Cecil Balmond, chairman of the Europe and Building Division of Arup, will be returning to Yoko to teach as the Euro Space symposium visiting professor in September. He will give a lecture entitled “Informal Networks” on Thursday, October 28, 2002. This talk Professor Balmond has a book coming out, The Informal (Prestel, 2002). He discussed his approach to engineering architecture in a conversation with Nina Rappaport this summer.

Nina Rappaport: During the past few years we have been discussing your collaborative work with architects in a role that often has gone unrecognized. This no longer seems to be the case. Your new book discusses your projects with Rem Koolhaas, Daniel Libeskind, Foreign Office Architects, and UN Studio. It seems that you are now focusing your energies on the total process of making the building. So, as I have asked other engineers in my role of Constructus, how do you collaborate with architects, and how does your work merge with that of the architect?

Cecil Balmond: I actually work as an architect in terms of the way I engage the space. So although I am trained as an engineer, I engage space with the sensibilities of an architect. When I am working with an architect—and this where the recognition comes in—it is difficult because the engineers have an idea of what is assembled as architecture. But if a building has obvious structural overtones then people think, “Well maybe this is a collaboration”—which during the last two years has become clearer, in a way, as I become better known. And now when people see that I have been involved in a project, they know that the space has been influenced by my interventions, whereas usually the architect does the design and the engineer makes it work.

NR: How did you and Yoko so recently collaborate on the project at the Sarpiere Gallery in London?

CB: Last year at the Sarpiere I worked with Daniel Libeskind on the project. Eighteen Tunes. People said that it was obviously about structure, and equally it was about space. This year they asked me to work with Yoko. We have similar ideas about space. We want to make it interesting, flexible, novel, innovative, and yet functional. So we did a simple box that is an algorithm and a beautiful pattern, so that one is not sure if it is all about pattern or all about structure. This pavilion was a joint venture of design intent: it is the architecture, my structure, our design. And it has championed my idea of the informal by saying that to see where he thinks his architecture is going.

NR: What do you mean by informal—the title of your book and the term which you said you would like to copyright as it relates to your work? How would the informal differ from what other engineers might call intuition? Is it more intuitive going with an idea?

CB: I think intuition is something that has to be sharpened. I have been working on honing my intuition with experiments in form-finding, which is sharpening one’s gut. This gut is still paramount, and if it is what you go on in the end. There comes a moment when you are faced with the facts, but intuition tells you that maybe it can still be done even though the facts don’t. And that is true in life. But what I mean by informality is an actual approach to design. I use my intuitions to look in and be able to come out with an answer. Nanofosdesign is a body of work that would be called informal, that is based on nonclassical ideas, so there are no fixed canons to work. The center can move, and adjacency matters. It is more absolute than contemporary ideas such as relativity, simultaneity, or working symmetry. It is something that I do more as I Lester the nonlinear world, the world of curving shapes and morphing. You need some kind of rigor, I am trying to build up a methodology and rigor. So it is an approach to design that I am trying to classify and label, and do so in my book. With the non-Cartesian spaces it would be helpful to have a debate and lay down a theoretical approach. One approach is to say, “Okay, I want to muse. I want a superstructure and work from a plan inward.” My design method are from an idea outward.

NR: So this informal approach is in contrast to that of architects, who work from the outside in and then engineer structure afterward, as even Frank Gehry works. Does the informal relate to your interest in concealing the structure to make it a subtle part of the building?

CB: Yes, certainly. I mean the Sarpiere Gallery pavilion was started with a simple line in space that was repeated in a certain way. We got what we got. The project in Athens with Ben van Berkel began as a line flowing by hand that turned into something. The Charnitz Stadion roof with Kula & Korey was one arch that repeated itself and came to what it evolved to. So I have a very different stand from the structural engineer who works on a great piece of structure that you can completely understand. That is great. There is no harm in that; I like that too. But if you have a piece of work—a bridge or a building—that is like the Charnitz stadium, that is ambiguous, and you start to wonder what is the structure. Or the Kunsthal, where the best compliment I received was from someone who said to Rem, “I don’t know what this is about—it feels like it is all structure but you can’t see it.” The building is what people must enjoy, and as a consequence they might see that it is about engineering.

NR: So have you basically rejected the macho technology that shows off the engineer’s knowledge of structure? Your engineering is more organic and intuitive.

CB: I am interested in releasing architecture from structure, whereas other engineers trap the architecture through the structure. This would like to create something more subtle, as you said, so that it has a slight ambiguity and can be structure, architecture, or pattern—but I like the structural ambiguity. It is why a piece of coral is intriguing: Is that a piece of structure? Of course he is. Is that a piece of coral? Yes, it is. A piece of coral is a spatial map, a kind of growth form. And these sorts of things interest me.

NR: So is this nonlinear architecture that you feel is appropriate to your approach of the informal? Why is it so intriguing for you with this type of work?

CB: In this area of "built" architecture,
**“Eisenman, Krier: Two Ideologies” Symposium and Exhibition**

**Symposium**

Friday, November 8, 2002


Saturday, November 9, 2002

9:30 a.m. Welcome: Robert A. M. Stern, Dean, Yale School of Architecture

I. History: Sarah Whiting, Harvard Graduate School of Design; "No," Anthony Vidler, Cooper Union, on Colin Rowe Response: Michałek-Szabotko, University of Toronto

II. Urbanism: Stan Allen, Princeton University, on Pisanai; "Fields, Fragments, and Figures". Robert Somol, University of California at Los Angeles; on Noll, "A Funny Thing Happened on the Way to the Forum" Response: Sanford Kwinter, Rice School of Architecture

Break


Lunch

IV. Language: Denotis Porphyrios, Yale University, on the Classical Mark Wigley, Yale University, on the Autonomous Response: Emmanuel Petit, Princeton University

V. Then and Now. Peter Eisenman, Yale University, "Learning from Modernism." Leon Krier, Yale University

Afterward: Vincent Scully, Yale University

This symposium accompanies an exhibition at the Architecture Gallery from November 4, 2002—February 7, 2003, of drawings and models of houses by Michael H. Eisenman and Krier. The exhibition consists of the presentation of Eisenman’s house IV, organized in association with the Canadian Centre for Architecture, and of Krier’s Atlanta project, adapted from an exhibition initially prepared by Hans-Jürgen Müller, Naiga Müller, and Peter Klar.

The Eisenman/Krier symposium is fully funded by Richard Dayer, and publication of the proceedings is supported by Elrino-Botton Foundation and Gilbert P. Schaefer III (196).

Symposium location: Michel Lacture Hall, Yale Art Gallery
Pritzker Prize-winner Glenn Murcutt will return to Yale this fall as the Bishop visiting professor and will give a lecture on Thursday, November 7, 2002.

“Europe has architecture; Australia has landscape.” It’s an obvious comment from an unlikely source: Tim Winton, a contemporaneous Australian author who explores Australian identity through the odors of his home. Dirt Music. Flying into Sydney, a city—or more accurately, sprawling suburb of four million people, it is obvious to even casual observers that after 200 years of European colonization the mountains, the harbor, and the beaches remain its most forceful organizing feature. Although Sydney has a popula-
tion density rivaled that of Chicago, it is not organized around a grand civic resp抱 but around the harbor. Public life is lived outside. And this outside is a place that’s specialized. More than a single-use place, it’s a transition-
spaced imagination. It’s a sociability that the most significant political space of the colonial era was made outside, on the steps of the parliament house, by Gough Whitlam, who was elected prime minister after he had been sacked by the Queen of England’s representative.

Glenn Murcutt, this year’s Pritzker laureate, is the architect of the Australian outback. Architecture here, architecture elsewhere. Murcutt’s fastidiousness refrains the cumulative processes of Europe and the United States. The solitary architect, the one who will build much and beyond a 200-mile radius of Sydney, where he lives and practices; the one who assembles a critically limited position, Murcutt’s influence has reached far. In terms of defining Australian cultural identity, there is arguably no one who has made a larger contribution. In a field that is so small, his position is defined less for identifying talent, but Murcutt’s work in particular harnesses a precise articulation of the Australian romance with the wilderness. Whether in this country or in Sydney, his architecture suggests that habitat is an understanding and appreciation of living with the ecology of the wilderness. Murcutt’s architecture education started with reading his father’s books about the idiosyncrasies of the Australian landscape, showing him the subtleties of the ground, climate, and flora that are the result of the landscape’s most significant attributes: low rainfall. With no underground squatters to provide a supply of water, walking the land is synonymous with living with a paucity of water. This extends beyond simply attempting to collect and use rainwater. With a population the size of Texas (20 million) and a landmass the size of North America—farther than any in the world—immense, scarce, and conserv-
ing resources is integral to the cultural

character of Australians.

Murcutt’s first criticism of the Modernist architectural heroines in California came from this cultural attitude. The amount of energy required to heat and cool the glazey architecture of Craig Ellwood, Richard Neutra, and, by implication, Mies van der Rohe appalled him. He realized that this aesthetic of transparency could never be sustained in Australia, not because it wasn’t beautiful or hadn’t been tried before but because culturally such an extravagant use of energy would never be tolerated. “Australians are window openers,” Murcutt says. If you’ve traveled in a car with an Australian on a hot day, chances are you’ll understand what he’s talking about. So Murcutt’s buildings open up. His architectural approach is always shaped by the users for the weather conditions. Just as a yacht must be constantly trimmed, Murcutt’s architecture demands participation.

For more than two decades he has claimed that his buildings do not need mechanized heating and cooling, and it’s this pragmatic and ethically driven attitude toward what has culturally positioned his work. The stones of Murcutt’s buildings are specific, articulate, and as seasonally pro-
gressed as the angophora tree (Murcutt’s example), which sheds its leaf in a colorful display each year. These stones are more varied than the forms and planning of his domestic pavilions and are instrumental in activating the relationship between the occupants and the natural environment. In the Marie Short House (1976), a combina-
tion of mass on fly screen, glass, and metal adjustable louvres wrap the double pavil-
ions to manipulate the circulation of the eight breezes. For the northern side of the Boweral House (2003), he uses roof over-
hangs spatially to modulate the transition between inside and out. The house’s skin is expanded to become part of the interior circulation, and the roof slides down as an awning. Inside, the one of the least understood reasons for Murcutt’s frequent use of corrugated Zinc (or also called galvanized iron) is that the material allows him to create a lintel that allows the roof to “feather down” to a single line against the sky, reinforcing the changing transparency as the weather changes.

The material is also familiar to the con-
struction industry. It’s common in the vernacular buildings of rural areas—as are many of his details. Part of Murcutt’s abili-
ty to succeed in Australia, a country gener-
ally ambivalent to architectural innovation, was his acceptance of standard building techniques and a talent for tweaking them to his purposes. When the Marika-Adidian House (1994) is closed down it is never sealed. Located in the tropical far north of Australia for an Aboriginal client, the house has one side with open slats that continually allow the breeze to circulate. Working directly with the community on an Aboriginal Alcoholic Rehabilitation Center ten years earlier, Murcutt’s concern was the correlation between his reading of the landscape and their occu-
pation of it. There is an Aboriginal desire to view the horizon from within a dwelling and to imagine the flow of natural forces and supernatural energies unimpeded through the space. This boomerang in the interior of the programmed space is familiar in Murcutt’s plans, where circulation along the long axis of the pavilions is often continuous and punctuated only by sleeping and eating rooms. His interest in Aboriginal inhabitation of the land has coincided with a growing public interest, through the land-rights issue in the plight of the Aboriginal peo-
ples. The expropriation of the Aboriginal ownership of perhaps the most symbolic land-
scape form, the red rock in the middle of Australia, and the assumption of its native name: Uluru. If Murcutt’s work is a cultural barometer of developing attitudes within Australian life, then his career is testament to the poetic/character of Australian politics, as a result of a perhaps overdetermined indi-
vidualism. He once opened a lecture at the Royal Australian Institute of Architects by announcing that he would gladly return his drawer full of awards for the smooth pas-
gage of his projects through the local building authorities. The approval system, which allows neighbors’ opinions to over-
ride any architectural argument, has con-
sistently denied building permits to inven-
tive projects. Along with Harry Seidler, Murcutt has repeatedly challenged the decisions of city councils. Eleven of his projects only won building approval after he went to the Land and Environment Court, the highest possible legal appeal. (Only once did he lose in this process.) Normally the council’s most common rea-
sion for rejecting Murcutt’s plans was that his designs did not harmonize with the real-
ity setting or blend with the natural envi-
ronment. In for nothing else, Murcutt and Seidler are Australian architectural pio-
ners for legally hacking out a political
deciding for architecture. After many bat-
les and awards, Murcutt now generally only gets delayed in council and is able to negotiate a settlement without compro-
mising his work.

That Murcutt has provided a precedent and strategy for younger architectural practices to navigate the pitfalls of the profes-
sion might be a sufficient reason enough, but influence extends well beyond build-
ing departments approving. He has taught in Sydney since 1970 and has helped many former students start their own prac-
tices. Although Murcutt has always pra-
cized on his own, he has been amenable to anyone who has called him for advice, and often volunteers details and information on his building projects. His pavilion house form has become so ubiquitous that it is considered the antecedent of the “Sydney school.” Moreover, while the pavilion (in Murcutt’s case between 15 and 20 feet deep) is a nostalgic reference to the agricultural tradition of Australia, it now also represents an idea of occupying the landscape in an ecological way.

To the Pritzker jury, Murcutt’s unique practice is in contrast to that of “most of the high-profile architects of the day.” It’s solitary, modest, and does not participate in the usual forms of self-promotion. Recognizing a small practice that makes low-risk work with lofty aspirations may be in response to part of the events of the past year, in which architecture played some part. However, the decision also highlights the relationship of architectural practice to the expanding global culture of architecture.

Habitation for Murcutt, no matter where, means allowing nature to invade domestic life through architecture. Nature is instru-
ment. By focusing on movements and cycles of the ecology, Murcutt situates his architecture within an ecosystem, where it becomes part of the landscape, is respon-
seful to it, and does not dominate it. Subdue the sun, wind, and water pat-
terns for a house’s cultural form and one starts to understand Murcutt’s idea as an engagement of existing complex systems that transfer to larger scales and forms. Thus, as the commissions have become larger, Murcutt has enlarged his pavilion. The horizontal forms, sometimes as long as 265 feet, are now of a scale that substantially mark the landscape and sug-
gest an architectural intervention within a culture of scarcity. His work has been

famously exhibited in most of the Australian landscape as an environ-
mentally sensitive domestic project, but it is more. To occupy the Australian landscape with the bold confidence often promised by Australian culture is to realize an architect’s potential to collude with nature while simultaneously fulfilling soci-
ety’s desires.

—Jeremy Esteban

Peter Eisenman, the Kahn visiting pro-
fessor, and Leon Krier, the Dartmouth visiting professor, will both be teaching in the fall. Their work will be the subject of two exhibitions: Peter Eisenman: House IV and The Atlantis Project of Leon Krier, November 4, 2002-February 9, 2003. A symposium, Eisenman/Krier: Two Ideologues, will be held on November 8 and 9, 2002.

In 1989 Architectural Design published a special issue entitled “Reconstruction/ Deconstruction,” which featured on its cover two images juxtaposed vertically: the upper image showed an aerial render-
ing of Leon Krier’s design for the Prince of Wales’s new town of Poundbury; the lower pictured a view of Peter Eisenman’s project for a hotel in Barcelona. The two “views” were separated by a jagged red line.

The reference, intentional or not, to the graphic format and popular intent of Pugh’s Contrast (1936) was inescapable. And though the editors of AD, unlike Pugh, would appear to endorse neither alternative, there is little doubt—in cover and contents alike—that we are meant to consider and implicitly to choose between computing and diemensionally opposed worldviews. As if there was any doubt, the text below the cover images announced the title of the lead article, or rather interview: “Peter Eisenman Versus Leon Krier: My Ideology is Better Than Yours.”

Now while we might be inclined to blash, giggie, or shull our heads knowingly at the baldness of this formulation, we must recognize, in foreshorthtet calculation, the dualistic mechanism of a great deal of architectural criticism, polemics, and jour-
nalism. If not theory as well, since the time of Pugh, Krier and Eisenman are here served up, as they have been so many time, not as individual personalities—although the personalities, much more than the dueling ideologies, seem the most interesting aspect of the interview tran-
script—but as ciphers for fundamentally and irremediably opposed positions on architecture, and presumably just about everything else.

Perhaps it was all more exciting in the sixties and eighties, when these battles really did seem to be for the soul of archi-
teecture, and so many of us had been brought up on stories structured by Wolffian comparisons and dual-side projection. Eisenman’s skeletal architect-
egardian and Krier’s rationalist traditionalists do seem the stuff of future (and, no doubt, some current) history surveys, but one hopes that the graduate seminars will go beneath and beyond the simple juxtapositions to see what passes for competing worldviews are produced and interact within the same discursive “wells.”

Of course, I would not be so contrarian or revisionist as to suggest that all of this is merely epiphenomenal smoke screen for postures that, deep down at some sort of Marxist base or underlying structural level, really amount to the same thing. Indeed, the first thing to be said about certain remarkable, even important, simi-
talities between these two iconic “figures” is that, unlike some of their presumptive camp followers, they are both, for all their showmanship, deeply serious about the positions they articulate, and clearly believe their well-publicized differ-
eses matter—publicly, and not just as publicity. So on the eve of yet another public rehearsal of these differences in dueling studies and a joint exhibition at the Yale School of Architecture, a few refections on the Eisenman-Krier phenom-
emon might suggest the real complexity of that relationship—and, at the same time, of the architectural discourse that they have, at their best, helped to advance.

