhibitions and lectures, has continued the artistic activities of the Daiso, a private house in Hawaii, and is currently working on the master plan and house prototypes in Hawaii.

After having received the Honorary Degree of Art and Letters from Yale University, Frank Gehry spoke at the School of Art and Architecture graduation ceremony saying, "It is an honor to graduate with you, many of whom I have taught. I hope that you make architecture and architecture as important to life as breathing."
AIAS 2000 Institute Awards Honor Graduates received by Yale graduates include:

Frederick Bland (72), Bayor Bldr Rehe Architects and Planners, New York, for General Central Station R. Simon Brown (69), Bruner/Cott & Associates Inc., Cambridge, Massachusetts, for the Massachusetts Museum of Contemporary Art, North Adams, Massachusetts

Tim Hawkins (70), and Jason Alfred (75) with Herbert Lewis/Horne/Blundt, Dios/Moms, Ives, for the Center Street Park and Ride

James Steward Poulos (70), Poulos Partnership, New York, for the Methusaleh Pavlovich Museum and Research Center, Connecticut

Marion Weiss (84), Weiss/Manfredi Architects, New York, for the Women’s Memorial and Education Center, Arlingtoria, Virginia

Eric Haaslo (83), Turnbull, Griffin, and Haaslo, San Francisco, for the Long Meadow Ranch Winery, Ca.

Scott Merrill (84), Merrill and Pastor Architects, Vero Beach, Florida, for the Wildwood Center

John Ming Yee Loo (63) was made an AIAN Fellow this year.

Gerald M. Kagan (66) was made an AIAN Fellow this year.

In Memoriam

Burdette Keooland (60) died on May 25, 2000. He was a professor at the University of Houston, Gerald D. Hines College of Architecture, and a prolific author, as well as an active member of the City of Houston Planning Commission. In February the university held a retrospective exhibition of his work, Keooland 2000, and a scholarship fund was established in his name. As Stanley Tigerman said, “His heart was in the right place, both in architectural education and practice, for sure.”

Jared Edwards (63) and Tyler Smith (Yale College ’64) are heading up a collaborative design effort for the Gospel General designed by Skidmore, Owings & Merrill in Honolulu, Hawaii. The complex will be featured in an exhibition on preserving corporate modernism at Laws Library this spring. Their preservation campaign was featured in the April 2000 edition of The New York Times (July 16, 2000).

Please continue to send your news to: Alumni News, Yale School of Architecture, 180 York Street, New Haven, CT 06520-5287.

1950s

Thomas Woodward (59) has retired from architecture and is working as a sculptor in Colorado. He exhibited his work in 1987 at the Seventh Regiment Armory show in New York in February.

David S. Selene (74) was named president and chief executive officer of Flansburgh Associates in Boston, which emphasizes design in educational facilities.

1960s

Lee Harris Pomeroy (61), with his firm in New York, has recently added the design of the Darkefield Avenue subway station to Brooklyn in his roster of historical restoration endeavors. He was featured in The New York Times on February 3, 2000. Pomeroy addressed the graduate students at the Brooklyn Poly High School from which he graduated 50 years ago.

William J. Hawkins III (62) received the 2000 Architectural Heritage Award from the Boston-Milligan Foundation for his work to restore the Public Service Building in Portland, Oregon. He also wrote a book, Classic Houses of Portland, 1850-1920, with William F. Willingham.

Charles Cutchak (63) was featured in the 1999 Architectural Record. In the year of his firm, Swaimwyg Siegel & Associates, was featured in the year for a retrospective exhibition at the new Graduate Center of the City University of New York, which is the firm designed in a transition of the B. Altman Building. The exhibit inaugurates the Art Gallery and includes this renovation project, along with 14 other notable projects around the world. His firm was recently awarded the commission to design the Midtown Manhattan Library.

Jonathan L. Fuchs (81) was featured in an article in Building Stone Magazine this year, which describes his practice in Livingston, Montana, and Jackson, Wyoming, where he focuses on preservation and fine craftsmanship.

Douglas Nichols (67), of Art Farm, Cadillac Ranch, and BlueStar fame, was recently appointed director of the University of Houston’s FutureLab design studio, where he is upgrading his studio. He designed the offices of Origin Design and competed for a national monument in Puerto Rico.

William H. Grever (68), Jefferson Rilly (72), Mark Simon (72), and Chad Floyd (73) of Centerbrook Architects and Planners received the 2000 Leadership Award for Top Firm from Residential Architect Magazine.

1970s

Robert Rinder (MED ’72) was appointed dean of the Cooper Union’s School of Art in New York.