For this discussion, a much better start-
ing point than the easy and tendentious journalistic juxtapositions exemplified by the AD cover would be Krier’s extraordinary portrait of Eisenman that was the poster for their early encounter at Princeton in 1977. (And it is worth noting here that Krier is probably the greatest, and wiliest, architectural cartoonist since Le Corbusier, saying more with an eco-
nomical and pointed sketch than most of us do with pages and lectures full of acad-
emic prose.) The sketch is poignant but not at all unkindly and seems to me at least to depict Eisenman as something of an apostate or fallen angel.

Indeed there was, and to some extent still is, no more ruthlessly rigorous rationalist than Eisenman, whose early search for the fundamental atomic particles of archi-
teuctural form—both classical and Modernist—led him, not by accident, to Noam Chomsky’s slyly entitled Cartesian Linguistics, of 1957. (This also helps to explain Eisenman’s occasional encounters with Christopher Alexander, whose Notes on Synthesis of Form of 1964 is another index of the high-water mark of structuralist rationalism in architecture.) Of course, we now think of Krier as the upholder of a continuous and uninterrupted commit-
tment to Enlightenment rationalism, and Eisenman as the self-proclaimed heir to the critique of the Enlightenment and the tragic twentieth-century endgame. But Krier’s cartoon of “ordinarily” fragmentation and their ongoing dialogue recall us, I believe, of the extent to which the sociol-
ized, rationalist fundamentalism of one and the high Modernist (and later Post-
Modernist) formalism of the other share roots in a line of thought described by Robin Middleton and others, leading from Laugher to Le Corbusie and now beyond in a variety of seemingly conflicting direc-
tions. If it now seems unlikely that, having embraced a past-Enlightenment, post-
modernist vision of radical discontinuity and indeterminacy, Eisenman will return to the rationalist fold, or that Krier—having served an apprenticeship with Jim Stirling (about whom Eisenman also wrote early on and tellingl)—and alired and abetted that architect’s Post-Modernist ten-
dons—would back off his more thorough-
going anti-Modernist stance. Then again, and I suspect, our protagonists—can still perhaps recognize a common point of departure.

Surely that point is in part identified with the influence of Colin Rowe (on Eisenman, Stirling, and many others) and his own vewed, and eventually politicized, struggle with the conveniences and divergences of the classical tradition and the Modern movement. White Tatufu and his students identified an incipient asemic modern-
ity in the linguistic reductionism of Manierism and the anti-Enlightenment visions of Piranesi: Rowe seemed to trace the possibility of a partial reconciliation through many of the same sources. Thus Eisenman, in part influenced by the Veretian theorists that he helped introduce into Anglo-American discussions, would eventually seek to purge Modernism of what he came to consider the vestigial humanism identified and encouraged by his teacher Rowe, rejecting what seemed to be the ideological and stylistic compromise of the direction taken by contem-
poraries like Michael Graves: Krier rejected just as vigorously the compromis-
es that Graves’s work already implicit in the direction taken by Stirling from the time Krier was in his office and fully revealed in the realized project for Stuttgart.

That Eisenman and Krier turned away from their crossroads and headed off in very different directions we know all too well. But isn’t part of the interest of the current encounter at Yale to retrace the various paths to the crossroads and remember, for example, that although both Rowe and Tatufu, in different ways and for very different reasons, renounced Modernist utopianism, Krier and Eisenman, in their rigorously uncon-
prospecting diagnoses of the current situation, created ideological and formal enclaves of alternative form that are very little of the contaminated reality of the everyday landscapes? What the images on the AD cover share, for all their insistant opposition, is their isolation from anything outside the self-constructed views. These are opposed views of architecture in part because they dare to be complete views in an era that is increasingly unable, or unwilling, to follow any line of thought to its conclusion. These antitheses thus conspire to set an extraordinarily, perhaps an impossibly, high standard for our own efforts.

—Alan J. Plattus
Plattus is professor of architecture at Yale

Left to right: Cover of Architectural Design, “Reconstruction Deconstruction,” 1989

Drawing by Leon Krier, poster for exhibit-
The Dutch firm MVROV—Winy Maas, Jan van Haften, and Nathan de Vries—will hold its first exhibition in the United States, 3D City, Studied in Density, at Yale (September 6–October 30, 2002). A Symposium on Dense-Cities: An Amazing Revolution of 90 and 21, 2002 will take up issues raised by the exhibition. Winy Maas will be giving the keynote talk at the symposium on Friday, September 20, and will be teaching a studio under the banner as the Euro-American visiting professor in spring 2003. This spring Maas discussed new projects, theories, and politics with Nina Rappaport. An expanded version appears in the catalog for the show.

Nina Rappaport: A few years ago in the United States some were critical of MVROV’s work. One criticism was that the work is too pragmatic and the other that the work is overtly capitalist. How do you see the role of pragmatism in your work? Winy Maas: Well, those were very heavy words. Architects are pragmatists if they want to make buildings, and I would not say that pragmatism is a style. But at a certain moment in history it can be very useful to point to the role of business within architecture, which would need to find a new business that goes far very. And secondly, to point to the question of how capitalist, is complicated. And when you question the political role of architecture at the moment—and in our work, especially that of Pig City, which now has become highly political—these comments don’t apply anymore.

NR: What did it do for the way you work, and did you approach new issues? WM: Did you feel a need to answer criticism in general?

NR: What did it do for the way you work, and did you approach new issues? WM: Is it like, did you feel a need to answer criticism in general?

WM: It helped us to get to the next steps; because we all needed critics—not as collaborators, but independently. Some people say there is a crisis in criticism now because it is not deep enough. There is a need for public debate to enrich your envisioned operation.

NR: Can you think of examples where this criticism has made a difference in your approach to an actual project being shown in the exhibition at Yale, 3D City?

WM: Criticism is a very useful tool for finding new topics and for developing the next one. And it can intensify the trajectory of subjects. Farmans was about density, as a simple exercise that “discovered” the maximum, and Dataescape is the experimentation with new densities. It showed what you can do at the moment, and if you want to go beyond you have to change the rules, be a little bit different. It translated criticism into “progress or transgress” in the next step. One of the answers for Dataescape was scale, as explored in Mattlecity, Datacube, and ideology and capacity as explored in the 3-D city. These issues were not only raised by us but by critics as well. This will come out in a series of books next year, as a “bookazine.” They will show different studies on the 3-D city, which could be seen as a new skin around the Earth.

NR: And now you appear to follow another form of pragmatism by inventing a new software system, the FunctionMix, for urban planning. How did this evolve?

WM: It was an evaluation of the potential of creating cities involves so many elements that we should involve not only the physical but spatial (planning), consumer choices, and changes in society. The new information systems can explore human desires in a grand operation and optimize groups of desires, investigate synthesized, and show economic value. NR: This is a high-powered Sim-City pro-

WM: We start with the “FunctionMix” program for neighborhoods or cities, and look at how you combine offices with housing, or factories with housing, or water treatment with forests or offices, and what kind of density you can reach and what kind of shape, form, or configuration comes out of that. That is the first step of the optimization. The second step is the “Region Maker,” connecting local pressures with global desires or global pressures, and local resistances. We concentrate on how to combine different migration schemes and how cities wish to show themselves.

NR: So is this information that you used basic planning data or is it idealized and fictional as data different as scenarios?

WM: The Region Maker can download data for the entire neighborhood planning— it manipulates and it showscapes from that. On the right is Mattlecity, which will be finished in 2003, shows the climatic changes on Earth; you can combine that with the rest of it. Mattlecity is a conceptual blueprint. So there is fiction, but it is also an instrument to control and know the weaknesses and map out a design tool. A smaller program under development is on the idea that I have of which is a consumer-based software program. At the Bejaic Institute we are working on a program that is called “The Absorber,” which absorbs all the insidious ideas. It filters the ideology to apply it on the program that then changes information into other configurations. And last but not least, the “Evolvo” is a bottom device, a Danish enterprise that can suggest paths by criti
cizing the input.

NR: The “Absorber” could create something like a computer-designed catalog housed in a city. It’s also extrapolating to the individual pragmatic need of the consumer. The result is like MVROV’s recent development for a community in Venlo, Holland, assigned as an entry for the new Netherlands Institute of Architectural Rotterdam. In this project you are addressing housing in large-scale developments and the resi
dents all seem to like living there. Do you know that?

WM: I know that, but I didn’t know that. What do they like?

NR: They like the pathways and the openness without car traffic. It seems very private, yet it isn’t a gated community. People like it because they can ride while the kids enjoyed their pseudo-inde
dependence. It reminded me of a beach community.

WM: We made so many gates that it is not gated. The familiar thing in the United States is the cul-de-sac planning, which extralocalizes so anxiously on gatedness.

I am interested in the maximum amount of streets, so that it is impossible to gate, as in our Harlem Meer project. But it also raises questions about how to work under circumstances where you have to build very cheap houses with a technology that is very fixed.

NR: This relates to other discussions about the normal status of architecture and the issue of suburban with the Dutch planning for VINEX. How you find ways to get around building codes and zoning regulations to design a more creative project?

WM: There are two levels of the project. In the book Farmac we discussed suburbanity and suggested the idea of “light urbanism” as an answer, so that it can change easily. But we couldn’t do that totally because of the production, financing, and market systems already in place. So atVenlo we were asked to design a neighborhood of 900 houses on an exist
ing plan, we said, or we aren’t the car so that we can make it denser or give more space to the garden. But it’s the houses into smaller units and make pathe and save on materials, and then use roofing material for the houses with every block in another material, so you are aware of that act of differentiation. Then we decided to make a house without details, so that the details don’t interact. And the client said, okay no gutter, no sewage system for the toilet, it simply comes into the ground— so the houses are waiving houses. We made a collection that has a certain indi

cidualism but also a Monopoly game appearance. The exterior can always bal
tance privatization by opening the environment. So there have been lobbies and others garden grooves. We made gardens with saleable elements, nearly like barbecues for bikes, in glass for use as a greenhouse to make the environment more transparent. The visual effect is a con

trol act; it is not too much rubbish— because you can see it.

NR: Some show off their stuff and others board it up, so if you give them the freedom to decide how to use the shed, it becomes something else, even in early studies.

WM: It will manifest itself, and that is in a way datacube. It can be criticized or discovered.

NR: Do you feel it is too much of a preacher, or a critic, of suburban waste? Do people who live there understand it? Is it the Truman Show in a different dress? WM: I am sure it plays with it and raises the question by doing the architecture we want to make in suburbia. It maybe more like the Slim Dog Days, with new architec
ture in Worms. But how honest are the New Urbanists? They are much more concerned than this proposal. Those are normal houses, but they are not dressed up. And it makes you wonder if that is a good direction. And that questioning is a good thing.

NR: Is any of the discussions about the exhibition 3D City relate and what is its relevance in the United States?

WM: We are showing the four or five steps in the work on 3D City as a chronology of our investigations at university, including 3D City, MetaCity, DataCube, and Pig City, to start a discussion on density. Can den

NR: Are there any issues you would like to raise at the “Dense-cities-sympo

WM: I am intrigued by the question as to whether it is possible to have new densi
ties in the United States. On the one hand New York is one of the most eminent, dense cities in the world—which is copied now by Asian cities to the extreme—and it uses that image intensively. But it is a monu

NR: The idea that architects can have an impact on policies is rare in this United States. How have things changed in the Pacific City since the murder this year of the politician Pim Fortuyn has made a large impact on culture. He referred to some of the concepts of MVROV such as Pig City which were not appreciated by some people. Do you have to watch what you make and say now?

WM: Yes, and it is a very sad moment, but in the Netherlands it is the first time in a long time that you have to watch what you say. The Dutch government had wanted to make a documenta on Pig City, but now the farmers who participated in the stabili
ty have decided to pull out. But some of the building concepts are going ahead, which they don’t want to go public because the murderer was an animal-rights activist.

NR: But there are some types of facilities in the United States. Part of the issue with architecture here is that the focus is on design and style, which is easier.

WM: Yes and maybe that is why political architecture doesn’t exist in the end. Farmas is not as dangerous. Beauty solves everything. No?

Zehe Hadid Laboratory, the architect’s first comprehensive show in the United States, was held at the Yale Architecture Gallery from March 25 to May 10, 2002. It is now at the National Building Museum through November 17, 2002.

Zehe Hadid Laboratory describes both the Office Zaha Hadid (OZI) as a laboratory for architecture and the exhibition itself as a site of experimentation, framing the architect’s current approach to making visible or inhabiting landscape formations and forces of movement in a way that gains access to a new realism.

The installation (designed by Woody Yao of OZI and organized by Dean Sakamoto, director of exhibitions at Yale) transformed the Yale Art & Architecture gallery into a lens of movement through which visitors circulate in different directions with few opportunities to stop. A visitor could see all of the projects simultaneously, with no one space, view, or exposure more important than another. Such simultaneity produced an overload of information, encouraging an awareness of the spatial experience. The installation featured a variety of projects, including buildings, landscapes, and temporary installations, all designed to encourage visitors to experience the space in a new way.

OZI’s approach to landscape is one of deconstruction and reconstruction, using a process of transliteration to create new forms and meanings from existing ones. The exhibition featured a range of projects, from small-scale installations to large-scale landscapes, all designed to challenge the traditional notion of landscape as a fixed, static entity.

One of the key projects in the exhibition was the conversion of an urban landscape into a new, dynamic space. The installation featured a series of interlinked surfaces that allowed visitors to explore different aspects of the landscape, encouraging them to think about the way in which landscape is constructed and experienced.

The exhibition also featured a series of large-scale installations, including a series of floating platforms that allowed visitors to explore the landscape from different perspectives. The installations were designed to encourage visitors to think about the way in which landscape is experienced, and to challenge the traditional notion of landscape as a fixed, static entity.

Overall, the exhibition was a significant contribution to the field of architecture and landscape design, and it demonstrated the potential for architecture to play an important role in shaping the future of the built environment.
With the one-year anniversary of the Port Authority’s completion of the process to rebuild at Ground Zero has begun in earnest. At the center of the negotiations is urban planning professor Alexander Garvin (’61), who in February was named vice president for planning, design, and development of the Lower Manhattan Development Corporation (LMDCC), the group appointed to coordinate the rebuilding of the World Trade Center site and its surroundings.

In New York City on July 20, the LMDCC sponsored “Listening to the City,” a meeting to review the initial round of schemes for rebuilding Lower Manhattan. It was one of the most unusual events in the history of urban planning. Forty-five hundred New Yorkers attended the “Town Meeting for the 21st Century,” as it was billed, in which participants were polled electronically about the site’s development and the results were displayed and discussed in real time. Although the event was well received by the participants, it under-scored many of the difficulties facing the city in the coming months. It raised tantalizing questions about just how the process will lead to great design.

Criticism of the LMDCC has been circulating since its inception, when New York governor Pataki and Mayor Giuliani and Bloomberg appointed 12 board members, nearly all of whom have backgrounds in the financial industry as well as deep connections to the two administrations (the development schemes can be viewed at www.lmdcc.org). Critics pointed out the lack of representation from neighborhood groups, victims’ families, survivors, minority communities, and the design community, who were relegated to roles in the “advisory groups.” (An exception, it should be noted, is Billie Tsien of Tod Williams Billie Tsien Associates, and recently Louis I. Kahn Professor of Architecture at Yale.)

The board’s transparency reflects the economic and political sensitivity of the site to the governor and mayor, do not only to its revenue-generating potential but also to the powerful interests that control it. The site is owned by the Port Authority of New York and New Jersey, which both states control and must raise its own revenue.

Last summer, just before the attacks, the Port Authority tested the site for 99 years to Silverstein Properties, a real estate developer, and Westfield America, an international real estate developer. For $120 million a year. Although the buildings are gone and the loss is estimated to be $40 billion in insurance payments, they still have a legal way in what gets built. As the Port Authority’s chief engineer Frank Lombardi bluntly put it, “The site is not a blank slate.”

Indeed. On the morning of July 16, four days before “Listening to the City,” the initial six schemes were released to the public at a press conference at Federal Hall. By the afternoon the city had responded with a polite, but unambiguous, thumbs down. The schemes were developed by the large New York firm Beyer Blinder Belle, Balla, the winner of an RFP process to master-plan the site, but it was clear that each reflected the financial requirements of the Port Authority and the leasing agents. All six included 11,000 square feet of office space, an amount equal to that lost, and one million square feet of new retail and hotel space, more than existed previously. The schemes also set aside land for a memorial and new cultural institutions, of course, but in the fasting flashes shown on the nightly news, it was the banal office towers crowding each scheme that New Yorkers saw and responded to. Where was the soaring memorial to the victims? Where was the visionary architecture?

Unfair questions to ask of a preliminary set of master plans, perhaps, because the buildings are merely massing models, and the Port Authority, the LMDCC, and their designers made their own bed. Maybe they mistrust the public’s mood, or maybe they can’t find a suitable way to deal with the commercial interests on the site. Whatever the case, giving office and retail development equal time and space to the memory—not in substance, at least in the way the six schemes were presented—was, at best, politically irresponsible. For his part, Garvin said, “We accepted the Port Authority’s program. It was easy to predict that it would not be popular to remove half the site from development and erect the same program on half the site.”

And so it was that 4,500 concerned New Yorkers attended the LMDCC’s invitation to discuss the rebuilding of Lower Manhattan. The occasion was a noon at the Javits Center, New York’s enormous space-frame convention hall, which housed the 5,000 attendees who made up the one, ironically, of the World Trade Center.

Paul Goldberger (Yale College ’72), architecture critic for the New Yorker, was moved to call it “the biggest urban-planning crisis in history.” Another sign of the LMDCC’s good intentions is the back-to-the-boxer’s-

“Listening to the City,” Jacob Javits Center, July 20, 2002. Photograph by Ted Whitman
At Yale two approaches to rebuilding downtown New York resonated with new ways to think about urban space and city life. Zaha Hadid, Saarinen visiting professor, and Frank Gehry, Kahn visiting professor, discussed their views in May 2003 with vice president of urban planning, design, and development of the Lower Manhattan Development Corporation and Yale professor Alexander Garvin. The following are excerpts from their discussion.

Frank Gehry: When you accept the task of being a teacher, you have to choose what to give to a project that would be interesting pedagogically. When I teach here I am interested in a project that has a simple program. [When Gehry taught at Yale in 2000, the project was a one-room cathedral in Los Angeles.] Students will find reasons to hide behind the program. ... Philip Johnson once said that the most important buildings are one-room buildings—and this fascinated me. I am always for projects that have that kind of simplicity. It forces the student to see who they are, what they are, and what they bring to the table.

I didn't think about doing something at Ground Zero, because it was uncontrollable for a long time—it was a grave site. I was called on September 13 and asked for my opinion because Trump was named to do a project. I stayed out of the discussion, and thought that unless it was a studio project it was rather unusual. But then I happened to be watching the news, and Mayor Giuliani was talking about Ground Zero. He said that it should be a sacred place, an idea that I think emerged from the idea of a studio project. I thought that my ideas would be put into a blueprint of what is being worked on downtown. The world saw my city destroyed, now we have too many cooks. We are going to have something great. We can't do anything less than that. Architects can find a place in the process.... I am dedicated to having great architecture—that is why I am doing this.

Frank Gehry: There is much talk about the site and tremendous pressure, because all eyes are on it. I hope they suspend the design of the commercial work and do something interesting. ... It will take a lot of work. I have a few ideas: a vertical tower, a horizontal tower, a tower with a square tower. ... I don't have a new idea, but I do have a vision. It is a way of seeing the world. I think it could be a great opportunity to see if we can do something new.

At Yale I wanted to see how people would respond and look at the site, despite all the difficulty—to see how people would react, considering that the site has tremendous density. And try to look at it in a positive way. For the students it was a struggle, and they can learn a great deal more. So many are layers of emotion, urban configuration, and complexity through which to think about the site in a complex and fluid way so to give us a reconfiguration of what was there before. Critical thinking involves learning from the experience of what happened. There is nothing to learn in life without difficulty. What then gives you strength to tackle the problem are things the things in the future. To teach is to open the door and show the students a different light beyond that crack.

I didn't think of doing something at Ground Zero, because it was uncontrollable for a long time—it was a grave site.
On April 6, 2002, a group of artists, scholars, and activists gathered at the University of Southern Maine to present their work in a multidisciplinary symposium examining the role of digital technology in our respective fields. The event, titled “Cartography in the Age of Digital Media,” was a response to the growing influence of digital technology on contemporary culture and society. The conference aimed to explore the ways in which digital media are reshaping our understanding of space, time, and identity.

The symposium included a diverse range of speakers, each offering a unique perspective on the intersection of digital media and cartography. Topics covered included geographic information systems (GIS), virtual reality, augmented reality, and the use of digital technologies in art and activism.

One of the main themes discussed was the concept of the “digital map,” which was described as a tool for understanding and manipulating the world. Speakers highlighted the ways in which digital maps are used to represent and re-present the world, often with political or cultural implications.

Virtual reality and augmented reality were also highlighted as key technologies in the field. These technologies allow users to interact with digital maps in new and immersive ways, blurring the lines between the physical and the virtual.

Another important area of discussion was the use of digital media in activism. Many speakers emphasized the potential for digital technologies to empower communities and challenge existing power structures.

Overall, the symposium provided a rich and diverse exploration of the role of digital media in contemporary cartography. The event was a valuable contribution to the ongoing conversation about the future of this field, and its impact is likely to be felt for years to come.
Women, Family, and the Practice of Architecture

On Friday, January 25, 2002, a discussion was held at Yale with Peggy Deamer, educator, principal of Deamer + Phyllis, mother of two (13 and 11 years old); Deborah Berke, educator, principal of Deborah Berke & Partners, architect, mother of one (6 years old); Lisa Anne Couture (79), educator, principal of Asymptote, mother of one (4 years old); Audrey Mattock (79), educator, principal of Audrey Mattock Associates, caretaker of teenage nephew; Alan Platts, educator, principal of the Yale Urban Design Workshop, father of two (12 and 14 years old); Susan Rodrigues, principal of Potash Partnership, mother of one (6 years old).

Bigger than a sewing circle and larger than a coffee klatch, the “Women, Family, and the Practice of Architecture” discussion was nevertheless an intimate affair. Associate dean Peggy Deamer organized the event as a continuation of conversations that began between students and faculty several years ago, when lecturer Phil Barnstein took a moment during his Professional Practice class to wonder about the underrepresentation of women in the field of architecture. Gathered around a table in the Fourth Floor Pit, students and members of the public aired their questions and concerns, focusing on the particular challenges of juggling work and child-rearing. All the guests, with the exception of moderator Alan Platts, were women, and most were mothers.

The guests came without prepared papers but were encouraged instead to talk from experience, to share personal stories, and share insights and advice. Scratch the surface of these anecdotes and one finds the complicated history of the women’s movement: the struggle for inclusion along with the search for new definitions of success and new paradigms of leadership—a struggle whose beginnings in architecture date back to when many of the panelists were students.

Deborah Berke started by reminding everyone that the individual success stories of the women present were not a reflection of the conditions in the profession in general. Although statistics for women enrolled in architecture schools have improved, the percentage of women in the profession remains a small percentage—about 10 percent—and the number of women principals drops to about 5 percent. Why are these statistics worrying? “Numbers matter,” Peggy Deamer said, “because as long as we are not represented proportionally—the long as the concerns of women are marginalized—we’re going to be seen as the exception, not the rule.”

One might ask, Why haven’t more progress been made since the “revolutions” of the 1960s and ’70s? Platts suggested that it has to do with those generational ambivalence toward positions of power. Having succeeded in shaking up the Establishment, they were reluctant to exercise the newfound power and institute lasting change. “Our generation has seen enormous advancements in terms of gender balance and diversity. We’ve also seen an enormous regression,” So the discussion turned to the question of power—not only how women achieve it but how they define it. How is the definition of success linked to power (or empowerment)? How does fulfillment and choice come into play?

Berke offered different interpretations of power, which included “getting the best jobs,” or being in the position to hand out the best jobs, or being in the position to determine who gets written about, who gets famous and why. “Finally, good work must be valued as a form of power. She stressed that, even more importantly, all levels of the profession, from principal to intern, need to be enroiled. Berke insisted that the advancement of women in the workplace must include changes to the more general systemic problems within the profession itself. She said, “I laugh when I read articles about how they need to logistical change for young medical interns in hospitals to prevent them working 36 hours straight—because people’s lives are at stake. I think, maybe, we need to stop young architects from working five days straight—because our built environment is at stake.” It is these types of conditions that make it all but impossible for many young architects, male or female, to envision balancing a professional life with other aspects of life, especially child-rearing.

The factors that make a life in architecture so difficult to do with conditions perpetuated by the profession, such as underpaying services, adding unrealistic deadlines, and offering health insurance that is not commensurate with income level. As Deamer repeatedly mentioned, it also has to do with role models, not only at the office but at the universities. She asked, “What is the way the master’s degree in architecture is structured to contribute to the perpetuation of a “star systen,” from the types of critics hired to a work ethic emphasized highly authored "authorial" or "manifesto" in contrast to the "genius genius."

“I hope you haven’t come here today for answers,” Susan Rodrigues said. It is not even a question of hoping to find the perfect balance of work and family. She insisted that it is a matter of accepting “the day-to-day reality of fitting it all in.” There was general agreement that there is a way to increase the degree to which Women’s “other lives” are valued, recognized, and engaged in the workplace. Lisa Anne Couture was optimistic, listing half a dozen successful young principals who appeared at the 2000 Venice Biennial with children in tow. The fact that children are appearing at the sides of both male and female partners is an indication of shared responsibility for child-rearing, as well as a new level of acknowledgment of the issues within the workplace.

Is there an ideal configuration for a practice that allows the inclusion of women’s “other lives”? “Is the husband-wife team the answer? Couture, who runs Asymptote with her husband, Henri Reznik, said it works well but didn’t get into specifics. Rodrigues, who is the only female principal at Potash Partnership, insists “size doesn’t matter.” Audrey Mattock says that because of their financial stability, big firms have the potential to be more supportive of women’s needs. One day, Berke’s medium-size firm seemed to offer the most concrete solutions, such as health insurance for gay as well as heterosexual partnerships. With regard to the specific issue of rating a family and working in architecture, Rodrigues says, “You may have to phasize the need for supportive husbands/ partners or the importance of child care.” “Find a great babysitter,” Rodrigues said.

If the questions asked were any indication, women students remain twaiided to join large firms for fear of restrictive male hierarchies, and they are anxious about asking questions in job interviews regardless of maternity-leave policies and so on. Dean Robert Stern insisted that students should ask questions in interviews, because inquisitiveness is the sign of a good worker. But Couture cautioned that poorly timed questions about maternity leave could be as off-putting as questions regarding vacation time. Nevertheless, in an interview your questions communicate your values, and in the end these are not things to keep silent about—especially in the search for a rewarding workplace or a fulfilling lifestyle. Happiness is individually calibrated, as was evidenced by this small sample of women architects who have cooked up lifestyles that successfully combine parenting with the practice of architecture.

—Jonessa Russell

Russell’s (79) presentation around the architectural workforce.

From left, Susan Rodrigues, Peggy Deamer, and Audrey Mattock. Photograph by Sarah Livney

Bottom: From left, Alan Platts, Lisa Anne Couture, and Deborah Berke. Photograph by Sarah Livney

Future Focus, the year-end exhibition 2001–2002 took over the A&A Gallery from May 24 to August 2, 2002. It highlighted work from the studio showing research into what is possible and what is desirable in architecture. Photograph by Yale Media Center, 2002.
Revealing New Ground

The exhibition Revealing New Ground was held at the National Museum of Modern Art, Tokyo, from February 11 to March 6, 2000, and was organized by Tomoko Tanaka (91).

As noted in the exhibition press release, Revealing New Ground is an exhibition that reflects the cultural and architectural influences that educational training has on 11 Japanese designers who studied at the School of Architecture and then returned to their hometowns to practice. The show features the work of Tatsuo Yanaihara (56), Kazuhiro Ishii (74), Yukihide Naramuchi (76), Jun Mitsu (84), Norihiro Oda (84), Hiroshi Hemmi (87), Hiroshi Tanaka (98), Koichi Yabuta (98), Hideyuki Kawaguchi (98), Tomosho Tanaka (91), and Keisuke Watanabe (92). Taken as a whole, these projects highlight the community fostered by the wakon kyoiku in the Western idiom with Eastern culture and a specific geographic location. Individually, their works have much in common with what has used that common experience in a singular way. Unlike their American counterparts, media from sketches and computer images to models and architectural photographs, the exhibition showcases new light on such practices as context, concept, and cultural expression.

1. Ground

The show proposed to examine the common ground of an architectural education in Japan and cultural origins in Japan. Mightn't these metaphors of ground and its encroachment invite thoughts of archaeolo- gy and Michel Foucault's archive? "Meanwhile I was learning a different set of metaphors of origin, such as noting not the sum total of events and things that had been recorded but as the system that governs their behavior. . . . The sequence of melancholy that made this last possible?" (Leonard Baran, Unearthing the Past, Archaeology and Aesthetics in the Making of Renaissance Culture, Yale University Press, 1994, p. 34).

2. Gloss and glossary

Gloss: "Interfetal translation, or series of explanations upon a continuous text" (Oxford English Dictionary, Concise Edition, Oxford University Press, 1971, p. 1196). G. Koizumi, a review of the Revealing New Ground exhibition, the following work will discover that it is in fact less a review of the work mounted than a statement of possibilities: a "wise white "I" eventuated. I eventuated i was more discernible in the 11 architects' work that this is a list of glossaries of the disciplines of the Women of America-Mexican exchange that have to few common synthetic themes-the "materialities." These may be expressed as dialectics, and the three (horizontal-serial, horizontal-parallel, and whole-system) should be understood to be contextualized, in varying proportions, any of the 11 projects exhibited.

2. Glossy (horizontal-serial)

"Wearing an outside shell, made to look special" (CBE, p. 1198). Architects tend to paint works of architecture in their new condition, especially as described by digital renderings or preserved by photographic documentation. Indeed this exhibition privileges this highly representational mode, and the instructions itemized and other constructed perspectives. By contrast, the very notion of a traditional Japanese aesthetic of shadow and wear, describes the decision hori- zontally-serial within the text as it is meant to be a discussion of the implications of the wakon kyoiku in which the ink is thinnest, and the abitude where it is deficient. Whereas we saw the area of a drawing, in the case of the text, the kyoiku in three dimensions, we are aware of the comprehensiveness of the Sharrows, rather than the nature of this aesthetic. A more discernible in the 11 architects' work that this is a list of glossaries of the disciplines of the Women of America-Mexican exchange that have to few common synthetic themes-the "materialities." These may be expressed as dialectics, and the three (horizontal-serial, horizontal-parallel, and whole-system) should be understood to be contextualized, in varying proportions, any of the 11 projects exhibited.

3. E-makimono (horizontal-serial)

Consider Japanese painting: Sumi-e landscape painting is characterized by three compositional motifs—high and distant," "set end and distant," and "distant and profound." This work tends to draw on memory more than direct observation from nature. They also tend to employ a vast, rather than narrow, point of view (Japan National Tourism Organization, New Official Guide to Japan, Japan Travel Bureau, 1984, p. 231). This is true of tradi- tional architectural representation as well: "Without a varnishing point, the representa- tion of a building around which its evils may be extended indefinitely, and in the scrol painting called emakimono buildings are characterized for several without the drawing being organized, as a composition, around any single dom- inating element." These effects, conse- quences of a repetitive structural framing and the "Japanese-style" patterns much admired by them (contemporary Western architects) "Arthur Drexler, The Architecture of Japan, Museum of Modern Art, 1955, pp. 66-68.

4. Bangulow (horizontal-serial)

The American bioglyph, as distinct a design in American architectural form as the sky- scraper (see "tree," below), apparently has origins in Japanese architecture. Indeed, developed independently from Eastern disciplines, the wide-spreading one-storr Califonia bioglyph was quickly recog- nized for its resemblance to the East Indian Bangulow, and the name was quickly borrowed. The form culminated in the "Japanese-temple" tontum of Gways and Greens, whose projecting eaves and deep overhang resemble a specifically horizontal character (Eula Lissalde), The Japanese Influence in America, Watson H. Rains, 1903, pp. 104-12).

The Japanese garden, famous in the West as an emblem of the Japanese ase- a, is considered in two variants: the "natural" and the "flat." Each is intended to be the subject of a horizontal variant (UNTO, pp. 261-62).

5. Noguchi (horizontal-serial)

Isamu Noguchi, an American raised in Japan, created stone gardens that empha- sized illusionary spatial effects that changed as viewers’ points of view shifted. His mar- kis "garden" for the Institute of Contemporary Art at Yale (1960-64) is intended to be seen both from an adjacent rear view, as in a medieval kaleide, and from above, involv- ing cosmicomological symbolism. "According to Noguchi, the elements of the sunken garden might yield infinite interpretations when contemplated." (Anna Marie Torner, Isamu Noguchi, A Biography of SPACE, Monopolis Press, 2000, pp. 122-25).

6. Metabolism (technological-natural)

"Today's, like other Mariana, the territories where dynamic and static elements are in con- flictual relation. It is a place where isolation and coemics, and road-construction houses, the residual images of 500 and in impression of the first- century are mixed like discordant sounds, but where there is nevertheless a transcendal line and a curious equilibrium. It is in this context that architecture must be built." As with other great cities, there is a depth to Tokyo that is both real and imagina. The narrow, maze-like back- streets of the Shinbashi and the teine, cinder dark shadows, and the complex topography of the Tominato constituted a metaphorical forest created by gods and humans, and in a few this forest sur- vives," (Fumihiko Maki, The Present That is Tokyo, in SOC/Space Design), no. 801, quoted in Sajil Saiti, Art-Aesthetic or Fragmatism, in Fumihiko Maki, Rizzoli Internationals Publications, 1988, p. 19.