Dinne Blitzer (76) is founder of Wette Angle, a construction specification and technical writing company in Portland, Oregon. She has begun writing a memoir titled One Good House, which includes her reminiscences of Yale in the 1970s.

Barry Silvigs (76), of Silvigs Associates, in New Haven, has designed the headquartesr on State Street, commercial and educational, and the Edgewood Magnet School, all in New Haven, and has also designed projects for Gurry Trudick and for Keith Richards of the Rolling Stones.

1980s

Stephen Hardy (80), who was recently in residence at the Academy American in Rome, had his sketches featured in the exhibition On Site: Travel Sketches by Architects at Hunter College this spring, along with Alexander Purves (85) and Bass Yeddell (73).

Richard E. Leavens (72) was recently made director of design at Patrick Engineering Inc. in Chicago. He was previously director of architectural design for John McInerny & Associates, in Chicago, and managed design teams in Edwardsville, Illinois, work in progress projects such as the American Airlines Office/Office Building, and United Airlines Terminal/LAO/LAX International Airport.

Jacques Richter (83) and Ignacio Dant Recha (83) of Laussanne, Switzerland, have completed the renovation of the Nestle Headquarters in Vevey, originally designed by Jean Tschumi, which received a 1987 award from the Institute of Chicago in 2000.

Andrew Barmen (86) was selected in a competition to serve as new headquarters for the AIAS New York on LaGuardia Place, which was featured in The New York Times.

Ti-Han Chi (68), of Taipei, Taiwan, has worked on display at the Venice Biennale this year.

Tim Cuthow (MED ’96) is director of external program and project architecture, and California College of Arts and Crafts, Professional Development Institute in San Francisco, where he has organized a program for design professionals to share insights with graphic designers, and advertising and Web professionals in intensive multidisciplinary courses. One faculty member currently teaches in situated computer in a program called Now in STUDIOS Architecture, where he has designed the seminar called "Materialized" for Silron Graphics and Northern Telecom.

Jeff Miles (86) and Madeline Schwartzman (86) have completed a 6,000-square-foot office building in Manhattan for the Spinach Group. Schwartzman’s video, From Swastika to Jim Crow and Plague, was featured in the New York Times.

Laura Weiss (86) received an MBA from MIT Sloan School of Management, and is director of strategic services for IDEO Provis, an investment, an international design firm in Palo Alto, California. She is on the board of governors of the Association of Yale Alumni.

Steve Dumac (89), with his firm Esto-Group of New Orleans, received a PRA Award, which was published in Architecture magazine in March. The issue was selected to design the 300,000-square-foot Louisiana State Museum, Baton Rouge.

1990s

Lance Hosey (90) is an associate with William McDonough + Partners in Virginia. Independently he has designed an air for Interactive Applications Group (IAP), a Web development firm in Washington, D.C., which won a 2000 AIA Award of Excellence from the American Institute of Architects in 1999.

Michael Graue (92), who with his brother has formal Meadowhead & Meadowhead, an industrial design firm, exhibited a folk art show and his International contemporary furniture show in New York City.

Walter Brune (91), Winchester, Vermont, completed the house he lived in New York and is building on his Macomber Farm.

2000

Grapong (B) Armonival (10) is a finalist in the Skidmore, Owings & Merrill Foundation 2000 Architecture Traveling Fellowship, which is sponsored by Armon, and editor of Architecture, said: “The sensitivity and artistry in this work was truly striking. There are depictions of the environmental context that we didn’t see in the work of any of the other participants.”
Yale School of Architecture
Lectures Fall 2000

A&A Building
180 York Street
New Haven, Connecticut

Lectures begin at 6:30 p.m. in
Huskins Hall - located on
the basement floor.
Doors open to the general public
at 6:15 p.m.

9.7  Bernard Cache
9.11  Marion Weiss and Michael Manfredi
9.14  Steven Holl
9.15  Dietmar Neumann
9.25  Douglas Gordon
9.28  Elizabeth Diller
10.2  Herman D. J. Spiegel
10.5  Bill McCorough
10.6  Hon. Anthony Williams
10.7  Richard Sennett
10.9  Aaron Betsky
10.12  Julie Bergman
10.23  Beatriz Colomina
10.26  Ken Yeang
10.30  Charles Jencks
11.2  Craig Hodgetts and Ming Fung
11.6  Kathryn Gustafson
11.9  Jacques Herzog
11.13  Ignacio Dañó Reche
11.16  Max Fordham and Patrick Belay
11.20  Barry Bergdoll
11.30  Richard Foreman