7. Tree (technological-natural)

The tree was supposed to be the material for traditional Japanese architecture to the Metabolists, who proposed a formal-organic architecture for Tokyo in 1960. Frank Lloyd Wright, whose Imperial Hotel in Tokyo (1912-19) was early constructed in its present form, is a case of this. To Japan, cited Japanese (the creation of the most famous) school of leaning toward nature in his description of his American "organic architecture." The Japanese have never outright Burgess in their art or in their culture. Yuho Yoto, plaim, back, black, board, slat, or rod, the Japanese architect got the forms and treatments of his architecture out of "bea nature" (Frank Lloyd Wright, An American Architecture, Horizon Press, 1950, p. 108). Elsewhere Wright would later in 1909 design a tower for the "Mid- Mark's, in New York (later realized in Oklahoma), a kia a fusion, as a tech- nology of the "natural" (Frank Lloyd Wright, The Story of the Tower, Horizon Press, 1956, p. 15).

8. Bonol (technological-natural)

What of bonol, appearing in a ma-supply of 10 years ago, the traditional art form in which trees are miniatureized, deliberately stylized, as a means to would characterize an unexpected hybrid of Japanese and American influences wherein the sources of each are thor- oughly combined within a conscious whole? And did Yate really now graduate a Japanese woman?" (Matsuda Jonas Jonas (90) is a partner in Deborah Barke & Partners Architects in New York and was invited to work at the Gakko architecture firm in Takiwakai Kuroken, in summer 1991 as a recipient of Yale's Taniwaki Exchange Fellowship.)

This spring, Nina Rappaport, editor of
Construc, held a discussion on collabora-
tion, with engineers who have been teaching at Yale during the past two
years, James Axley, professor at Yale;
Patrick Bellow of Atelier Ten, based in
London; Thomas Auer of Transatlantik,
based in Stuttgart, Germany; Timothy
MacFarlane of Dovestreet MacFarlane,
based in London and New York; Jorg
Schlaich, based in Stuttgart, Germany,
who assisted with reviews in Frank
Gebly’s spring studio; and Robert Silman
of Silman Engineers, in New York.

Nina Rappaport: Great innovations in architecture are often those in which
architects and engineers collaborate to
develop a new structural solution or sys-
tems design, taking risks and making
new forms. These points of innovation
frequently are considered provocative
and the essence of great design. What
unifies such innovation is an inter-
play between the architect and engineer?
James Axley: Historically one thinks
immediately of Louis Kahn and
Buckminster Fuller at Yale, Kahn and
Le Ricolais at Penn, and Kahn and
Komedant in Philadelphia. One imagines
that Kahn was curious about Buck’s ideas—especially the space frames and
goldicoid domes—and tried to make use
of them first in the Yale Art Gallery, where
the concrete, almost space-frame floor
structure shapes the use of the space and
enables an “organic” integration of mechanical system and structural
and, later and later, in a whole
building proposal based on a tetrahedral
structure frame. One also imagines that
Kahn trusted Le Ricolais and felt comfortable
with him in his day-to-day academic life,
so that the latter could present himself
to the often very private world of period-
to-paper talk-draw design. In turn Kahn
made good use of Komedant’s compe-
tence, ability to offer complete structural
design service, and willingness to explore
the potential of prefabricated post-tens-
ioned, prestressed concrete construction
in its early development simultaneous to
the Behrend Labs. Curiosity and interest
in new ideas, trust and friendship, and/or
a simple need for competent technical
dvice and services bring able architects
to search for technical collaborators. Both
architect and engineer must be good
designers—masters of the creative,
dialectic game of design, driven by an
interest in form.
Jorg Schlaich: There should also be
curiosity about, and hope to profit from,
the knowledge, experience, and fantasy of
the partner. For that it is essential to
understand that it is not—as usually
assumed and practiced—the responsibility
for the visual/functional on the one side
and the analytical/technical on the other
that distinguishes architects and engi-
ners, but the types of project, as dis-
cussed by David Billington. The architect’s
work is buildings in a complex, multifunc-
tional social context; the engineer’s work
is structures that are functionally simple.
So architects tend to small buildings, and
engineers familiarity with the building
so as a bridge—and both are usually
responsible in case of a large building. But
neither can delegate the responsibility for the
visual/structural design. After all, in a good col-
aboration nobody cares who contributed
what—only the outcome counts.

An innovative contribution from an engi-
near can occur only if the architect makes
stimulating use of the former’s knowledge
and fantasy by not proposing a solution
but rather discussing the concept so the
engineer can propose structural alterna-
tives, I experience that continually with
the “new” and “good” projects from recent
years. But what is new is how it can be
brought about. There are not that many
innovations; very often it just seems
more “innovative” because the solutions are
already old and work as a facade or
innovation.

Robert Bellow: Inspiration through dia-
logue is often achieved with a thick pan
and a sheet of trance, where we are
now somehow on time and then be stretched
and pulled in different directions—or it is
sufficiently brilliant—left as it is emergent.
This is the reason why Internet or video-
conference meetings will never take the
place of face-to-face meetings; the chem-
istry is not the same.

Collaboration is also achieved in the
challenges—the garrulous throat down by
team members to another. The “chal-
 lenged” responses and by the next gal-
together has developed the idea, often
issuing a challenge of his own. Another
method is continuous: a good design team
amassing of a learning process, an unconsol-
sed solution that from the outside appears brilli-
ant and innovative. I have been fortunate to experience the “buzz” of
innovation within a team on many occasions. No matter how much might be
characterized as “great innovations in
building,” but many represented small
innovative steps.

Thomas Auer: Innovation in a new design,
caused by mechanical or structural
aspects, occurs when architects and engi-
ners speak the same language. It requires
the architects to understand and love the
architecture. The work is very often in
the details: the light, the materials, the
environment, the use of technology.

Timothy MacFarlane: For our work it is
best. That’s why we try to do it at the earliest possible stage.
The David Lawrence Convention
Center, in Pittsburgh, is our largest project; the
structure is completed and opened in two days of intensive
discussion and brainstorming. Other than
minor modifications, the building—which has a cable roof with a clear span of
420 feet—was built as a single structure with
the very first sketches, even through course engineering.
Guiding the process through all the hoops has required our team of
engineers to work very closely with the
architect, client, and contractors to ensure
that the basic principles are maintained.

Patrick Bellow: It is very rare that
innovation can be applied through a
scheme when the engineers are reduced
to “the client’s architect.” How we collaborate
is more difficult to be pre-
scriptive about—the mechanisms are
more complex and change depending
on the project (maximum five to six people) then large
core. (A typical U.S. design team meeting
might have 12-20 people and is not,
in my experience, a hotbed of architecturally
innovative design.) For a new exten-
sion to the Virginia Museum of Fine Arts,
with architect Rick Mather, we have
creative meetings with two to three
from the architect’s office, two from our
office, and a structural engineer from
Dechert MacFarlane and Partners. We resolve
space, environmental, and structural issues in
an integrated way.

Thomas Auer: As we develop building
concepts in a design team, we look
for synergistic effects. For example, the
soil chimney of the Debitel building,
in Stuttgart (architect RKM), drives the
natural exhaust and is also an architectural element. For the Prima building, in Frankfurt, where our collaboration with the architectural firm was located, the competition phase, the requirement of renovating an historic building combined with the stimuli in the center of the triangular building and resulted in a sophisticated ventilation concept for the building. One of the most innovative and recent office buildings in Germany—Jamais—has an academic’s sediment collaborated, but when it is finally realized after a long courtship during which trust, respect, and perceptions of each other are developed. Initial design inquiries over veilum on a desk offer the greatest opportunity for innovation. The most skilled designers I’ve worked with—including Fried Kofler, Marcio Kogan, and Laura Hartman—consider design to be personal and intimate. They can’t tolerate the placeholder and instant applications that Participators must know each other well enough to treat them seriously. And of course they must be able to bring something to the table.

Nina Rappaport: Do you see yourself as a designer or a scientist/technologist? How does design in engineering differ from that in architecture? Can you be inventive in an intuitive way?

Jorg Schlaich: A structural designer cannot be creative without a profound scientific/technological background. But a creative designer is more than a scientist who develops something new. True nature—she is an inventor, who constructs something new. Innovation in engineering equals knowledge plus intuition.

Patrick Bello: I see my colleagues and myself as being two sides, second, though some of my team members would see it the other way around. There are great differences between architectural engineering and architecture, but it is not necessary to employ the same language as architects and understand something of the history of architecture, design theory, and practice. I believe that I can contribute to the process of building design. I believe that intuition is an important quality for both engineers and architects. Engineers allow ideas to be tested and simulate the smallest detail, the jumps and moves that are made in the design concept usually rely on intuition first and refinement by modeling each. A philosophy for work is beyond too much computer modeling and blind belief. Computers do allow for ideas to be tested thoroughly—when the outer regions of intuition are reached.

James Aycock: In the past, the term “design methodology” was an accepted specialty in academic architecture. Horst Felittel made the useful distinction between “tame” and “wicked” problems: the former were well-defined problems, having well-established systematic solutions, and the latter were ill-defined, without such methods available. Importantly, “wicked” problems become defined through their resolution—they are open-ended and demand the utilization of new cognitive skills that make “design” as understood by architects an intuitively satisfying pastime. Certainly the most interesting architectural design problems are “wicked.” Technologists go about their business developing methods to solve various problems (e.g., storing a bean, column, fence), but the leading edge of any science or technology is invariably problems that are not well defined. Innovative collaborations result when architects and technologists combine “wicked” arts in technology together with those in architecture. Engineers and architects at the leading edge of science are “wicked” junkies. It is this shared skill—often simply call “creative”—that empowers them to enable them to work together in innovative ways.

Robert Silman: Classy we are not scien- tists. We are not completely employed by the theories of science to arrive at technical solutions to engineering problems. We do not conduct basic research or strive for knowl- edge for its own sake. Engineering design is an activity different from architectural design in that we do not concentrate on problems—we leave that to the architect. We are of course interested in form, performance, sustainability, affordability, and so on, but the design problems are also to be seen in context with. But the direction of our design concentrate on the physics of the building and its equilibrium; we hope to satisfy the problems raised by these three issues with the broad use of form and materials possible. Much of invention, be it architectural or structural, is intuitive. One should understand that one’s intuition grows remarkably according to one’s experience level. However, intuition is said to be the basis for hand work—they go together.

Timothy MacFadden: I have always considered my role to be that of structural designer. At the beginning of a project we start with a blank piece of paper or a computer screen. We are influenced by the project, by parameters that have nothing to do with scientific judgment. The variables are too numerous to be expressed mathematically, and it is our job to give the different factors, including the physical forces, an appropriate value. We are carrying out within a more limited sphere the same process as the architect—that of composition or design.

Thomas Auer: I am not a designer, I am an engineer. But it is our company’s philos- phy to marry the aims of the architect with respect for the structural concept into an environmental mechanical design. Our objective is to make an environmentally conscious design in an experimental context. And to reach this aim it is certainly necessary to be inventive in an intuitive way.

Nina Rappaport: Should there be an equal education exchange so that architectural design is taught to building engineers students since architecture students learn structures? Jim Aycock: The cognitive skills that serve the designer—the “wicked” problem-solving skil- lings—are difficult to teach. As a method of instruction, the design studio is particularly inefficient and often ineffective, but it appears to be the only systemic way to build these skills. If engineers are to enter the intrepid world of “design,” they must learn to develop these cognitive skills. At the University of Bath, the technical curriculum developed by Ted Happold included engineers and architects to take design studio together.

Patrick Bello: I was fortunate to have been trained in that program with Ted, I believe very strongly that until engineers are trained thoroughly in architectural design theory it will remain a struggle to move collaboration forward on a broad front.

Jorg Schlaich: Architects should learn the vocabulary of structures, just as engineers should learn that of architecture to stimulate noticeably and permit a dialogue. But it is impossible for one person to learn both fields if we want to produce laymen who just copy what has been done before. I need my time to keep me up to date and am happy to be guided where I test the knowledge. The engineer’s education is probably too analytical/inductive rather than synthetical/analytical. In fact, engi- neers should be taught conceptual design as early as the university level. The way Zaha Hadid and Frank Gehry taught archi- tecture students in their studios at Yale, engineering professors must teach these students. I did so for 20 years—It was a burden and joy.

Robert Silman: Yes, a certain amount of architecture should be taught to engineers, but a traditional design course would be futile. Perhaps some history and architec- tural technology—how buildings fit together—would be useful.

Timothy MacFadden: Working within architecture is not only one of many roles an engineering graduate can take. Unfortunately much of the engineer’s education is geared to providing common- denominator skills. My own interest in architecture is to learn to teach at architectural schools, which is how I got my architec- tural education.

Thomas Auer: For instance, there is also a fault in the education of mechanical engineers, and architectural education should be taught in environmental design of build- ings. High-rise buildings without working- design are not environmentally friendly, even though they are portrayed as such in architectural magazines. This does not mean green should not be used in build- ings, but must be used sensitively and intelligently.

Nina Rappaport: Why is it that in the past ten years infrastructure work in Europe has been more artistic than in the United States? Why does European engineering seem to be more integrated with architecture than it does here and how is it that more architects there—such as Norman Foster, Richard Rogers, Zaha Hadid—become involved with infrastructure?

Robert Silman: European clients seem to be seeking this sort of design more than U.S. clients. When U.S. clients want this type of architecture, they seem to go to consultant with responsibility for choosing and paying subcontractors to minimize their risks and fees. The result is obvious: Pay peanuts and get monkeys. In our experience in the United States, when we are employed by the architect, the financial constraints have led us to reconsider the way we work. I would not likely to be a mon- key, but I would like to be properly reward- ed for being a design engineer. Architects working on large infrastructure projects need the same encouragement, but the client has to be willing to reconsider how he support the consultants. A subsequent relationship is a poor recipe for well-integ- rated design.
Paul Rudolph: The Florida Houses
CHRISTOPHER DOMIN AND JOSEPH KING
Princeton Architectural Press, 2002, Cloth, 236 pp., $40.00

Paul Rudolph is back in print. With scarcely anything for a quarter century, we are now surrounded by contemporary publications. John Howey’s The Sarasota School of Architecture 1945-1956 started this revival, followed by Tony Monk’s monograph The Art and Architecture of Paul Rudolph, and the Building Blocks series edition of Ezra Stoller’s photographs of the Art & Architecture Building. The most recent addition, Paul Rudolph: The Florida Houses, by Christopher Domin and Joseph King, focuses new attention on Rudolph’s seminal work, produced at the beginning of his career. As the first publication to make use of the newly created Paul Rudolph Archive at the Library of Congress, it skillfully constructs a 20-year period of experimental exploration and development. The authors have assembled Rudolph’s presentation drawings and vintage photographs for each project, and the historical and cultural context for each period is recounted in essays and in-depth building descriptions.

Beginning in 1941 and intermittently until 1962, Rudolph worked with Ralph Twitchell, who had established a design-build practice in Sarasota. After studying furniture design with Edward Wormley and developing his skill at understanding materials and the requisite ecology of the Florida coast, the work of the Sarasota School of Architecture was often involved in using structural plans to suspend the floor above the earth. Initially offering a system of Cypress wood-plcck roofs, the projects continually evolved through Rudolph’s restless experimentation. The Knott Residence, with its plywood walls, and the Halsey Coonoo House, with a cate- nary roof, would conclude the work of the partnership. The authors remind us of Rudolph’s increasing international reputation, as well as the stress between his creative ambitions and Twitchell’s steady pragmatism, which ultimately brought about their collaboration to an end.

Thus in 1952, Rudolph began his inde- pendent practice with the Walker Guest House. Structurally light, textually simple, and seductively clever, it is a handy- man’s Fenwark House. Beautifully photo- graphed by Oluf, its extensive exploi- tation of the public space and the publications from clients like Philip Hiss followed. The Umbrella House, commis- sioned by Hies, moved Rudolph beyond the limits of his Sarasota-inspired functional design. This plan is enriched by the spatial possibilities of the interior volume and the studied facade of this simple box were more richly developed and confidently handled than in his Twitchell years. As Domin observes, “The facade of the Walker Guest House was downplayed in deference to a larger set of issues. History, urbanism, and regionalism are now the primary referents.” This breakthrough allowed new concerns to emerge, which are reflected in most if not all of his mature work.

Rudolph’s time in Sarasota is commonly seen as a period when his attention was focused on the design of distinct domestic spaces. However, as the authors point out in the book’s conclusion, Rudolph’s real importance to public buildings is also part of his early practice. This connection should be augmented and developed further. For example, the 1957 Heisley House, designed concurrently with the Jekyll Island facade dominated by a projecting steel screen that operates at a public event. The facade is delicately protected by a transparent curtain wall behind it, thus creating a wall that is at once thick and thin, open and closed. Likewise, in the spatial development of the Umbrella House one sees the beginnings of the mature public buildings. A double height space was framed by three spatially dis- tinct elevations dominated the central hall of the house. If these were mirrored around the reflective glass wall, the spaces would be a miniature version of the gallery at the AAA building. Ideas present within the houses are developed in later public buildings, bonding the domestic work to the institutional. One was not possible without the other.

The book reveals how photography and publicity were critical to the metropolis of Rudolph’s early career. In response to the needs and desires of magazine editors, the drawings and photographs of these houses were consciously constructed to appeal to the eye of the informed reader. The coordin- ated lecture of postwar domesticity pro- moted in these photographs was realized in the work created in each of Stoller’s photographs. The complexity of the cultural and social currents in our temporary attention to it is carefully ana- lyzed in the architects’ introduction to the book. Although the subjective imagery served Rudolph well, it obviously does not completely dispassionately each of the projects. This poses a problem, because the authors rely exclusively on each vintage imagery. Seductive photographs and sexy renderings dominate the page and leave the uncredited plans too small to decipher. By sacrificing information, the beauty of the book does not always serve the intelligence of the text.

The authors, publisher, and architects have made this valuable material available. For the first time in many years and added significant new contributions to our under- standing of his raw attention being brought to Rudolph’s early domestic work is both timely and necessary. It is in fact essential to a complicable understanding of his architecture.

—John Woel (’55)
Woel is an architect at Steven Harris Architects, in New York.


Pick up this book and the first thing you notice is the weight. Architect William McDonough (’78) and his partner, chemist Michael Braungart, have challenged the concept of the paperback with a block of polymer-bound pages, infinitely recyclable plastic “spines” to illustrate a central theme of Cradle to Cradle. It’s waterproof (you can read it in the bathtub), uses high-heat-water-soluble ink safe enough to go down the drain, doesn’t fade or smudge, is pure eco-effective—and it’s heavy. In other words, a lot of creative thinking went into a product that looks and feels like a mere paperback but may save the world. McDonough and Braungart introduce their theories by way of historical context. The industrial revolution resulted in our current state of environmental alarm: toxic wastes, global warming, diminishing resources. The process of industry was never designed to be anything but effi- cient, a situation that the authors challenge us to remedy. The contemporary “cradle- to-grave” method of production—a short- lived, closed-end cycle that takes in resources and human labor, processes and outputs, and then disposes of both in the process of making and at the end of product life—“is described as itself obsolete.

Upon waking in the 1990s that the envi- ronment were going to be saved. As environ- mentalism started to take hold in industrialized culture, it left us with an economy of efficiency as preached by environmentalists—a call to reduce, reuse, and recycle—by environmentalists in our industries in the form of regulation. As the authors say, “A long proscription discourse can be seen as a kind of guilt management for our collective sin, a new paradigm in 20th century culture.”

They explain that conventional recycling is really “down-cycling,” degrading the quali- ty of the materials as they’re processed together, a practice that results in a less useful material each time. McDonough and Braungart submit a new way of looking at environmentalism. Eco-effectiveness challenges industrial leaders and designers to consider the ingredients, methods, potential future use, and scarcity issues used in produc- tion and design. They’re asking us to rethink things from ten to two decades to the natural as the best example of a perpetual and self-contained nondestructive system. They describe a “waste-equals-fu” approach, where one separates industrial production into both “primary materials”—those that go back on the environment—and “technological nutrients,” which are expected to remain in the industrial com- plex forever (such as the material this book is made from) and are too valuable and necessary to take to be used again. All this is introduced into nature. This is cradle-to-cradle: design products that use a hybrid of these two dif- ferent “nutrients” are designed to be dis- assembled as they enter back into the industrial process.

Using a conventional approach to recy- cling, it would be difficult to convince today’s “consumer” to return items back to industry. The authors offer the “product of service,” products containing valuable technical nutrients—cars, televisions, cars, computers, and refrigerators—would be recycled as services. “When they finish it, the product, or are simply ready to upgrade to a newer version, the manufacturer replaces it, taking the old modals back, tweaking it down, and using its complex materials as food for new products.”

Okay, so maybe some of their ideas will be hard to implement. But McDonough and Braungart’s basic point is that we must move away from a consumer-based society that will allow companies to do what is best for themselves without regard to the environment or the community that makes products. And they have good exam- ples to show that some in industry are already willing to make the first steps toward implementing their ideas—clients such as Ford, Nike, and the City of Chicago.

So given the granularity of the theories and the promise of a brighter, less wasteful future, why did this book feel like a chore to get through? Perhaps it’s because the ideas are introduced through negative examples: where we are now is really bad. The world we inhabit is described as an environment of outdated carcinogens, tergetogens (I don’t even want to know what they are), and endocrine disruptions of running shoes abrading toxic dust. As Astounding Sagan once said, “We are all made of star dust and darken the tone of the book. These are the ideas of optimism, and delivering hope, and raising awareness that there is a future for the planet, if we lessen their impact.”

And then there’s most of this stuff is groundbreaking and original. (Kevin Kelly also discusses recycling issues in some of his writings, and a lot of the work toward- this of course began in the 1980s.) We are given a synergistic view of an overall story of the way industry emulates nature. In 600 and design are spoken to directly and given practical applications and ways of thinking about our work. It’s all about choice. As a product designer and architect, I can embrace some of the ideas in Cradle to Cradle. I’ve used ingredients in some of my products that are an out- standing against me. I haven’t given ample consideration to solar gain, sustainable resources, and the impact of your saling design. It’s easy to offer, given all the other design concerns—not the least of which are client-driven—that it takes effort to make the right choices. And it’s time to make these choices. Reading this book is a good start. It may be a bit heavy, but you can handle it.

Stuart Bassachas (’82) Bassachas is an architect and product designer in the firm B-Product, based in New York.
Modernists Anonymous

On February 14, 2002, a roundtable discussion was held in conjunction with the exhibition. The Architectural League of New York invited four teams to submit alternative proposals for housing the conceptual underdeveloped area in New York currently under development by Housing, Preservation & Development (HPD). The invited proposals promised to bring the teams into dialogue about innovation in housing in the United States with each other, the developer, and Eli Elkan, Zuckot & Kuhn (ESK), the firm already selected by HPD. This scenario was simple: according to assistant commissioner Louise Lime, HPD was seeking a way to “unbundle” access to design thinking, and the four invited teams were looking for a way to pursue architectural research. The roundtable—moderated by the executive director of the Architectural League—addressed the increasing rift between the programmatic focus of the developer and the research-oriented one of academia, with the group exploring the ways and gaps and providing ways in which academia and the proposals by Case, City College, Columbia, and Yale could influence HPD and the process as a whole. The team proposals for a minimal design research for systems of design—based on diagrams, temporal organizations, and research-specific catalogues. Bruce Cusick, FASL, presented a scheme not looked at the regional scale of New York and the global scale of the future’s growth juxtaposed with the specifics of the site and the project’s subjective strength was not so much in its pseudo-economic model but in its attempt to reconceive the site as a project for future large-scale development. The Columbia team presented their research of market forces and housing produced a rich set of theoretical questions. Michael Bell asked, “How do we satisfy this parcellization while also allowing an ‘unfolding’ into the future? Yet the irony of the market research-approach to architecture is its deconstructing effect on the generation of form. We don’t know how we’ll design one begin the design and construction of a ten-year housing project that is a part of a larger housing project that is a part of a larger housing project.” In response Bells argued, “This is thematicizations of geometric rather than ‘active’ projects. They are partial responses by the architect, but what can anything else be?” For Easterling the generation of the symposium was the large number of summaries of documents that were produced. One resource from the architecture schools is upscalingization.” Indeed schools are meeting the 21st century by expanding the discussion beyond that of trying to get it right. Yet perhaps the problem of the proposals was not that they explored an alternative approach but that they did not fully explore the potential of the profession and academia need bridging? Or, could the original principles in the speculative process extend the divide, allowing for more compelling alternative realizations.

—Noah Blumen (120) and Bimal Mendir (122)
For the Stock Exchange Project there was the pleasure for the architect in indulging in and learning about all of these different worlds—finance, business, and design. We can be in more than one place at the same time. As architects we are always interested in how one movie moves and underlines a space. . . . Now people have more than one workplace. There is the place where they work and the space of the computer, of all they have, designed by graphic designers and computer engineers. . . . It is in the nature of the architect to be visionary, not just visual, so that it made sense to us that architects should be asked to design the virtual Stock Exchange. . . . Our use of materials is a way to harness possibilities that we uncover in more experimental work. It is a way to grasp the boundary between virtual and cyber space, and to engage occu- pants to be hyperaware, as well as to move away from superficiality or complacency of notions. We are constantly blur- ring boundaries between public and pri- vate to collapsing realities together. . . . The more we become immersed in virtual reality, the more the vibrant reality becomes. . . . We need to run away from what they get more tellingly.

For the Miese Movers project, I am looking at how Mies moved as he approached his work . . . and the way he advanced in the language of his architecture. . . . His theory was in advance of what he could build—the glass towers were really classical. . . . He wanted to do something with a high office building larger than a house or an office building. . . . At IT Mies looked at how the body moved through space. It was a great clean span as an exoskeletal structure. He looked at movement around IT as imaginary space, asked the observer to move, and gave the observer the freedom to move. The Stuttgart college shows how he moved, as in Einstein's films of 1925. He frames and places montage in his own work, looking at buildings from different angles. . . . In the Seagull Building one can move through the space. Mies is going from the street, across the plaza to the lobby, and continues sequentially in a free way through the buildings.

Architecture is part of the site no matter what. But there are three practices relating to site. . . . Practice one is the "solidar turn" that we use the shovel to draw a plan, and other people ram the earth to build the building. It is designed on a loca- tion, using a tool both for the location and for design and construction. . . . Practice two is exploitation of construction. There is the issue of speed. So often speed is a requirement of architecture. You need overnight service, or two-hour design—while-you-wait service—design right away as a take-away. Design can be done on the spot for an architecture office or home. Practice three is how a set of drawings can be done with working drawings if you use the most conventional structural system of an 8 x 8 module design with basics. There is still a chance to deal with size, quantity, and speed. . . . Our project, "Sticking, Closing, Swing Door," in Beijing in 1998, is about how the door is used and how people interact with small architectural elements. Sculpture is only to look at, so we made something for people to inter- act with. . . . Does China have more to do with form or image? Is there such a thing as Chinese space? At the 1997 Venice Biennial there was a Move exhibition in Venice, we carved out a courtyard in the middle of the space and made an empty center for gathering. . . . The client thinks we are interested in something more important than aesthetics. We avoid confrontational discussions about forms or styles. . . . We have no control of the construction team. The client does. The client will ask to change things. The whole Chinese society is developing new things they never had before; it is bet- ter than nothing.
Zaha Hadid
Eero Saarinen Visiting Professor April 3, 2002 “Current Work”
What I have learned is that one must have a degree of humor. Mistakes are unacceptable, and we have to learn from them. Also, it is very important to believe in one’s ideas and to believe in one’s goals. For example, the Autobahn runs through the middle of our city of Wroclaw. You inhabit the structure; there are no separate rooms, but a seamless space. The design is supported by columnar voids. The whole of the road is a continuous surface that is an interior surface. There is a large terrain cut-through the spaces as unattached parts. We treat the building as a distorted grid. Usually in this kind of building, when a tower is added to this horizontal grid with spaces carved out of the hub for a larger space, so the heritage buildings of the British colonial era keep existing in the landscape and have a marvellous space around the slide of the center with an agitated roof. . . . The idea is that you move through the whole site—a parkland on the edge, with interesting views and light—just putting only for work spaces but where new clusters can grow. At the Leningrad Work for BMW (recently). And, this is the story, the factory was designed, and we had to place a system of circulation into different areas. We made a landscape: one kilometer of cars and people move through the buildings. We have an elevated walkway system that goes into the whole building, very tall and peeks off to be a landmark sign to the car park, where workers can park in the mountains. The standard conveyer is hung from the ceiling to move the goods. The new building hooks onto the adjacent factory with locker rooms and production spaces, and moves people up and around through levels on trams.
Thomas Kroes
Eero Saarinen Lecturer
April 9, 2002 “Art, Architecture, and the Phenomenon of the New Museum”
The Guggenheim has embarked on a com- plicated project. There is clear direction, but it is not easy to explain. We are very involved with the definition of what a museum is. It is not a retail venture; it is more complex and subtle, similar to many aspects of the world. There is an enterprise in the entertainment business, because it all depends on whether people cross the threshold or not. . . . The art museum is fundamentally an- ticipatory because of its display of objects out of context. It is now a necessity for museums of the twenty-first century to act as agents of agitation, information, and cultural values. But they must communicate this traditional function. Arts for the masses, for a few people. The only thing authentic about Las Vegas is its inauthenticity. I had no interest in this, but there can be a liaison there as it expands the capacity of the museum and achieves a perfect balance with unlimited functionality. Was it possible to do something in Las Vegas an architectural statement to challenge conventional wisdom? . . . The first (jewel) box is in the Venetian. It is a 900 room hotel with four galleys of Corten steel, both inside and out, inspired by the velvets walls of the Henritage. These are some of the most beautiful exhibition spaces I have ever seen. Works are hung with heavy, grey magnets. The second is 210 by 160 feet with a 71-foot ceiling. A 65-ton beam lifts and moves large sculp- ture. It would contain the Park: the new Guggenheim (without the glass). It is a space that is hard to experience in photography. It is an ambitious and artistic space, and is infla- tively flexible for certain types of exhibits and it is boring. I am a democrat, and I am free to do what I want. I’m also now in discussing the ventriloquial for plastic. . . . The battle between the significance and the natural value of plastic is its capacity to launch a new territory.
Jorg Schlaich
Groningen Lecturer
April 8, 2002 “Light Structures”
Mr. Garry is a good architect, but he knows nothing about engineering. So although he recommended me to speak there at Yale, he doesn’t know anything about what I do. . . . Lightweight or light structures are the joy of engineering because they offer more possibilities that the engineer can contribute to the struc- ture’s form, and they show the flow of forces. I think it is best to reduce the space, the materials and the consumption of resources as long as they are more stable. And they are beauti- ful, and this is the point. . . . The largest cable bridge we did in Calcutta was all riv- ered with water and it is a great adventure to use local technologies, and it dedicated labor for the people. In Hong Kong the light weight structure is made of terrae and compressive forces. The three masts are unusual in a river used for shipping. There was a competition. We reduced the cost, and thus costs, and won the competition. It was the first cable-stay bridge with three masts. . . . Lighthis is of course a relative thing when engineers, the question of our designs is the bridge, which can be improved by adapting conditions and landscape. Nothing is more annoying than standard bridges that are put on any building. . . . Thinking in inversion is interesting and even more helpful, a sculpture that moves with continuous flow. It could have been a suspension bridge, but in this region in particular one could have a prestressed concrete, or it could be a suspension bridge with one arch. . . . The meandering, wavy, irregu- lar, three-dimensional shape, which results in an interesting geometry. It was precast and could only have been installed for a few hours each night. One of the joys of engi- neering is trying new shapes, and pedes- trian bridges are the right size for this. . . .
Sylvia Lavin
April 18, 2002 “Flies: They’re Rough Enough to Make Your Skin Crawl”
Ever since Tafuri, the engagement with the contemporary world has been essential for urban design. It’s very hard. In my opinion, you are moribund as a historian. There are two common projects excluded from this viewpoint. One is that Tafuri didn’t like the role of innovation police, those who are always reforming the new. The other is to take something that most people think is good and relevant and turn it around and make it bad. My argument in this regard is the plebiscity and the role of the historian to launch a project into a different context. . . . "Stairs" is now a permanent in material and form. In 1980 plastic and plebiscity were both engaging and troubling in architecture. . . . Molded plastics had an adjust- ment to high Modernism; they defined form, form, form, and program, in driver-driven buildings. It is not form and function but plastic, excess. Plastic is every- where except in architecture. Plebiscity in the arts is the norm. It is the undoing of Modern authority. Why are we so anx- ious about things that are in the popular world? Why does one seem to per- ceive as so threatening? The common response is to turn to program. I have no form, I have no solution—that is annoying.
Stan Allen and James Comer, the Timothy J. Landon Lecturers, reinterpreted the idea that it is necessary to change our way we perceive and define landscape. To this end they proposed a “landscape as a network of relationships” as the one who orchestrates and articulates the significant new site configurations.
—Cynthia Barton (2002)

Photographs of lectures by Victoria Hutson, Sarah Lavery, and John Jacobson
Background photograph of Hastings Hall west by justine Kivell (2003)
The spring 2003 advanced studios con-
tained with issues of rebuilding downtown New York and design projects ranging from individual buildings to large-scale planning schemes. Studio- based travel took students far and wide from Los Angeles and Madrid to Turkey and India.

Lise Anne Couture
Bishop visiting professor Lise Anne Couture, FRAIC, repeats to a room of students at page 101, explored the Madrid plan for the 2012 Olympic games, incorporating media and technology within the sports venues and integrating future infra-
structure for the city.

The studio focused on the impact of media and technology on the programmatic and spatial aspects of the Olympic games as well as how the event could redefine a city and leave structures of value. After studying the Madrid Olympic master plan and visiting the 250-hectare site on the edge of the city, students returned to Yale to name Maya computer-program ren-
dering techniques for their media-driven schemes. Each student selected a section of the site and a sports event, often combi-
ing them in new juxtapositions in the Olympic plan. The projects spanned from isolated sites to the urban environment. Peter De Braekeleer, Chris Glaisek (86), William MacDonald, Ed Mitchell, and Hari Raina studied courtyards versus urban areas but also the pros and cons of designing with technology. The students presented visionary concepts for conceiving the Olympic games’ dependent infrastructure, wastewater, public spaces, transporta-
tion, circulation, urban development, and integrated programs, not forgetting the practicalities of the best viewing posi-
tions, camera viewpoints, security, and the extravagance of cost.

Robert McClure explored the design of a media center with a corporate-spon-
sored linear development evolving into a transportation structure as an armature for advertising, which Blomfield viewed as a “building becoming a bridge or a form.” Jenifer Doak of Squared Round, where McClure left off, along with environmental consultant Arne Grau, mashed infrastructure with an event—the modern prerequisite—and focused on the future landscape infrastructure more than the media. Mitchell stated, “The marathon is great because it can receive the image of the city. There is a lot of camera time that the Olympics provide for a global net-
work so that the city can show itself off, but you are not taking advantage of this.”

The square was to be developed to MacDoud, because the project does not have to be based simply on a linear sequence but on “the qualities of space that the spectators would be moving through.”

The future life of the structures resulted in flexible and adaptable ideas, ideas for modular buildings, for example, could become post-Olympic showcases for new ideas that could be used for the Olympics. Squared Round’s soccer facility and soccer field emphasized the idea of a human-performance laboratory, con-
necting swimming, diving, and soccer with a new fast-skin clothing product. Igor Sidloski designed blushers in extensions that connected to the various water sports through pools, a plan that Glaisek saw as adaptable to post-Olympic whitewater rafting. Jonathan Fritz’s use of special animation techniques to illustrate moving sidewalks through the site led Risch to state that he had “given over to the seduc-
tiveness of the computer. You have very provocative ideas. Why not allow the computer to become part of the research tools in the first place? It could be used a lot earlier.” Dean Stern replied, “What is more important, the presentation or the idea?”

Greg Lynn
Davenport visiting professor Greg Lynn, with José Sanchez, based his studio’s project on the competition for the expansion of the Kunstmuseum in St. Gallen, Switzerland, which combines avant-garde art with traditional, contextual, avant-garde art. Using the briefing as a way to dissect issues of ornament, decoration, abstraction, and the spatial effects of architecture, they did not focus on engaging the program or site.

The students began their projects with formal and technological issues rather than cultural paradigms or typologies to design a sustainable building. Lynn’s use of the CAD-CAM modeling combined with the architecture school’s new CNC mill gave a physical presence to the projects, as the model-making process was similar to creating the buildings. The process focused on surface extension as topog-
raphy, landscape, deformable curves and surfaces, tubular and cellular structures. They stud-
ied architectural precedents as part of the surface development, surface space, intersecting panelization and subdivision, compo-
nent elements, window and door oper-
atures, and how surfaces can work with structural integrity while incorporating decor-
ative possibilities. In addition, there were restrictions on the site; the addition could not touch the walls of the historic building, and some spaces had to be underground. Sarah Strauss’s surface found a flat façade, creating a monastery-like building with laminated glass tubes, plastic tubes, and concrete tubes to close the gap between the new and the old buildings, which Jeffrey Kipnis on the jury along with Peggy Deamer, museum director Claudia Goloubeva, and architect Robert Stern, and Stanley Tigarman (10), found interesting because the “tubes fuse top to become the pipes.” But Kipnis (who gave a similar studio at Columbia from a cultural standpoint) expressed concern about treating the surface as a sign, which “has to be avoided at all costs.” In Kayen Ten’s project, which delineated one surface, Loun found the “dynamic act of trans-
forming the facade remarkable as a way of generating a result.” Kipnis felt that “regardless of the pyrotechnics of surface, it maintains the integrity of surface as well as all of the operations of differentiation of space and structure, and relationship of the building to the ground . . . in terms of that conceptual surface, independent of any of the typological systems.”

Arent Himmelfarb found a classical, orna-
mental, and structural typology using

hollowed-out columns so that structure, mass, and decoration blend together simultane-
ously, which Lynn likened to Horta and Gaulima’s work. Deamer observed that the struggle is “how you take an idea about surface and let that organize more than just ‘just surface.’” Surface here, for Deamer, “seems to yield to the logic of the section and the spaces. What Arent pro-
poses by approaching decoration—what the studio proposed—is that we shouldn’t be scared of it.” Stern noted that Lynn uses the question about decoration to imply that there is something more valu-
able when decoration comes out of a construction system than decoration that is applied. But Stern said they could “feasibly do no argument one way or the other for one being better than the other.” Kipnis agreed that Lynn’s “whole architecture is staked on that. The idea of the studio relates to the evolution of geometry into topology and therefore stages a new social setting for art, which then has some positive implica-
tions on the work.”

The optimization of surface as well as the instrumentation of surface through technology and its reflection in the archi-
tecture was evident in Jon Nattinger’s proj-
ject as he developed a flexible surface pan-
elization system that would fit together in any way. Lynn argued that these projects are “should be like mathematics, where the new developments support and inform each other.”

Deborah Berke
Deborah Berke, with Mattland Jones (92), challenged students to design a building for the Department of Sculpture at Yale as a way to investigate how and whether aesthetic preferences are taught—and, if so, what kind of environ-
ment is best suited to that end.

The students not only designed the studio space in the building as part of the Arts 
Campus on York and Chapal Streets but also support spaces such as storage, wash rooms, common spaces, class 
rooms, lecture halls, exhibition and storage rooms, and spaces which are often overlooked 
in schools as merely appendages to the studios. In presentations to jurors Roger Duffy, Charles Gwathmey (72), sculptor Kara Hamilton, Joel Sanders, and dean of sculpture Josef Stark, stu-
dents investigated a combination of form, 

Rain Morrey envisioned students and faculty as collaborators, proposing a structure that incorporated flexibility into a checkerboard building faced with cutouts that could be modified according to spatial needs. While some thought the flexibility was coping out, others felt it foregrounded 
what art education is. Mutability and flex-
ible spaces in Jamaica’s building caused Sanders to suggest eliminating the horizontal ground plane so that there could be more curves. “A mutable sweeping ramp could carry the project, and mechan-
ical elements could operate the walls.”

The location of the studios versus the support spaces and circulation was key in 
Hidake Oto’s project, where the three 
archetypes—interaction, critiquing, and showing—could be visible to everyone.

Thus ramps forced people to meet, which to Hamilton, who performed the idea of courtyards, wasn’t the right piece for serendipitous interaction. But how and when students want to interact became an issue even when considering whether the brushes should get washed in a public area. Gwathmey noted that the “ramp could be more than an object but a con-
nector between all the spaces, a much more open and modulated ground floor that was less prescriptive.” While Dans Gilling used the courtyard as a main focus, a more hierarchically arranged student and immediate context, Olaf Recktenwald’s project, where education passed through the university to students and followed individual con-

cerns up and outward to the top. Using concrete frames for a series of permanent walls and flexible partitions for art spaces, he explored how to accommo-
date the artist/user variation in lighting to change the quality of space. But Berke argued for a more hierarchically arranged design— 
needed for artists who like to make their own spaces anyway.

Others focused on building access. Youngsso Kwon proposed a roof for gradu-
ate studio reached independently from the exterior, which Gwathmey appreciated as “a little studio village in the air on the roof.” Stark left the circulation and the staircase appropriate for students to trickle down, and turned the experience to be sensitive to the “shades of privacy and interaction.” Accidentally, scattered, and composed, access and circulation and systematic spaces prompted discussion of the “new” studio. Berke’s students argued for “speculation that occurs in those unforeseen places.”

Steven Harris
Steven Harris, assisted by Tom Zook, investigated the nature of sustainable architecture in India on a 2,500-acre site with canyons and valleys that surrounds the village of Shilim in the western Ghats between Mumbai and Pune, in India. The project was for an eco-tourist resort actually in planning development.

After a ten-day midwinter trip to the site in India as well as a thorough study of the ecology, hydrology, alternative energy, and culture of the site (which had been documented in an extensive master plan by the developer), each student selected one of five components of the program and a section of the site on which to build. The intersection between a spa resort (riding, yoga, and conference can-
tents) and an ecological educational building was a useful starting point. Ways of combining pro-
grams with the natural environment in sustainable architecture and the relationships among leisure time, nature, and work were explored. The student presentations to jurors Guy Batta, Keller Easterling, Martin Fink, Gavin Hodgdon, site developer Vinod Khanna, and land-
scape architect Mariga Ruddick. Students found ways to extend the studio buildings, and even located a new lake for the resort’s water supply. Throughout the semester they discussed with the sustainable-architec-
ture firm Batta McCarthy, which is working on the project.
The distribution of buildings over a rugged landscape and the opportunity to travel to nature with streams running down a ravine to the banks of a hidden waterfall is a key part of the projects. The students designed buildings in long bar-shaped boxes of objects, singular volumes, and diverse scattered forms. Some, such as Reehal Gota, made individual green box structures. To Hughes, Abe Ahn’s design was like a “run, but there’s water culture,” which introduced water management as part of a strategy for siting the buildings and interpreting the canyon. Hughes felt “the scheme gets interesting when all of the surfaces end up its kind of like lip tips on which the buildings perched. Sometimes, it seems like buildings are floating on the water, and sometimes it seems that that quality is part of the management system.” Dean Stern saw the horizontal forms as emulating Paul Bushong’s compositions. Other schemes addressed how the shifting monsoon drought climate would influence the landscape. As in Dena Barttiger’s project, where rooms would fill with water and then be air dried again. Rudnick brought home the issues of corrosion and erosion, showing how the site’s actual location created possibilities to “sculpt the landscape in a very very aggressive way, but because of its siting in a sort of hidden location, it is quite soft.”

Surrounded by the transformative landscape, the focus was on combining the forms of nature or on the texture of the skyline. The buildings were separated by different units of Kyle Bradley’s project. Sujoy Surong used the rocky patina of the existing reed ecosystem as the sandstone-like material inserted into one distortion as a parasol roof. Jordy McGuire inherited local agriculture to integrate organic farming with the spa. Khaema observed to McGuire, “You have made a very conscious decision about how you sit in the landscape, you are not just taking the landscape but gave it an architecture that is in order to create a better way.”

As the idea of a luxury resort in India was being developed, the students were looking at another idea about a spa that has a relationship to the landscape rather than the trend of the hotel, the Adrian, the music, and the granite on the floor. It is a landscape that you are interacting with the landscape. You are not just taking the landscape but gave it an architecture that is in order to create a better way.

Zaha Hadid

Zaha Hadid, returning to Yale as the Swaun Visiting Professor of Architecture with Douglas Streight and Woody Ing that addressed the future of the World Trade Center site. The students generated a new formal language based on the site’s layered and complex urban structure. To the traditional dynamic of communication and exchange.

Students analyzed the site’s programmatic ingredients, possible spatial patterns, and formal strategies that would make use of the site’s complexities for downtown. They investigated different phenomena of the city such as square, water, and duration that would be built on the existing commercial and residential typology of new technologies, media, mixed use, and an international business format that will create their new conceptual structures. In pairs, presented new symposia, “The Swaun Visiting Professor of Architecture Visiting Professor of Architecture” by Alexander Garvin (’80), Frank Gehry, Send Sek, Brian Kolman, Simon Kuprian, William McDonnell, Alan Plattus, and Paula Sanganetti. The jury synthesized the programs students were writing and selecting the building, connection to the ground, circulation, building cores, roadway and runway location, safety issues, and public spaces. With new perspectives of ecological programs, design of spaces, park- etable facades, and lighting effects to point to a new hybrid architectural for post-September 11 New York.

Facade and surfaces were formulated eventually with Rimon Yoo and Jien Yoon and Jin Hee integrated geometric representation the program on their building’s aesthetic as developing in an architectural mass-building and straightforward won programs. “Looking at the total surface of urban formality, this brings excitement and urban density.” He questioned how it would work and bring people there. Gehry pointed out that “this visual experience is a mixed land use. This is an different idea.”

James Gayed and Jeffrey Strauss envisioned telecommunications as the next wave in combining business with residential spaces. Their building skin carried essential uses and wrapped invisible inside, stressing connectivity. But Gehry explained, “I don’t believe you can do it—this seems so improving as a model for development. It is a fun thing to do, but not really. Gehry questioned when anyone would want to live there. And Koenraad asked, ‘Is this not the opposite way? Reprime the skin, and the center will disperse—and you could live in the skin at the same time.” Gehry added, “Koenraad would have had them ‘treat the facade more like a veil for layers and multiple views rather than something that is more substantial.”

In George Joseph’s building core and its potential openness intrigued students such as Jason Bialosky and Hanehfer Deo, who opened up their alveolar forms like lattices, allowing in light and air. Gehry commented with you are doing is taking a big hole as a mass and semantizing it, giving a great deal of vertical space to the space to the city. Gehry saw in it a core which we have articulated in a heaven like way, in shape, as the diagram in the building. It is more than transportable and sold.

Students investigated issues of scale, perspective, circulation, and layering, and time. The architecture of the building you are doing is taking a big hole as a mass and semantizing it, giving a great deal of vertical space to the space to the city. Gehry saw in it a core which we have articulated in a heaven like way, in shape, as the diagram in the building. It is more than transportable and sold.

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The studio’s premise suggested that design through understanding was the most appropriate compensation to the tragedy. The students first analyzed contemporary and a range of single-level spaces, from the Millennium Dome to mosques, looking at ways to keep the rain but not be merely functional buildings. On their studio trip to Israel they experienced the awe-inspiring Holy Land, and their visits to the New York area gave the project poignancy. In the final weeks engineer Jeff Schlich assisted the students with the design of their structures. Students wondered with the issue of the tragedy and how to address the political and emotional events as they presented their work to friends Harry Cobb, Pei Cobb, Deamor, Jeffrey Kipnis, Irwin Lavlin, artist Allan Stone and Stanislav Tjapmajan. Various more created flowing space of singular forms—ribbons or singular figures—ornaments made rectilinear or masonry structures as openable sculptural. The discussion revolved around form-making, architectural research, and meaningful emotional space. As Gehry said, “It is not a memorial, but the idea is to explore form and design. And it is not a Zaha either.” In looking at Doughton Kim’s project, Stoves wondered if it really had been enclosed, but Gehry explained they emphasized that would just make it blind really. “I wanted them to have to deal with a building.”

Many students used art and the body as points of departure. Andrew Mackie’s expressionistic paintings evolved into plan and section, and Lavlin compared to Borromini’s ground plane and elevations. Donelle Bescira created the body, hoping everyone could become more embolded and feel more alive. Tiganer noted that the bow of detail and the kilometer-size condition that you have with the sculpture is what we should discuss. Most felt the blue-synai model to be seductive, and Cobb believed “that kind of room is sculpture.”

Joseph Cruz proposed that the building be a planar physical embrace and its release as fast- ing, time, so that the embrace becomes the space. Deamor felt “it would be identified as an object that the people don’t understand—that is not to say one is better as a field—does this mean it as an object.”

Sarah Lavan’s bosom of 3.75 in. fiber- fibers on a grid system opened up to the sky and down to a vertical sculpture vision. Gehry emphasized the need to look at this project’s formal language, because “one of the issues with the project was the develop and evolve a language.”

Emily Wilkin integrated time and spatial functions and vertical circulation systems with suspended viewing platforms and mixed- use commercial buildings. They imagined how retail works with a polychromatic landscape. Hang Kwon Kim suggested a vertical plane-day walk up the building. Lavlin refused to believe that “the WTC had consequently become a vertical plane similar to the Tower of Babel—no title. It was against God because you could reach God. It was destroyed because it was heretical, which is a critical understanding of the destruction.” Glenn Brown suggested a vertical thesis—a day walk up the building. Bialosky saw it as the WTC has consequently become a vertical plane similar to the Tower of Babel—no title. It was against God because you could reach God. It was destroyed because it was heretical, which is a critical understanding of the destruction.” Glenn Brown suggested a vertical thesis—a day walk up the building. Bialosky saw it as the WTC has consequently become a vertical plane similar to the Tower of Babel—no title. It was against God because you could reach God. It was destroyed because it was heretical, which is a critical understanding of the destruction.” Glenn Brown suggested a vertical thesis—a day walk up the building. Bialosky saw it as the WTC has consequently become a vertical plane similar to the Tower of Babel—no title. It was against God because you could reach God. It was destroyed because it was heretical, which is a critical understanding of the destruction.” Glenn Brown suggested a vertical thesis—a day walk up the building. Bialosky saw it as the WTC has consequently become a vertical plane similar to the Tower of Babel—no title. It was against God because you could reach God. It was destroyed because it was heretical, which is a critical understanding of the destruction.”

In the closing discussion Kipnis rebutted the ironic comment that Yamasaki, the designer of the Twin Towers, had made about the buildings: “It will take the cooperation of the world community to maintain it.” And Kipnis also noted that the project “is about the fact that architecture was implicated in a pow- erful way.”

**Thesis**

The thesis topic resulted in original design projects such as Derek War’s design for a “Digital Archival,” which deployed a photographic army of tourists on a floating archive ship using the form of the Ferris wheel (a three-dimensional cubic fractal) as a platform for the modules of ship construction. Gabriel Fonseca’s “International Border Crossing” created three scenarios for border crosses in 1930, 1960, and 2020 and investigated how the stations were built, used, and developed with the influence of NAFTA, communism, the stock mar- ket, and environmental issues. Michael Stiglitz’s “Hockenmuseum: An Investigation of Poetry as a Site for Architecture” mulled the effects of poetry through architecture using the intersection of twenty diagrams. Howl by Allen Ginsberg and New York City’s tenement building, subway platform, and street grid. Cynthia Barton investigated emer- gency and temporary shelters for marginalized groups, especially as they are deployed, organized, and built in India.

**MED**

MED’s first projects included Joseph Femello’s research “Italy on the Move: The Flow of the Railway Under Fascism,” which investigated the Italian railway system during Fascism and its impact on social behavior, urban configurations, transportation, economic conditions, and cultural dignity. Simona Brott’s “Architecture’s Soft Architectural Subjectivity Close Up,” posited that the architectural close-up is where architec- ture subjectivity is established. Chris Weilminster’s “A New Christian Architectural Subjectivity Close Up,” posited that the architectural close-up is where architec- ture subjectivity is established.

Opposite: Anwar Hitehab, Project from Gra Lynn Studio, spring 2002
Clockwise from top left: Yasuhiro Ma, Project from Zaha Hadid, spring 2002
Youngsir Kim, Project from Deborah Berke Studio, spring 2003
Sujoy Sungr, Project from Steven Harris Studio, spring 2002
Derek War, Thesis Project, spring 2002
Michael Lee Poy, African Ground, MED, 2002
Robert McClure, Project from Lisa Anne Couture Studio, spring 2002
Faculty News

Diana Balcom, lecturer in landscape architecture, with her firm in New York, is currently at work on the Sonoran Sculpture Park in Long Island City, New York. She was the keynote speaker in the symposium “New Roofs for a New Century: The First International Conference.” During the “Green Roof Symposium,” part of the Earth Pledge Spring 2002 Lecture Series, she presented “Case Study of Green Roofs in NYC: Battery Park City and Earth Pledge.” Balcom is a member of the Temporary Memorials Committee of New York News Visions, which has designed a fence for Ground Zero, and is on the executive committee of New York New Visions as well as the Regional Planning Association Memorial Committee for New York. She has also been researching the Yale code, a collaborative project of the Yale School of Forestry and Environmental Science and the Yale School of Architecture. The “Architecture Landscape Ecology” recently presented its work at Evolve New York Open Studio at Columbia University (May 9, 2002).

Dorothy Berke, adjunct associate professor; with her firm Deborah Berke & Partners in New York, has launched a new line of contemporary furniture. The objects, including tables, sofas, chairs, and accessories, have clean modern lines and are made of recycled wood with hemp upholstery. Berke’s firm has recently expanded to include two partners, Marshall Jones (’82) and Marie Luft; to become Deborah Berke & Partners Architects.

Kent Bloomer, adjunct associate professor; completed a book on Lake Winnipesaukee in Lake Winnipesaukee, the Acorn Circle in Kentlands, Maryland, and a trellis at the Manhattan Kansas Library this year. Turners Brooks (’70), adjunct associate professor, has recently completed a student dormitory for Marlboro College, in Marlboro, Vermont, as well as the Blue House at Yale University, for Christy Anderson and her husband, Kevin Galagher, in Conover, Massachusetts. His Yale Boathouse has been featured in architectural films in June-July 2002 and architect’s exhibitions (April 2002).

Carol Burns (’95), critic in architecture, principal of Taylor & Burns Architects in Boston, director of the Harvard Institute of Affordable Housing, and Housing Fellow at the Harvard Joint Center for Housing Studies, lectured with Kimberly Vanna of Urban Habitat on “Smart Growth and Affordable Housing” for the Citizen’s Housing and Planning Association. Taylor & Burns have been selected by the Pawtucket Artery Armony in Rhode Island to design the conversion of the existing 45,000-square-foot armony into a performing-arts center.

Peggy Deemer, associate dean, gave a plenary speech at the 18th National Conference on the Beginning Student Design at Portland State University entitled “The Fiction of Studio Design (Deformation)” (March 2002). With her firm, Deemer + Phillips, she recently completed the Tobin Addition, in Waco, Texas; New York; the Williamsson House, in Sherman, Connecticut; and the Connector Building at Yale University, linking One Hillhouse Avenue with 27 Temple Street. Together with Yves Dominque, she collaborated with faculty members Diana Balcom, Deborah Berke, and Kellar Easterling, was published in Architectural Record (May 2002).

Kellar Easterling, associate professor, launched her Web installation “High Line: Plotting NYC” as part of an exhibition held in the spring at the Municipal Art Society (see above). In November 2002, she gave a talk at the University of Pennsylvania’s World Urbanization and Landscape Architecture Symposium on future directions for landscape architecture in the face of global urbanization. Easterling received a grant from the Whitney Humanities Center at Yale to study an agricultural/urban formation in Taiwan. She has also written several articles, including “Error,” which was published in Spanish architecture journal Pabellon 2 (2002); “Enduring Innocence,” in the collection After the World Trade Center (Routledge, 2002); and “Perennials’ Paradox: Error in the Holy

Martin Finio, critic in architecture and partner in Christoff Finio Architecture in New York, is currently renovating the interior-design department of the Parsons School of Design, in New York. The project will include a new Materials Study Center as well as a gallery honing the furniture and fabric manufacturer Angelo Donghia. Listed in the Wallaper2002 Design Directory as one of the top 25 new design firms in the world, Christoff/Finio is also designing a poured-in-place concrete house on the Delaware River.

Mark Foster Gage (’71), critic in architecture, is currently at work on two apartment renovations in New York. He continues to work with Robert A. M. Stern Architects as a consultant. Gage recently completed a speculative house for Lucky: The Magazine About Shopping based on stor- age and display.

Deborah Gans, critic in architecture, with Gans & Jessix in New York, had furniture featured in AD Magazine. The firm’s work on disaster-relief projects was the subject of an article in Fast Company (May 2002) and an interview on NPR.

Alexander Garvin (’67), professor, has been named vice president for planning and design of the Lower Manhattan Development Corporation.

Louise Harpman (’83), critic in architecture, and Scott Specht (’83), of Specht Harpman in New York, were named as Emerging Voices by the Architectural League of New York. They were also finalists in the annual PSL/MOMA Young Architects Competition.

Steven Harris, adjunct associate professor, will be participating with his New York firm in the Biennial of Arquitectura, in Santiago in October. His John C. Birkenhead Town House was published in Architectural Digest (April 2002). The Weiss House, in Cabo San Lucas, was published in Architect (August 2002) and House & Garden (September 2002).

Michael Havercut (’84), associate professor, was recently awarded the 2002 Charles E. Montgomery International Charter Awards for Design from the Congrès International des Urbanistes for his addition to the Deichtor House in New Haven, which he designed with the Udow in collaboration with TAMs Architects. The project was also featured in the February issue of Architectural Record. He is at work on a house in East Hampton, Long Island, and has recently completed a loft in Greenwich Village, New York City.

Dolores Hayden, professor, took part in “A Conversation About Contemporary Landscape Photography” at the Yale Art Gallery. She has also been a commentator for the Gulford Preservation Alliance on a plan for urban design in Gulford, Connecticut. Hayden’s essay “What Is Suburban?” naming the Layers in the Landscape” appears in Smart Growth Form and Consequences (Lincoln Institute of Land Policy, 2002). Her poem “On the Hurstville Pier Cant Come” was published in the Yale Review (January 2002). In summer 2002 Hayden read from her work at the New Haven International Festival of Arts and Ideas.

Andrea Kahn, critic in architecture, co-organized with Clare Greet Crawford this spring entitled “Urban Design: Technologies, and Practices,” in conjunction with the Van Alen Institute, Harvard Graduate School of Design, and Smithfield School of Architecture, Planning and Preservation. The goal of the conference was “to raise public awareness of urban design and to vitalize its role in urban discourse and development.” Kahn is currently working on a publication that further explores themes developed over the course of the conference.

Lauren Koped, lecturer, was the theory session moderator at the 90th ACSA Annual Meeting, New Orleans, April 11-14, 2002, on the theme “not entered!” This WAY WF NSK THA.

M. J. Long (’64), critic in architecture, is nearing completion of the National Maritime Museum Cornwall, in Falmouth, England. The Queen of England recently toured the project with Long, as his first stop on her Golden Jubilee Tour. The museum has been featured in several new articles, which will be the subject of an upcoming book. Long has also been awarded the M. L. Foster Chair at the University of Birmingham; and has been appointed to the Design Advisory Committee for the Smithsonian Institution Architecture and the Built Environment and to the National Park Service Accreditation Board to Mexico.

Audrey Malick (’79), critic in architecture, has opened ExUrban, a branch office of the firm Audrey Malick Architects, in Say Harbor, New York.

Ed Mitchell, associate professor, organized a summer 2002 conference at Pratt Institute entitled “Not to Be Made: Zero.” In April he gave the talk “Have You Ever Been Experienced?” at the ACSA conference in New Orleans. Mitchell currently has a house under construction in Courtland Manor, New York.

Herbert S. Newman (’59), critic in architecture, is working with his firm on a variety of projects in Connecticut, including the Greenswich Reform Synagogue, Yale New Haven Ambulatory Services Corporation, in Guilford; and Danilie High School. He is also designing the renovation of Marcel Breuer’s Jewel House, on the Vassar College campus, in Poughkeepsie, New York. Newman’s firm recently completed the Harry A. Conitee West Hills Magnet School, in New Haven, and the Maritime Aquarium, in Norwalk, Connecticut. He coauthored the article “Hot Tips: 247 Dining Concepts for Your Campus” published in College Planning & Management (February 2002). Newman recently received the New England Golden Trowel Award from the International Masonry Institute for his parking garage at Southern Connecticut State University.

Nina Hapaport, lecturer, had her paper titled “The Modernist Reception and Image of Industrial Buildings” selected for the Sixth International DOCOMOMO Conference in Paris in 2002. Her article on an experimental factory apartment building in Connecticut (N. Hopkins, 2002), and her piece on Constance Adams (1949) was reproduced in the Design— a compilation of articles from Metropolis (Printicultural Press, 2001).

Dean Sakamoto (M.D., 1999), critic in architecture and director of exhibitions, has recently completed Meso, a contemporary Asian residence in the State Street district. Other current projects include the master planning for Vineyard Views, a new wine and retail complex in Jamasport, New York, and a design for the Schoen Specialty Company in Millford, Connecticut.


Robert A. M. Stern (1969), dear, received the President’s Award from the American Institute of Architects in New York on April 2001. His architectural practice, Robert A. M. Stern Architects, won the first grand design competition for the new Main Library in Jacksonville, Florida, in December 2001; the new library in Clearwater, Florida, broke ground in June 2000. He has begun design work on the Small College of Business at Pennsylvania State University, in State College, Pennsylvania, and the Gerald R. Ford School of Public Policy at the University of Michigan, in Ann Arbor, and was recently selected for the new Law School Building at Florida International University, in Miami. Recently completed projects include Maritzan Hall, the new home of the American Academy of Art and Communication at California State University, Northridge, designed in association with Peter Drexel KD2 and his firm Fields Deveraux; and the Hoby Center for Performing Arts in Houston, Texas.

Claire A. Zimmermann, lecturer, received a Fulbright Fellowship to the Humboldt University in Berlin, Germany, in 2001, and a fellowship from the Social Science Research Council, in New York. She presented her papers “The Architecture Between Philosophy, Art and Architecture” and “Unbuilt” at the Mes van der Veer, Architectural Association, and the Society of Architectural Historians 2002 annual meeting, in Richmond, Virginia, respectively.

Undergraduate Program News

Berlin Studio

Victor Body-Lawrence’s undergraduate Senior Project Design Studio selected the Ultimate Environment of the 2002 AIA Student Competition 2002 in Berlin for their spring seminar work. The aim of the competition was to create a design for three years, to generate design ideas for the use of the environment of the city. The Berlin Studio is located in Berlin-Mitte. The site, bordering East and West Berlin, required students to attend to the specific cultural and social interactions within a historically divided urban space, and to the social and cultural interactions of the city together. The urban design questions generated through the Berlin Studio were some of the current architectural debates of New Urbanism, the social, city, mobility, and the environment. The studio originally drew Body-Lawrence to the competition as a basis for the design studio. Yale student Andrew Philip Held (Yale College, ’02) received a $5,000 Japan Institute of Culture grant for his entry.

“Not This is Not a Park,” which sought to network and fabricate wilderness in Berlin in a collage of provocative images.

Book Notes

Annette Battrethelm’s (1999) book Going Shopping: Consumer Choice and Community Building (Yale University Press, 2002) traces the history of shopping from Masculine commodities to the Internet and as well as its effect on community and social interaction.

Brent C. Bril (1999) has written a revised edition of Building the Natural Monument: Bankhead and the Return (W. N. Worton, 2001), an investigation of the place of the artist in society, of the changing role of the relationship of the artist to the public from antiquity to the present. He has just written The Designer’s Eye (W. N. Worton, 2002), about the visual craft of design in England.


Exhibition News

Last year’s exhibition, Architecture or Revolution: Moore and Architecture in the 1950s, was reviewed in Casabella (April 2001) by Nicholas Adams, who writes that it was an important exhibition. Understanding Modernist contributions to the field of architecture, he described the show as an “uncommonly honest” one that was “pressing open the contradictions in Moore’s character and philosophy.”

Travelling Exhibitions

Zaika Rilapi Laboratory is currently being exhibited at the National Building Museum from August 17-November 17, 2002.

Savvy Corporate Midtown is held at the New York State Museum in Hartford, Connecticut, March 30-September 22, 2002.

Coro Plan’s exhibition, Building Designs 1965-2000, was held at the National Building Museum in 2001-September 2002.

Koetter Kim’s Cities and Buildings was exhibited at Syracuse University in April 2002 and will travel to the University of Texas at El Paso in 2003.

Marina Angel (art history ‘02) has inherited Project Abstract: Urban Museum of Modern Architecture, New Haven in seven contemporary buildings in New Haven. The show opens on September 14, 2002, at the Dewitt Fire Station.

High Line: Plotting NYC

“High Line: Plotting NYC” is an experimental urban document installed on the Web that acts as a portal to a site for Charles’ elevated railway, known as the High Line. The project was an outgrowth of the Design Trust for Public Space in New York City in partnership with Friends of the High Line (FHIL), the advocacy group working to develop the railway as a linear park. A second project, also developed through the Design Trust, allowed Casey Jones to prepare a book of recommendations, which included historical and contemporary analysis and a comprehensive list of previous responses to this site. Given the rigor of this work, “High Line: Plotting NYC” was free to experiment in new interfaces with a real problem in urban design. The project is sponsored by participants from all over the city— not only from the design profession but also fashion and entertainment — the character of this advocacy was very different from a typical government– or citizen–led process. “High Line: Plotting and NYC” furthermore encouraged that into a broader range of urban priority addressing the multiple urban advocates for that impossible document that galvanizes politics around a common desire in the city. The only currences of decision-making in municipal governments are white papers, taskforces, studies, urban– land use reviews proposals, and environmental impact statements, which often convey specialized information in bureaucratic jargon.

Typically, even for urban citizens who are able to instantly discount sophisticated persuasions in all cul turals, planning documents are best rendered by master plans and soft claims—a bird’s eye view or sidewalk views of a world that depict little of the city about which everyone feels so strongly. For example, it is difficult to see the varied layers of urban populations and the mix of cultures, politics, place, classes, and degrees of commercial activity— those unpredictable excesses of urban life.

“High Line: Plotting NYC” suggests that desires, motives, and footholdings might be communicated in a form that makes the most important factor of the city’s organizational architecture: the multiplexation of voice and autonous. The experiment involves several media programs for designing Web sites to not only a Web site but also a Web installation that carouses like a visual narrative but not merely illustrative format, the installation communicates explicit instructions for urban spaces and privacy, and it argues that in the city the thesis must always enter into a visible and somewhat less predictable mix than those depicted by most beginning drawings. The “narrative” game format, conversely, in the making of design and organization—a multiplied void that is finally more important than the narrative of literature stories, spy thrillers, and murder mysteries often project the story of the same thing, counting to exit itself. The character leaves one environment or is deposited into another. Information or motive from one system candidate in changes. Another, somehow the pleasure is in the lines of the stories after the fact through a series of events rather than expectations.

“High Line: Plotting NYC” is composed of four very different worlds with differently complex environments of graphics, evidence, data, and ideas. Stillness, or the environment, are abrupt and comical. An activity is involved in the creation of the narrative text box. The player can print out a tran- scipt of the text at the end of each session. Whenever each one of the diaries is occasionally playful, dark, or absurd, the database for the installation is large and full with pertinent data and evidence about very plausible possibilities.

One of the four worlds, an essay document showing property allocations and legal rights of way. Many public–space advocacy groups argue that adjacency to public spaces increases property value. Bryant Park is an important example because its recent restoration caused dramatic increases in value at along its parameter. The High Line is almost exactly the same size as Bryant Park, but because it is linear, it has a much higher variety of parkland and contacts many more properties. Many Chelseas property owners, who oppose the FHL, and wish to tear down the structure and build on the property, also own adjacent properties. Because of this, the problem of this world is to improve the fortunes of a bucolic–garden developer seeking public support, whereas diaries describe the site, the database calculates the potential property–value increase for each adjacent site that retains the High Line, and its adjacent sites, and the Tamagotchi text box, along with all the data, are the database for public support. For another, for someone else’s money.

Another world in this installation resem- bles a game like those available on a cellular–phone–level, does not soak up time with bees and short lines. Here it is called the game of ’Traps.’ Because it is structured around the conventions and restrictions associated with tourism, FHL often refers to Promenade Plants in Paris as a precedent for the High Line project.

Overall, the project at this precede as just one of many possible scenarios. It assembles a number of tours, each based on fairly small market–science experiences. There is a walking tour that appeals to time and space on extreme exterior, a heritage tour that con- cerns a historical narrative from the old hill line and meet–packing district, an art tour that follows a gallery circuit, and a sports tour that includes Chelsea Piers and the proposed Olympic stadium in the old rail yards. The user plays with each of these packages, looking for spatial conditions that resemble other global landmarks and acquiring souvenir or other approving bases as a measure of success. The text box notes the acquisition of experiences and tabulates revenues generated.

A first world travels along the height of the upper and lower locals using panoramic photographs if a real old world that actually depicts the High Line in photographic rather than abstract terms. The background character is an unidentified hybrid animal—a cross between a leek and a dog—whose howls and chirps are heard at intervals. Touching some buildings triggers within historical details oropolirmed comments, as spoken by this creature. The voice is a little female of the strange hybridity of thousands of designers, developers, communi- ty organizers, developers, communi- ty organizers, and others. It also recalls a good deal of historical and factual information on the north–south site. The fourth environment portrays the High Line as a park rather than a physical site. Gigantic agos and ambitions also change. The city, and, by allusion, the High Line is among other things a set of political associations that supports the canonical line, and a set of friendly–contingencies involved in the Chelsea railway pass across the screen: like schools of fish, and the user activities and reactions from some members of each group, which threaten the city. Finally, the effect of playing this game or writing between these four narratives is an act of multiplying authorship, of mapping and remaking the excesses of things that rush to fit a vacuum anywhere in the city.

—keller Esterling

Esterling is a associate professor of architecture at Yale. Visit the Web site at http://thehighline.org/plottingnyc.
Henry F. Miller’s (’49) 1949 residence in Orange, Connecticut, has been listed on the National Register of Historic Places. It is one of only three Modernist buildings listed for the State of Connecticut.

1940s

John V. Bheors (’53) was selected for the 2002 Michigan AIA President’s Award, designed to honor architects who work in corporate administration. Bheors is currently professor emeritus of architecture, College of Architecture and Design, Lawrence Technological University.

James D. Giban (’56), of Herman Girbau, Fodor Inc. Architects, was elected to the AIAG College of Fellows in recognition of “contributions to society through significant public service” based on his 30 years work toward the revitalization of Cleveland.

1950s

Lord Norman Foster (’11), of Foster and Partners, recently completed the design of a comprehensive Master Plan for the Museum of Fine Arts, Boston. The plan includes a “Jewel box” garden enclosure of glass and steel, new pavilions for exhibitions, educational programs, and a new restaurant.

Foster and Partners also continue to work on the Haitian Headquarters Tower in New York, a triangulated steel structure that combines the existing building with a soaring faceted glass tower above.

Charles Gwathmey (’82), of Gwathmey, Siegel and Associates, has added to his collection of New York City buildings with the completion of the 2003 competition for the Museum of Modern Art. His addition to the Museum will be the first significant building to be added to the Museum’s campus since its move to its present location in 1984.

Charles Hagahn (’62) and John Lee (’53), were participants in the Sunwall Design Competition, sponsored by the United States Department of Energy, as part of the National Solar Design Competition in 2000. The competition focused on the design of a solar wall for the south facade of the Forestal Building in Fort Worth, Texas, the largest proposed solar wall for a federal building in the United States.

Jonathan Barnett (’93) FAIA, FAICP, continues his diverse urban design practice and teaches at the University of Pennsylvania. This year he was chair of the AIA’s National Honor Awards Jury in Urban Design and of the awards jury for the Congress for the New Urbanism. Barnett’s new book, Redeesigning Cities, is due out this fall. Planning for a New Century: The Regional Agenda, which he edited as well as contributed an essay to, was published by Island Press in 2000.

1960s

Peter Gluck (’35), with his firm Peter L. Gluck & Partners, is designing a new building in East Harlem for the Little Sisters of the Assumption Family Health Service (to open next year). The five-story, $7 million building was designed with a facade of glass and ventilating panels, and was the subject of an article in the New York Times (April 26, 2002).

Thomas W. Luckey (’69) has been designing and building large-scale projects in New York, including one for the Brooklyn Academy of Music, where he worked as a project manager for more than 20 years. He is currently designing a new theater for the Brooklyn Academy of Music, which is scheduled to open in 2005.

Walter A. Hunt Jr. (’67), vice president and managing principal of Gensler Associates in New York, has recently completed the design of the new headquarters for TCF Bank in Minneapolis. The building is designed to be LEED-certified and features a green roof and solar panels.

2000s

The firm has designed a variety of projects, including a new headquarters for the Chemical Bank in Chicago, a new headquarters for the American Institute of Architects in Washington, D.C., and a new headquarters for the American Institute of Architects in New York City. The program, library initiative, a partnership of the Robin Hood Foundation and the American Institute of Architects, was established to design, build, buy, and sell affordable housing for low-income families.

Each architecture firm was assigned one prototype. The buildings were completed in spring 2002.

Domenico Carbone (’63) continues to advise on the construction of the Rose State School, designed by MCD, and White & White, is currently serving as restoration architect for the State House.

Charles D. Dilworth (’03), principal with Jackson & Ryan Architects in San Francisco, is currently working on a 67,000-square-foot fog collection and recycling facility in Livermore, California, for the Lawrence Livermore National Laboratory. His design for the new Richmond OHS Phase II offices, a 200,000-square-foot office and library building for the California Department of Health Services, is under construction and is expected to be completed in 2004.

Paul Rosenthal (’84) launched Springboard, in Pittsburgh, to “stimulate, inspire and inform the arts community, to foster dialogue, culture and connection, and to provide innovative ways to promote the arts.” Rosenthal, who was a member of Herman Miller Inc., Mendon Museum, Pittsburgh Children’s Museum, and the Carnegie Museum of Art, was named executive director of Springboard in 2001, and the design for the new Space at the New Chaise Lounge, built along the streets and walkways, is currently under construction. Completion is expected in 2004.

Mara Siegel (’99) completed a design for the new option for the iconic Olympic Sculpture Park for the Seattle Art Museum. The new option, a Z-shaped park, will connect between the city and the Puget Sound waterfront and will expand the waterfowl’s habitat. The new connections enhance the parks, built over and around roads and rail lines, and will contain parks for sculpture exhibitions. Completion is expected in 2004.

Maya Lin (’76) is completing the design of a large-scale sculpture for Main Street in Hartford, Connecticut. She received an award for her competition proposal for the 550-acre Olympic Sculpture Park for the Seattle Art Museum. The competition, which was held in 2002, was sponsored by the city of Seattle and the Puget Sound Development Authority.

Gavin Macrae-Gibson (’76) is currently working on the renovation of an addition to 450 Savoy Avenue, a 1915 architectural landmark in New York. Macrae-Gibson Architects will refurbish the building and add a 27-story portion of LED lighted panels to be integrated within the existing 4-story 450,000 sq. ft. managing.

Leah Plummer (’03) is completing the design of a new office building for the University of California, Santa Cruz. The building will include a 2-story, 50,000-square-foot office space and will be designed to integrate seamlessly with the existing campus.
Aaron Betsky Moves (to) the Netherlands

In his new post as director of the Netherlands Architecture Institute (NAI), Aaron Betsky (’83) is at the helm of one of the foremost architectural institutes in the world. Funded by the Dutch government and helped by 100 staff members, the NAI mounts exhibitions, runs programs, provides research facilities, archives Dutch architectural materials, has a premier architectural bookstore, and, most importantly, functions as a hub for the international architectural network stimulating discussion and activity. Betsky’s new domain, in a dynamic, jo Coenen–designed building at one end of Rotterdam’s Museumpark, is a long way from San Francisco, where he was director of media and design arts at SFMOMA for six years. But he was rated in Holland by American parents and-speaks fluent Dutch, which makes his transition an easy one.

The Netherlands—where architecture is already on many people’s cultural and political radar screens—is a perfect fit for Betsky, emphasizing that he “is passionate about architecture and passionate about making other people passionate about it. And the NAI is a great engine to show people fantastic architecture, both historical and contemporary.” One of the things that most intrigues Betsky about the Netherlands is the interface between architecture and issues of land manipulation through artificial polders, dams, and population density. It is a place where “you can’t just send your pipe to the next hill, because there is no more hill. So how you arrange things spatially is central to the ways of the people think.” Funding for the NAI is in place through 2004 as part of government allocations of more than 30 million euros a year to architecture in general. However, as Betsky points out, the country’s political climate has recently changed. With a revolt led by the populist Pim Fortuyn, who was murdered this spring, the government has been pushed toward a more right-wing agenda with less emphasis on culture. But in general Dutch politicians listen to what architects have to say. As Betsky notes, “You can have a beer with the minister of culture, and this new government wants to see me on Saturday.”

Betsky has found the mixture of nine- to tenth-century European town-planning traditions and monumental planning combined with a Modernist zeal in the importance of infrastructure has led to a nicely varied and successful planning process. He admits that Holland is hardly free of bad planning and suffers a surprising amount of typical American urban sprawl. The experiments in privatization with VINEX (the plan to build thousands of houses in 20 years) are most problematic because too much power is given to the private developer to do the American thing.” But Betsky remains convinced that even what is medicated in the Netherlands is pretty high quality, and the public spaces are better.

In addition to mounting a lineup of exhibits, such as the current UN Studio installation and a 2003 version of the Mitro fan exhibit now at Yole, Betsky’s principal initiative is the new NAI Prize for the best building designed and constructed by an architect under 40 in the last two years. The prize is modeled somewhat on the Architecture League’s Young Architects program; the jury for the first prize, which met in the spring, included Dear Robert Stern. The five buildings selected as finalists will be exhibited at the Eighth Venice Architecture Biennale, and their drawings and models will become part of the NAI’s extensive architectural archive.

Betsky is enjoying his new life in a sprawling 1960s Modernist house, former-ly a town’s administrative office. Sit in a garden area surrounded by shopping centers, it seems a lot like California. Betsky believes that Americans should visit the Netherlands to see how social housing is integrated with market-rate housing. “You can build with the wind, not just on it, by using infrastructure to make architecture,” he says. To him,angelizing, supporting, and nurturing a public debate about architecture is in the end ten times more important than marketing.

—Alina Rapaport

Opposite page from left: Kuousato Payne McKenna Blumberg Architects, Jackson-Trilga Niagara State Park, Wisconsin, the Lake. Photograph courtesy of KPB Architects, 2002


This page top: Lance Hosey, African-American Rural Ground Monument, Monticello, Virginia, 2002


Geatherine, Segel and Associates, FSB Library for Information Technology & Education, Ferris State University, Big Rapids, Michigan. Photograph courtesy of Darnall/Bay Segel and Associates, 2002


Madeleine Schwartzman (’96) hosted an evening of her films at the Millennium Theater in New York in March 2002.

Raymond Ryan (’87), currently teaching at the school of architecture at the University of Colorado, Atlanta, has written the introduction for Ti-Ran Chen’s (’86) monograph. He will collaborate with Chi on the Taiwanese exhibit at this year’s Venice Biennale.

Byron Ball (’87), Maya Lin (’96), Charles Gwathmey (’92), and Henry Smith-Miller (’91) were featured this summer in the exhibition Architects of the Academy, at the National Academy of Design Museum in New York, which highlighted the important role of architecture in the history of the academy.

William T. Ruhi (’89), of Ruhi Walker Architects, has received the 2003 Boston Society of Architects Interior Architecture Honor Award for the Hunter/Rizzo Loft in Boston. He is working on houses in Dover and Hyannisport, Massachusetts, and in Canaan, Connecticut; and lofts in Boston and Providence. He has also had two of his loft projects published in The New City Home (Taunton Press, 2002), USA (Loft Publications, Barcelona, 2001), and Cape Style (2002).

Steve Dumes (’91), of Eleni Dumes Architects, has been elected president of the New Orleans AIA chapter for 2002.

Claire Weiss (’99) and her husband Mark Weiss (’97) were the subject of an article in the New Yorker, “The Little Position That Could” (January 21, 2002). The firm’s temporary addition to Kevin Roche’s Museum of Jewish Heritage, in Lower Manhattan, has been given a 1997 nanopiece of the week by the New York State Department of Cultural Affairs. Elected in eight sessions in 1997, the building—a pair of glass tents—was slat ed to be removed to make way for an expansion to the museum. The city is currently trying to find a new home for the “very well-developed little glass bubble,” which had become an underground iron.

1990s

Lance Hosey (’96) won the competition to design the African-American Burial Ground Monument in Monticello, the historic home of Thomas Jefferson, in Virginia. His proposal was selected from among 200 entries. He also won a 2002 IDA Best Workplace design award for the offices of Interactive Applications Group in Washington, D.C.

Marc Turken (’89) and Morgan Hare (’90), principals of Lancy Street Studio, were featured in this New York Times (April 18, 2002) for their design of a mousse live-work loft in Soho, complete with a drawbridge. Attieh James (’98), an associate with the firm, was also working on the project.

Charles Lazar (’93), of Blu Dot, and Graner Moorhead (’86), of Moorhead and Moorhead, both had projects exhibited in the show Skin, Surface, Substance—Design at the Cooper Hewitt, National Design Museum, in New York (May 7–September 15, 2002).

Daniel Hisel (’96), former designer and project architect for Shermann Levinson in Bethesda, Maryland, has been named assistant professor of architecture at the Syracuse University School of Architecture. He will be teaching design studios and a history/theory seminar.

Jim Cronenberg (’86) had his work as project architect for a house he has designed with Core/Prevost featured in Metropolitan Home (May 2002).

Charles Wiltchi (’98), of cwaterchic, has designed a variety of inventive demountable storage systems, clothing displays, and moveable furniture for clients in Brussels and Amsterdam. He is also organizing an international book-binding exhibition, with the support of the Guggenheim Museum, which will show designs by architects for their own monographs, including Tadeo Ando, Sir Norman Foster, and Zaha Hadid.

2000s

Rosemary Buchanan (MED ’00) had an article on a new office space in Chicago in Architectural Record (June 2002).

Ken Sandziel (’11) has a tenure-track teaching position at the University of Texas San Antonio, where he was hired to help win the AIAA accreditation for that school. He is currently teaching a secondary-design studio and a digital-media course.

Symposia

Dense-cities: An American Oxymoron? 
Winy Maas of MVRDV with Philip Ararain, 
William Burch, James Corner, Alexander 
Garvin, Douglas Kelbaugh, Fred Koetter, 
Brian McGrath, and Michael Bonik.

Friday, September 20, 6:30 p.m. 
Saturday, September 21, 
9:30 a.m.-6:30 p.m. 
Hastings Hall, A&A Building 

Eisenman, Krier: Two Ideologies, 
Stan Allen, Mauricio Cueto, Peter Eisenman, 
Kurt Forster, Roger Kimball, Leon Krier, 
Sanford Klarner, Emmanuel Pieti, Alan 
Plattus, Demetri Porphyrios, 
Michelangelo Sabatini, Vincent Scully, 
Robert Somol, Anthony Vailor, 
Sarah Wight, and Mark Wigley.

Friday, November 8, 6:30 p.m.-Saturday, 
November 9, 9:30 a.m.-6:30 p.m. 
McNair Lecture Hall, Yale Art Gallery 

Lectures

Monday, September 9 
Joseph Rose, Eero Saarinen Lecturer 
“Power Architecture and the Rebuilding 
of New York City”

Thursday, September 12 
“Sustainable Environmental Design 
Priorities and Policies” 

Monday, September 16 
Bill Browning 
“Working with the Public”

Friday, September 20 
Keynote for “Dense-cities” symposium 
Winy Maas, MVRDV 

Thursday, September 26 
“Connecting Smart Growth and New 
Urbanism with Sustainable Environmental 
Design” 

Monday, September 30 
Louise Hutton and Mathias Sauberbruch 
“Recent Work”

Thursday, October 3 
Julie Snow 
“Surface”

Thursday, October 10 
Bill Browning 
“The Benefits and Limitations of the 
U.S. Green Building Council’s LEED 
Rating System”

Monday, October 21 
Tomoko Mori, Paul Rudolph Lecture 
“Immaterial/Ultramaterial”

Monday, October 28 
Cecil Balmond 
Eero Saarinen Visiting Professor 
“Informal Networks”

Monday, November 4 
Stephen Kieran and James Timberlake 
“From MANUAL to Transfer Technology: 
The Architecture and Research of Kieran 
Timberlake”

Thursday, November 7 
Open House for Prospective Students 
Glenn Murcutt 
“Some Old, Some New and Some to 
Come: Thirty-odd Years Working with 
Australian Landscapes”

Friday, November 8 
Keynote address for 
Eisenman/Krier symposium 
Roger Kimbell, Brendan Gill Lecture 
“Is Tharsis Architecture After Modernism?”

James Aalen/Steve Kettler Series 
“Issues in Environment and Design”

Lectures begin at 6:30 pm in Hastings 
Hall (basement floor) unless otherwise 
noted. Doors open to the general public 
at 6:15 p.m.